

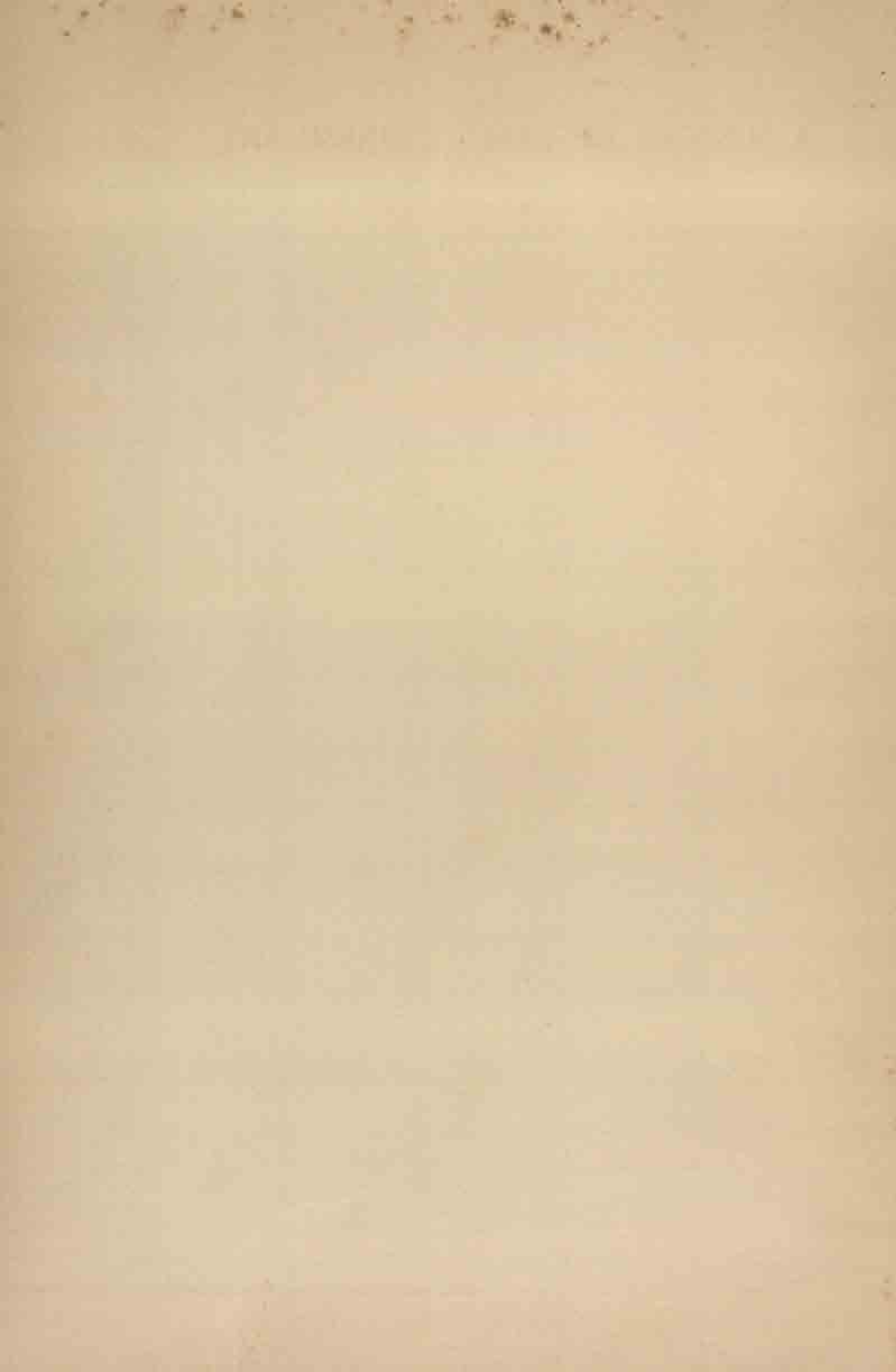
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A HISTORY OF EARLY CHINESE ART

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THE HAN PERIOD

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A HISTORY OF EARLY CHINESE ART

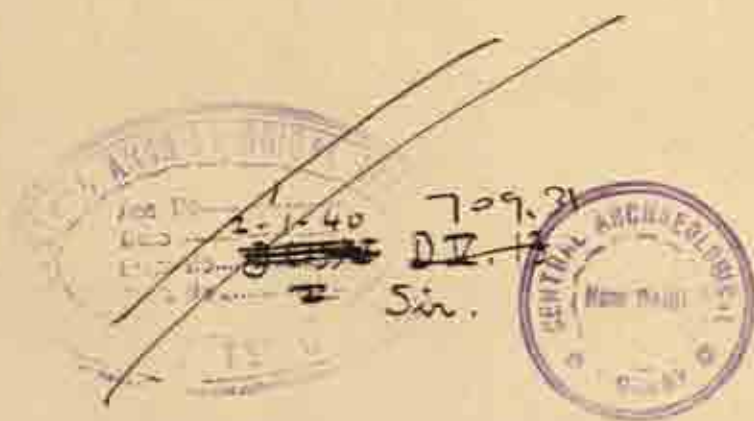
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THE HAN PERIOD

BY OSVALD SIRÉN

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THE HAN PERIOD

I

HISTORICAL REMARKS. THE TOMBS

The important period in China's political and cultural history which derived its name from the Han dynasty was heralded by several years of civil war before the new ruling line succeeded in establishing its authority over the whole country. The chief figures in these wars were two famous generals, Hsiang Chi and Liu Pang, both of whom were active in the reconstruction of the fallen Ch'u state after Shih Huang-ti's death (209 B.C.). The new Ch'u king, Huai, appointed Hsiang Chi, who is described as a superhumanly strong and violent personality, as leader of his northern army, and Liu Pang, who was a more clever and quick-witted organizer, as general of the southern army. It was also decided that whichever of the two generals should first succeed in capturing the capital of the Ch'in state, Hsien-yang in Shensi, should be created duke of Ch'in. It was Liu Pang who first took possession of the desired booty, but Hsiang Chi arrived soon after at the head of a strong army. He compelled his rival to renounce the capital and to content himself with the title of prince of Han and of a smaller district, including Shensi and the greater part of Szechuan. From this time (207 B.C.) there existed enmity between the former brothers-in-arms.

Hsiang Chi raised himself to be king of Ch'u, whilst the former king took the title of emperor, but he soon after abolished that title and assumed the name of "highest king." These deeds of violence were the signal for rebellion among many of his former adjutants (who had been rewarded with various territories), among whom Liu Pang was still the most dangerous. At first Hsiang Chi succeeded in repelling all attacks and actually maintained himself for three or four years as the highest ruler of the land. But Liu Pang never tired of organizing resistance, and he finally succeeded in winning a decisive victory over Hsiang Chi, who committed suicide in order not to fall into the victor's hands. Thereby Liu Pang succeeded to supreme power and assumed the dignity of emperor under the name of Kao Tsu (202 B.C.). The new ruling family thus established was, in contrast to the Chou and Ch'in dynasties, of pure Chinese origin. Liu Pang was born in Kiangsu, where he had been a working foreman in his youth; he had his origin among the real people, the "black-haired race," which for a long time past had dwelt in the central parts of the country, a fact on which Chinese historians lay special emphasis, and which is also reflected in the name common in older periods for the Chinese race: "Sons of Han."

The kingdom over which Kao Tsu ruled was at first by no means so large as Shih Huang-ti's. The provinces south of the Yang-tze were partly independent, and in the north there were also independent princes. Only after prolonged struggles could the new emperor subdue the rebellious vassals, replace them by more obedient tools, and turn against the external enemies of the country, the warlike Hsiung-nu,

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a Hunnish tribe, which had broken through the Great Wall and barred the north western provinces. Kao Tsu's armed forces were not sufficiently strong to throw back the mounted hordes of these warlike nomads, yet by gifts and diplomatic negotiations he succeeded (at least for a time) in imposing obstacles to their further progress. The attacks were renewed, however, under succeeding emperors, and Chinese caravans journeying by the northern route through the Tarim basin were never safe from ambush. This constituted not only a political danger but also a commercial interruption of a very serious kind, for the Chinese even at that time conducted an important export trade in silk goods to western Asia, from where they were despatched still further to the Roman empire. It was in fact as the home of silk manufacture that China became known to the West under the name of Serice, which survives in the word "silk" (serica).

In order to remedy this state of affairs and to secure a safe caravan route for the profitable silk trade, the great emperor Wu Ti (140-86 B.C.) sent an embassy in charge of General Chang Ch'ien to the so-called Yüeh-chih, a people which had dwelt in the western frontier districts of China, but had been driven out by the Hsiung-nu to Bactria and northern India. The Chinese hoped for an alliance with the Yüeh-chih chieftains in order to resist with greater success the hardy Hsiung-nu. Chang Ch'ien, however, was taken prisoner by the enemy *en route* and spent ten years in captivity. When he finally succeeded in escaping, he continued westward with a few followers and reached the kingdom of the Yüeh-chih, which he placed about 18,000 *li* westward of China.¹ Its leaders refused, however, to enter into anything so risky as an alliance with remote China, and Chang Ch'ien was obliged to return after a fruitless journey. This time he chose a more southerly route through northern India and Tibet, and arrived—after a further year of captivity with the Hsiung-nu—at the capital of the empire, Ch'ang-an, in the year 126 B.C.

The direct political results of Chang Ch'ien's prolonged journey were thus quite insignificant, but he had, nevertheless, to use an expression of the Chinese historians, "opened up a road." The valuable information which he accumulated concerning the countries and the peoples he had visited rendered it possible for Wu Ti to consolidate his policy of expansion and to work more systematically for the safety of commercial communications with the West. Chang Ch'ien had discovered, for example, that goods from Szechuan reached Bactria not by the direct route, but *via* India, for which reason they had risen greatly in price. It was the middlemen who profited at China's expense. He is supposed also to have brought with him to China a number of the valuable products of the western countries, among which may be mentioned walnuts, pomegranates and wine, the cultivation and preparation of which he is said to have learned from the Parthians. It is certain that the trade connections between China and the West showed a remarkable development about this time, though Chinese silk usually reached the Roman empire with false designations of origin, because the Parthians, who at that time

¹ Cf. Albert Herrmann, *Die Westländer in der Chinesischen Kartographie in Southern Tibet*, by Sven Hedin, Vol. VIII, pp. 206-214. Stockholm, 1922.

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maintained the westward maritime connections from the Persian Gulf, did all in their power to retain their special position as middlemen. Upon the exchange of commodities there certainly followed important artistic impulses, and in this respect the Persian and Hellenic centres of civilization in western Asia doubtless gave more than they received. This appears from a number of new motives and elements of style in the Chinese art of the Han period. It is only later, under the T'ang dynasty, that Chinese artists and Chinese ceramics began to force their way westward.

These good connections only lasted, however, so long as the Chinese succeeded in maintaining their political prestige in central Asia. When internal feuds or a weak government made the country more vulnerable, the watchful Hsiung-nu awaited their opportunity for renewing their plundering expeditions, for attacking the north-western frontier districts and for entrenching themselves on the caravan routes. The most serious interruption occurred in connection with the fall of the Western Han dynasty and the somewhat weak and antiquated experiments in government of the usurper Wang Mang (A.D. 9-22). Strong bands of robbers, among whom the so-called "Red Eyebrows" of Shantung were the most important, took possession of various parts of the country; the consequence was famine, misery and a general dissolution of government. Wang Mang lost his head both literally and metaphorically and a scion of the old Han dynasty ascended the imperial throne under the name of Kuang Wu (A.D. 25). Then was founded the so-called Eastern Han dynasty.

A new imperial palace was built in Lo-yang, since the western capital, Ch'ang-an, where the former Han dynasty resided, was still in the power of the rebels. It took several years of hard struggle for the new ruler to establish his position throughout the country. Meanwhile, the Hsiung-nu, who had become more and more aggressive during the years of misfortune, were able to harry the north-western frontiers almost undisturbed. It was only with the second regent of the Eastern Han dynasty, Ming Ti (A.D. 58-75), that the battle against the external enemy was seriously resumed, and efforts were made to restore communications with the central Asiatic countries. How this was done and how the Chinese succeeded in re-establishing their political influence among the numerous petty princes ruling in central Asia (who were often at war with each other) is described in great detail in the so-called *Hou Han shu* (the history of the Later Han dynasty) which was written by Fan Yeh (died 445) on the basis of older traditions and documents. Of the greatest interest among the latter are the reports submitted to the emperor by the two famous generals Pan Ch'ao and his son, Pan Yung, who for many years served as Chinese ambassadors to, or "highest protectors" of, the small kingdoms of the West.

Pan Ch'ao was sent out on his first expedition by Ming Ti in the year A.D. 73, after another general had won a victory over the northern Hsiung-nu, and in the following year he undertook another expedition in which he penetrated further west. The military forces which he had at his disposal were extremely modest,

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but his ability and fearlessness, combined with his diplomatic skill, were of more value in the restoration of Chinese prestige among the small Asiatic princes than great armies of soldiers. His reports afford a very good account of what he achieved and of his manner of working. It is, therefore, not without interest to quote from the report which Pan Ch'ao addressed to the emperor in the year A.D. 78. He writes :

" I have seen that your Imperial Predecessor desired to open up the countries of the west ; for that reason he attacked the Hsiung-nu in the north, towards the west he sent ambassadors into the foreign kingdoms. The princes of Shan-shan (i.e. the kingdom of Lu-lan south of Lop-nor) and Yü t'ien (Khotan) accepted our reviving influence. Now the countries of Chiu-mi (Uzun-tati?), So-chü (Yarkand), Su-le (Kashgar), the Yüeh-chih (Kushanas), the Wu-sun (in the valley of the Ili), and the K'ang-chü (Sogdiana) desire once again to take refuge in us. I would wish to unite all their forces to annihilate and destroy the Ch'iu-tzü (Kucha) in order to reopen and pacify the route leading into China. When we have taken possession of Ch'iu-tzü there will not remain one per cent of the countries of the west which will not submit. . . . In the generations which have preceded ours, it has been said, at every deliberation, ' to take possession of the thirty-six kingdoms is the same thing as to cut off the right arm of the Hsiung-nu.' Now all the lands of the West, even as far as those districts where the sun sets, are open to your beneficent influence. Large and small are all satisfied ; tributes and presents flow in without ceasing. Only Yen-ch'i (Karashahr) and Ch'iu-tzü (Kucha) are still not beaten and not under your sway. Accompanied by only thirty-six officers, I was sent out on an expedition to distant lands, and encountered many obstacles and difficulties. Five years have passed since I was compelled, abandoned by all, to withdraw to Su-le (Kashgar). The Hu barbarians are very fickle, I know it well, but if you question the inhabitants of the towns, large or small, you will find that they put their trust in the Han as in Heaven. If we take advantage of this fact we can traverse Ts'ung-ling (Pamir), and, when this has been done, attack Ch'iu-tzü (Kucha). Now the son of the king of Kucha, Po Pa, who is a hostage of the emperor, is to be proclaimed king ; he should be sent home accompanied by several hundred foot soldiers and horsemen, and with this force the troops from the various kingdoms should unite. Within a few months Ch'iu-tzü (Kucha) could be conquered. The best method is to use barbarians to fight barbarians."¹

The emperor also realized the importance of Pan Ch'ao's comprehensive plans, and sent reinforcements, with the result that the general was enabled successfully to prosecute his important work. He did not return home until the year 102, after having (as appears in his letters) " appointed kings, brought peace to the populations—without creating any disturbances in the Middle Kingdom, and without exhausting his soldiers—and won the friendship of the remote barbarians."

Pan Ch'ao himself, it is true, never reached the Roman Orient, but in the year 97

¹ Cf. É. Chavannes, *Les pays d'Occident d'après le Heou Han chou*, T'oung Pao, 1907, pp. 149 sqq., and also *Trois Généraux Chinois de la dynastie des Han orientaux*, T'oung Pao, 1906, pp. 210 sqq.

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he sent his lieutenant, Kan Ying, on a journey of reconnaissance to Ta Ch'in (Syria). He penetrated to the shores of the Persian Gulf in order to continue his journey by sea, but the Parthian coastal population induced him, by terrifying descriptions of the long sea voyage, to abandon the journey, presumably because they did not wish the Chinese to come into direct trading relations with the Romans. It may be remembered, however, that a Macedonian merchant, Maes Titianus, penetrated at about the same time through Central Asia to China.¹

Of still greater importance for closer connections between East and West was the development of navigation in the first century A.D. Egyptian and Greek sailors opened up a regular trade route from the Red Sea to the Indian ports and other sailing vessels continued from there to Indochina. In this manner a troupe of acrobats from Ta Ch'in (Syria) landed in Burma in the year 120 and continued their journey to the Chinese capital.² Indian and Roman merchants are supposed to have reached the Middle Kingdom in the same way. One of them is reported to have been sent out by the Emperor Marcus Aurelius. The sea journey certainly took a long time, but it was in many respects more pleasant than the dangerous caravan route through the salt deserts and over the snow-clad mountain passes.

Among the many races who in those days ruled in the countries between China and the Roman empire, doubtless the Parthians and the so-called Kushānas, sometimes identified with the Yüeh-chih, played the most important rôles in regard to culture and art. The former were the masters of the old Persian empire, where the Achæmenian inheritance became fused with Hellenistic currents; the latter were mainly located in Bactria and northern India, and the elements of Greek style which had arrived here were grafted on to a Hindu stem. It was by such a fusion that the so-called Græco-Buddhist art (the Gandhāra sculpture) arose, but it flourished at a time when China had still no need of Buddhist sculpture (1st-4th century). It is true that it is stated in Chinese sources, as, for example, in the above-mentioned *Hou Han shu*, that Buddhist missionaries arrived in China from Indo-Scythia as early as the year A.D. 2, and that the Emperor Ming Ti sent an embassy to obtain further information concerning the new religion, but these traditions must be regarded as resting upon a doubtful foundation, especially since they are related in a legendary form (the emperor's dream and the miraculous founding of the White Horse temple). More reliable is the statement, to be found both in *Wei liu* and in *Hou Han shu*, that King Ying of Ch'ou, a little vassal state in central China, was a devoted adherent of the new religion, who scrupulously observed its laws concerning abstinence and the inhibition of killing. At this time, about A.D. 65, Buddhism would thus appear to have gained ground in central China, but the first emperor who really subscribed to the new religion was probably Huan Ti (A.D. 147-167). The author of *Hou Han shu*, the above-named Fan Yeh (d. 445), expresses, however, a certain surprise that the Buddhist writings were not more generally known at that time and

¹ Cf. E. Chavannes, *Les pays d'Occident d'après le Hou Han chou*, T'oung Pao, 1907, p. 150.

² Hirth, *China and the Roman Orient*, New York, 1883.

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that neither Chang Ch'ien nor Pan Yung, who had both visited the Indo-Scythians, had anything to say about this religion, and he leans to the view that it was at first a secret doctrine. Moreover, he makes the characteristic remark that the Buddhist doctrine as to purification of the heart, deliverance from the fetters of desire, and being and not-being, were derived from Taoist writings.¹

Taoism had indeed much deeper roots in China; it permitted of a more ready fusion with the old animistic natural religion and the cult of the spirits of ancestors. But on the one hand the traditional conceptions were hereby spiritualized and received a more pantheistic character, and on the other hand a new kind of priesthood was developed, which, in the popular mind, was in possession of supernatural power. Taoistic mysticism constituted, indeed, the main religious current during the Han dynasty. Even if the old sacrificial ceremonies were continued, yet they no longer had the same importance as before; the rulers and leaders of the nation no longer saw in them the foundations of the religious life of the people.

The change is reflected in the art of the period, which was no longer concentrated on the production of sacrificial vessels and sacrificial implements, adorned with symbolic ornaments, but expanded over a wider field, both sacred and profane; freer forms were adopted and a greater variety of more naturalistic motives. We shall find that the shapes of the sacrificial vessels become simpler and purer, in a classic sense, and their decoration less abundant than in the vessels of the Chou period. Animal and human motives are introduced more freely, and their significance is not derived from any abstract conventionalization but from the rendering of the structure and movement of living forms. Some of these motives have, no doubt, their origin in Taoistic thought, though we have little or no information as to their symbolic import. Their interest to us lies mainly in their artistic beauty, which also is true of a number of decorative objects in bronze, jade and clay, decorated with animal patterns.

The new currents of thought appear also in many other fields, and we shall have occasion to notice them in the chapters on architecture, sculpture and painting; here may still be recalled their significance in the province of literature. Chinese poetry in the modern sense dates its origin to the Han period. The writing of history is transformed from dry records of dates and traditions to an important branch of literature by Ssü-ma Ch'ien's classical work, which relates China's history from the earliest times to the year 100. The older classical works which escaped the great destruction under Shih Huang-ti were again brought to light, and others were written—more or less freely—from memory, and were commented by Confucian *literati*. This important class of scholars regained its influence, for good or evil; literary, not to say humanistic, culture was again honoured as a distinction of greater importance than wealth or birth—a characteristic which remained one of the pillars of Chinese civilization until the dissolution of the old China in the republic.

The culture of the Han period was thus in many respects a renaissance, though

¹ Cf. É. Chavannes, *Les pays d'Occident d'après le Wei liu*, T'oung Pao, 1905, p. 550, and op. cit., T'oung Pao, 1907, p. 219.

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more independent, more original and more creative than the European Renaissance. Its art is distinguished both in ideas and in its mode of expression from everything that hitherto existed in China—not least because it assimilates so many influences from western centres of art—whilst at the same time it is carried by the endeavour to maintain the continuity of the old national traditions, which, according to orthodox Chinese conceptions, had been interrupted by the great usurper Shih Huang-ti. It was vigorous enough to remain independent and national in the broadest sense of the term, in spite of all the foreign elements which it absorbed.

* * * * *

If we confine ourselves to the works in bronze, ceramics, jade and lacquer, we shall be mainly concerned with objects taken from the tombs, articles made to serve the dead, or at least buried with them, even though they had previously been used by the living. The latter include a number of personal ornaments, weapons, ceremonial objects, sacrificial vessels, household implements, chariot fittings and horse trappings; the former include many of the ceramic vessels and the stone and clay objects with which the tombs were furnished.

Our knowledge of the appearance of the tombs of the Han period is still quite fragmentary, though in this case we are on safer ground than in reference to the Chou tombs. Excavations of Han mounds have been made in China as well as in Corea and descriptive accounts of these are available. These concern, however, mostly minor tombs; the great imperial mounds at Kung-ling, north of Hsienyang-hsien (Plate 1), where all the rulers of the Western Han dynasty (except one) from Kao Tsu (d. 195 B.C.) to P'ing Ti (d. A.D. 5) lie buried, have not been opened in modern times. Their exterior aspect is practically the same as that of the Chou mounds, i.e. truncated pyramids, but the surrounding grounds were evidently further developed, sometimes with watercourses and tree plantations, and always enclosed by a wall. A "spirit path" was extended on the south side of the mound and terminated in a pair of strong gate posts in front of which stood guardian lions. We will have occasion to study some of these sculptured posts and animal statues in the chapter on Sculpture; they were, as a matter of fact, during the latter Han dynasty sometimes multiplied and placed pairwise not only on the southern but also on the three other sides of the mounds. The further development of the exterior composition of the tombs was marked by the introduction of tablets and pillars at the sides of the "spirit path," though this may not have taken place until after the Han period.¹

¹ A certain amount of information about the tombs of some of the Han emperors may be found in the commentaries to the biographies of these rulers in the *Ch'ien Han shu*. Cf. J. J. M. De Groot, *The Religious System of China*, II, p. 423, Leyden, 1894. The same author quotes also the following description of the imperial tombs from the *Hou Han shu*:

"The imperial remains were deposited underneath the mound, inside a crypt called *fang* or 'apartment' communicating with the outside by a *hung-tung* or 'profound cave' which was closed by a door. This door opened on a road called *yen* or *yen tao* [also: *shen tao*, 'spirit path']. No

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The non-imperial tombs of the Han period varied in dimensions and expanse according to the social standing of the occupants. Some were made after the pattern of the imperial mausolea, though on a smaller scale, but the majority were of a much simpler kind, consisting of a small rectangular room with a flat or a

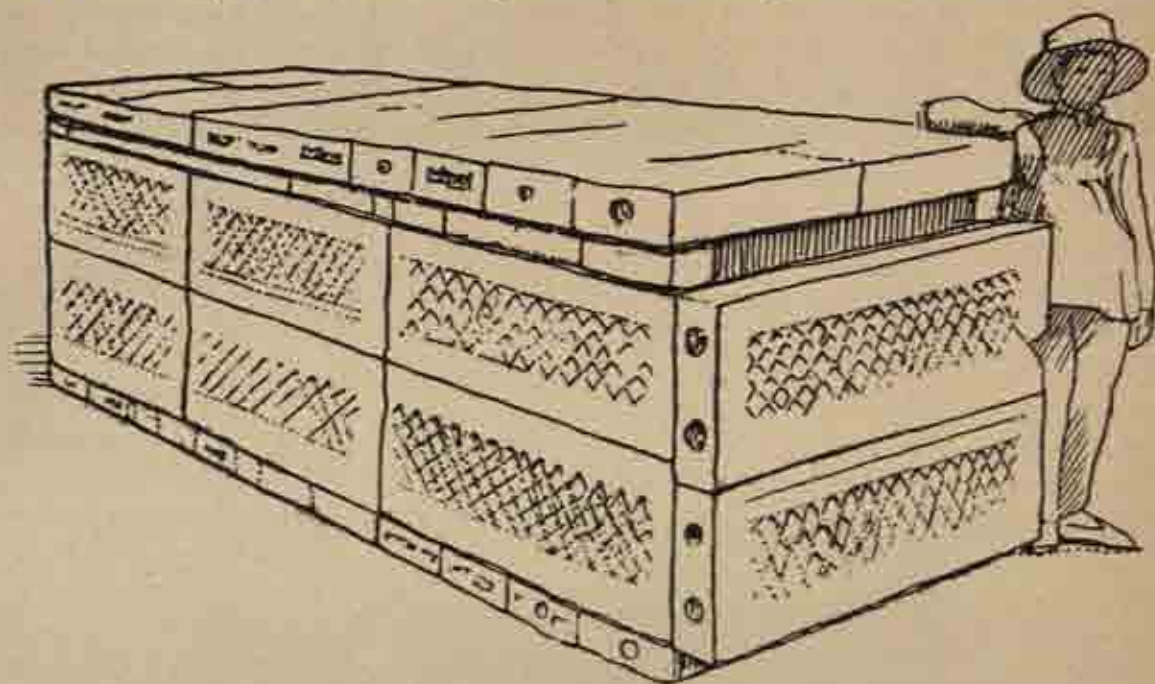


Fig. 1. Outer view of an ordinary Han tomb. (Drawing after photo by Dr. F. Buckens.)

saddle-shaped roof, on the top of which was a mound without any special enclosure or gateways. Several tombs of this ordinary type were excavated by the Belgian railway doctor, F. Buckens, in the districts of Cheng-chou and Lo-yang in

doubt the 'profound cave' was sometimes like a tunnel or underground passage, and may have been lined with wood, stone or bricks; although this is nowhere expressly stated. It is, however, tolerably certain that the crypt itself was vaulted, funeral vaults of wood and stone having been of common prevalence in ancient China. The *San-fu huang tu* states indeed that in the P'ing mausoleum of the emperor Chao 'the stone vault was twelve feet broad and twenty-five feet long.' . . . According to the Old Ritual of the Han dynasty, the crypts were seventeen feet high and twenty square. A great amount of valuables, implements and other things were stored away there for the use of the defunct, and the coffin was covered with a pile of wood cut from the core of cypress trees."

Some particulars about the things stored in the tombs are to be found in the *Imperial Mirror*, also quoted by De Groot (op. cit., p. 406):

"As for the burial places of the House of Han, their central squares were of a size of one hundred *pu* [one *pu*=5 feet]. After the square had been dug out and a square rampart raised around it, four gates were constructed therein (one in the middle of each front) and four roads made, broad enough to allow six horses to pass abreast. Afterwards various articles were deposited on the spot: weapons, lacquerware, heavy silks and light silks, gold, valuables, rice and corn. They also buried carriages, horses, tigers, leopards and other quadrupeds. Warriors and serfs were levied from the neighbouring districts . . . moreover the highest ladies of the back palace and those who had stood most in favour with the monarch, all settled there as wardens of the park and the grave hill."

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Honan, which was the central province under the Eastern Han dynasty.¹ Dr. Buckens distinguishes four different types; the simplest is box-shaped, about 3.80 m. long, 1.18 m. broad, and 1.25 m. high. When two such boxes are placed alongside each other, an ordinary double tomb is formed, but they may also be placed at right angles, in which case a passage from one to the other is made by an inner door. The fourth type is, as has been said, in the form of a house with a saddle roof, gables and decorated door panels, which show better than any of the others that the tombs were made as dwellings for the departed.

All these tombs, which were excavated from the comparatively firm loess soil, were encased in large slightly baked hollow brick slabs, of which the average measurements were 1.12 to 1.20 m. long, 0.35 to 0.45 m. broad, and 0.12 to 0.14 m. thick. At one end they were usually furnished with a couple of round holes, at the other with oblong openings (Fig. 1); the slabs which form the roof and the floor were laid on the flat side in a transverse direction, and showed no ornamentation; whilst those that served as walls were laid on edge in two layers over each other and decorated with geometrical patterns or with figures stamped into the wet clay or drawn with a wooden stick or some similar sharp instrument. In the former case the ornaments stand out in relief, in the latter they are in the nature of engravings. As a rule there was a little opening left between the roof and the short southern wall, and sometimes the roof did not rest directly on the walls, but was lifted above it by a layer of thin bricks. The frequent occurrence of such ornamented hollow tiles in northern and central China is evidence that tombs of this type were widely used during the Han period and possibly somewhat later. At the same time there also occur, however, thin fluted tiles in the walls of the tombs, but such tombs were probably larger and covered by vaults or wooden beams.

In the house-shaped tombs the number of brick slabs is of course greater, since the roof has two planes instead of one, and their southern face is developed with gables and sham doors, but otherwise their form and construction are the same as in the smaller tombs. In some cases the doors are executed in relief, as if partly opened, and there may be added human figures on the point of entering the door. There exist even examples of façades with a sort of pillar on each side, whilst in other cases the pillars have been executed separately and have been erected in front of the tomb. These tower-shaped pillars or pylons have much the same architectural form as the larger stone pillars standing in front of the mounds, and their function in both cases was presumably to serve as a gate to the "spirit path," though in the former case this began underground and in the latter above ground. The decorative motives of these clay pillars consist of rams' or deers' heads, executed in high relief, as well as the usual imprinted ornaments.

Curiously enough, only insignificant remains of human skeletons were found in the tombs opened by Dr. Buckens, though they all contained a more or less complete set

¹ Dr. F. Buckens, *Les antiquités funéraires du Honan central et la conception de l'âme dans la Chine primitive*, Bulletin de la Société d'Anthropologie de Bruxelles, Tome XXXVI, 1921.

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of clay vessels (Fig. 2). Most significant among these were the five grain urns (for the different kinds of grain and beans prescribed in the ritual), the three jar-shaped vases (for various kinds of meat), and two or three smaller vases for water or wine, besides cooking stoves with pans. There were also found in a number of tombs *ting* tripods and other sacrificial vessels, as well as smaller bowls and censers. In the simpler tombs the vessels were of grey, slightly baked clay (often so porous that they could not hold water); in the finer tombs the vessels were covered with brownish-yellow or green glaze and provided with ornaments. We shall have occasion to return to these and to the painted clay vessels, which were used very largely in the Han tombs. The author also assumes, though he cannot adduce any certain proof, that certain empty spaces were occupied by chariots, made in unbaked clay, which have completely disappeared. He found, furthermore, in numerous tombs coins which had been placed partly in the hands of the dead and partly in the ears and the

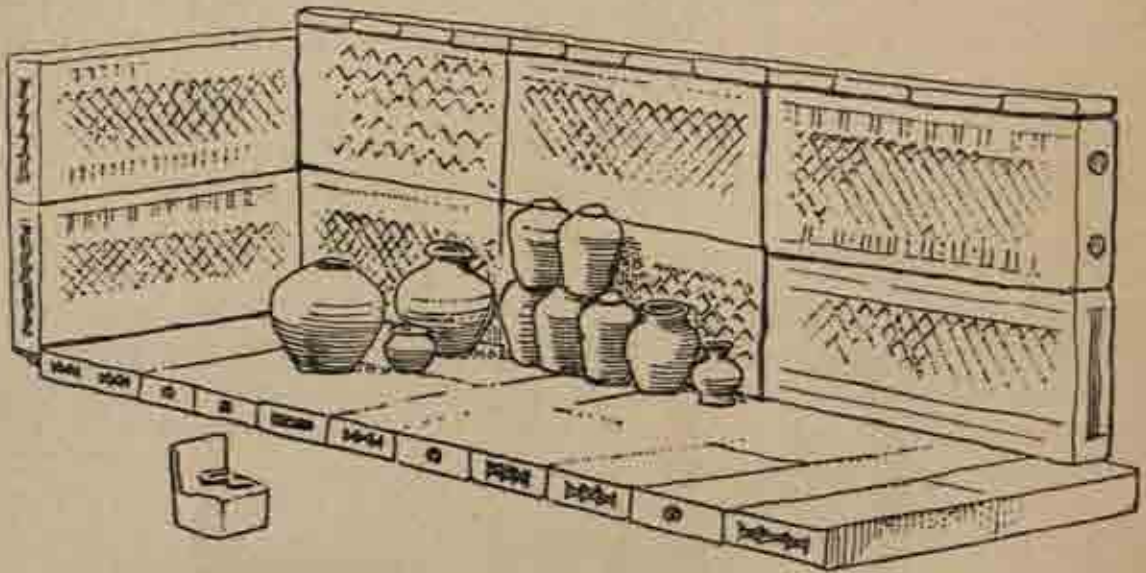


Fig. 2. View of the interior of an ordinary Han tomb. (Drawing after photo by Dr. F. Buckens.)

mouth, bronze mirrors with the usual inscription, "shen-ming" (spirit clearness), which were placed on the breast, as well as belt hooks. No other ornaments of bronze, be it for chariots, horse-trappings or personal adornment, were found in these tombs.

Quantities of articles similar to those mentioned above have been excavated in different parts of China—especially in Shensi and Honan, where the two Han dynasties had their capitals—but we have no exact information concerning their position in the tombs, because the partially or completely opened tombs which European investigators have had an opportunity of observing were largely despoiled. I myself a few years ago entered into a half-ruined smaller Han tomb north of Hsien-yang, which was converted into a brick-kiln. The room was roughly round, the walls were covered with the usual fluted tiles. Better preserved was the tomb at Chao-hua-hsien, into which Ségalen and Lartigue descended during their travels

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in Szechuan in 1914.¹ The room measured 5.40×1.90 m. and was covered by a barrel vault; the walls were faced with long narrow tiles ornamented with lozenge patterns and with reliefs of a man riding in a chariot drawn by a stately horse. Motives of this kind, be they processions of chariots or of men on horseback, are not uncommon on the tiles from the Han tombs, and it may well be that they have some reference to the journey of the dead or to some sort of funeral cortège (Plate 3). In other examples the motives on these tiles consist of hunting scenes and representations of animal life; stags, bears, tigers and other wild beasts are represented in flying gallop attacking each other or chased by archers on horseback (Plate 4). The character and movement of the animals are rendered with supreme art, quite as convincingly as the animals in the Assyrian stone reliefs illustrating lion hunts,

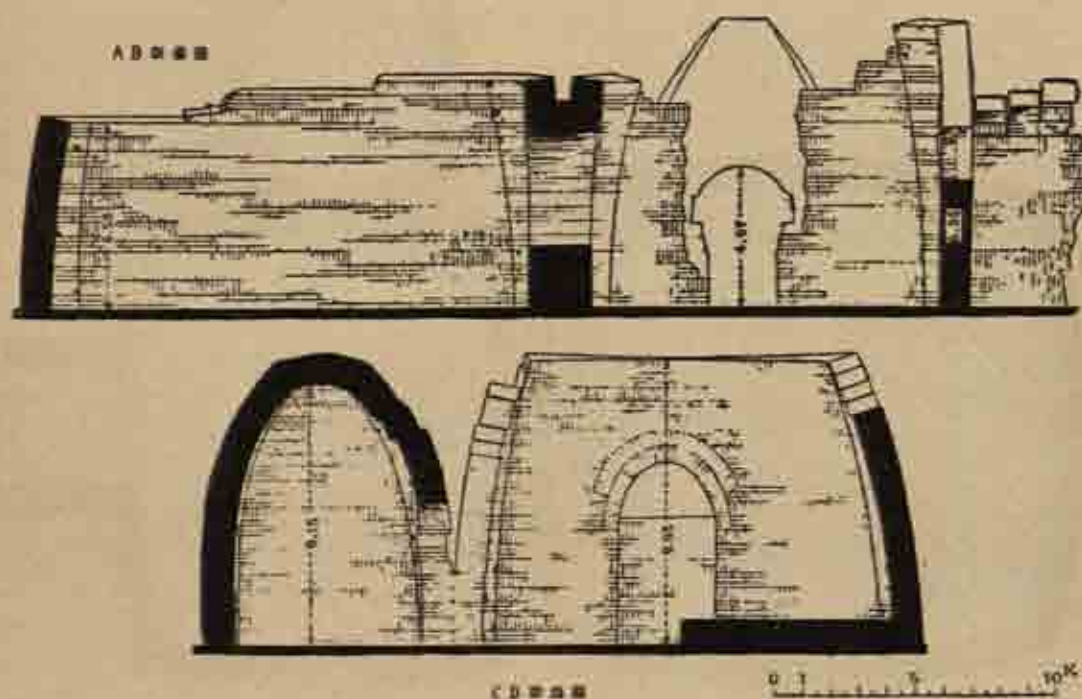


Fig. 3. Length and cross-sections of tomb No. 1 at Lo-lang. (From *Archaeological Researches in the Ancient Lo-lang District*.)

though with more imagination and less close adherence to nature. Motives of a similar kind occur also on many of the glazed vases from the tombs, and it may thus be that these naturalistically depicted hunting scenes also had some reference to the life after death.

To complete the above account of the Chinese tombs of the Han period may be mentioned the considerably larger and more important tombs of about the same period which Japanese archæologists have excavated in Korea. The chief centre of these tombs of the so-called Rakurō period (about 100 B.C.-A.D. 300) is Heijō

¹ Cf. V. Ségalen, *Premier exposé des résultats archéologiques, etc.*, *Journal Asiatique*, May-June, 1915, p. 481, fig. 10.

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(the old Ping-yang) in northern Corea. When we remember that northern Corea was a Chinese province during the greater part of the Western Han dynasty and later came under the dominion of the Manchurian kings; and when we take into consideration the number of purely Chinese *objets d'art* found in these tombs, we may also draw the conclusion that in respect of their general arrangement and internal decoration they faithfully reflect Chinese traditions. It would take us too far to describe in detail the structure and contents of these tombs—in the Heijō district alone more than twenty have been excavated; we must confine ourselves to an account of certain general features and refer the reader for further information to the beautifully

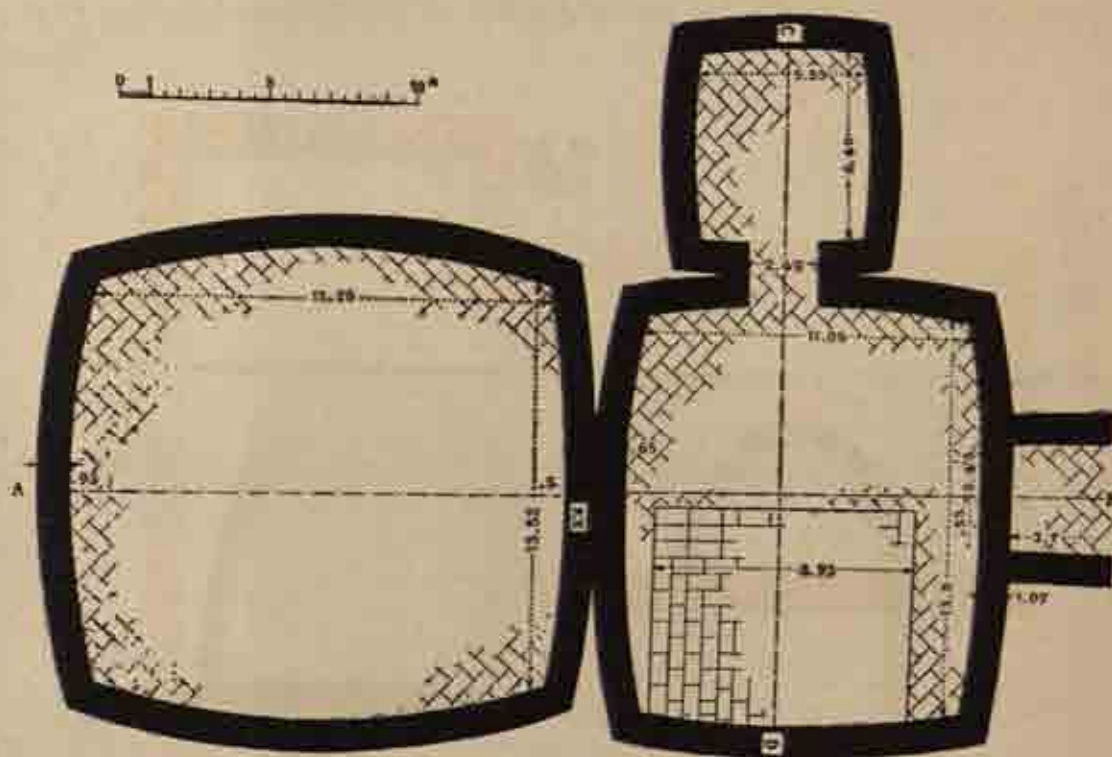


Fig. 4. Plan of tomb No. 1 at Lo-lang. (From *Archæological Researches in the Ancient Lo-lang District*.)
Dimensions in Japanese feet.

illustrated reports brought out by Japanese archæologists.¹ Externally these tombs are, as usual, covered by pyramidal mounds, which, however, in some cases are badly damaged and overgrown with trees. Internally they are composed of one, two or three communicating chambers, usually of rectangular form, though sometimes with somewhat outward curving walls. Thus tomb No. 1 at Lo-lang consists of one large room (5 x 4 m.), and adjoining it two smaller rooms, measuring 3.80 x 4.20 m. and 2 x 1.80 m. respectively. Both the floors and the walls were

¹ Cf. *Archæological Researches in the Ancient Lo-lang District*. Plates I, II, Government General of Chosen, 1925. Text by Dr. T. Sekino, S. Yatsui, S. Kuriyama, T. Oba, K. Ogawa, T. Nomori. Government General of Chosen, 1927.

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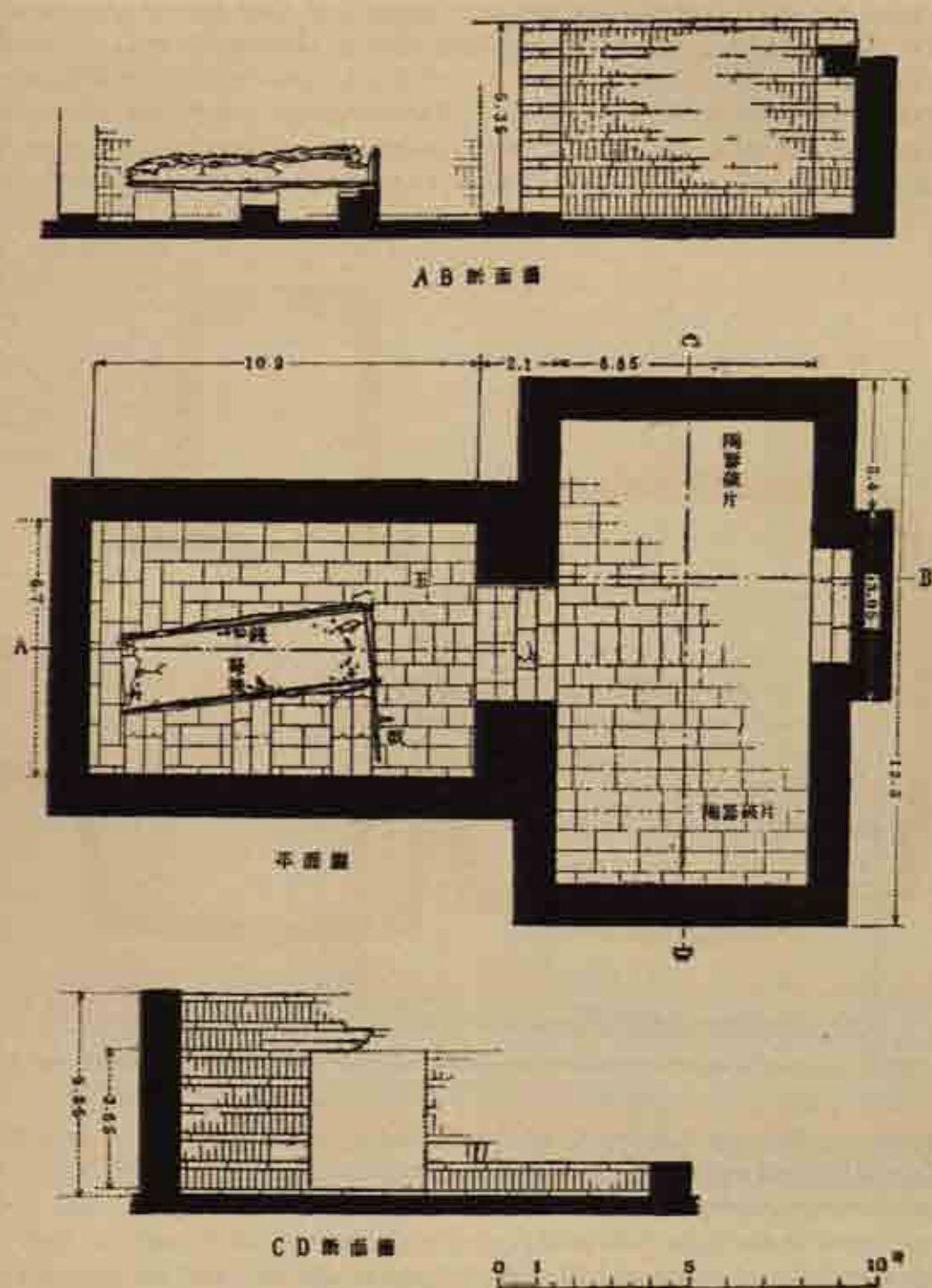


Fig. 5. Plan and cross-sections of tomb No. 8 at Lo-lang. (From *Archaeological Researches in the Ancient Lo-lang District*.)

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completely covered by thin, unglazed bricks with geometrical ornaments. The vaults were constructed with alternate rows of standing and lying bricks, and their tops were cut off so that the vertical cross-sections of the rooms suggest truncated cones. The arched doors were constructed of bricks placed wedge-wise (Figs. 3 and 4).

Tomb No. 2, on the other hand, consisted of a single larger, square room (4 x 3.80 m.) in which two coffins were placed. The floor was laid with strong logs on a foundation of bricks and the walls appear also to have been covered with wood, though

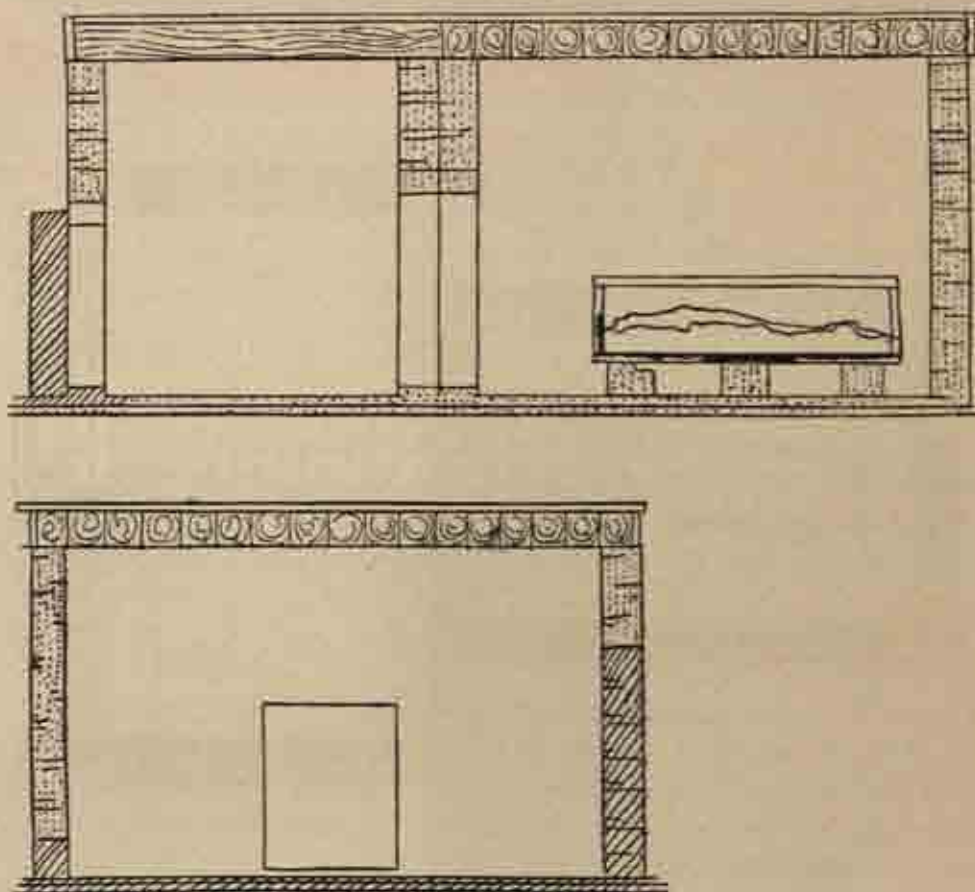


Fig. 6. Reconstructive drawings of the walls and wooden roof of tomb No. 8 at Lo-lang. (From *Archaeological Researches in the Ancient Lo-lang District*)

the upper portion was destroyed, as were also the roof beams. The same kind of log floor and panel walls also occurred in tombs No. 3 and 6, both of which were large square rooms, though their conical arched roof was in brick. Tombs No. 4, 7 and 10 were built in the same way as No. 1, though they had only one real room, with a little vestibule or entrance hall, from which an arched door led into the main chamber.

Tomb No. 8 consisted of two large rectangular rooms; the floors were laid with flat stones, and the same material had also been used, in part, for the walls (e.g. in the

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alcove of the chief room), but otherwise the latter were covered with richly ornamented bricks (Figs. 5 and 6). The roof was made of well-jointed square beams. The coffin, which was in the inner chamber, was raised a little from the ground on low plinths; the outer chamber appears to have been a kind of ante-room or "spirit chamber," as the Chinese call it, but neither the one nor the other of these two rooms contained any loose objects. The tomb had been visited by treasure seekers who evidently penetrated through the roof. The situation was quite different in tomb No. 9, which preserved not only its shape but also its original equipment of bronzes, jade, lacquer and pottery, even though in a somewhat damaged condition as a result of the roof and part of the walls having fallen in. Both these and the floor were laid with small, round cobble stones, pressed into the mud. The large coffin, which stood in the south-east portion of the square room (3.90 x 3.30 m.), had largely decayed, and no parts of human skeletons were found here or in any other of these tombs (Plate 5 A). The number of vessels in bronze, lacquer and clay, and of ornamental fittings and sacrificial objects, was, however, unusually great, and among the lacquer bowls was one with an inscription of the year A.D. 8, which may be assumed to give an approximate date for the objects deposited in this tomb.

At the head of the coffin were found some smaller objects in jade, which, to judge from their shape and position, had been placed on the eyes and the tongue and in the nostrils and ears; a good-sized jade "pi" had lain under the back or on the chest of the dead. There were, further, a large belt buckle of gold with filigree ornamentation (probably Korean work) and, towards one side, a dagger, towards the other a large sword with a richly ornamented bronze hilt and a jade buckle on the scabbard. In the northern section of the grave stood a series of clay jars and vases as well as several bronze vessels, such as a *hu*, a *ting*, a *p'an*, two cylindrical urns with lids, an incense burner and a couple of smaller bowls. In the western section were found a whole series of round lacquer bowls and the remains of a low, square lacquer table with corner fittings and bear-shaped feet of bronze; also drinking vessels with bronze handles, in short, a whole service in lacquer with gilded bronze mountings. To the extreme west lay heaped up bridles and the fittings of horse trappings, arrow heads and shafts of bronze, a lock from a quiver, a "ko" weapon, and a couple of swords, with very fine, artistically modelled hilts (Plates 5 B and 6). In addition there were found in different parts of the grave three bronze mirrors and a couple of conical weights adorned with animals at play.

All the more fragile articles, such as the clay urns and lacquer bowls, had been smashed to pieces by the falling roof, wooden shafts and textile materials had decayed, but the objects of bronze, jade and gold were well preserved, and since they all lay in their original positions, they present a real picture of how objects of this kind were placed in the tombs. Moreover, as has been said, one of the lacquer bowls is dated. The tomb has therefore an exceptional significance in the history of art and this is enhanced by the fine artistic quality of the objects.

A special group of tombs of the Han period is constituted by the so-called

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Man-tzü-tung (the grottoes of the Man barbarians), which were hewn out of the sandstone cliffs on the Chia-ling and Min rivers in Szechuan. Although, strictly speaking, they have no direct connection with the Han tombs in the central parts of China of that time, they may yet be briefly described on the basis of Ségalen's reports.¹ As the popular name indicates, they were regarded by the local population as grottoes inhabited by a primitive barbarian race, in much the same way as the loess grottoes in Honan are still used as dwellings. They are usually situated fairly high up on the mountain sides and are therefore more or less inaccessible. The simpler of these caves, which are in fact nothing but tombs, consist of an ante-room and one or two back rooms, which have a depth of 4 to 5 m. and a height of about 2 m. The rooms are often provided with niches, in which coffins of clay or stone are

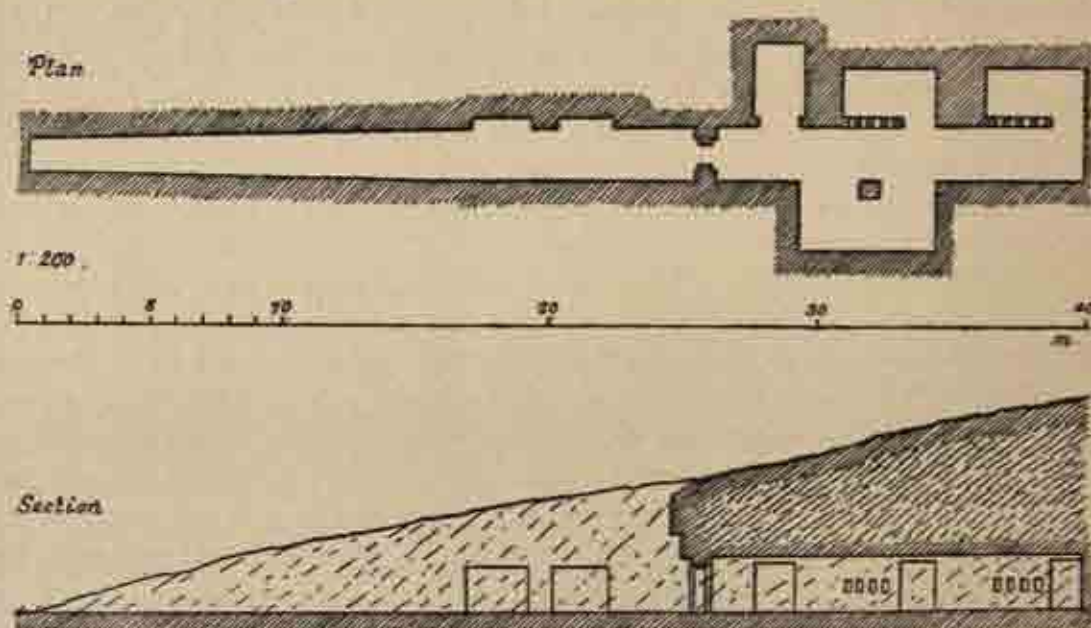


Fig. 7. The Man-tzü-tung caves, P'eng-tzü-hao, Szechuan. (After V. Ségalen, *Premier exposé*, etc.)

placed. In certain cases, where the tombs are situated on sloping ground, as at P'eng-tzü-hao near Chiang-k'o, the ante-room has developed into a corridor with a length of 25 m. and a breadth which gradually increases from 1.20 to 1.90 m. (Fig. 7). The corridor leads to a large chamber, measuring 5 m. square, which contains a central pillar. With this are connected, partly at the sides and partly in continuation of the main axis, three other rooms, so that the whole of the underground plan reaches as much as 40 metres in length. In this tomb were found a clay coffin with domed lid and a number of broken vessels and clay figures. In an adjacent tomb of considerably smaller dimensions the sarcophagus was of stone with figures in relief.

The largest tombs, however, are found in the lower reaches of the river Min in the

¹ Ségalen, *Premier exposé des résultats archéologiques*, etc., *Journal Asiatique*, Sept., Oct., 1915 pp. 282-306.

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vicinity of Chia-ting and Chien-wei. One of these has a large vestibule, 23 m. deep by 7 m. broad and 3 m. high (Fig. 8). The pillars of the entrance passage are here missing, but in other cases they remain and serve not only to split up the façade but also to support the sculptured brackets and the architrave of the beams, which are made after the models of wooden buildings. From the large hall-like vestibule, which contains a stone bench affixed to the wall, the passage leads to no fewer than six chambers, placed in a row side by side. The same type of tomb, characterized by the broad decorated façade with two or three entrance gates, a spacious vestibule and long chambers behind it (up to 16 metres), is frequently repeated, though with variations in the architectural treatment of the façade. Sometimes when Buddhist sculptures have been added later without any relation to the original architecture, the effect becomes very peculiar, not to say confusing.

The lack of historical information in the native literature concerning these curious cliff tombs has probably been one of the chief reasons why they have been the subject of some quite fantastic interpretations and legends.¹ There can scarcely be any doubt that they originated in the first and second century of our era. Their sculptural decoration offers quite positive evidence of date, and their original purpose appears clearly enough from the vessels and sarcophagi which have been found in them. But this does by no means exclude the possibility that their original makers were of another race than the Chinese, possibly akin to the Man barbarians who once lived in this part of the country. Their relation to the classical art and culture of the Han people lies, indeed, less in the general arrangement of the tomb than in the style of some of the objects found in them. Like practically all artistic creations of this period their stylistic character is so pronounced that it cannot be confused with that of any other period.

¹ Cf. C. Bate, *Ancient Stone Monuments*, Royal Geographical Society Supplementary Papers, Vol. I, 1895, p. 129.

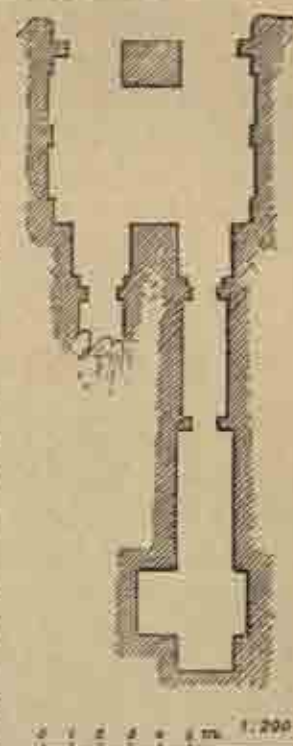


Fig. 8. The Man-trü caves, near Chia-ting, Szechuan. (After V. Segalen, *Premier aspect*, etc.)

ORNAMENTAL OBJECTS AND VESSELS IN BRONZE. LACQUER AND TEXTILES

How this art developed and which influences were of the greatest importance for the formation of the Han style are problems still under constant discussion among specialists of early Chinese art. There can be no doubt that the new and intimate relations between China and western Asia, which were developed during the Han period, contributed in a high degree to the remodelling of the artistic expressions. But no less important were the new currents of thought which led away from the old ritualism with its demands for abstract symbolism, and tended towards a freer and more imaginative conception of the means and ends of art. Thus, for instance, the Taoist conceptions of a kind of earthly paradise, an isle of bliss and the wonderful beings who dwelt there, played an important rôle also in the field of art. They are reflected in a number of motives on vessels, mirrors and ornaments, though often in such a naturalistic form that one may hesitate whether it was the symbolic meaning or the representation of animal life and the like which inspired the artists. The artistic output increases, moreover, so greatly during the Han period and is differentiated into so many channels that it is extremely difficult to survey the whole production from a limited number of points of view. The material becomes daily more and more abundant, and since the objects are only in exceptional cases accompanied by reliable information as to the places of discovery, it is for the present impossible to classify them in local groups, which, however, would be one of the most necessary preliminaries to a better survey of the whole output of the period. Here we can do no more than discuss a few characteristic specimens from the central and northern provinces where the classical Han culture reached its fullest development. They may serve to illustrate the principal motives and tendencies of style characteristic of the whole period.

An approximately dated starting point may be found in a sword hilt (Plate 6 A) from the above-mentioned tomb (No. 9), near Ping-yang in Corea, which also contained a lacquer bowl, with an inscription of the year A.D. 8. The sword or sheath hilt, for it was probably fixed on the sheath, consists of two t'ao t'ie masks forming a socket to the ends of which two dragons cling. They are bent in and affronted, and their opened jaws give the impression that the animals would like to fall upon each other, but they are parted by the sword. Their elastic bodies and tense limbs are rendered with marvellous energy, and though they are utilized in a purely decorative composition, these wild beasts are full of seething life and mobility.

The same motive recurs on a similar object in the Louvre (Plate 6 B), with the difference that one of the dragons is replaced by a tiger. The contrast and aggressiveness of the two beasts which issue from the t'ao t'ie heads and bend towards each other is thus still further emphasized. The motive as such is, indeed, a most fitting decoration for a warlike implement such as the sword.

Animal motives of a similar kind occur quite often on belt hooks in bronze; we

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may thus proceed to a closer study of this particular kind of personal apparel, which indeed might serve to illustrate the whole evolution of ornament during the Han period, as it comprises a great number of various types and motives. It will also be useful to include in the series of belt hooks a few examples which probably are of a somewhat later date, because they form a direct continuation of the stylistic ideas introduced in the Han dynasty. A complete presentation of this material would easily grow into a volume of its own, and thus carry us beyond the limits of the present work; we must be satisfied here to establish a few characteristic groups of belt hooks around which most examples known so far may be classified.

1. The body of the hook is formed by one or several curled dragons represented in open work, i.e. the animals are cut out in bevelled silhouettes. A fine early example of this group is in the Freer Gallery (Plate 7 A). The body is here formed by an S-shaped curled dragon biting its own back and grasping with the claws of both fore and hind feet into the middle part of his body. The bevelling, of course, not only duplicates the outlines, but also emphasizes them by the reflections of light, and it is really of no consequence for the organic impression that the dragon has only one fore and one hind leg.

The motive may be seen in a still more conventionalized shape on some other minor hooks (Plate 7 B), and duplicated, i.e. developed by joining two dragons curving in S shapes. On larger hooks usually these two dragons are placed the one behind the other in the form of successive loops (Plate 7 D, F). On the former each dragon is represented as biting its own wings and securing a hold on the body with both fore and hind feet; on the latter the purely ornamental development is carried further, for here are no less than three dragons, the bodies of which have become slender like tendrils, whilst round coloured stones have been inserted in the middle of each loop within the curling tails or between the feet of the animals.

A more massive effect is produced when the body of the hook is formed by two dragons placed side by side and fighting each other (Plate 7 E). This motive is combined on a large hook in the Metropolitan Museum with a kind of bird's wings and tail framing the principal motive and adding to the unusual fulness of the composition, a combination which, however, is apt to make the hook less elegant.

2. The body is formed by two or more intertwined dragons which are not always completely represented, the heads usually forming the ends, and the hook either proceeding from them as a snout, or represented as being bitten by the animal. The animals are bevelled silhouettes as in the former category, but without any open work (Plate 8 A, B, D, F). In the most highly conventionalized examples of this group, there is again a tendency to transform the body of the animal into a kind of scroll which may be provided with feet and rudimentary small wings, which bear witness to the origin of the motive; then the coloured stones appear like flower-buds on the tendrils (Plate 8 C). In other examples the body of the hook is practically reduced to a large dragon or *t'ao t'ie* head at the back of which the hook proper is represented as a kind of tail (Plate 8 E).

3. The last-described hooks form the link with the next group, consisting of hooks

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with a broad and short body formed by an animal head, be it a *t'ao t'ie* or a feline, often combined with a spiral which seems to represent the coiled-up body, while the legs or wings are sometimes indicated as excrescences at the sides, also executed in bevelled work (Plate 9 A, B, C, D).

A variation of the same class of hooks shows a kind of animal's head with sharp ears and a plume in the form of a bird's tail, whereas the hook proper is a prolongation of its snout (Plate 9, E, F, G). This motive is varied in a most singular fashion on a large and unique example in the Freer Gallery, where the character of a head has almost been lost in a combination of a couple of large eyes with long ears and a pair of paws (cf.), the end motive being a kind of claw-like tail (Plate 10 B). The separate parts have no real organic connection, but a unique plastic force.

4. Larger hooks with a broad, more plastically developed body, narrowing down towards the hook, though with highly varying zoöomorphic motives. These may be either a large dragon's head with a curving tail, holding in its open jaws a large hook (Plate 10 A, C), or a highly conventionalized representation of a head in which only the protruding eyes are emphasized by inlaid stones; the long ears, of course, are always a part of the composition; or a group of fighting animals, such as in the splendid hook in M. Stoclet's collection (Plate 10 D), where a kind of griffin is attacking a winged dragon, while riding on the elongation of the latter's body which forms the actual hook, itself terminating in an animal head. This most important and plastically developed composition, which is still in part rendered in the bevelled form, carries us beyond the limits of the ordinary Chinese belt hooks and connects with a large class of ornaments composed of fighting animals to which we will return below. On the other hand there can be little doubt that it is of Chinese workmanship, because the rendering of the dragon as well as the hook itself is practically the same as on a number of characteristically Chinese creations.

5. The fifth class consists of hooks with elongated bodies, ornamented with flutings and, at both ends, with *t'ao t'ie* masks more or less freely conventionalized (Plate 11 A, B, C, D); sometimes the heads may be left out, at the one, or even at both ends, and the body is decorated simply with flutings.

6. Hooks suggesting birds. Their wings and tails may be treated almost naturalistically (Plate 12 F), the actual hook being the head and neck of the bird (or sometimes insect) (Plate 12 B, C); or they may be conventionalized almost in violin shape (Plate 12 D). In later examples the body is formed like a round plaque and inlaid with a big stone (Plate 12 A).

7. Hooks with a rather long body, often slightly domed, decorated with plastic reliefs, though not in bevel-work, mostly representing running or fighting animals (dragons, tigers, or the like); sometimes the general form of the "body" may suggest the end part of a spoon handle (Plate 13 A, F).

8. Hooks with the body in the shape of complete animals (horses, human beings, etc.), executed in silhouette and mostly on a very small scale. An unusually large and important hook which may be counted in this group shows a half-human creature with the *t'ao t'ie* face armed with daggers and axes, not only in the hands

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and feet, but also in the mouth (Plate 13 G). The primitive t'ao t'ie motive has thus been developed and vitalized (in accordance with the general zoöomorphic tendency of the Han period) to fulness of expression, and the semi-human form selected seems to confirm the view that the origin of the motive was a conception of wild primitive creatures existing in a legendary age on the borderlands of China.

9. Hooks mostly of a longer shape, with bodies combining various zoöomorphic features. As examples should be mentioned one in the Eumorfopoulos collection, the body of which is a kind of crouching fully modelled human beast, with a snout drawn out in hook form (Plate 14 A); another that occurs in at least two examples, one in the Berlin Museum, one in the Sirén collection (Plate 14 B), showing a beast devouring a fish; a third being a double hook decorated over the boss where the two arms are joining with a human mask, and at both ends with animal heads (Plates 14 D and 11 E, F); a fourth one in the shape of a long dragon, or snake knotted into an 8-shaped double coil (Plate 14 C). Other variations might be mentioned; they are indeed very numerous, and there are, furthermore, hooks which may be classified under this heading in which the animal decoration is simply carried out in relief on a slender cable-like body (Plate 14 E).

All the hooks mentioned above and their various derivations must be considered as Chinese products, though in some of them may be discovered a foreign influence, which evidently was derived from Scytho-Siberian art.

In order to complete the above series of the principal types of belt hooks used during the Han and the Six dynasties period, we cannot avoid mentioning here at least two more classes of characteristically Chinese hooks, that is such as are decorated with inlaid geometrical ornaments; they are quite numerous, and may be divided into two groups, viz. hooks inlaid with turquoise or enamel and hooks treated in damascene work.

10. The hooks inlaid with turquoise or similar materials are as a rule of fairly large size, the body being elongated and slightly curving, like the handle of a spoon, and very often chamfered on both sides of a flattened ridge (Plate 15 A, B, C). The inlaid ornaments are usually of a geometrical character, i.e. lozenge-shapes combined with spirals and scrolls ending in spurs which may be made narrower or broader according to their position on the body of the hook. The design itself stands out usually in broad gold lines, whereas the ground is filled out with turquoise or enamel. This kind of hook seemed to be the most frequent in the central parts of China; for instance, in the province of Honan.

11. Hooks of a similar shape as in the previous group, i.e. like spoon handles often with chamfered sides, though decorated in a different fashion. The ornaments are inlaid in lighter metal, silver or gold on the darker bronze ground, either as the design itself, or so that the darker ground stands out as a design against the silver-coloured body (Plate 16 A, B). These hooks in a kind of damascene work originate mostly from the north-western part of the country, such as the provinces of Shansi and Shensi and the Ordos country.

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12. Hooks usually somewhat smaller than those mentioned in the previous groups, some of them with a domed back (Plate 16 c, d), and others almost like bent tubes (Plate 17 f, i). These last-named ones are often of a later date and may not have been in common use until after the Han dynasty. Hooks of a similar shape made usually of a lighter-toned bronze and inlaid with silver were evidently quite common in the Six Dynasties period (Plate 115). The damascene work is usually executed in silver or some similar metal on the dark bronze; it consists on the earlier hooks of winding "dragon's claws" sometimes combined with small animals such as we shall see on many of the larger inlaid bronzes of the period. But in other instances the ornamental design is purely geometrical, consisting of lozenges, triangles, spirals and the like, which may form a continuous pattern over the whole body or be divided by transversal bands into sections. On those smaller, more or less tube-like hooks the winding ribbons with spiral-like endings form the common motive, and the inlay work is here as a rule of a smoother and technically more perfected kind. As we shall have occasion to return to other examples of inlaid decoration it may not be necessary to dwell further on this particular kind of belt hooks which, however, should not be forgotten in a general survey of this class of materials.

13. In opposition to the hooks described hitherto should be classified a large number of hooks of more foreign type which generally come from the most north-westerly provinces or the Mongolian borderland. The bodies of these are formed by animals, completely represented, be they single animals, such as dogs, tigers, or the like, or groups of fighting animals. The hook itself is usually attached to the neck of the beast, though there are also some examples of its being a prolongation of the hind part (Plate 18 A, B, C, D, E). The single animals are very often represented with heads turned back looking over the body, but they may also be simply walking or lying down. In at least one splendid example, a fight between a tiger and a yak is depicted (Plate 18 f). These hooks reveal by their whole artistic character a decidedly different origin, they seem to reflect a wilder and altogether more barbaric spirit than may be traced in the purely Chinese creations.

14. Hooks with bodies in the form of plastically treated animals, mostly wild goats with large curled horns, represented either running or leaping, attacked by a serpent or some other animal, or massed together with legs bent under them (Plate 19 A, B, C). These hooks, which like those mentioned in the previous group come from the north-western borders of China, are in many instances of a considerable plastic force, the animals being not simply silhouetted in flat relief but actually brought out with a strong emphasis on their organic structure.

If the former class bespeaks by its motives and execution a nomadic origin, these seem to retain traditions from a more highly developed art of animal ornamentation which may be seen exemplified for instance in that wonderful ceremonial axe included in the "Oxus Treasure" of the British Museum, which is decorated by a symplagma of animals in which the main motive is a tiger attacking a wild goat (Plate 19 d).¹ This object is considered to be of Bactrian origin, of the 5th to

¹ Cf. O. Dalton, *The Treasure of the Oxus*, London, 1926.

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4th century B.C., and may well be taken as an indication of the ancestry of this special class of plastic animal belt hooks, probably introduced into China during the Han period.

As we have already had occasion to observe, some of these ornamentally treated animals are evidently of a type which is not, strictly speaking, Chinese, but more akin to an animal decoration developed farther west, i.e. either in the Iranian countries or in that vast region which extends from the Ural to the eastern border of Mongolia, and where, as is well known, a quite definite kind of animal ornamentation flourished during the last centuries before and the first centuries of the Christian era.¹ A more exact localization of this so-called Scythian animal decoration is for the present extremely difficult, as it occurs over such wide areas and during such long periods (from the middle of the first millennium B.C. to the end of the first millennium A.D.), and also because it enters into so many different relations with eastern and western Asiatic art-currents. But if we seek to detect some constant element, we are inevitably led to the conclusion that this decorative, not to say geometrically simplified, and yet organically expressed ornamental style, reveals itself in the purest artistic form when it is most free from Iranian or Hellenistic elements.

This peculiar element of a style which is closely connected with the bevelling technique may indeed first have developed in objects carved in wood or bone before it was adapted for objects cast in gold or bronze. A few such wood and bone objects were found in the northern Altai districts, which makes it highly probable that the bronze products are only later derivations from a more primitive art in such materials. The people who lived in those regions as early as the 5th century B.C. must indeed have already developed an ornamental art of their own, partly based on influences which they received from Iran, but re-fashioning these according to their own sense of style. In later times, for instance, at the beginning of the Han period, that region was inhabited by nomadic Mongolian tribes known to the Chinese under the name of Hsiung-nu, and these seem indeed to have been instrumental in bringing over to China certain artistic impulses in the field of animal ornamentation which became of considerable importance for the development of ornamental art in this country.

As long as scientific excavations have not been carried out in the north-western border regions of China, it is practically impossible to assert whether objects of the Siberia-Mongolian type have actually been found in what is now known as China proper, or simply on the other side of the border, and it is consequently too early to say to what extent these so-called Scythian ornaments really should be counted among products of Chinese art. The materials belonging to this group are very abundant, especially if one takes into consideration the numerous smaller bronzes which have been dug up in the Ordos district and surrounding countries, and

¹ G. von Merhart, *Bronzezeit am Jenissei*, Vienna, 1926. Heinrich Glück, *Die Weltstellung der Türken in der Kunst*, Wiener Beiträge zur Kunst- und Kulturgeschichte Asiens, Band II, 1927.

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although we cannot go into any exhaustive discussion of them here, it may not be out of place to illustrate a few characteristic examples in order to give the reader an idea of this type of art which has such a close connection with the art of China. Among the best known types of objects should be mentioned :

1. The reclining stag or wild goat, with legs bent up under the body, and ornamentally conventionalized horns in the shape of a comb of volutes along the back ; a motive which was used for belt-clasps and ornamental plaques as well as for strap attachments, knife-handles, etc. (Plate 20 A, B, C, D). As the classical prototype for this may be quoted the large gold plaque from Kostromskaia in the Kuban district, now in the Hermitage, which shows the stag in the characteristic position with a long neck and a splendid row of convoluted antlers executed in bevel-work, which indeed suggests a kind of cubistic conventionalization whereby a much more powerful decorative effect is imparted to the motive (Plate 20 E).

2. The long-eared colt or wild ass standing with raised head and the forefeet pressed together on a conical cap which was evidently fitted on the top of a shaft. These animals occur both singly and in rows of two or three side by side, and many of them have movable heads (Plate 21 B). According to the opinion of Russian archaeologists, they served as military standards or as the finials of posts used at burials, which may explain their frequent occurrence in the tombs.

3. The bow-shaped or half-rolled-up feline animal which is sometimes used at the end of knife-handles, etc., sometimes on buttons or ornamental fittings (Plate 22 A, B, C, D, E).

4. Again there are many different combinations of two small animals heraldically posed and executed in relief, e.g. winged horses facing each other, a common motive on the two corresponding halves of belt-clasps ; griffin-like beasts, either complete, attacking another animal of a more naturalistic type, or only the heads, which may be used as tips of handles or shafts (Plate 25 A, B).

5. Standing lions or tigers holding a stag or a wild ass under their feet (Plate 23 A, B, C, E), a motive which in a number of examples is highly conventionalized in flat relief, sometimes translated almost into a quite intricate abstract rendering of the animals, which then become purely ornamental patterns (Plate 23 D), sometimes emphasized by ribbon-like scrolls (Plate 23 F). All these flat relief ornaments detach themselves quite clearly from the bulk of the rest and form—particularly by the rendering of the tiger (or lion)—a link with Achæmænian animal representations.

Practically all of these motives occur in objects which have been found not far from the Chinese border, if not in China proper, and also in the Minussinsk region ; but they are more or less different from the East-Siberian finds, although a stylistic connection is undeniable. The people who made these animal ornaments seem in general to have possessed the art of transfusing the zoömorphie motives into a supremely ornamental form, and since their art was developed on a small scale, they were often driven to severe compression, not to say abstract condensation of the constantly recurring motives. The Chinese on the other hand lay more stress on the naturalistic rendering. They characterize the spirit of the animals

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more accurately, if not their actual form. They do not copy, but create something independent even within the framework of the borrowed motive.

A conspicuous example of this may be seen in a large belt hook in gilt bronze in the Stoclet collection (mentioned above) (Plate 10 D), which represents a griffin attacking a winged dragon which is writhing under the fierce onslaught of the mythical beast. Anybody who has some acquaintance with Chinese art of the Han period will recognize without difficulty that the dragon is here represented in a characteristically Chinese shape (similar dragons may be observed, for instance, on a lamp foot illustrated on Plate 32 C), whereas the griffin is of a type that must be described rather as Iranian or at least non-Chinese. The combination of the two animals and the way they are interlocked reveals also a foreign influence.

This becomes quite clear if we compare the belt hook with some of those plaques in gold or bronze which have been found in Siberia and which are considered to be an offshoot from the so-called Scythian art in the Pontus district. Rostovtzeff, who prefers to call these Siberian animal ornaments "Sarmatian," dates them mostly into the beginning of our era,¹ while other Russian archaeologists, such as Boroffka, consider them to be three or four centuries earlier. The material of this type is very abundant, but it may suffice if we consider here two examples, viz. the well-known silver-gilt belt clasp from Maikop in the Kuban district (east of the Black Sea) which is ornamented with a representation of a fallen horse attacked by a winged griffin which bites into its throat (Plate 24 C), and a somewhat larger gold plaque with inlaid stones from Siberia, now in the Hermitage, representing a kind of winged tiger with a dragon's tail attacking a fallen horse (Plate 24 B).

¹ Rostovtzeff, *Iranians and Greeks in Southern Russia*. G. Boroffka, *Der Skytische Tierstil*, Jahrbuch d. deutsch. Archäolog. Inst., 1926.

Boroffka's new work, *Scythian Art* (London, 1928), which reached us after the above account was written, contains a most interesting and well-illustrated survey of the "Scythian" material from southern Russia (Scythia), north-west Russia (Permia), and Siberia (principally gold objects from the collection of Peter the Great). The author maintains that the frequent use of gold in this ornamental art indicates that it had its seat in the neighbourhood of the rich gold-bearing districts of the Ural and Altai. From the latter district originate, too, the animals executed in wood, which seems to indicate a primitive preliminary stage to gold and bronze ornamentation. He emphasizes here, as in the essay mentioned above, the autochthonous character of the Scythian animal ornamentation and considers—in contrast to Rostovtzeff—that southern Russia and Siberia are "two stems growing out of the same root," although the ornamentation in question "indicates still older and more primitive roots." In this respect most modern students who have been engaged on this material will probably agree with him, despite the fact that his views conflict with those of Rostovtzeff, according to whom the chief centre of Scythian art was in southern Russia and its expansion westwards and northwards was due to the mediation of the Sarmatians. Less convincing are the author's dates for the south Russian and Siberian gold ornaments, 7th and 6th centuries, which are, as regards the Siberian finds, 500 or 600 years earlier than the dates proposed by Rostovtzeff. The Achaemenidic-Persian influence, which may be observed in the polychromatic incrustations, appears most clearly in the Siberian ornaments and seems to contribute there to the dissolution of the style.

However one may date the Siberian gold ornaments, it seems beyond doubt that the Scythian or Scythianizing animal ornamentation survived in fully developed form in western Siberia and Mongolia not only to the beginning of our era, but even later, as appears, among other things, from the discoveries

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Characteristic of both ornaments is the position of the vanquished horse, which is twisted round with the hind legs in the air and the head towards the ground, while the attacking animal jumps on it and throws its claws and feet into its neck.

The stylistic connection appears no doubt from our illustration without further comments, and it may also be noticed how closely the ornament from Maikop is still dependent on Achæmenian traditions of style. Quite representative in this respect is the smaller bronze plaque in the Metropolitan Museum which shows a fallen horse lying much in the same position as in the Siberian plaque (illustrated on the same Plate 24 A), though there is no attacking tiger but simply a kind of vegetable scroll framing the horse. This object, which is said to come from China, illustrates thus a further ornamental use of that characteristic scene without any organic motivation.

Other examples for which likewise a Chinese origin is claimed show, however, the horse in a similar position attacked by bears of which only the biting muzzles and grasping jaws are shown. Examples of this are found both in the Metropolitan Museum and (still finer) in the Stoclet collection (Plate 25 C), the latter being one half of a *hu piao*, a tally, in rectangular shape. The bears' heads on this are rendered in a fashion which speaks for a Chinese origin, and if it was not made in China proper it, nevertheless, belongs to the province of Chinese art. The execution is partly bevelled work, and the horse is rendered in the same fantastic fashion as in those plaques previously mentioned; it is ornamented by a long serrated ribbon which emphasizes the twisting movement.

of the Kozlov expedition (cf. p. 29 n.), which are also briefly mentioned by Boroffka. It is then, i.e. in the Han period, that this animal ornamentation clearly exercises a certain influence on the development of the ornamental style in China. We certainly cannot agree with the writer when he asserts that "there was a regular import of Siberian products into China," since the Scytho-Siberian bronze ornaments were not, so far as we know, dug up in China proper but outside the frontiers of the country in districts which were in the Han period under the sway of Hsiung-nu tribes. The latter, no doubt, passed on a number of western and central Asian influences to China (in the manner already described), but the Chinese themselves probably did not make use of Siberian bronzes; they copied certain motives and adopted certain technical methods, but nevertheless they modified the artistic style in accordance with their older native art traditions. For any one who has familiarized himself with the two types, it is impossible to confuse the Scytho-Siberian and the Chinese animal ornamentation; they are the products of entirely different artistic qualifications. Boroffka's statement that certain typical motives in Chinese bronze art of the Chou period were developed by direct loan or by influences from an early form of Scytho-Siberian art is also thereby weakened; according to the author, the Chinese dragon "developed from the Iranian horned lion-griffin and the Scytho-Siberian bear," and the *t'ao t'ie* mask was simply a derivative of a lion's head placed *de face*, of which an example may be seen on a carved wooden ornament from the Altai district. Such general resemblances, which could doubtless be multiplied by comparisons with various ornaments from Greek and Iranian art, prove nothing concerning the origin of the Chinese motives. In actual fact we can trace these at least 1000 years before Christ and it is probable that even then they were well known and already incorporated in Chinese ornamentation. However important the Scytho-Siberian animal ornamentation may have been, yet it must not be forgotten that there existed older centres of art and culture in Asia, founded on artistic creative forces which had existed independently for several thousand years.

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Compositions of a similar nature representing two or more animals fighting are quite common on the plaques of this group which, if we may believe the information offered by the Chinese dealers, largely come from the Ordos district, though most of them have been acquired on the Peking market.

One or two more examples must suffice. Take, for instance, the plaque belonging to C. T. Loo, ornamented with a symplagma of animals, i.e. a long serpent-like dragon strangling a wild goat while two long-haired tigers are rushing on to the dragon (Plate 25 B). Here the goat and the tigers are represented with striking naturalism; while the serpent, indeed, is a purely fantastic animal, but no less convincing by its movement and vitality.

Practically the same combination of incisive naturalistic characterization of wild beasts and ornamental stylization may be observed in a larger bronze plaque in the Stoclet collection, representing a long-haired tiger attacking a mule which is thrown with the hind legs over the head of its giant enemy (Plate 26 A). The exaggeration of the enormous muzzle and jaws of the tiger by no means detracts from the naturalness of the animal, and the colt also, in spite of its equilibristic position, is quite convincingly rendered. This plaque was acquired years ago by Marcel Bing, the well-known Parisian art-dealer, in Sianfu, and like the one previously mentioned it may be taken to represent the most naturalistic class of these animal ornaments used in north-western China, though possibly executed by non-Chinese artists. It acquires, furthermore, a particular interest when compared with one of the gold plaques from Siberia, now in the Hermitage, which represents a very similar motive (Plate 26 B): here, too, a long-haired tiger attacks another animal, but it looks tired and weak with its slack legs and dropping tail; as to its quarry, it is difficult to say what species it belongs to, for it has clawlike hoofs, an elongated pig's snout, and a long comb along its neck and back, conventionalized in the same fashion as the antlers of the stags. In short, the decorative effect has been attained by the combination of heterogeneous elements and by a conventionalization which pays less heed to the organic nature of the animal than was found in the Chinese example. This seems to indicate that the Hsiung-nu art, if we may so call the Mongolo-Chinese brand of the large "Scythian" stock, was hardly a derivation from the Siberian art, but a product parallel to it, issuing from a source where evidently the Siberian art as well had sucked some of its inspiration. It leads us back inevitably towards Iranian centres of art, i.e. to ancient Bactria and Persia. We have already pointed out this connection in describing some of the belt hooks with bodies in the form of plastically treated wild goats and similar animals, for which the ceremonial axe from the "Oxus Treasure" may serve as a *point de repère*. Among other parallels should be mentioned an aigrette, also from the "Oxus Treasure" (Plate 27 A), classified as Scythian of the 5th century B.C., representing a kind of winged chimæra¹ which finds its counterpart in an animal of the same fantastic kind that was acquired in Peking (Plate 27 C). This presumably Chinese animal may be of the Han period or possibly a little later.

¹ Cf. O. Dalton, *The Treasure of the Oxus*, London, 1926, Plate XXV.

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Quite interesting in this connection are also the pole-fittings consisting of two confronted highly conventionalized feline animals, standing against each other in a somewhat similar fashion as the dragons on those scabbard-fittings, one of them from Corea, previously mentioned. Two or three examples of this kind of objects are in the Louvre among the small bronzes from western Asia, and one in the collection of M. R. Koechlin. Their rather abstract conventionalization reminds us of certain ornamental bronzes from the Caucasus region classified by Rostovtzeff as Sarmatian, though at least one of these was bought in Teheran. The confrontation of these animals with the fragments of horse-bits from North China reproduced on the same Plate (27 D, E), speaks for itself; these may, indeed, be classified as Hsiung-nu rather than as Chinese, yet they are very closely connected with the art of north-western China, and thus serve to throw some light on the stylistic connection between the art centres of West and East Asia.

Finally, to add a word about the belt hooks with animal motives; we should like to direct the attention particularly on a hook in M. Rivière's collection (Plate 27 B), said to come from China (though evidently of a more western origin), which is made up of two wild goats standing back to back on their hind legs, with heads joining, the horns being drawn out into the hook, which however, is not bent backwards over the body as usual, but in the opposite direction, nor is this hook provided with a knob. It must have been sewn on to the belt instead of being buttoned on, but otherwise probably served a similar purpose as those used in China. The motive of the rearing bucks is practically the same as seen on some larger vase handles of Græco-Iranian origin, as exemplified, for instance, on a well-known silver vase handle in the Louvre.¹ The stylistic correspondence is such that we can hardly doubt the Iranian origin of this exquisite little hook in the Rivière collection. It is furthermore interesting to notice that hooks of a similar model (i.e. with animal representations on the body, and the hook bent inwards) have been excavated in southern Russia, as, for instance, the silver hooks from Alexandropol (Plate 22 A). These are dated by Russian archaeologists into the fourth or third century B.C.

Practically the same motive occurs on some belt hooks from the north-western borderland of China, which, however, are made according to the Chinese fashion, i.e. with the hook bent outwards, whereas the "body" is treated quite similarly to those of Alexandropol (Plate 22 B, C), the motive being, as already said, one of the most common on small ornamental bronzes from eastern Mongolia, viz. a stag with legs bent and ornamentally treated antlers.

As we have seen previously, belt hooks existed in China already by the end of the Chou period, and except for their decoration, which was more conventionalized (not purely geometrical), they were of the same kind as in the Han period. There is thus no need to suppose that this kind of dress ornament was introduced from the West, though it evidently was modified under western influences; and it seems also that the use of these belt hooks increased very much in consequence of the closer

¹ Sarre, *Die Kunst des alten Persiens*, p. 49.

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contact between the Chinese and their north-western neighbours. It may be, indeed, that their use was to some extent connected with the change in the outfit of the Chinese soldiers, which was brought about with the establishment of the cavalry divisions already referred to in a previous chapter. The Chinese were, as we know, compelled to imitate the barbarians' methods of war and military equipment. As the horse came more and more into use for riding and the dress was modified, a number of ornamental fittings were probably introduced as part of the military accoutrements. Thus practical reasons may have contributed to prepare the way for a peculiar artistic style which became important even outside the field of small ornaments; but the change of style certainly had stronger causes than the contact with the Hsiung-nu, who had no general artistic culture. To understand this change we must particularly remember the development of the communications with such old centres of Asiatic art as Bactria, Persia and (at the beginning of our era) the Indo-Scythian territory. The new forms and patterns which occur on Chinese ceramics, textiles and lacquers of the Han period came neither from Mongolia nor from Siberia, but from the older West-Asiatic countries where Iranian and Greek civilizations coalesced. The Chinese took advantage of these and transfused them in accordance with their own spirit. The result was a singularly rich artistic impetus, and an output which was sufficient to allow of exports. In the tombs of the later Han period which were recently excavated by Russian archaeologists in Mongolia the decorative objects in silk, bronze, jade and lacquer were of a Chinese origin, whilst objects of native production which also were found here were much simpler though not less remarkable for their artistic style.¹ Among them may be recalled a large woollen cover with animal designs in *appliqué* technique, closely recalling certain motives which are to be seen on Scytho-Mongolian bronze objects, a fact which is in itself evidence of the constant character and general diffusion among the Mongolian tribes of this type of ornamentation. It is not less remarkable that it occurs here side by side with silks of pure Chinese origin and embroidered covers with Greek patterns. The Mongolian nomadic princes were clearly able to appreciate the artistic products of both the East and the West, and it was they who controlled the caravan route between eastern and western Asia and who thus to some extent acted as mediators in the commercial and artistic exchange between the two ends of the continent. Nevertheless, the articles—or the impulses—which reached China by sea, *via* India, were at least of equal importance, though it is at present more difficult to determine them in detail.

When we turn from the purely ornamental representations of animals to those which are rendered in a more plastic fashion, we are at once brought to realize how different *au fond* was the real Chinese conception of such motives. We do not find here any such wild goats or colts or asses as are so common in the art of the north-western regions, but animals of a more civilized kind, i.e. either quite domesticated ones such as rams, dogs, horses, pigs and birds, or purely fantastic creations such as the dragons and chimæras. A kind of intermediate position may be reserved for the

¹ W. Perceval Yetts, *Discoveries of the Kozlov Expedition*, *Burlington Magazine*, April, 1926.

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bears and the owls. The majority of these animals are indeed treated in a fashion which makes it more natural to describe them in connection with the general evolution of Chinese sculpture than to include them in the discussion of minor objects, but we have, nevertheless, thought it useful to mention here a few examples which may serve to illustrate the fundamental difference between the Chinese and the Scytho-Mongolian conceptions. It should also be remembered that many of the small animals which occur on the bronze vessels of the Ch'in period are characterized with a surprising naturalism when we compare them with the previous abstract rendering of animal motives of the Chou period. This naturalistic conception was by no means lost in the Han period, indeed, it was further developed and popularized; it dominates the popular art of the time, particularly in all those small clay and bronze objects which were so abundantly used in the tombs. It may be asserted that the Han artists on the whole avoided geometrical conventionalization and sought their inspiration in a very close adherence to the life of nature, though they sometimes allowed themselves great liberties when they wanted to bring out some particularly decorative feature or give expression to a mythological idea.

As quite curious early examples of this Han art, perhaps not as yet fully developed, though quite perceptible by comparison with the art of the Chou period, may be mentioned a small owl and a fish in Mr. Oppenheim's collection (Plate 28 A, B). The owl, of which we have seen other examples in gilt bronze on the Chinese market, has, as well as the fish, been suspended from chains, and as both objects are hollow and provided with openings, they may have served as lamps in the tombs, or to hold some liquid. No doubt they have also had some symbolic significance; they still belong to legendary animals and their expressiveness is fantastically emphasized. Yet they are conceived with a very clear idea of the essential features in the character of the creatures, and become interesting through the perfect blending of nature and imagination. The ornamental surface decoration is of much less importance here than on the Ch'u or the majority of the Ch'in animals; they have no *k'uei lung* or *lei wên* patterns, but simply some engraved lines partly of the same kind as may be found on mirrors of the Han period. The prickly surface which purports to render the skin of the fish is not entirely unnaturalistic either, though it is strange.

To go a step further in the direction of fantastic animal representations, we may stop a moment at that most astonishing creature in the Stoclet collection which was already mentioned in the chapter of the Ch'in bronzes, but which, according to our idea, must rather be considered as a creation of the Han period (Plate 29). It is hard to know what to call such a monster and still more difficult to say for what purpose it may have served. Evidently, to judge from the position of its paws, it was placed in a more climbing than reclining position, and its abundant armour would strike with terror not only men but spirits. It has a kind of dragon's head with protruding fangs, and great scythe-like protrusions along the back and over the eyes, voluted wings over the shoulders and loins, and the whole body is covered with ornamental coils on a granulated ground. Nothing more grotesque could be

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imagined, the whole creature being a concentrated image of bestial wildness and leaping power. The geometrical ornaments and prickly ground of the body may also be observed on some mirrors of the Han period. This correspondence seems to give a fairly safe clue to the dating of the object which probably was not made until the beginning of our era.

Related in style to this animal are the two dragons executed in relief on the large bronze ring in M. David Weill's collection (Plate 30). They are represented as winding around the flat ring and bending their long necks outward almost like handles on both sides of the ring, whereas their very long wings are partly protruding inside the ring and partly winding up from the flat surface. These dragons are also decorated with a kind of spiral motive and scale-like pattern, and their flat heads are very much of the same kind as the dragon head of the above-mentioned larger beast. The unusual size of this bronze ring, the use of which also remains an unsolved problem, and the quite free fashion in which the dragons wind around it, make it an object of outstanding importance. Both these objects may as a matter of fact be considered as strong links in the continuous chain of evolution within Chinese ornamental art from the Ch'in to the Han period.

A very different use of the dragon motive is made on a large, round, and slightly domed base, from which rises a stem supporting a cup (joined on later) in M. Stoclet's collection (Plate 32 c). Here are two large dragons intertwined with a kind of ornamental scroll (and executed in partly bevelled silhouettes) which hold in their wide-open jaws the rising stem. These dragons are in style not far removed from those we have observed on the belt hooks, but they are rendered with greater freedom, energy and *ampleur* than in those minor ornaments. They are, indeed, illustrations of how well the Chinese understood to fuse certain impulses received from the West with their indigenous traditions of style. Seldom has the dragon motive as such been better utilized for a large flat ornamental object in bronze.

A step further is illustrated by the object, also in M. Stoclet's collection, which may have served as a lamp or a lamp-foot and which consists of a very slim tiger standing on its hind legs and tail and holding in its raised forepaws a kind of square plate while the long neck and head are bent backward (Plate 31 b). This beast is indeed of a much more naturalistic kind, though still animated with the imaginative spirit of the Han art, and transformed to serve a definite decorative purpose. It is a truly plastic creation, though on a small scale.

If we wanted to follow very closely the evolution within the field of animal representations in bronze, it would be most fitting to dwell here on some of these wonderful images of bears that occur in the art of the Han period, and which reach their highest perfection in some well-known statuettes of fairly large size which are found in private collections in London, Brussels and Boston. But because of their outstanding plastic importance they should rather be reserved for the chapter on Sculpture. We may here, nevertheless, add a few remarks on some minor representations of similar animals.

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Bears were just as favourite a motive in Chinese art as, for instance, the lions in Persian art, and if we may judge from their frequent occurrence in the tombs, they must have had a symbolic meaning and played a certain rôle in the Chinese conception of the future life. They are, for instance, a common motive on those round conical bronze weights which have been dug up from Han tombs, in Corea as well as in China, and here they are often represented fighting or smothering some other animal (Plates 25 C, 32 A, B). In spite of the small scale of these "sleeve weights" and the fact that the animals are usually not completely rendered but only their essential parts, they may be considered as real plastic groups which otherwise are quite rare in Chinese art. If the Chinese derived some impulses from the Scytho-Mongolian art in the representation of bears, they have so completely transfused them that one can hardly speak of an artistic dependence, though possibly of a derivation of motive.

Another animal which also is often used as a motive in these minor bronzes is the ram, either lying down with legs bent or standing, the back being usually treated as a lid on a hinge which can be turned over and utilized as a lamp (Plate 33 A). Nothing is more interesting than to compare one of these reclining rams with one of those wild asses which belong to the Scytho-Mongolian province of art. In the latter it is the alertness, the energy of the creature rendered in a few essential forms and the linear rhythm, rather than the full or detailed modelling of the animal which makes it so highly expressive.¹ The decorative transformation is carried quite far, though without lessening the character, whereas in the Chinese example the artist has been anxious not to lose any of the minor accents of the plastic character of the motive. Without being over minute or sacrificing the unity of the form, he has convincingly brought out the life of the surface; he represents the animal in an atmosphere, so to say, by a very sensitive play of light and shade and by emphasizing the characteristic small details of its eyes, hoofs, horns and muscles. His animal serves a definite decorative purpose; it is indeed a lamp, but it is, nevertheless, a far more complete plastic representation of the motive than ever was done by any other Far-Eastern artists.

Further proofs of the general plastic naturalism of Chinese animal representations of this period could be easily brought out from a great number of small objects in clay, partly glazed and partly treated with colour. Being made in a very cheap material and evidently in great numbers for the tombs of the common people, they can hardly be considered as works of prominent artists, but many of them have, nevertheless, an undeniable artistic importance, just because of that sure and sometimes impressionistic rendering of the form and character of the animal. The examples must thus be divided between this and the chapter on Sculpture. But the few specimens which are here illustrated, such as the sheep-pen with four rams and the mounted shepherd, or the big duck (Plate 34), will without further comment make it clear that the popular artists who manufactured such objects followed

¹ Excellent examples may be seen in the collections of M. Koechlin, M. Gillet, Mr. Oppenheim and others.

INCENSE-BURNERS

Nature herself much more closely than they followed any foreign currents of artistic influence, and knew how to bring out the character of the motives. Occasionally the artist casts his creation in bronze (e.g. the little horse and cart, with three men driving, Plate 33 B), yet it retains to the full the freshness of a quick sketch.

Such was indeed the popular undercurrent in this prolific period, or in other words, the soil from which great masterpieces of plastic art grew up, like wonderful flowers of eternal beauty. However humble and rustic this art may be, it may still be called individual, because practically every example retains an expression of its own, and bears witness to a spontaneity of vision and execution which is more free from formulæ or narrow modes of representation than in most early countries. There is, indeed, something refreshing in the directness and unconventionality of this animal art of the Chinese which always makes it interesting, whatever shortcomings it may be found to have from a formal point of view.

A further decorative development of this animal art may be observed on a great number of bronze and clay vessels decorated with relief bands or in inlaid work, to which we will return later; but as a kind of bridge may be mentioned those quite peculiar incense-burners which are known under the name of *po shan lu*. These censers which were, according to Laufer,¹ first produced under the Western Han dynasty in connection with the importation of aromatic woods from Parthia and Indochina, have got their name from the form of their conical lids, which are taken to represent the great mountain *Po shan* of the Taoist paradise, or sometimes also the three Isles of Blessedness, *Peng lai*, *Fang chang* and *Ying chou*, which according to Taoist conceptions rise out of the "Grey Jade Ocean." Possibly the form developed from an endeavour to create a certain agreement between the symbolism of the vessel and the aromatic perfumes, thereby suggesting a sort of paradisiac bliss. The motive, the mountain peak or peaks rising from a surrounding circle of large leaf-like waves, was also transplanted to funeral urns, possibly with a suggestion of the home of the deceased. The enframing leaf or wave-like forms sometimes assume the character of steep mountain passes or terraces where men and animals are represented in bucolic scenes, or hunting, as may be seen on an example in bronze which, however, lacks its original foot (Plate 35 A, B); and on a more complete one in clay reproduced on the same plate (Plate 35 C). Usually these censers stand on columnar feet (Plate 36 C), rising from a round dish intended to collect the ashes, but for these may be substituted a bird carrying the vessel on its head (Plate 36 B), a dragon rising in spirals, as on the splendid example in M. David Weill's collection (Plate 37), or a human figure, such as in the example now belonging to the Louvre (Plate 38). A strange-looking knight is riding on a gigantic chimæra, which is lifting its horned head and opening wide its mouth from which the long beard streams like a curving tongue. The body is scaly and the tail has spiral-shaped excrescences, but the wings are missing. Nevertheless, this chimæra reminds us of the previously mentioned gold aigrette from the "Oxus Treasure," which is described by Dalton as a Scythian work of the 5th or

¹ Laufer, *Pottery of the Han Dynasty*, Leyden, 1909, pp. 174 sqq.

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4th century B.C.; it evidently is an offshoot from the same root.¹ As to the bold knight, he is not Chinese either but rather Iranian, both in costume and type of face. It is indeed remarkable to find thus a characteristically Chinese type of vessel such as a *po shan lu* resting on a sculptured foot. The rather heterogeneous elements must have been derived from a quite different artistic source. Products of this kind illustrate in the most convincing fashion how the popular Chinese artists readily took up new elements which suited them, without asking much about their significance or their original artistic character. By such constant infusion of new blood into the veins of Chinese art at this period, it grew rapidly and found its expression in an infinite number of variations on certain standard motives which so to speak burst the traditional limits of Chinese art and made it in some sense more eclectic and comprehensive, though always remaining imaginative and expressive, whether in a naturalistic or in a fantastic sense. The motive of the *po shan lu*, i.e. the conical hill rising out of the surrounding waves or mountains, will also be found on the lids of cylindrical urns made for the tombs to which we will return when discussing the ceramics of this period.

Among the bronzes which have a kind of practical connection with the incense-burners should be mentioned the lamps. They were made either in the form of animals, the backs of which could be lifted and utilized to contain the oil, such as the rams already mentioned, or the standing bird with the outspread wings and a pearl in its beak in the Eumorfopoulos collection (Plate 39 B); or again as small oblong vessels with a domed lid, a half of which could be turned over in the same way as the upper parts of the animals (Plate 39 A). The bird in the Eumorfopoulos collection is furthermore placed in a round dish like the one seen under the *po shan lu*, and when it is opened the wings also turn over, so as to form a broad brim to the oil-container. The pearl which the bird is holding in its beak evidently adds rather a religious note to the symbolical meaning and it appears like a prototype to all these *fêng* birds which become so common in later Chinese art. Again the conception is evidently a deeply rooted one in Chinese mythology, though it may well be that the artistic form is influenced by West-Asiatic (Persian) representations.

A more evident illustration of this interdependence is the most unusual lamp which consists of a round flat bowl on three feet, and is provided with a handle in the form of a thin arched rope, climbing on which are seven human figures in the round, while two more are standing on both sides of the bowl (Plate 40). A chain and a large hook have served to suspend the lamp. These most peculiar pigmy-like human beings with large heads and pointed noses remind us of the knight on the chimæra mentioned above (Plate 38). They are just as non-Chinese as this rider, and likewise carry our thoughts towards old Persian art. Whatever meaning they may have had, they are treated in a distinctly humorous fashion as they climb along that narrow metal rope. And it is quite possible that they may contain some reminiscences of the acrobatic feats which were performed by itinerant jugglers who used to come to China from Indo-Iranian countries.

¹ Cf. O. Dalton, *The Treasure of the Oxus*, London, 1926.

INLAID BRONZE VESSELS

A further evidence of the dependence of the Chinese bronze art of the Han period on West-Asiatic traditions may be derived from the technique in which a great number of these bronzes are executed. We are thinking in this connection particularly of those which are ornamented with an inlaid design, sometimes in gold and silver, sometimes with enamel-like paste, or in the case of minor ornamental objects, such as belt hooks, also with bits of turquoise. These various methods of applying a coloured design on the dark bronze surface were much developed during the Han period, not only on minor, purely ornamental objects but on large sacrificial vessels and all sorts of ceremonial objects as well. No other technique is more characteristic of this particular period. It may indeed to a large extent be considered as a kind of complement to the new forms, and it was probably imported from the same sources as the new impulses of style which may be observed in the shape of the vessels as well as in the rendering of the animals.

In the earlier Chinese bronzes which, as we have previously pointed out, were also sometimes adorned with inlay, the latter consisted usually of turquoises or similar coloured stones which were set in comparatively deep holes. During the Han period, on the other hand, the inlaid material was as a rule not set in deep cavities but applied in flat silhouettes of lighter metal welded to the bronze, or the ground was engraved and thin threads were hammered into it. Evidently quite a variety of methods have been used in order to obtain the pictorial contrast of light-coloured inlays on the dark surface, and we will have the opportunity of observing a few of them on vessels and belt hooks. They must have reached China from Persian or Hellenistic centres of art where such techniques were known since early times.

Among the earliest examples of such inlaid bronze vessels may be mentioned a large vase, a so-called *hu*, of which various examples exist (Chicago Art Institute, Freer Gallery, and National Museum of Peking; cf. Voretzsch, op. cit., fig. 87). It is decorated with a series of no less than seven broad frieze-like bands composed of S-shaped tigers and dragons and composite spiral patterns, partly framed by some narrower bands with an elongated lozenge design (Plate 41). The decoration of this vase is still of fairly early type. The animals as well as the spiral motives have an evident connection with the ornaments of the Ch'in period, and the whole is arranged in a comparatively free fashion, with a boldness and an artistic energy which are not often found in the later and more formal pieces. Nor is the shape so far developed in a Hellenistic sense as in the majority of the bronze vases of the *hu*-type.

Very closely akin to this vase, particularly by its animal design and by the lozenge pattern, is a *ting* on low feet with a domed cover which makes the whole vessel almost globular (Plate 42). In this case all the metal (or enamel) which evidently filled out the depressions has been cut out and the animals thus appear in negative, but the linear design is characterized by a similar boldness and energy as we have observed in the previous piece. The stylization is strictly ornamental, still related to that prevalent on the earlier Chinese bronze vessels, yet more supple and more flowing, so to say, than on the bronzes of the Chou or the Ch'in periods.

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The greatest innovation lies, however, in the fact that the ornaments are no longer executed in relief, but in silhouettes, which, as we said, were inlaid.

A much freer treatment of the animal decoration in inlaid technique may be seen on a large bowl, *shih*, in the Freer Gallery (Plate 43). This very large vessel is provided with four monumental handles in the shape of conventionalized t'ao t'ie masks, on which rings are fastened. The decoration consists of three bands containing hunting scenes separated by geometrical borders. The figures and ornaments have evidently been inlaid in silver, which, however, for the most part has been scraped out. In the large middle frieze which is framed by the two fluted bands are seen men armed with swords and spears, fighting against onrushing tigers, while gnome-like archers aim at huge birds flying over their heads. Other hunters stand in chariots drawn by four horses, spread out in such a way that the upper ones are turned on their backs! The men are attacking tiger-like beasts of a much larger size than the horses. Their mode of attack is quite similar to that which may be seen on Assyrian reliefs of lion-hunts. The *mêlée* of animals and men is highly animated, without much attempt at composition. Yet one may clearly recognize among these swarming beasts hares, stags, bears, elephants, etc., all strikingly rendered. It seems indeed as if the artist had been better acquainted with and more keenly interested in all these wild animals than in the mules and horses which are represented in a quite childish fashion. All this strikes us indeed as something quite new both in style and technique, and were it not for the four large handles of a more traditional type, the vessel would, because of its decoration, be quite a foreigner in Chinese art, and a curious example of West-Asiatic influences in China.

Vessels of this type, however, are exceptions. Usually the inlaid patterns are designed in a strictly geometrical fashion, though in parts retaining elements borrowed from animal or bird motives. As an example may be quoted a particularly fine flat water-bottle, also in the Freer Gallery (Plate 44), the two broad sides of which show symmetrically disposed geometrical ornaments consisting of three irregular meander-like patterns rendered in silhouettes which are provided with spiral excrescences, and wing- or claw-like terminations, sometimes even birds' heads. The geometrical and the animal motives are here so closely fused that it is practically impossible to say where the ones begin and the others end. The whole is a design dominated by an exceedingly tense rhythm expressed in an infinite number of rolled-up spirals and cutting beaks or hooks, and still dominated by a sort of diamond lattice or meander design.

The latter is still more emphasized on another vessel in the same collection, a higher four-cornered vase of *hu*-shape, where, however, even the broad dividing lines are filled out with small spirals (Plate 45).

The derivation of these peculiar inlaid ornaments may be observed on some minor objects such as the flat ring, which may have been the brim of a bronze bowl, in the collection of Mr. Wood Bliss (Plate 46 A), and some hollow cylinders with disc-shaped rings at the one end, of which one is in the collection of

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H.R.H. the Crown Prince of Sweden (Plate 46 B). Here the ornithomorphic elements are still better discernible than on the vessels and they are, for instance, on the ring, inter-blended with dragon designs and a kind of volute-like spirals of the most imaginative description. The ornament stands out in silver and gold against the dark bronze, the animals and volutes are connected as heads and tails, the pattern being continuous and all through animated by a rhythmic energy which, so to speak, becomes condensed in the volutes and leaps forth with overwhelming force in the animals. This curious manner of combining animals and volutes with long string lines (seeming to render the ground on which the former move) recurs in a number of friezes on ceramic vessels, and it is often difficult to determine whether they should be called birds' heads, waves, wings, or tendrils.

On the small tubes the patterns take on more likeness to winding tendrils and flaming wings, but when we see, inlaid on these, small animals of a strikingly naturalistic character, such as leaping tigers and running hounds playing with gnome-like figures, we realize that these irregular formations may also be interpreted as a kind of cliff, over which the animals leap.

This is developed in a still more ample form in some larger bronze tubes, one of which is in the Imperial Academy of Art, Tokyo, the other in the collection of Marquis Hosokawa (Plate 47).¹ The decoration on this is also inlaid partly with silhouettes and partly with threads of gold and silver. The main design is composed of quite irregular scrolls, rising in places like flames or pointed mountain peaks and enriched by beak-like spurs. On the peaks may be seen stags ready to jump pursued by leaping dogs, while between them, on the precipices, bears and tigers are galloping up and down and beautiful birds are enjoying the sight from the spur-like tops of the waves. The high and deep troughs of the undulating ground serve as a kind of scenery for all these clambering, galloping and springing beasts, whilst their elastic curves give the composition an increased animation, or even *envol*—they indicate the rhythm of the whole composition which is accelerated or retarded according to the changes of form, and they hold together the fundamental elements of the ensemble, which is furthermore enriched by the inlay of different colours.

Similar designs may be observed in the friezes executed in relief on some of the clay urns of the Han period which, indeed, to a large extent seem to have been moulded on models in metal, and we shall have something more to say about their origin when discussing ceramic art.

On other tubes which may have served as handles or pole-fittings, the inlaid ornament is more strictly geometrical, though always with this tendency to bring in elements of bird forms, i.e. beaks and wings with their points drawn out in spirals. The decorative effect varies according to the use of the inlaid metal which sometimes

¹ The tube, now in the collection of Marquis Hosokawa, was first published in Rostovtzeff, *Inlaid Bronzes of the Han Period Belonging to C. T. Loo & Co.*, Paris, 1927. The tube now in the Tokyo Art Academy was excavated by a peasant a few years ago near Ping-yang, in Corea. Photographs of it are not obtainable until it has been published by the Director of the Academy. The patterns are essentially the same as on the Hosokawa tube.

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is applied in fairly broad silhouettes, sometimes in a kind of hatched design in thread lines (Plate 48 B). Towards the end of the period the animals became more clearly detached from the scrolls, as may be seen on a beautiful square object in the shape of a truncated pyramid with a mortise in the middle, which may have served as a lamp (cf) foot, in the National Museum in Stockholm (Plate 49). Here the design is outlined with fine silver thread. The tiger is of somewhat Scythian type, whereas the dragons are fused with scrolls and spirals into a kind of continuous geometrically arranged pattern.

Patterns of this kind were, however, not only inlaid but sometimes also applied by other means on the bronze vessels, i.e. with some liquid metal in a technique which is practically the same as the gold design on the lacquered objects. Thus we find on a large round dish in Marquis Hosokawa's collection no traces of engraved designs where the gold has been worn off (Plates 50, 51). The gold lines must have been applied with the brush in a technique which has not yet been fully explained. The whole object may have been covered by a varnish, whether before or after the design was applied on to it, and the precious metal deposited on the bronze by a chemical reaction.¹ It is ornamented on both sides with several decorative borders, which enclose a large round medallion on the bottom of the vessel. On the inside of the plate this is filled with a kind of quatrefoil rosette surrounded by four animals, but on the outside it is decorated with a coiling dragon. The ornamental bands on the outer and inner side are substantially the same. Observing the former, we find on the rim a border of spirals combined with lozenges and lancet shapes, ornaments that are chiefly linear but partly also in broad silhouettes. The next border consists of triangular "cicada" ornaments (*ch'an wen*) similar to those which appear on many older sacrificial vessels. The third border is considerably wider, with irregular cloud volutes among which appears a whole series of leaping animals and birds, i.e. a tiger ready to spring upon a bear which lies on its back and seeks to ward off the attack with his paws, a snake about to hurl itself on a large *fêng* bird, a dragon about to attack a man-like creature with feathered arms and legs, and finally two feline creatures, one with a human head, the other with stag horns. The innermost border consists again of triangular conventionalized cicadae; the central motive on this side is, as said above, a long supple dragon whose snake-like body lies in two S-shaped coils, provided not only with rolled-up wings and feathers, but also with a number of minor spirals which contribute to intensify the impression of elasticity. The feet have tiger's claws, the head has stag's horns, and the wide-open jaws sharp fangs. The quatrefoil rosette in the central inside medallion also deserves special attention, as it often recurs on bronzes and lacquers of the Han period; it is probably inspired by Persian prototypes. The animals which surround it, i.e. two different kinds of dragon, a tiger, and a lion, are magnificent examples of their kind, and hardly conceivable unless we admit a direct influence

¹ Cf. Rostovtzeff, *Inlaid Bronzes of the Han Period*, Paris, 1927. The author offers an interesting formal analysis of the patterns on the Hosokawa plate, but makes the mistake of considering these as being *inlaid* in the bronze.

LACQUER WORKS

from Assyro-Persian prototypes. The relation in style seems to us quite evident, even though the Chinese artist has designed his animals with more suppleness than his Persian predecessors were wont to do, an impression that becomes still more predominating in the almost fleeting movement of the animals and scrolls of the main border on this side. However close to foreign motives these may be, they are carried into a new world of imaginative life where the artist is free to play with bird, animal and human shapes and interweave them with the wind-wafted clouds into a rhythmic dance without beginning or end.

Motives of the same kind may also be found executed in an engraved technique, as, for instance, on the somewhat smaller bronze dish belonging to Messrs. C. T. Loo & Co. (Plate 52 A). The central design here is a similar quatrefoil rosette surrounded by two horned tigers and two large birds, whereas the outer border is composed of four groups of fighting animals, viz. a tiger attacking a large *fêng* bird, two charging buffaloes (𪛗), a man with sword and shield attacking a chimæra, and a winged dragon-chimæra killing a small animal, while a tiger is climbing upon its tail. As a complementary feature to all these fights, some gnome-like human figures with hairy bodies are introduced as supervising the bestial sports. It is evident that this kind of imaginative illustration of animal fights, inter-blended with echoes of a mythical primitive world, enjoyed great popularity in the Han period. The origin of it may have had some connection with the primitive Taoistic conceptions, but the artistic form in which it was presented is more or less dependent on influences from the West. It matters little if they were executed in inlaid work, in painted or engraved designs, or in clay reliefs; they are always vitalized by the same fierceness and spontaneity, and they stand out, as a matter of fact, as one of the most characteristic features in the art of the Han period.

* * *

Very closely related motives of ornamentation may also be observed on some of the mirrors and lacquer works which lately have been excavated in Corea and also in northern Mongolia. A word about these may thus be inserted here, before we continue the discussion of the bronze vessels.

Although the best specimens of early lacquer known at present have been found outside China proper, it becomes evident from the inscriptions on some of these pieces that they were made in the imperial workshops. No doubt similar objects have also been excavated in China; the reason why they have not as yet been more frequent on the market is probably that they are too delicate for those rather careless and hurried tomb despoilers who have had the monopoly of excavations in China. Even those which have been removed by Japanese archaeologists from Corean tombs are, with a few exceptions, badly damaged or in small fragments.

With reference to the material and technical execution of these works, it may be recalled that some consist of a wooden skeleton covered by a solution of lacquer and colour, which after the process was repeated several times, was dried and polished

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to form a hard shell; others, however, have no wooden skeleton but consist of several layers of cloth stretched over a plaster model and strengthened by a mixture of pulverized mica and clay, then covered by several coatings of lacquer. The latter is the process of dry lacquer known in China under the name of *t'uan huan*, in Japan under that of *kanshitsu*. The surface is either red or black and on it the ornaments are painted in the opposite colour, sometimes with an addition of green or gold. A number of bowls have been strengthened with rims of gilt bronze, and many of the smaller vessels have sheath or keel-shaped handles of the same material. There also exist specimens inlaid with glass mosaics, but the most precious ones were covered with gold leaf on which the graceful ornaments were painted with a fine brush. As the ornamentation is in most cases painted directly on to the object by an artist's hand, some of these have the refinement of individual works of art.

Many of these objects, as has been said, bear lengthy inscriptions stating where and when they were made, and the names of the various craftsmen who participated in the work, each one of them evidently a master in a special branch of the lacquer manufacture, and all co-operating with that subtle skill which has always been characteristic of the Oriental craftsman. The earliest dated inscription on lacquer found in Corea is of the year 85 B.C., the last of the year A.D. 52. Between these there is a whole series of dates which shows that the manufacture of lacquer was pursued with great success both during the earlier and the later Han dynasties. The objects consist mainly of round bowls and oval drinking cups with handles, but there have also been found vase-shaped vessels and trays or tables on low feet, as well as toilet boxes for mirrors, combs and pins. A number of boxes found in the Mongolian tombs also showed traces of lacquer coating.¹

The ornament is consistently of the same kind and style, though adapted to the various forms of the vessels (Plate 53). On the round bowls, which often are red inside and black outside, one usually finds on the inside rim a border of highly conventionalized scrolls or cloud volutes connected by fine lines running either horizontally or aslant, in which case rhomboid figures are created. In the centre is a medallion divided into three roundels filled with animal figures or geometrical patterns. The outside has a broader band of extended cloud volutes in red on a black ground. The small cups are frequently not decorated on the inside, but outwardly provided with a broader frieze composed of bird-like figures, spirals and triangles grouped pairwise (specimens of the same type occur both in the Corean and the Mongolian tombs), the motives being very closely akin to those found on the borders of some bronze vessels such as the Hosokawa dish (Plate 54).

On the larger table trays and on the lids of boxes there occur in many cases borders

¹ Cf. articles by W. P. Yetts in the *Burlington Magazine*, XLVIII, 1926, p. 258, and S. Umehara in *Revue des Arts Asiatiques*, III, 1926, p. 26.

Good colour reproductions of the earlier excavations are included in the previously mentioned publication, *Archæological Researches in the Ancient Lo-lang District*, but the most important specimens excavated in northern Corea, 1925, are still unpublished. They have been kept at the Tokyo Imperial University for a few years past.

LACQUER AND TEXTILES

composed of hair-fine tendrils, possibly derived from the cloud volutes, small birds and, as a central motive, a quatrefoil rosette of the same shape as on the two bronze plates mentioned above and of many mirrors. The geometrical bands enclosed in these borders are mostly filled with spiral and lozenge patterns. There also exist, however, specimens with animals, tigers, dragons and stags in flying gallop executed in the same light, rhythmically controlled linear style as on the inlaid bronzes. The connection becomes still more striking when in one of the round bowls we find a central medallion of large coiled dragon of exactly the same type as on the Hosokawa dish.



Fig. 9. Design of a Chinese silk fabric excavated at Lu-lan. (After F. H. Andrews, *Ancient Chinese Figured Silks*, *Burlington Magazine*, 1920.)

The lacquers and the inlaid or engraved bronzes are thus most intimately related, and even similar techniques seem (as pointed out above in the discussion of the Hosokawa dish) to have been used in producing the ornaments, but the fragility and lightness of the material imparts to the lacquer works a refinement and decorative charm, which is hardly surpassed in any other kind of Chinese ornamental creations.

The same art of ornamental composition also finds expression in the woven silks of the Han period, which were dug up by Sir Aurel Stein in the Lu-lan district and other central-Asiatic sites, as well as by the Russian archaeologists in Mongolia.¹

¹ Cf. *Ancient Chinese figured silks excavated by Sir Aurel Stein at ruined sites of Central Asia*, drawn and described by F. H. Andrews, *Burlington Magazine*, July-September, 1920. The best illustrations

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The motives are here also beasts and birds enveloped among irregular scrolls or cloud volutes, sometimes reminiscent of crawling dragons with wings and spurs, sometimes of cliffs and waves, sometimes more like flickering flames (Fig. 9). Between them animals are sporting, pursuing each other or being pursued by horsemen, as on the Mongolian finds; they are animated by the same fury as we have seen in the bronze ornaments. As the patterns become more geometrically conventionalized and the animals are grouped in pairs in heraldic positions, the depen-



Fig. 10. Design of a Chinese silk fabric excavated at Lu-lan. (After F. H. Andrews, *op. cit.*, in *Burlington Magazine*, 1929.)

dence on Iranian models appears more evident (Fig. 10). It will be seen from our illustrations that some of the patterns are of quite similar type to those on the four-cornered *hu* in the Freer Gallery reproduced on Plate 45 (cf. Fig. 11), which goes to prove the unity of style of this period. But the Chinese understood how to take advantage of and to transpose what they borrowed from western Asia; for of the textiles found in Mongolia are contained in W. Perceval Yetts' article, *Discoveries of the Kozlov Expedition*, in the *Burlington Magazine*, April, 1926, which is based on the original Russian report.

ENGRAVED AND PAINTED BRONZES

they worked not only with their hand and eye in a superior technique, but also with their imagination. They thus created a wealth of textile patterns, which even at that date sufficed to carry their name and fame as silk weavers right across Asia. They were known to the western world, as previously pointed out, as the Seres, and their woven silk materials were, indeed, from the point of view of artistic inter-communications, quite as important as any other products, not to say anything about their enormous commercial value, in the exchange with the countries of the West.



Fig. 11. Design of a Chinese silk fabric excavated at Lu-lan. (After F. H. Andrews, *op. cit.*, in *Burlington Magazine*, 1920.)

Returning to the bronzes, it may be most appropriate to consider for a moment some examples of a class which, so to speak, forms a link between the inlaid or engraved ones and those which are decorated with series of relief bands. Curiously enough, bronze vessels were produced in the Han dynasty not only with the various coloured materials sunk into the metal but also with painted ornaments more or less in the same fashion as the pottery vessels.

This method of decoration seems to have been particularly in favour for cylindrical boxes intended to serve for the preservation of ladies' toilet utensils such as combs,

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face powder, paints, etc. Half a dozen of such *lien*, engraved and plated with gold and silver and engraved and decorated on the bottom and on the inside of the slightly domed lid with painted dragons or birds, are at present known. Two of them are in private collections in Japan, one was found in Corea, one is in the Eumorfopoulos collection, one in the Berlin Museum, and one belonged quite lately to the Ton Ying Co., New York. The last-named one possesses a special historic importance from the fact that it contains a lengthy inscription with the date 41 B.C. The general shape of these cases is simple enough, viz. a cylinder with three bands in low relief, three bear-shaped feet, two handles in the shape of t'ao t'ie masks with rings, and on the lid three or four *fêng* birds (Plate 55).

These features alone, which indeed recur also on a number of other vessels, hardly constitute the main reason for the particularly refined character of these *lien*; they serve to emphasize the structure, but the charming effect depends to a much greater extent on the surface treatment which in most instances is carried out with gold plate and engraved patterns which may be inlaid with silver, and furthermore, completed by the painting on the inside. On the example in the Berlin Museum, we thus find inside, in the bottom of the vessel, a large *fêng* bird in black on a cinnabar-red ground, and on its under surface another bird in green and black on a similar ground. The Berlin example has furthermore on the outside a kind of cloud volutes in silver now visible only in part. The examples in the Eumorfopoulos and Sumitomo collections show likewise a bird pattern, executed in green with black contours. As the gold and bronze have been affected by time, a rich hue of mossy green has spread over the whole, suggesting in places the sombre transparency of green pools where silvery clouds are faintly reflected.

All these boxes are indeed eloquent proofs of the high artistic refinement, not to say artificiality, which must have been a prominent feature in the life of rich people in the Han period.

It is on the whole very noteworthy how carefully the artists of the Han time avoided those vigorous and often somewhat heavy relief ornaments so characteristic of the Chou period, and sought to obtain artistic effects of a quite different kind by the rhythm of the contours and a colouristic treatment of the surface. Their vessels are, generally speaking, exceedingly *sobre* and chaste as compared with the earlier ones, and usually bear nothing but a few lines of fluted bands which serve to accentuate the various portions of the vessel, emphasizing its structure and proportions (Plate 56).

At the same time it is quite noticeable that many of the old traditional types of sacrificial vessels, such as the *ts'un*, the *i*, the *yü*, the *ku*, the *hsien*, the *li*, the *ch'ieh*, and others, become very rare or practically disappear, whereas simpler and more vase-like or bowl-shaped vessels seem to become more in favour. Thus the *ping*, the *hu*, and the *shih* are the most frequent ones, the tripods of *ting* form are usually made lower and provided with a domed lid, so that they approach the shape of a globe (Plate 57).

Related to these are the so-called *an*, i.e. round bowls standing on a vertical rim,

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and provided like the *ting* with a domed lid. A prominent example of this last-named type of vessel may be seen in the Sumitomo collection (No. 115 of the Catalogue), and it is furthermore ornamented by broad bands of peacocks' feathers executed in quite low relief, which, particularly as the whole bronze has taken on a beautiful green patina, carry a colouristic suggestion (Plate 58). A noteworthy feature of this same vessel is the quatrefoil rosette, surrounded by four animals of a quite similar type as we have seen on the two above-mentioned plates, engraved on the top of the lid. Here are, moreover, three small plastic statuettes representing resting animals. The vessel is thus a further proof of the popularity of these animal and rosette motives which are to be found not only on bronze vessels but also on lacquer works and jade objects of the same period.

The vessels of the *p'ing* and *hu* type, which are particularly common in this period, may either be cylindrical or characterized by four sharp corners. The former, which as a rule have the thin fluted bands around their neck, shoulders and foot, reveal in many cases, by their elongated form and fine proportions between the neck and the body, certain influences from the Hellenistic world (Plates 59 and 60).¹ If they had large curved handles instead of those mascarons with rings, which seem to be inevitable on the Han vessels, they would indeed be very closely akin to Greek amphoræ, and as they do not appear such in earlier periods, the type may well be a result of the newly developed intercourse with the western world. Those with four sharp corners and a quadrangular foot-rim are of a more distinctly Asiatic type (Plate 61). Their broad, bulging faces are, as a rule, quite undecorated except for the *t'ao t'ie* mascarons with the rings, but by the modelling they suggest a play of light and shade which becomes particularly effective when the vessel, for instance, is gilt, such as a very fine specimen in the Sumitomo collection. Laufer (op. cit., p. 141) illustrates another specimen of a similar type, said to be dated A.D. 12.

It may furthermore be noticed that these vessels distinguish themselves by the highly perfected technical execution; the metal is much thinner than in the Chou vessels, they are lighter and give an impression of suppleness which is quite noticeable if we put them at the side of the latter. The art of casting had no doubt developed in the meantime.

There is also a group of quite simple bronze bowls, almost as thin as paper, which have been found in Corea and in China, and which, as a rule, receive their particular artistic charm from the wonderfully even, smooth surface of a blackish hue sometimes enveloped in patches of vert-de-gris. Their exquisite quality would make us believe that they have been manufactured at some imperial workshop. Bronze casting must, indeed, on the one hand, have developed into an industry, fortunately guided by a very pure taste; but on the other hand, there are, as we have seen, a number of outstanding specimens decorated with inlay or engraved work, which thereby must be considered as individual creations of high original merit.

* * *

¹ Such a *hu* vase with an inscription dated 5 B.C. belonged lately to Mr. Yamanaka, Avata, Kyoto.

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A very important special class among the ornamental bronzes of this period as well as among those of the preceding dynasty is formed by the bronze mirrors which evidently reach under the Han and Six Dynasties a steadily increasing popularity, and reflect very closely the general stylistic evolution of the ornamental arts. As many of them are furthermore provided with dated inscriptions, they form, indeed, a historically highly important material, though perhaps not always artistically so interesting to Westerners as some of the other minor ornamental bronzes. They have also since early times attracted the special attention of Japanese scholars and collectors who have brought out several publications on bronze mirrors.¹

We can do no more than advance certain examples of characteristic types which may be grouped according to their ornamental designs. By way of introduction, we should, however, recollect that the extraordinary popularity of bronze mirrors and their frequent occurrence in the tombs was not due to their being regarded as necessary toilet utensils (as might be the case in Europe) but to their being assigned a particular importance for the happy life of the departed. Mirrors were, no doubt, placed in the tombs under the supposition that they would not only reflect but also produce light and enable the soul to distinguish the treasures and implements stored in the grave.² This original conception may gradually have been modified into or fused with a symbolic idea, according to which the mirrors were producers or reflectors of illuminating moral influences. This appears from many inscriptions, such as the following: "Purity of heart is reflected in the mirror, the bright light is upright like the sun and the moon"; or "Clear as the sun, and for ever keeping the memory."³ The manner of expression is that of ancient lapidaries and therefore often difficult to translate, but the symbolical, moralizing content is in most cases quite evident.

The mirrors are, as a rule, circular and the ornamental patterns are arranged in concentric bands or borders round a semi-spherical boss in the middle, which is pierced for fixing the braid on which the mirror was worn. The outer edge of most of the genuine Han mirrors is a smooth ring—sometimes silhouetted in festoons or series of circular segments—in contradistinction to the thinner and sharper edge

¹ The two foremost Japanese works on Chinese bronze mirrors are: *Tokwa an Kōkyō Zuroku* (Mirrors in the late Kenzō Tomioka's collection), Kyoto, 1924, and *Kōkyō no Kenkyū* (study of old bronze mirrors), with text by S. Umehara.

A considerable collection of mirrors is also included in the Sumitomo Collection at Osaka. They are illustrated in two volumes of the original catalogue and described by Prof. Harada; some additional ones are reproduced, together with Japanese mirrors, in a lately published volume by Prof. Harada and Mr. Umehara. Special articles on mirrors have appeared in *Kokka* (January–February, 1917) and the *Burlington Magazine*, 1919. A considerable collection of mirrors belongs to Countess Hallwyl (collected by Mr. O. Karlbeck in China), and to the East Asiatic Collections, Stockholm. The largest and most important collection of Chinese mirrors is, however, that of Mr. Moriya in Kyoto; it contains over 30 dated specimens and a great number of fine examples from the Ch'in to the T'ang dynasty, but this great collection has not as yet been published.

² Cf. De Groot, *The Religious System of China*, II, p. 399.

³ Cf. explanatory notes on *Sen-oku Seisho*, or the Collection of old Bronzes of Baron Sumitomo, Part II, Ancient Mirrors, Text by Y. Harada, Tokyo, 1921.

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which we have observed on the Ch'u and Ch'in mirrors. Between this outer rim and the knob, the patterns which are laid in belts or circular borders vary a great deal, and as a rule they lie on a deeper level and their reliefs do not reach the same height as the brim or the central knob. The moulds for these mirrors were probably produced in the same fashion as for the earlier ones, i.e. with dies of baked clay, though they were not imprinted in sections, but presumably all in one piece.

The most common and probably earliest group of the Han mirrors are those which according to the Chinese phrase are decorated with "a hundred nipples," that is, a large number of small pointed knobs arranged in certain patterns and connected by winding ribbons or tendrils, so that they may take on a resemblance to a garland of pointed buds (Plates 62, 63 A). Their meaning may, however, be a rather different one, if the explanation, sometimes advanced by the Chinese, be correct that they are intended to represent heavenly constellations. In the middle is a large nipple surrounded by six or eight smaller ones and small leaves or loops. In larger specimens there are four more knobs between these loops; and this central ornament is surrounded by a kind of rope design followed by a raised rim cut in a series of circular segments, the so-called "wave pattern." Possibly this represents the Isle of the Immortals in the middle of the Ocean.

In the broad outer band there may be not only the pointed nipples arranged in groups of nine, but also between them four isolated knobs, surrounded by flat buttons or simply a flat rim, which may refer to the four quarters of the world. In smaller specimens, this pattern is somewhat simplified, but the outward rim has always the shape of a series of circular segments, or as the Chinese call it, "wave pattern," which thus may be the great Ocean of the Taoist universe. Mirrors of this type occur during the whole Han period, but most of them are evidently from the centuries preceding our era.

Approximately contemporaneous are the somewhat simpler mirrors sometimes called *ch'ing pai* or *t'ao kuang chien*, "mirrors which allow light to pass through." The middle portion of these usually consists of a quatrefoil rosette round a central knob and a circle of flat buttons within the rosette. Then follows a rope ornament and a flat ring, and the series of circular segments or wave patterns; a band with archaic characters enclosed between two flat ropes and a broad even ring constitute the outer part of the composition (Plate 63 B). The motives are thus simpler than in the previous group, the patterns more unified, and may therefore be easier to detect in a reflected image. These mirrors which occur in all sizes are regarded as being transparent, since the light which is caught up on the polished surface and reflected on a white wall causes the pattern of the decorated side to appear in the reflected image. This curious phenomenon, which we have witnessed in China, is thought to be due to the fact that the inequalities of the pattern also appear to some extent on the front, if the mirror is sufficiently rubbed with a cloth. This cannot be seen on the outside, but the pattern is developed in the strong sunlight.

Connected with the "hundred nipple" mirrors by their broad rim cut in festoons

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or waves and their four large knobs of the main quarters are some less frequent special forms, one of which is here illustrated (Plate 64). It has no circular bands around the knob, but a square frame with archaic characters which may be interpreted as follows: "Every day brings gladness, sufficient nourishment, constant fame, wealth and happiness in all things," i.e. one of those fairly common phrases of good omen used on mirrors which may have been made as gifts. From the corners of the central square project three-leaved stems and from each side of it paired ornaments recalling bird or fish tails. All these ornaments are executed in low relief, and the surface as a whole not so much covered as in the previous case, the composition being marked by more distinction and decorative refinement, particularly when it is so beautifully wrought as in the specimen here illustrated. Two minor pieces of the same type are illustrated on Plates 4 and 5 of the *Tokwa-an Kōkyō Zuroku* (compare Plates 10, 11, 12, in the same book).

Another important group of early Han mirrors is formed by the so-called *ssü shen ching*, the "mirrors of the Four Quarters," which are indicated by the four animals, i.e. the white Dragon of the East, the red Bird of the South, the blue Tiger of the West, and the black Tortoise, sometimes surrounded by a serpent, of the North, separated from each other by round knobs. These animals may be either executed in a fairly recognizable shape or conventionalized into ornamental abbreviations (Plate 65). On the larger specimen here illustrated the animal border is framed by two flat ropes and the large middle knob is surrounded by four sections, each one with three flat buttons, very much of the same type as we have seen on the mirrors of the "hundred bosses." The outer rim is broad and flat.

A further development of this "*ssü-shen-ching*" type is illustrated by the mirrors which have a square frame around the middle knob, inside of which may be a row of eight or twelve minor knobs (Plate 66). From the sides of the square project a kind of T-shaped figures; from the circular frame project L-shaped figures corresponding to these, and between them, opposite the angles of the square, stand out V-shaped figures. The ornament of the ground consists of animals, executed in linear reliefs, which may be those of the Four Quarters (as on the example Plate 10 in *Tokwa-an Kōkyō Zuroku*) or of pairs of animals, as in our illustration (Plate 66 b). The framing band has often archaic characters; then follows a flat rope ornament and on the inside of the broad raised border a "pointed-wave" line—more like a circular saw—while the main part of the border is filled with a design of cloud volutes which sometimes is transformed almost into a winding tendril with leaves, as may be seen on Plate 12, *ibidem*. This rich border ornament is the distinctive mark of a later origin (it probably did not appear until the beginning of our era) and it becomes more and more developed in the following groups. The inscriptions on these *ssü shen ching* refer in many instances to the life of the Immortals on one of the sacred mountains such as T'ai-shan or Hua-shan. Thus, for instance, on a mirror, No. 11 in the Sumitomo Catalogue, we read "Upon Mount T'ai an Immortal was seen. He lived on precious stones and drank from limpid springs. He mounted a dragon, rode on a floating cloud and a white tiger drew his chariot. He went up

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straight to heaven and entered into a long life of ten thousand years. This mirror augurs public promotion and the prosperous preservation of posterity."

A number of very fine examples of such mirrors are illustrated in the Sumitomo Catalogue and in *Tokwa-an Kōkyō Zuroku*, Plates 11-19. Several variations of this type, on which the central square is replaced by circular bands and the rim ornament developed into more important patterns partly with animal design, are illustrated in the above-mentioned Japanese books, but essentially they still belong to the same group.

A quite distinctive group of the latter part of the Han period is formed by mirrors, the main field of which is filled with a large highly conventionalized bird with spread wings executed in somewhat bold relief, though lower than the knob (Plate 68 A). The framing motives are flat ropes and the "circle-saw." The large bird may be replaced by three or more minor bird- or dragon-like figures forming a ring around the central knob and likewise executed in plastic relief (Plate 68 B). These mirrors may be said to announce a new stage in the decoration which, generally speaking, is characterized by the endeavour to fill the whole surface of the mirror with masses of animals and figures worked out in high relief. These, however, do not seem to have reached their full development until after the end of the Han dynasty; the earliest dated specimen of this kind in a Japanese collection is of A.D. 168, but most of them are dated in the 3rd or the beginning of the 4th century. One in the National Museum, Stockholm, is dated A.D. 225 (Plate 69 A).

In the more common specimens the small figures and the animals, of which usually only the head and shoulders are executed, are massed together so that they are difficult to distinguish individually. They are sometimes arranged in a series of horizontal rows, but in the finer, more distinguished specimens the composition in circular bands is retained. On the very beautiful specimen here illustrated (Plate 70) may be observed four groups consisting of a central Taoistic image at the sides of which human figures are kneeling or prostrating themselves, while four large dragons bend over them and seem to keep the big round bosses like balls between their paws. The rendering of all these elements is most distinct and full of life; the enormous gaping dragons appear as a kind of protective beings as they bend over the small human figures. Around these figure scenes follows a band composed of circular segments and square plaques with archaic characters. The raised outer rim is decorated with birds, dragons and other animals chasing each other and a thin engraved outer band.

On another fine specimen of a similar type illustrated on Plate 71 the dragons occupy different positions. The Taoist figures are somewhat simplified and the dragons carry on their backs small griffins while they are biting into broad ribbons. To give an explanation of these various scenes is beyond our scope. Their Taoistic origin is nevertheless quite obvious, although the motives have been subjected to a very strong decorative transformation. To increase their plastic appearance the figures are not simply rounded but also striped; they seem furthermore to have been hollowed out in spots of deep shade. The framing motives are practically

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the same as in the previous instance ; the leaping animals and birds along the rim are scarcely more than suggested in flat relief, but every line is expressive, and they move with the swiftness of the wind in their endless chase.

Such magnificent mirrors as the two last ones were made in the imperial workshops, as is proved by the inscriptions on several of them, and they also have the property of changing ill fortune into good fortune and being auguries of good luck.

The mirrors described above are indeed quite original creations of the Chinese genius. Their motives are, as we have seen, largely derived from Taoistic mythology or similar sources, but they are subjected to a very strict rhythmical arrangement. Their decorative beauty depends mainly on the combination of successive bands and ornaments subordinated to the circular form of the object. It was during the Han and Six Dynasties period that this characteristically Chinese type of ornament reached its highest development. The deviations from the type then created which appear later were, generally speaking, not of a kind to strengthen the harmonious decorative effect. The later mirrors may have more completely rendered animal or human figures, but they are certainly not superior in regard to the general decorative composition. It was also the mirrors of the Han types which gained ground in other Asiatic countries, where they became reproduced more or less faithfully, though never with the technical sureness and clearness of the Chinese originals. Nor have mirrors in other countries been so intimately connected with the religious conceptions of the people as in China.

III

POTTERY

We have already, during our discussion of various kinds of artistic works in bronze of the Han period, had occasion to refer also to works in clay, because these do indeed in many instances form direct complements to, not to say copies of, the vessels and utensils in bronze. But it may be well to dwell now more specially on the ceramic products, which for many practical and other reasons do indeed form the largest class of artistic objects preserved from this remote period. Still it is true of this class, even more than of the bronzes, that the great majority of these pieces may rather be considered as products of handicraft than as individual artistic creations, and they are in a large number of cases simply substitutes for the more durable and costly utensils in bronze.

Strictly speaking, there are comparatively few new artistic departures in the pottery of the Han period which are not already expressed in the bronze art, but the shapes, motives and ideas are nevertheless sometimes carried still further in clay than in bronze; the material allowed the artist to work quicker and more impulsively, and thus it may well be said that the successive modifications of style were more readily reflected in the clay objects than in those of bronze.

It seems hardly necessary to dwell further here on that plentiful supply of quite simple unglazed and undecorated burial pottery which was already accounted for in our introductory description of some Han tombs. It consists as a rule simply of slightly baked grey earthenware with bands of imprinted or scratched ornaments, and the vessels were mostly of a kind that evidently could not be used for any practical purposes. Many of them, such as the so-called granary urns (Plate 72 A), often made in the shape of towers with fixed projecting roofs, are hardly practical; others, such as the various vase- and bottle-shaped vessels, are unsuited to hold any liquid, the ware being too porous. These were evidently made as sham vessels to serve the "earth spirit" of the dead who dwelt in the burial chambers; and to the same class of clay utensils belonged the small well-heads (often covered by a roof and provided with buckets (Plate 73 B), the cooking-stoves with their utensils, the pig-sties and sheep-pens, the various models of houses, bird-cages, duck-ponds, ox-carts (Plate 74 C), treasure-boxes and other reproductions of the household goods and furniture used by the people when alive. All these tomb furnishings are made more or less according to the same method as those large hollow bricks which we have previously mentioned, i.e. their simple ornaments were imprinted with dies of clay and the objects were only slightly fired.

A special class of the tomb pottery is formed by the animal and human figures, *ming ch'i*, which also were manufactured in large quantities according to standard models (except in some outstanding cases) and which were treated either with colour or, in later times, with enamelled glazes. Some of the finest specimens among these will be considered in our chapter on early Sculpture, and if we illustrate a few here



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(Plates 74 A, B, C; 75 A, B; 76), it is only in order to remind the reader of their frequent occurrence in the Han tombs.

It is probable that all those furnishings for tombs had the same religious or ethnical origin. The common notion that human and animal statuettes arose as substitutes for earlier customary sacrifices of living creatures is contradicted by the fact that many of these tomb figurines do not represent real men or animals but mythological or imaginative creatures such as hydras or chimæras, heavenly guardians, earth spirits and imps.¹ All these figures probably had the same origin, namely, the common belief among early peoples that the exact image represented not only the outward form of a person or a thing, but also its inner character and function. By allowing the dead to be accompanied by images of animals and human beings and of utensils which belonged to him in life, his "earth spirit" might retain a certain influence over them even after death. It is true that animal and human sacrifices were also performed, but to judge from the way they are referred to in works such as *Shih ching* and *Tso chuan*, the Chinese regarded human sacrifices as a barbaric custom, of which they did not approve. In the time of Confucius straw dolls were used which were carried in the funeral procession and buried with the dead. The great philosopher expressed a warning against replacing these by more natural human images in wood, because such a practice might easily lead to the sacrifice of living human beings. The neighbouring barbaric tribes appear, however, to have acted with greater liberty than the Chinese and to have sacrificed masses of animals and human beings at the burial of their chiefs, and this custom clearly prevailed in a number of Chinese states which were subject to rulers of Turco-Mongolian origin, as, for example, the Ch'in and the Wei kingdoms. In later times, during the T'ang, Sung, Yüan and Ming periods, this custom seems to have been followed rather sporadically, while other rulers of the same dynasties issued decrees for the abolishment of it.²

It thus appears extremely probable that the use of clay statuettes representing animals and human beings was only a further development of the earlier practice of allowing the dead to be accompanied by more primitive images of living creatures executed in straw or wood. We do not know when the first clay statuettes came into use; at any rate it has not been possible to point to any that are older than the Western Han dynasty. But when they had once been introduced, they developed very rapidly and soon acquired a greater and greater wealth of naturalistic variety. It should not be forgotten, however, that the great mass of these tomb statuettes were produced as religious symbols rather than as works of art in the strict sense. They were made in quantities by the above-mentioned technical process, and if they are, nevertheless, often characterized by remarkable expressiveness, it is due to the artistic genius prevalent even in the humble handicrafts of that time. They often reflect direct spontaneous impressions of life. The pro-

¹ Cf. C. Hentze, *Les figurines de la céramique funéraire*, Dresden, pp. 13-17. R. L. Hobson, *Chinese Pottery and Porcelain*, London, 1915, pp. 18-22.

² Cf. J. J. M. De Groot, *The Religious System of China*, II, pp. 721-34.

THE TOMB STATUETTES

portion and the limbs are often treated with great freedom ; the dogs have immense heads ; the necks of the horses rise into arched crests ; the snouts of the pigs become long as trunks, etc., but such exaggerations serve rather to emphasize the fundamental features of the animal species. One may perhaps criticize some of these animal statuettes for their clumsiness, but never for lack of grandeur and force. The comparatively common workmanship and limitations of these clay statuettes appear most palpably in the human figures which often possess more ethnographic than artistic interest. This applies, for example, to the attacking guardian figures, whose archaic grin and clownish costume appear more ridiculous than terrifying (Plate 75 A), also to a number of other very rustic male figures, not infrequently represented without legs and standing simply on the stiff extended edges of the bell-shaped mantle. In the larger and finer statuettes one may notice the endeavour to impart a certain dramatic emphasis ; as an example of this, we illustrate a pair of clay figures, half a metre in height, representing an old man and his wife (Plate 75 B, C). They are both clad in long wide-sleeved mantles and kneel down with one hand uplifted. The man's head is thrown back, the eyes are closed as if he were in a dream. Is it the intention to represent him as dead, like the master, or wailing over the departed ? In any case, it helps to deepen the expressiveness of the figure and to give it a touch of silent pathos.

In the more youthful figures (Plate 76) one may often observe an effort towards suppleness and elegance. They are clad in long wide-sleeved mantles reaching to the ground, and reminiscent of Japanese kimonos. As a rule they give the impression of young girls, but it is quite conceivable that some of them are meant to represent young men, though this only becomes evident when the mantles do not reach down to the feet and are held up by a belt round the waist. The forms of the body are in most cases only faintly suggested. The long dresses fall in gently curving lines from the shoulders to the ground, where they expand in bell shape. But by a faint curve of the neck, sometimes accompanied by a scarcely noticeable side turning, the stiffness is broken and the figures acquire an individual rhythm. The small round faces, with the blinking eyes and red lips, are animated by a friendly smile. By the ornamental painting of the borders of the dresses and by a naturalistic tinting of the eyebrows, lips, etc., the living charm of these small creatures was still further accentuated.

A certain class of the clay vessels seem to have been, as already stated, made to serve as substitutes for the sacrificial bronzes of earlier periods. One may thus find several of the traditional types such as *ting*-tripods, *lei*-urns, *tou*-bowls and other vessels for exposing fruit offerings, also so-called *hsien* and *lien*, made in pottery, but we have never seen, for instance, *chih* or *ku*-shaped vessels in clay. The most common ones are, indeed, in the field of ceramics as well as among the bronzes, the large vases known as *p'ing* and *hu*, and these may have been made for practical everyday use as well as for ceremonial purposes and for the tombs. Furthermore we may recall from a previous paragraph the *po-shan-lu* incense-burners, which were made in clay as well as in bronze, and the cylindrical

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urns, with lids of a similar shape as the *po-shan-lu*, known as "hill-jars" and probably manufactured mainly for the tombs.

Before going into a description of the material composition of these Han vessels, which may be either glazed or painted, it may be interesting to stop a moment and consider the most frequent ornamental motives on the large vases and cylindrical jars.

The general shape of the large pottery vases (*hu*) is already known to us from the specimens in bronze previously illustrated. It is, as we then observed, evidently evolved under influences from western Asia, where Hellenistic shapes were known. There are quite a number of variations which may be studied, for instance, in Laufer's well-known book on the Han pottery, deviating from each other particularly by the more or less strongly developed foot-rim on which they stand and by the proportions of the neck. The most harmonious type, however, has a comparatively low foot, fairly broad shoulders and a thick-set neck, swelling at the mouth, where it is accentuated by a rim. Among these *hu* vases one finds examples which by the purity of their lines and harmony of proportions reach the level of individual masterpieces, and may be placed at the side of the most famous Greek vases. It may be questioned whether products of the Greek artists ever expressed the same expansive energy and plastic force, as exemplified, for instance, in the high vase illustrated on Plate 78. The painted ornaments are largely worn off, but there are still traces of triangular pendants serving to emphasize the long curve of the neck, which is counteracted by the two-fluted bands around the broad body; a contrast which is again repeated on a smaller scale in the curving foot and at the rimmed mouth which is closed by a domed lid. A vase of this type is of its kind a perfect expression of the Chinese genius, which, when at its best, always seems to be fired by boldness of vision and energy of expression, whereby its creations carry a note of proudness which makes them entirely unlike those of the classical nations of Europe.

On the glazed vases, the relief ornaments are concentrated in a broad band around the shoulders, where also *t'ao t'ie* masks with rings are usually found. The standing motives of this decoration are animals leaping, pursuing each other and playing, sometimes chased by horsemen or by hunters on foot, and the scale of the animals may be extremely varied. But they are quite often interspersed by splashing wave-like forms which continue into scrolls or curving lines. These may be taken to represent the ground on which they move (Plates 79, 80). The motives of these relief borders, which at least in certain instances, as pointed out by Laufer, have been produced with a rolling die, vary considerably in wealth and pregnancy, but characteristic of them all is the wild impetus of the animals and the rudimentary landscape motive. According to Rostovtzeff (op. cit., p. 46), this would have been developed from the cloud volutes which we have seen in a number of the inlaid bronze vessels, also combined with animal decoration, and which in their turn should be regarded (according to the same author) as derivations from the old Chinese *lei-wên*. The explanation is undoubtedly ingenious from a theoretical point of view, though convincing proofs of its validity are still missing. It might be just as possible

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that the freely billowing and undulating volute bands which rise into waves or hill-tops were introduced as a complement and ornamental framework for the leaping animals. As the interest in the life of nature developed and became a decisive factor in the artistic representations there may also have been felt a need for landscape backgrounds. These, however, do not yet play any independent rôle, but enter as an element into the general ornamental pattern whose swift elastic rhythm constitutes the nerve of these continuous compositions. Laufer illustrates a composition which indeed seemed to be inspired from nature: wonderfully shaped jagged cliffs rise from the lower edge, a wild goat is poised on the top of a cliff, with its feet pressed together (in the position known to us from the Scytho-Mongolian bronzes), its back curved and its head stretched out. On the other side is a man seated with crossed legs, a large bird stands in a listening attitude with outstretched neck, while a four-footed animal is climbing up another cliff. The rendering, which reminds us of some of those scenes on the inlaid bronzes—e.g. the Hosokawa tube—really transplants us into living nature. Though the formations rise like flames or breakers, they nevertheless do retain a suggestion of the ground for the display of organically interpreted animals and birds.

This method of representing nature reaches also a further development on the lids of those "hill-jars" and censers which, as we have said, symbolize the Isle of the Blessed, sometimes peopled with hunters and playing animals, nay, even with carts and travellers moving along the mountain passes. These plastically rendered hill-tops are simply a further evolution of those represented on linear reliefs on the friezes around the body of the vessels, and there can thus be little or no doubt that even the latter were meant to represent the ground rather than any kind of cloud volutes (Plate 80 A, B).



Fig. 12. Archer on horseback. Rubbing from a Han tomb brick.

The running animals on these relief bands are practically the same as we have observed on the bronzes, viz. tigers, boars, wild goats, apes and the like, not to speak of the dragons and chimæras. And here we find sometimes archers on foot or men on horseback in flying gallop, turning backwards in the saddle, and chasing the animals (Plates 81, 82). This motive has aroused particular interest and was once interpreted as a proof of a connection between Chinese and Mycenaean art.¹ But such an interpretation is indeed quite superfluous since we know that the same motive was quite common in Iranian art under Ionic influence. As an example may be mentioned a sword-sheath of gold in the so-called "Oxus Treasure" which is designated by Dalton as a Median work of the 7th century B.C.² It is

¹ Cf. Salomon Reinach, *Revue Archéologique*, 1900-1901.

² *The Treasure of the Oxus*, pp. 10-11, Plate IX.

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decorated with a row of archers on horseback in flying gallop, hunting a lion. The same archer motive recurs on Parthian terra-cotta reliefs.¹

The evident connection between the Chinese art of Han and the Iranized motives of western Asia is, as we already know, confirmed by the rendering of many of the animals, not only the lions and tigers, but also the wild asses and goats which balance themselves on the summits of the cliffs or leap forward with great bounds. But we are not as yet in a position to decide to what extent the Chinese borrowed directly from western Asia or received these impulses through the mediation of nomadic tribes such as the Sarmatians and the Hsiung-nu, who may have brought them from northern Mongolia and Siberia. Central and northern Asia seem indeed at that time to have been much more of a unity from an artistic point of view than in later times when the various tribes had settled into more definite areas.

The human figures are, on the whole, by no means comparable in artistic importance to the animals; they quite often become gnome-like or even ape-like and seem less inspired by any attempt to represent men of the Middle Kingdom than some sort of primitive beings or representatives of foreign tribes such as we have seen for instance on one of the *po-shan-lu* in bronze and on a lamp. By such features these representations are indeed carried over into the realm of pure imagination and they may be derived from the ancient folk-lore or from the Taoistic legends, but it is hard to believe that they would be intended as actual naturalistic illustrations in the proper sense of the word; nor can they be faithful renderings of the ideas about the life of the blessed, as Rostovtzeff claims.² They appear to us as mere embodiments of popular ideas of happiness in a form which is evidently moulded on influences from western Asia.

The majority of these large urns as well as the "hill-jars," *po-shan-lu*, and many of the other vessels are executed in a fine clay which takes on a reddish tone when baked in a moderate heat. "The glaze, a lead silicate, has a natural warm yellowish tone which over the red produces a brown colour. It is, however, in most cases coloured with oxide of copper, and a fine leaf-green is the result. These brown and green glazes rarely appear intact. Their long sojourn in the earth has induced decay, and the surface is generally encrusted with an iridescent layer which assumes beautiful gold and silver lustres."³

The question whence the Chinese received the first impulse to the production of glazed pottery has occupied many investigators, but as we now realize their intimate connection with the Hellenicized Near East where glazed pottery was in use since early times, we need not entertain any doubt that the technique was imported from the same districts as supplied many of the new forms and decorative motives. Bluish green glazes are known in Egyptian art and there are Parthian potteries which may well have served as intermediaries.

¹ Compare examples in the Kaiser-Friedrich Museum in Berlin and on Sassanian silver vessels and textiles, Dalton, *op. cit.*, Plates XXIX to XXXI, Sarre, *Die Kunst des Alten Persiens*, pp. 108, 112, 114.

² Rostovtzeff, *Inlaid Bronzes of the Han Period*, pp. 24-30.

³ Hobson, *Chinese Pottery and Porcelain*, p. 6.

THE EARLY GLAZES

The glaze on the Han pots is unusually thick, and it was evidently applied in quite abundant quantities, so that it flowed down over the edge of the vessels, forming large drops which may be either at the upper or lower end of the object, according to the position in which it was placed in the kiln. Furthermore there are on many of these vessels so-called "spur-marks" which may have been produced by small oblong kiln supports placed between the vessels which evidently were often stacked the one on the top of the other, either upright or upside down. The evolution in this particular field consists in making the glazes thinner and more transparent, as may be observed on the green glazed vessels of the Six Dynasties, which as far as the colour is concerned are sometimes quite like some of the glazed Han vessels, but of an entirely different quality.

For this very reason we are inclined to ascribe to the Han dynasty a pilgrim's bottle in M. Koechlin's collection (Plate 83), which is decorated on both its broad faces with a large palmette framed in a heart-shaped beaded border. The motive is clearly of western origin, and might in itself be taken as a proof for a later dating of the bottle, as such ornaments become more frequent in the T'ang period, but the thick green glaze by which it is covered is of the same quality as on a number of typical Han vessels and has been applied in the usual fashion over the lower rim where it forms some callosities.

It should be remembered that a number of scholars have sought to maintain—both on philological and archæological grounds—that porcelain, or a porcelainous ware, was made in China during the Han period. A definite boundary has been proposed between the Chinese "*lin li wa*" (glazed clay) and their "*lū tz'u*" (green porcelain). But there does not appear to have been any difference in principle according to the conceptions of the Chinese. The term *tz'u* is commonly used for all kinds of pottery. It is only much later that the Chinese also began to draw a distinction by writing *tz'u* with a different character when they wished to designate "porcelain." One cannot therefore derive any real proof from the older written records as to the actual manufacture of porcelain during the Han period. The archæological evidence consists of a number of very common urns, executed in a coarse reddish brown material and partly covered with a thin olive-tinted glaze (Plate 84 A, B). According to a chemical analysis made by Mr. Nicholls, this pottery contains a certain amount of kaolin; the glaze consists of kaolin, pulverized chalk and copper oxide.¹ For this reason it may be regarded as a direct predecessor of porcelain, but it is neither sufficiently fine nor thin to be called porcelain. As far as we know, the hard-baked, transparent, resonant pottery, which according to western terminology is called porcelain, was not produced before the beginning of the T'ang period.

By the side of the glazed pottery there developed, as has been said, during the Han period a painted pottery which is distinguished by a great variety and, frequently, decorative beauty (Plates 77, 78, 85, 86). The paintings are usually executed with a sort of body colour on the lightly baked clay, and as they are not protected by any

¹ Cf. Laufer, *The Beginnings of Porcelain in China*, pp. 86-94.

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glaze or varnish they are easily worn off. Red, white and dark brown are the most usual colours, but green and rose tones also occur; sometimes the whole surface is covered by a coating on which ornaments in brighter tone are executed (Plate 84). The decorative motives vary considerably: in some cases they are conventionalized in the form of wavy lines and bands of triangular cicadae; in others they consist of freely articulated scrolls and spirals of the same kind as on the inlaid bronzes, but there also appear floral tendrils as well as a kind of twirled cloud volutes, executed with a broad brush in an extremely vigorous manner (Plate 86).

The majority of these vessels hardly rise above the level of a simple handicraft, though their decoration is executed in a freer fashion than the relief ornaments imprinted with rolling dies or produced by pressing the vessel into a mould: the manual skill of the artisan plays here a more important rôle. There are indeed also examples of human and animal figures arranged in similar fashion as on the relief bands of the glazed vessels (Plate 87), and these may indeed be counted among the very earliest examples of Chinese painting, though they are little more than outlines drawn with the brush for decorative purposes. This painted pottery, which had the advantage of being cheap and easily executed, evidently developed very rapidly during the Eastern Han dynasty, and there can be no doubt that it survived long after the close of that period. Many of these painted vessels which are commonly classified under the generic term of the Han period have in fact been produced in the 3rd and 4th centuries A.D.: the modification of style then produced was on the whole of very slight importance. The Han period was, indeed, a time of great impetus, which also is confirmed by the fact that the artistic production of the two following centuries is hardly anything else than an echo of the Han art. Whatever modifications in style or motive there may have been introduced become insignificant, if we compare them with the innovations and decisive new departures which occur during the early part of the Han dynasty.

IV

J A D E

The wonderful surge of creative imagination and the delight in naturalistic ornament which we have already noticed in various fields of decorative arts of the Han period also impart a new character to the carving of jade which now passes through a golden age in China. Symbolic jade objects representing cosmo-religious conceptions such as the powers of Heaven and Earth, and the Four Quarters of the Universe, are still in use, and executed more or less in accordance with the traditional models. We have already in an earlier chapter said something about the shapes and uses, as attributed to them in *Chou li* and *Li chi*, which, however, are only in part confirmed by the actual objects, and it may thus not be necessary here to dwell on these problems of ancient ritual.¹

From a stylistic point of view the general observation may be made that objects such as the *pi*, the *ts'ung*, the *huang*, the *hu*, the *kuei*, and the *chang* (the "six ritual objects") were now made thinner and finer than in earlier times, and often cut into more ornamental shapes, and engraved. The skill in the technical handling of the material has evidently increased considerably and the Han artists seem also to have had a richer supply of variously coloured jade. Their *pi*, for instance, do not comply with the ancient descriptions of a unified bluish green colour; they often have a great colouristic beauty produced by cloudlike splashes of green and brown on lighter grounds, and quite a number of them are clear and thin enough to be actually diaphanous. They become furthermore, during the later part of the period, decorated with various patterns among which the knobs in parallel rows—the so-called "grain pattern"—and the dragon scrolls are the most common. Both these ornaments referred probably to fertility (i.e. the growth of the crops under the influence of rain) and we will also find them in a great number of other objects. Two such light-coloured *pi*, ornamented with a broad band of winding dragon scrolls around an inner band of grain pattern, are illustrated here (Plate 88 A, B), and one of them (B) may be approximately dated as it comes from the previously mentioned tomb No. 9 at Lo-lang in northern Corea, where other objects with the date A.D. 8 were also found. These two *pi* may well serve to illustrate an average type of such symbols of Heaven and of the Sun, which evidently were used at certain great sacrifices and also were placed in the tombs, as well as given by the emperor to officials of high rank. It should be remembered that they occur in many sizes, the largest reaching about 40 centimetres in diameter.

The *ts'ung*, or symbols of Earth, become often dented at the corners by the introduction of successive rows of trigrams in relief, suggesting the seasons and the winds. These *ts'ung*, usually of a yellowish or brownish tone, were, of course, also made in many sizes, but those of the Han period are of a more slender shape than the *ts'ung* of earlier times (Plate 89 A).

Another emblem presumably connected with the sacrifices to the great deities of

¹ See note about literature on jade in Vol. I, p. 51.

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the Universe was the *kuei-pi*, consisting of a broad ring fixed on an oblong chisel-like slab (*kuei*). Laufer claims that such objects were used in sacrifices to the sun, moon and stars. The beautiful specimen in the Eumorfopoulos collection which is illustrated on Plate 89 B is the largest of its kind known, and the manner in which the "grain pattern" is executed on the ring gives us good reason to consider it as a specimen of the Han period.

The *hu*, or symbol of the West, which according to *Chou li* would also have been used in the great sacrifices, may now be observed not only in conventional or geometrical shapes, but also in the form of a real tiger, as witness the splendid white jade carving (unfortunately a unique example) in Dr. Gieseler's collection (Plate 90). The animal is here executed in flat silhouette and open work, with some engraved lines to emphasize its fur, eyes and other details, and it is represented walking on a kind of cloud scroll. The stylistic character of this tiger reveals the same influence from western Asia as we have observed on some of the bronze reliefs, but it is less ornamentalized, it gives rather the impression of a big stone relief and could, without losing any of its strength, be enlarged to almost natural size. Few Chinese animals of this period have a more direct connection with ancient Assyrian art; it has the same power and compactness. The Chinese at their best in the Han period stand out as the worthy successors of the great animal sculptors of Assyria; but this piece is as far as we know an exception among the jade carvings. It might with more reason be dealt with in the chapter on Sculpture and should indeed be compared to representations in stone.

More common are, however, the fantastic animals such as the dragons and hydras. They were used not only as decorative motives on all sorts of ornamental objects in jade, of which probably many were made as "Dragons of the East," but evidently also as symbols suspended in the tombs or possibly for other religious purposes (Plate 91 A, B). A common form of representing the symbolic dragon is in the shape of an arch with upturned ends, the head and the tail winding into spirals or claws. These flat silhouetted dragons are usually covered with the grain pattern, which perhaps may be taken as an additional proof for the supposition that they were used in sacrifices for obtaining good harvests.

Dragons of a more plastic shape are found as ornaments on other ceremonial objects such as axes, as for instance the broad jade axe of a yellowish hue in the Eumorfopoulos collection (Plate 92), which has a curved handle in the form of a long animal arching its back. Again it is the superb outline of the animal which makes this piece such a great work of art. We do not ask any longer about its symbolic significance or its possible use in this or that ceremony; we are spell-bound by the energy and grandeur of the style and the unfailing sureness of the technical execution, and that is indeed the point of view from which we enjoy all the best pieces of Han jade.

The object called *huang*, which according to *Chou li* also played a certain rôle in the sacrifices and served as a symbol of the North and of water, is more difficult to identify. The name was evidently used for objects in the shape of circular segments,

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sometimes described under the name of half-*pi*. Evidently there have been various kinds of *huang*, the earliest one possibly with a ritual significance, the later ones used as pendants or parts of pendants. The correspondence between the arched and flat jade piece called *huang* and the sturgeon, also called *huang*, becomes quite evident from a number of early specimens in which the *huang* jades take on a resemblance to fishes of the kind which the Chinese call *huang yü* (Plates 93, 94). These fishes appear in a number of varieties and some of them are naturalistic enough to convince us that they are actually meant to represent sturgeons; and as furthermore the ceremonial *huang* was the symbol used for the veneration of the element of water it seems quite possible that they already at an early date were made fish-like, but in this as in so many other instances the original significance of the symbol was gradually lost sight of, and the fish, as such, took on a different meaning to which we will return in connection with the girdle pendants.

The *kuei* and the *chang* still afford problems difficult to solve. The *kuei* was, according to the Chou ritual, one of the jade objects used in the great sacrifices and had a particular reference to the East, to the spring and to the element of wood. Gradually, however, the name seems to have been adopted also for objects which have less likeness to any kind of a dragon than to long tablets which, as we have pointed out in a previous chapter, seem to derive their form from an ancient weapon, the *ko*. Examples of such objects have already been illustrated, and though they also occur in the Han dynasty, their form seems to have remained practically the same as in earlier times.

The *chang*, emblem of the South, is said to have been half a *kuei*, but no such object has as yet been identified with certainty.

If we proceed from the ceremonial objects to those which must have been made for decorative rather than strictly ritual purposes, we meet a great number of animal shapes, partly naturalistic, partly highly fantastic, which no doubt all had a symbolic meaning, though it is often not of a kind to be easily interpreted. Laufer has discussed many of these objects at length and brought out their ethnological and folkloristic references. We may thus refer the reader to his well-known book¹ and limit ourselves here to touching on a few points in order to give some idea of the symbolism of these jades.

According to the *Ku yü t'u pu*, a catalogue of the Imperial Collections from the end of the Sung dynasty, the *p'ei yü*, or complete ceremonial set of girdle pendentives, consisted of seven different parts united by chains, viz. a broad arched head-piece and six smaller pieces, of which the middle one was usually round and the others square or segmentary, each being known by a special name. When a person moved, the jade pendentives gave a ringing sound to which also was attached a symbolic meaning, and which could be regulated with reference to different occasions and to the rank of the wearer (!) The examples illustrated in *Ku yü t'u pu* give, however, the impression of being in the nature of reconstructions executed with the help of archæological theories and contemporary (Sung) objects, rather than reproductions of authentic Han jades.

¹ B. Laufer, *Jade*, Chicago, 1912.

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Yet there are a number of jades of the Han period which may have been parts of such composite pendentives (*p'ei yü*), particularly the slightly curving head-pieces known as *hêng* and the segments in the shape of the *huang*; also the round *pi*-like objects with four holes, to be fastened in the middle, and the *chang-ya*, "hanging tooth," which has rather the shape of two joined teeth or of a half-moon, which hung at the lower end.

An approximate idea of the composition of such *p'ei-yü* may be obtained from a set of six (instead of seven) small jade objects in Dr. Gieseler's collection which are said to come from one tomb (Plate 95 A). Here the *hêng* or head-piece has the form of a flat arch and the two upper side-pieces are not curving, but silhouetted like flat drums; the two lower side-pieces, known as *chiü* and *yü*, are shovel-shaped, and the end-piece, *chang-ya*, is, as we have said, like a half-moon. Detached pieces of similar shapes are found in several western collections and were also acquired by the author in Si-an fu. They are all extremely thin and delicate and give the impression of having been sewn on cloth rather than suspended on chains.

Generally speaking, girdle ornaments or pendentives were decorated with motives which carried a symbolic meaning, be it an indication of rank, a title of honour, a reference to moral qualities or a good omen. Among the commonest forms should be mentioned the ring, *huan*, and the half-ring, *chüeh*. In the *huan* the hole is fairly large, though not exceeding the breadth of the ring. Both evidently had a symbolic meaning. *Huan* is written with the same "phonetic" part of the character, and pronounced in the same way as the word *huan*, to restore or repay. It was the symbol with which the emperor called upon a banished official to return, and even gave a command to encircle a town. *Huan* also means an enclosing wall (Giles 5043). Given as a present to a friend such a ring expresses gratitude or refers to the philosophical symbolism underlying the ring. An opposite meaning is associated with the incomplete or half-ring, *chüeh* (Giles 3222 and 3219). The written character with which it is designated also means "to cut off, to kill, to decide." The emperor used such a half-ring when he wished to banish anybody to a remote frontier. But since *chüeh* also meant "to take a decision" or "to solve a complicated question," men of learning also used such pendants at their girdles.

This may suffice to suggest how such jade ornaments developed. Their original meaning was in most cases symbolical, but this was gradually overshadowed by purely ornamental ideas. There are rings, half-rings and sections of rings with dragons, hydras, birds, cloud-volutes and other motives, executed in relief, which more or less modify the original form and meaning of the object, for on the one hand many of the decorative motives have their own traditional meaning, and on the other hand they were used as a sort of rebus. For instance, the name of the motive might have two meanings: *lien* means "lotus," but also "to join"; *ling* means a certain water-plant, but also "long life"; *fu* means "a bat," but also "happiness," etc. This punning symbolism is a constant feature in Chinese art down to modern times.¹

¹ Cf. Chavannes, *De l'expression des vœux dans l'art populaire chinois*. Éditions Bossard, Paris, 1922.

FUNERAL JADES

Among the motives commonly used for jade pendentives may also be mentioned fishes, or pairs of fishes, which have carried various meanings referring to success and good omen, and when they are coupled, as often may be seen on the pendants, they signify friendly devotion and harmony. The intertwining hydras, dragons, or birds playing around a hole are motives which according to Laufer have a reference to married life and love in nature.¹

Whatever the motives may be on the jade ornaments and pendentives which now became so extremely popular, they all have their concealed meaning connected with some philosophical ideas or linguistic puns. Most of them survived long after the close of the Han period and have become current motives in the later decorative arts of China, be it in jade, porcelain, textiles, etc., but they have never again been expressed with the same amount of incisiveness and decorative strength as on the examples taken from the Han tombs, where they were deposited with their owners.

In addition to such decorative jades there were also interred, as we already had occasion to point out, a number of other smaller jade objects which were thought to exercise a purifying and protective influence. European specialists have expressed a doubt whether in reality series of such jade objects were deposited in the tombs with the dead to cover the nine orifices of the body, but this doubt must be regarded as removed by the discoveries made in the above-mentioned tomb No. 9, near Pingyang in Corea.

The body which lay in the coffin had completely decayed but the jade objects lay practically *in situ*, so that it was easy to observe how they had been placed; the eyes had been covered with two elliptical slightly domed leaves; the nostrils had been stopped with two octagonal plugs and a couple of similar pieces had probably been placed in the ears; on the tongue had lain a cicada-shaped piece; under the back or on the chest was placed a large round *pi*; the rectum had been stopped by a somewhat oblong, slightly flattened plug; in one closed hand the dead man held a round bolt sculptured in the oft-recurring form of a reclining boar, and beside him lay the sword, which was provided with a scabbard buckle and hilt fittings of jade. There were also found at the side of the dead a bronze dagger and a large belt-buckle of gold with filigree ornament, and a little further away were other weapons. All these objects are now in the museum at Seoul.

Several series of such jade ornaments which were used for stopping the orifices of the body were acquired by the writer in Sianfu and they were accompanied by a number of others in the form of tusks, hooks, profiled "gondola prows," combs, or more complicated forms which, according to the statements of the Chinese collectors, were taken from the same tombs and had been placed in the ears or on the teeth. To what extent these statements correspond with fact it is impossible to determine until some complete tombs of the Han period have been the subject of systematic investigation. A number of these graceful and intricately silhouetted objects were more probably attached to the dress than to the body, even though in respect of material, style and technique they belong to the same class as the foregoing. The

¹ Laufer, *op. cit.*, pp. 229-236, Plate 29.

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commonest forms are the half-cylindrical bolts with boar's snout (Plate 96) which were placed either in the hands of the dead or under the armpits, as well as the cicada-shaped tongue amulets which, in later times, were also used as pendentives (Plate 97). There is, however, no doubt that the dresses and headgear were sometimes furnished with jade ornaments. Thus, for instance, the cap was provided with long pins, to which strings were fastened which may have been tied under the chin in small tubes or buttons. In addition, belt buckles of jade or bronze were used, in which the bent-back hook usually assumes the shape of a bird's head which forms the end of a gently curved long body, reminding us of a bird's neck.

A special and very characteristic group of jade ornaments of the Han period is formed by objects which were mounted on swords and sheaths (Plate 98), and happily we are able to obtain exact information concerning these also from the above-mentioned tombs in Corea, which contained at least two swords. The finest of these lay in its sheath in the coffin beside the dead. The handle of the sword had been wound with a fine plaited band of which only fragments remained. The jade hilt, on the other hand, was well preserved; it had the shape of a hydra and was divided on either side into two wing-like halves by a sharp central ridge, the lower contour being curved and the upper one almost straight; the decoration consists of an ordinary cloud pattern, conventionalized in the form of double spirals.¹ Sword and dagger hilts of a similar kind often occur (cf. examples in the East Asiatic coll. in Stockholm and in the Field Museum in Chicago), although the ornamentation varies and not unfrequently takes the form of *t'ao t'ie* heads or coiled dragons.

In addition, there was found on the sheath of the above-mentioned sword a jade buckle or loop which had served to fasten the sword to the belt. It consists of a rectangular plate with somewhat inbent ends, furnished on the underside with a loop or ferrule, through which evidently ran a strap. This jade buckle and its curious position is of great interest, because such objects, which are of common occurrence, are usually differently explained, i.e. as belt buckles or as hilt fittings. From this authentic example it appears, however, that it was fixed on the sheath, though on the other hand there is an example from a South Russian tomb, now in the Musée de St. Germain, near Paris, on which a similar object is used in the position of a sword hilt. It may be that in South Russia the original use of such a jade object was not known and that therefore it was mounted in a manner that does not correspond to its special form and function. The decoration on this sheath buckle consists of the usual double spirals executed in low relief, but on other similar objects may be seen dragons worked out in quite naturalistic fashion in high relief or geometricized meanders and grain patterns of a type already known to us.

¹ This characteristic object, which is called *wei*, is quite correctly described in *Ku yü t'u pu*, the Catalogue of the jade collection of the Sung emperors, as an attachment for a sword-sheath intended to secure it to the belt, but curiously enough this description has not been accepted by the Chinese authority on jade, Wu Ta-ch'eng, who calls them "*sui*" or belt hooks. Laufer has followed Wu Ta-ch'eng in this, as in most other respects, and has sought to support his view by an explanation of the placing of the object which seems as unpractical as it is unfounded. (Laufer, *Jade*, pp. 256-261.)

JADE FITTINGS, ETC.

Such jade hilts must evidently have been used quite abundantly for swords and daggers of various sizes during the Han as well as in later times, though it is evident from the fragility of the material that such weapons were not meant for warfare but simply for ceremonial occasions, which also may account for the fact that the symbolic motives are usually of the same kind as on the ritual objects.

The ornamental decoration of the jade objects which was started in the Han period goes on with few changes during the succeeding centuries; the motives remain the same, and although the elaboration shows a tendency to increase, the stylistic differences are on the whole not very great. It is consequently in many instances quite difficult to decide the exact age of certain jade ornaments. In the case of tomb jades used for the benefit of the dead, this is still possible as we have definite starting-points in the finds that have been made in China as well as in Corea; but in the case of girdle pendentives, belt hooks, hair, cap and dress ornaments, sword hilts, etc., we are thrown back on considerations of style and technique which presuppose a comprehensive knowledge of the whole evolution within Chinese art if they are to lead to exact results. As a matter of fact, the great majority of the jade ornaments which Chinese as well as European authorities refer to the Han period are of considerably later date. This applies also to the animal and human figures executed in the round, and to many vessel-shaped objects in jade. Very few of these may be attributed to the Han period, but this does not exclude their being worked according to patterns or types of this time and in a similar material.

The classical models were then established and what was subsequently created within this special art may be considered simply as an after-bloom to the rich growth of the Han jades. Their motives and shapes have also become widely known through masses of subsequent deliberate imitations, be they from the 18th century or of later times, for Han jade has always been as much in demand among collectors as Chou bronzes or Sung ceramics. The decisive criteria for the attribution of a jade ornament to the Han period have, however, little or nothing to do with its general shape and ornamental motive; they lie deeper and can hardly be realized through descriptions.

THE CHIN AND THE SIX DYNASTIES PERIOD

During the centuries immediately following the fall of the Eastern Han dynasty (A.D. 220) artistic activity in China appears to have declined considerably. Those were times of unrest and internal conflict; kings and princes had other things to think of than the promotion of the fine arts. The old religious inspiration had ebbed to a very low level and was not yet replaced by the Buddhist awakening. The empire first split up into three independent kingdoms: Wei, with its capital in Lo-yang; Wu, with its capital in Nanking, and the so-called Shu Han state, which had its centre in Cheng-tu in Szechuan. To the Chinese themselves this so-called *San Kuo* or Three Kingdom period is invested with a special splendour, evoked by the memory of certain valiant and chivalrous personalities—a kind of mediæval knights—who lived at this time and who acquired extraordinary popularity, not least as the subject of literary and artistic commemoration. Names such as Liu Pei, Kuan Yü and Chu-ko Liang are, indeed, among the best known in Chinese history—Kuan Yü has even been elevated to the rank of the national war god—but they have scarcely any other association with the history of art than that they have often been represented in statues and have become permanent characters in the Chinese theatre.

The three kingdoms did not last more than 50–60 years; the Shu Han kingdom was subjugated in 264 by Wei; in the following year the Wei king was compelled to abdicate in favour of a member of the famous Ssü family, a prince of Chin, and in the year 280 the latter conquered the Wu kingdom also. Thereby the greater part of China proper was reunited under a single dynasty, the Western Chin, which had its seat in Lo-yang. When, in consequence of internal strife and the pressure of the northern tribes, the government was moved in 317 to Nanking, the name of the dynasty was changed to the Eastern Chin. It maintained its position for a century, i.e. until 419. But there was no question of such a general concentration or cohesion of all the provinces of the empire as under the Ch'in or Han dynasties. Considerable parts of the northern provinces were subject, indeed, to the Turco-Mongolian Hsiung-nu princes or to petty Tartar kings, among whom the chieftains of the Toba tribe soon appeared as the most important, and subdued northern Shansi and Chili. It may be remembered that a Hsiung-nu kingdom existed as late as 304 in T'ai-yuan in Shantung,¹ a circumstance which is not without importance for a proper appreciation of the penetration of Scytho-Mongolian elements of style into Chinese art during this period. Of greater importance from the point of view of art was, however, the advance of the Toba Tartars, as they were zealous Buddhists and did not fail to erect temples decorated with cult statues on the model of similar institutions in central Asia. By successful campaigns against the Hsiung-nu and other tribes they consolidated their power in northern China at the end of the 3rd century and gradually acquired such a dominating position that their prince, Toba Kuci, assumed the imperial title in the year 386 under the name of Tao Wu Ti.

¹ Cf. Henri Cordier, *Histoire Générale de la Chine*, I, p. 306, Paris, 1920.

HISTORICAL NOTES

Their capital was P'ing ch'eng, the present Ta-t'ung-fu in northern Shansi, and their dynastic name was Northern Wei.

The empire was thus practically divided into a northern and a southern half, though the Eastern Chin dynasty, which still ruled from Nanking, claimed to be the legitimate imperial house of the country. The new period, which the Chinese call *Nan-Pei ch'ao* (South-North period), is officially reckoned to begin with the year 420, when the Chin dynasty was overthrown by General Liu Yü, who founded a new dynasty in Nanking under the name of Sung. It consisted of eight short-lived regents and was overthrown in 479 by another general, who founded the so-called Southern Ch'in dynasty, which in its turn had to yield, in 502, to the better-known Liang dynasty, under whose famous ruler, the emperor Wu Ti, Nanking achieves a period of greatness. In the year 537 Liang was suppressed by the Ch'en line, which was finally subjugated in 589 by the great Sui emperor Kao Tsu, who reunited the whole country under his sceptre.

Whilst these rapid changes of dynasties were taking place in south-eastern China there ruled in the northern and western parts of the country several minor dynasties, which need not detain us, as they were all absorbed by the Toba or Northern Wei dynasty. Curiously enough, however, the latter distinguished itself not only by extraordinary vitality and warlike vigour, but also by an unusual capacity of assimilation and by great zeal in turning the Chinese civilization to its advantage. On the one hand this Tartar dynasty plays a remarkably important rôle in the development of Buddhist art in China, as we shall have occasion to observe in the chapter on Sculpture, and on the other hand it appears to have infused new life into the old forms. Its ornamental art and animal sculpture constitute a direct continuation of those of the Han period; its tombs and its architecture develop on the same lines as had been followed during earlier dynasties. This endeavour to assimilate the ancient traditions of the country and to adopt Chinese forms of expression both in public and private life is most clearly seen under the emperor Hsiao Wu Ti (471-499). In the year 494 he moved the capital from P'ing-ch'eng (Ta-t'ung-fu) in Shansi to Lo-yang in Honan, which still was one of the most important centres of ancient Chinese civilization. He changed the family name from Toba to Yüan, a Chinese word with the same meaning ("origin") and required other Tartar families to do likewise. He issued severe edicts against the use of the Tartar language and Tartar dress. The old Chinese governmental forms and court ceremonies were faithfully preserved, and in order to promote the conversion of the Tartar princes into Chinamen, he ordained that a Chinese woman should always have preference over a Tartar woman, regardless of when the marriage had taken place. It almost seems as if the Tartars were more enthusiastic for the fusion than were the Chinese themselves; it is known that the Chinese published books as guides to the study of the Tartar tongue.

But if we may judge from the artistic monuments which have survived, the special racial characteristics of the Tartars were by no means obliterated. The creations of the Northern Wei period are, indeed, among the most easily recognizable and clearly defined in early Chinese art. They are characterized by elements of style, evidently

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limited both in space and time, which show foreign origin. The original dynasty ceased to reign as early as 535, but it survived in two secondary branches, the so-called Eastern and Western Wei dynasties, of which the former ruled for ten years in Yeh in Honan, the latter about twenty years in Ch'ang-an. The latter in their turn had to give way to two half-Chinese dynasties, Northern Ch'i and Northern Chou, which were finally subjugated by the founder of the Sui dynasty, the emperor Kao Tsu, about 580. This powerful ruler in fact achieved what so many petty kings and provincial emperors had in vain sought to accomplish—the unification of the whole empire. The traditional Chinese name for this period is *Liu Ch'ao* (The Six Dynasties period), an appellation which is only justified if the Wei dynasties (officially regarded as foreign usurpers) are not included. The six dynasties of native origin were Sung, Southern Ch'i, Liang and Ch'en (all in Nanking) as well as Northern Ch'i and Northern Chou, who ruled in Honan and Shensi.

The chief centres of artistic activity and of general cultural development in China during this period were, as has been said, Lo-yang, where the Northern Wei dynasty had its seat, and Nanking, where the Southern dynasties resided. The old "Western capital," Ch'ang-an, in Shensi, also retained a certain significance, however, especially in religious respects, as the centre of activity for Indian missionaries, but it did not recover its former rank as capital until the unification of the country under the first Sui emperor.

The strongest inspiration to artistic creation—especially in architecture and sculpture—was brought by the Buddhist religion, which obtained official recognition towards the end of the 4th century and spread rapidly into various parts of China. It is true that individual Indian missionaries had arrived earlier than this, but their influence appears to have been somewhat ephemeral. It was not until the year 335 that official permission was given to the Chinese to enter into monastic orders and there probably existed no Buddhist writings of importance in Chinese until Kumarajiva translated the so-called "Diamond sūtra" and a number of other writings. This remarkable man of Indian birth, who had spent his youth in Kucha, near Turfan, where his father occupied the post of a high official, was invited by a provincial prince in 385 to Liang-chou in Kansu, and later, in the year 405, to Ch'ang-an, by the emperor Yao Hsing. His influence is said to have been phenomenal; he dictated his commentaries on the Buddhist writings to audiences of as many as 850 monks, and the translations which he made have retained their value to the present day. When he died in 417 his body was burnt, but according to tradition his tongue remained undamaged. He was revered by the emperor as a god.

Whilst Kumarajiva and other Indian monks preached the new doctrine in China, Chinese pilgrims undertook the long and perilous journey to the homeland of Buddha. Best known among these early pilgrims is Fa Hsien, thanks to the exhaustive account of his travels which he has bequeathed to posterity. He started from Ch'ang-an in the year 399, following the northern route through Tun-huang, Kara-shahr and Kashgar, wandering through the whole of India and returning to China

BUDDHISM AND TAOISM

by the sea route in 414, accompanied by a rich harvest of original Buddhist writings, which he translated in part with the help of an Indian monk.¹

By efforts such as these the Buddhist teachings soon gained much ground in China and it is stated that no less than nine-tenths of the population embraced the new religion. This great religious awakening was probably limited in the beginning, however, to the northern parts of the country, whilst the Taoist conceptions were more deeply rooted in the provinces south of the Yang-tzū. It is true that under the Northern Wei dynasty there occurred set-backs and persecutions of Buddhists, but from the time of the reign of the emperor Wên Chang (452-465) the new religion occupied a dominating position and extraordinary zeal was shown in the erection of temples, adorned with cult statues. We may call to mind the cave temples at Yün-kang, which were for the most part executed in the latter half of the 5th century and the not less important caves at Lung-mên in Honan, which were begun soon after the capital was moved to Lo-yang (494). Under the emperor Hsiao Ming Ti (516-527) there existed, according to Chinese sources, no less than 30,000 temples and over 200,000 monks and nuns in the Northern Wei kingdom. Emperors, princes and high officials vied in commissioning Buddhist statues; it became the rule that all who desired important office should make gifts to Buddhist temples.

In southern China the religious awakening reached its culmination under the emperor Wu Ti (502-547) of the Liang dynasty. He was consumed by such a burning zeal for Buddha's teaching that he on three occasions abdicated his throne and entered as a monk a monastery in Nanking, from which he only returned on the most pressing representations of his ministers. He ordered his life in accordance with the ideals of the Buddhist religion and forbade, among other things, the use of living animals in the ceremonial sacrifices, using instead bread, corn and fruit. During a conversation which, according to an unconfirmed tradition, Wu Ti had with the famous Indian patriarch, Bodhidharma, the founder of the Dhyāna Buddhism, the emperor related that since the beginning of his reign he "had unceasingly built new temples, copied sacred writings and promoted the development of the monastic orders," but the great mystic is supposed to have been unwilling to discover any religious virtue in the piety and outward actions of the emperor. According to the conceptions of Dhyāna Buddhism, the religious problem lies on an entirely different plane, and neither book-lore, ritualistic ceremonies, nor the building of temples have any influence on the spiritual development of the individual. Nor was it this form of Buddhism which had the most direct influence on the art of sculpture, but rather other sects using religious images and statues, though this does not exclude the fact that Dhyāna (Jap. Zen) Buddhism came to produce a very significant spiritual awakening, which is especially reflected in painting.

With the Buddhist teachings were introduced, as has been said, both pictorial and sculptural representations, which naturally gave Chinese artists additional opportunities for creating human-like figures, though these Buddhas and

¹ *The Travels of Fa-hsien (399-414) or Record of the Buddhist Kingdoms.* Retranslated by H. A. Giles, Cambridge, 1923.

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Bodhisattvas were in no sense realistic creations, but conventionalized symbols for spiritual conceptions. Their artistic expressiveness is to be found rather in the decorative stylization than in any striving for faithfulness to nature.

Buddhism was without doubt of the utmost importance in the reorientation of the artistic and spiritual life of the period, but it was by no means the only important religious influence. By the side of Buddhism there also flourished Confucianism and Taoism, the former more particularly in the northern parts of the country, the latter especially in the southern kingdoms. The representatives of Confucianism—of the dry pedantic common sense and traditional state interests—succeeded on more than one occasion in securing official measures against Buddhism in the form of imperial edicts against monastic orders and the "adoration of images," but these were always succeeded by reactions, which brought wind to the sails of Buddhism.

With the Taoists conditions were different; they were not in opposition to Buddhism. On the contrary, there existed a very intimate affinity between the pantheistically tinged mysticism of the Taoists and certain forms of contemplative Buddhism. To both of them external reality was only a disguise for Tao—the divine principle, the spiritual reality—and the means for acquiring a deeper knowledge of it was not intellectual analysis but an intuitive absorption in the being of the divinity—Tao. To that end was required complete calm, an imperturbable equanimity, the absence of every effort kindled by desire or personal ambition. This conception of life implied, however, great possibilities of individual interpretation, ranging from the concentrated spiritual activity of creative genius to the disinclination of the care-free idler for any kind of effort. One can scarcely speak of any definite Taoist doctrine, just as little as one can speak of independent Taoist iconography. Every philosopher might expound Lao Tzū's lapidarian utterances in his fashion but, in a general way, they were, no doubt, suited to stimulate creative imagination. The Taoist conception of life became so to say the sounding board of lyric poetry and romantic landscape painting, arts which, however, lie outside the frame of this chapter. We may merely say in passing that a number of eminent poets flourished at this time, as for example, "The Seven adepts of the Bamboo grove" and the highly esteemed T'ao Ch'ien (365-427) who wrote a number of his most charming idylls while "intoxicated with the perfumes of spring."

In other fields of art, Taoism has undoubtedly exercised a less direct influence. When the Taoists began to erect temples and carve images, they followed very closely in the footsteps of the Buddhists. In earlier times, before the introduction of Buddhism, there seem to have been very few permanent buildings for religious purposes; the primitive Chinese cults were, as we have seen, mainly centred at certain great open-air altars where the sacrifices were performed, and at the halls of the ancestors where memorial services of a religious import were conducted. These sanctuaries were attached immediately to the ordinary habitations of the people, and were not in the nature of actual temples. Taoism was, in some respects, a natural outgrowth of the old nature worship and had no need for any such kind of ritual

PARALLEL WITH EARLY SCANDINAVIAN ART

as would have required temple buildings or images. This need became felt only after Buddhism had directed the attention on such formal requirements. Even then the Taoists had no real divinities to represent in anthropomorphic form except Lao Tzū, their professed founder, and T'ien Tsun, a kind of personification of the Lord of Heaven. In order to make up for this want, they sometimes borrowed from the Buddhists, introducing statues of Buddhas and Bodhisattvas in a more or less transparent disguise. Their plastic art, however, never became of great artistic importance, as we shall have occasion to note in the chapter on Sculpture, and it was hardly until quite a late period, when the religious arts in China had moved closer to nature, that Taoist conceptions were represented on a large scale in painting or in the round.



Much more tangible is the Taoist influence in the early decorative arts of China; we have had occasion to touch on it in discussing some of the ornamented bronzes and pottery urns of the Han period, which often were decorated with motives of Taoist origin. Chinese civilization of the Han times was indeed permeated with Taoist thought, and this continued as a kind of undercurrent also during the subsequent centuries. Thus it is quite evident that pottery urns with po-shan-lu lids and the mythological figures were also executed during the period of the Three Kingdoms and the Chin dynasty, but as we have already discussed them, there is no reason to dwell here on the same material. As a matter of fact, it is in many instances very difficult, not to say impossible, to draw a definite line between the ceramic products of the Han period and those of the 3rd and 4th centuries, because none of these later objects are dated and there seems to be every reason to believe that the style inaugurated during the Han period was continued for some generations after its close. We wish here mainly to illustrate some examples of ceramic products which show some difference from the ordinary Han pottery, and which at least in part can be dated into the two or three succeeding centuries.

As a kind of link or transition may be mentioned a very important model of a tomb façade ornamented in close adherence to the Han style, though with a freedom that might be considered as a reason to date it a little later (Plate 99). The object, which is now in the E.A.C. in Stockholm, is in the shape of a large square hollow brick (63 x 59 cms.), the front and the back being ornamented in pierced and richly painted work, while the two narrow sides are plain. The main façade is divided in two storeys, of which the lower one is treated as the entrance of a tomb with double door ajar and two guardians at the sides of the door. The upper part of this façade consists of two long dragons whose tails run crosswise through a large granulated ring, while their heads turn backwards over the ring, on which a tortoise-like animal is standing on its hind legs. Under the forefeet of the two dragons appear two tigers and on the heads of these are two birds. The motive is thus made up of

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the four classical symbols of the Four directions, which are very common in the decoration of the tombs, and may be taken collectively to represent the universe. The rear façade is simply decorated with a kind of lattice work with rhomboid openings and a frieze of large rings. The motive in itself is thus by no means surprising, nor could it be said that each of these animals taken separately is a new creation; similar creatures are also quite common on the products of the Han period; but the way in which they are joined, particularly the winding tails of these highly ornamental dragons, remind us in a more striking fashion than ever of the dragon scrolls which may be seen on some Scandinavian runic stones of the 10th and 11th centuries. As material particularly interesting for comparison may be mentioned stone No. 3 from Ardre in Gotland, usually dated about A.D. 1000, on which two dragons coiling in double loops are affronted, their heads and tails being treated according to the same general fashion as on the Chinese terra-cotta slab here under discussion. There is indeed no question of a complete identity or agreement in detail, but no one can deny that these East-Asiatic and Scandinavian dragons belong to the same artistic race. They are, so to say, products of a creative imagination and sense of style working in the same direction. The simple fact that they are divided by at least six or seven centuries makes it indeed impossible to assume any direct contact, but on the other hand it seems unbelievable that the correspondence in style would be altogether accidental. The connecting links that must have existed have already in part been discussed when we tried to explain one of the main sources of animal ornamentation in the Han period; we then saw what an important rôle the Sibero-Mongolian art must have played in the formation of some of the animal motives also used in China, and currents from the same sources may indeed have reached the Celtic and Scandinavian world. Furthermore, it should be remembered that communications were kept up between Gotland and eastern Europe since quite early times, a fact which also has been recently verified by the find in Gotland of a small horse head of bronze in the two so-called "Scythian" styles. These communications may have played a rôle also in the formation of the artistic modes of expression, and it may be stated that nowhere else in Sweden is the conventionalized animal ornamentation more akin to Sibero-Mongolian and Chinese patterns (though objects ornamented in similar fashion have also been found on the east coast of the mainland, for instance, in Uppland) than on certain bronze ornaments of the 6th and 7th centuries and the stones of the 10th century at Gotland. It is thus by no means impossible that the Scandinavian and the East-Asiatic dragons are offshoots from a common root, and it seems indeed as if the Scytho-Mongolian element in the East-Asiatic dragon designs had been most strongly accentuated somewhere in the 3rd century or perhaps even later, i.e. at a period when the nomadic border tribes regained a strong influence in the politically weakened Middle Kingdom.

In pointing out these parallels we do not by any means claim that the similarities are the result of exactly the same influences or the same development. On the contrary, they may have been produced by quite different processes of stylistic evolution,

CERAMICS

but an element of correspondence remains which should not be overlooked, even if it must not be stretched as far as to make these two widely separated centres of artistic creation provinces of one great "Nordic art."

The striking resemblance to dragon ornaments from Gotland which we have been able to confirm in the above-mentioned model of a tomb façade consists particularly in the elongation and ornamental interweaving of the animals. When they appear free-standing, they strike us as being more characteristically Chinese. This may be observed on some silhouetted clay dragons in the Chicago Art Institute (Plate 100) in a walking posture, which together with some minor animals and human figures may have formed the gable of a decorative façade of the same kind as the one just described. These dragons also have long drawn-out ribbon-like bodies and S-shaped necks ending in enormous jaws, but they have birds' tails and they walk on their feet carrying small riders on their backs, all of which make them appear more fantastic and at the same time more realistic than any of those runic scroll dragons. It would indeed be difficult to find anything corresponding to them in the art of any other country, and yet the difference between these and the dragons on the above-mentioned terra-cotta slab is not very great. These walking dragons and the other small figures belonging to the same group remind us rather of the imaginative beings which we have observed on some of the ceramic objects and inlaid bronzes of the Han period, and there is no way of telling with certainty whether these silhouetted figures were done at the close of the Han period or a century later, because, as we have said, the style then created was indeed perpetuated.

It is only after we leave this kind of ornamentally silhouetted motives, and move into the group of more plastically treated animals, that we can observe a definite change in the style and a new point of view in the presentation of the motives. In order to realize this it would be necessary to take into consideration not only objects in clay but also the animals represented in stone and the quite numerous minor bronzes; but these must for the moment be left aside. We will return later on to some of the minor bronzes and to the tomb statuettes of animals and human figures. The possibility of dating these rests mainly on their stylistic correspondence with stone monuments provided with dated inscriptions, and it is thus preëminently through a study of the larger monuments that a conception of the stylistic character of this period may be reached.

It is also quite evident that the ordinary ceramic products of the 3rd and 4th centuries were made in close adherence to the models and types of the Han period. We have already had occasion to point this out in one or two instances, as, for instance, in describing the so-called protoporcelain, i.e. the urns of hard stoneware with brownish or yellowish glaze (cf. Plate 84). These seem to have come in vogue particularly during the 3rd century, and although they follow quite closely in their shapes the *hu* vases of the Han period they show, as we have seen, a distinct progress by the quality of their copper oxide glaze. We shall have occasion to note that the use of glaze was gradually developed during the Six Dynasties period, but it seems appropriate to first say a word or two about some

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unglazed vessels which probably represent somewhat earlier stages in the development of the ceramic art. These painted ceramic wares of the Chin and Six Dynasties may be divided at least in two groups: the one consisting of vessels decorated with figures and animals in silhouetted relief, or on the round, the other of vessels the decoration of which is simply painted on a smooth surface. A kind of intermediate position between these two groups may be allotted to the vessels which are decorated with animal and floral patterns boldly incised in the wet clay and afterwards heightened with colour.

Excellent specimens of the first group have of late years come to light and been incorporated in various public collections, such as the British Museum and the Louvre. In the former collection there is, for instance, a large and broad urn (Plate 101) decorated with relief bands in two registers, the lower one containing some human creatures on horseback and carts, the upper one some mythological figures of a very fantastic nature which seem to represent Shen Nung and Fu Hsi or other legendary beings drawn from the rich store of Chinese folklore.¹ The vase is made of a slate-coloured clay, the figures being slightly raised in flat relief, and the whole has evidently first been covered by a white wash on which the pigments were laid. The very slight baking of the vessel and the unresisting nature of the colour make it evident that vessels of this type must have been made not for practical daily use but simply for funeral purposes. The motives may thus have a reference to the life of the dead, being more or less of the same order as those used on the stone slabs and tiles which served for the decoration of the tombs.

An urn of a similar material though different in shape may be seen in the Louvre (Plates 102 and 103 A). The relief decoration on this specimen is limited to an upper register close to the narrow mouth. It represents hunters attacking wild bears or boars and carrying their game on their back. They are silhouetted in similar fashion as on the previous urn. But instead of a lower relief band large animal heads, i.e. elephants' and lions', have been applied in a row of leaf-like medallions around the body of the vessel. They are executed in the full round with quite a naturalistic characterization, and are thus interesting specimens of sculptural art, but they strike us as being completely out of their place on this bulging urn. Here, too, the vessel was covered with a white wash and then painted, though the colours have worn off. The heterogeneous character of the composition seems to indicate that the potters of this time had by no means the same sure and clear conception of the limitations of their craft as the artists of the Han period. In trying to surpass their predecessors they fall into the worst baroque.

The culmination of this tendency to combine plastically treated motives with a ceramic shape may be seen on a tripod belonging to M. Georges Salles (Plate 103 B), where the feet are modelled in the shape of standing ape-like bears attacked by sea monsters, and the bowl furthermore is decorated with a large flower (or starfish) and an octopus. Why these maritime beings are attached to the bowl remains a riddle, and it is no less of a surprise to find how little the maker has succeeded in fusing them

¹ Cf. R. L. Hobson, *Pottery of the Six Dynasties*, *Burlington Magazine*, August, 1928.

PAINTED POTTERY

into a harmonious decoration of the bowl. This vessel is, however, not painted like the previous one, but covered by a thin glaze of green and yellowish colour, a feature to which we will return presently.

Before speaking of the glazed ceramic products of this period we may still mention some other specimens with painted decoration. The transition to these is formed by the urns on which the decorations are outlined with a sharp tool on the wet clay; some of these show a remarkable dexterity and boldness, for instance in the drawing of the flowers, birds, etc., and bear witness to a considerable development of the pictorial art. These ornaments may be combined with thin raised bands pressed in a kind of wave pattern that seems almost to reflect the action of the potter's thumb. Here too we may notice that kind of spontaneous attack on the clay which in some of the previous examples has led to less homogeneous and artistically unbalanced products.

A finer and more conservative kind of pottery is represented by the somewhat smaller vases made of a dark clay which was well polished on the surface, then covered over with a white wash on which multi-coloured ornaments were painted (Plates 104, 105) either in successive bands or, more boldly, in designs that sweep over the whole body of the urn. On a particularly fine specimen in the Eumorfopoulos collection (Plate 104) the decoration is divided into three borders; one with a meander pattern in red and white, one with a kind of "leaping hound" pattern in red and green, and the third one with a row of running tigers connected by geometrical scrolls in red, white and blue. The lower part of the vessel is covered by a broad fringe also in light colours. The execution is very careful, the richly coloured ornaments being painted with a pointed brush on a surface that has an almost metallic appearance, so that the vase reminds us of ornamented lacquer work.

On another specimen in the Henry Oppenheim collection (Plate 105) the ornaments are of a freer, more floral kind, though yet designed with more exactness than on the painted vases of the Han period. Characteristic of both these vessels is again the white ground colour which indeed served to give the ornamentation more light and vigour than the slate-coloured ground commonly used in the Han period. The same method of colouring will be observed in the statuettes of the Six Dynasties.

In speaking of the painted potteries of the period here under discussion we still wish to remind the reader of a different type of funeral urns which by their elegant shapes and highly developed floral decoration suggest a somewhat later date; they may indeed belong to the Sui period just as well as to that of the Six Dynasties (Plate 107 A, B). These urns, which when complete are always covered with a lid drawn up in a pagoda-like knob, may have served for the ashes of Buddhist priests as was the case with somewhat more developed similar ones in the T'ang period. The vessel itself is pear-shaped and the decoration of the broad band which covers the main part of the body consists of big flowers and leaves painted very freely in light tones on the white ground, in a flowing manner and with a soft brush. The ornamental style is quite far developed in a pictorial sense, and, as already said, the urns suggest rather a later development than the traditional style of the Six Dynasties period.

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Less numerous than these painted clay vessels are those which are treated with coloured glazes. We have already mentioned one specimen, viz. the ungainly tripod with the sea monsters, where the glaze is of two colours—green and yellow—and of a quite thin and smooth quality. As the decorative motives of this curious vessel give a clue to its intermediate stylistic position between the Han and the T'ang periods, it is indeed of particular interest to note that the glaze here used is practically of the same kind as the green and yellow glazes known to us from certain ceramic wares of the T'ang period.

A more important and historically quite determined specimen of glazed pottery from the Six Dynasties period is the small (child's) sarcophagus in the British Museum which was brought from Szechuan by Rev. Th. Torrance (Plate 108 A). The decoration of this sarcophagus is limited to two borders of leafy scrolls executed in low relief along the two longer sides. Their stylistic character reminds us of the borders on some Buddhistic monuments of the 6th century; a moulded inscription in relief on one of the short sides, containing the date 527, confirms the attribution to this period. The surprising fact, however, is that the sarcophagus is covered with a glaze, yellowish brown on the upper part, whereas the central parts of the sides and the ends are green. The brightness and pure quality of this glaze is indeed a surprise and it has been not without reason compared to that of the roof-tiles of fairly modern times,¹ the quality of it being such that the sarcophagus probably would be dated into the T'ang or later periods were it not provided with an authentic inscription.

It thus becomes evident that those ceramic innovations which have usually been attributed to the T'ang period were partly achieved already during the Six Dynasties, and that some of the objects covered with a thin green or yellowish glaze which we were wont to ascribe to the T'ang really belong to the Six Dynasties.

An interesting example of such objects is the cylindrical urn on three feet belonging to the Hellner collection in Stockholm (Plate 106 B), which by its simple shape—a cylinder with gorged rings—still retains something of the purity of the Han bronzes but which is covered by a green glaze quite different from that thickish copper oxide glaze which was common in the Han period. Here the glaze has not run over the edge or formed those heavy drops which we observed on the Han vessels; it finishes in a very thin edge a little above the bottom line, quite in the same fashion as may be seen on some so-called T'ang vessels. This combination of an early shape and a later kind of glaze may be taken as a reason to date the object into this intermediate period.

As we have no intention of exhausting the material or of attempting any kind of history of the ceramic arts of China, we may pass over from the vessels to the animal and human figures made for the tombs.

These tomb statuettes (*ming ch'i*) become very numerous during the centuries succeeding the Han period and they illustrate in the most striking fashion the general change of technique which then took place. Like the Han figures they are still

¹ Cf. Hobson, *op. cit.*, *Burlington Magazine*, September, 1928.

TOMB STATUETTES

made in slate-coloured clay and rather lightly baked, but the clay is, as has been said, almost invariably covered by a white wash on which often very lively pigments have been applied. Glazed figurines do not, as far as we know at present, occur, before the beginning of the T'ang era.

The most important ones, from an artistic point of view, are indeed now as previously certain representations of animals, particularly horses and camels, and they may thus more appropriately be discussed in connection with the sculptural monuments, whereas the human figures which now occur in very large numbers must be considered partly at this place and partly in a later volume. In respect of types and costume they correspond quite closely with human representations on dated Buddhist sculptures, which indeed offers a welcome support for their chronological attribution, though it must be admitted that they generally are distinguished by a naturalness and directness which are not found in the Buddhist sculptures. The majority of these figures do not appear very Chinese in type (Plates 109, 110). They are very tall and supple; both men and women wear long costumes, the former with very wide, the latter often with tied sleeves, and their long cloaks are usually tied with a belt under the breast. Most characteristic are the head-dresses which in the case of women usually take the form of a very high flat cap, with the top cut off square, not unlike the tall coiffe worn by ladies in mediæval Europe. The civilian men wear a kind of small biretta, consisting of a flat skull-cap behind which rises a sort of comb into which the hair was packed, whilst soldiers and servants wear capuchon fur caps. By their svelte proportions and their costume which falls to the ground the ladies remind us more of early Gothic statues than of any succeeding Chinese figures. They clearly represent another race and another ideal of beauty than that, for instance, of the clay figurines of the Han period.

Quite exceptional are the two large female statues in the Eumorfopoulos collection which may have accompanied some distinguished lady in her tomb (Plate 111). They are clothed in wide-sleeved costumes which expand bell-wise on the ground and are held by a broad sash around the waist. Each of these figures carries a large flower with a long stalk in her hand; a kind of water plant, possibly a *ling cha* (water-chestnut), which is one of the symbols for a long life. The rather entertaining expressiveness of these statues depends not only on the play of the smiling faces, but also on their coquettish movements. The heads incline sideways, the bodies bend slightly forward as if they were on the point of handing their flowers to their lady.

Among the male figures there are several different types. The warriors are clad in light breeches laced up bagwise under the knees and short leather jerkin or armour. They are often provided with a rectangular shield in one hand, and a weapon (often missing) in the other (Plate 109). The types are not Chinese but Turco-Mongolian, ugly and broad, sometimes almost like caricatures. They appear at their best when seated on those strong horses which also often are provided with thick covers, an equipment which indicates that these riders were accustomed to long journeys in a northerly climate. In many cases the ethnographic interest of these clay

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statuettes is considerably greater than their artistic significance, and studied more closely they could serve to throw a great deal of light on the customs of war and daily life among the conquerors of China at this turbulent period. It is curious to remember that it was these warlike people who were also the most enthusiastic propagators of the Buddhist religion.

The gentle art of the clay statuettes developed quite considerably during the 5th and 6th centuries, becoming gradually more and more supple in the reproduction of individual types and naturalistic details. There are from the close of the Six Dynasties period some large statues of noble ladies with high head-dresses developed into very decorative shapes with winglike ornaments, nay, even complete dragons in their coiffure. Characteristic of this group is the tall lady, clad in a long flowered costume with wide sleeves, reproduced on Plate 112, who is represented seated on a small stool. The position seems indeed far from comfortable on the sloping seat without a back, but the tall lady nevertheless holds herself very straight and dignified, while her beautiful face is enlivened with a truly captivating smile. She wears a couple of extremely broad shoes with upturned points, recalling the mediæval *poulaine*, which seem heavy enough to anchor the slim figure to the ground. This curious mode, another instance of the striking parallelism between Chinese fashions of the Six Dynasties and those of mediæval Europe, seems to have prevailed until the end of the 6th century. We find it very far developed on statuettes which by reason of their type may be dated into the Sui dynasty, whereas the ladies of the T'ang period no longer seem to have favoured this cumbersome footgear.

The female fashions towards the end of this period must indeed have been carried to a very high degree of refinement, reflecting a taste and a sense of linear beauty more akin to quite modern western ideals than any mode which later came into vogue in China. From the European point of view these tomb figurines of the Six Dynasties are perhaps the most attractive of all the successive generations of such small folk, and it may also be questioned whether the Chinese ever were more successful in conveying human expression and life-like charm.

The very deep-rooted difference in religious customs and general cultural conditions which divides the Six Dynasties period from the Han and previous times is also clearly illustrated by the fact that the sacrificial bronze vessels now practically cease to be manufactured. If such were still made, they must have been mere repetitions or copies of earlier vessels, because we find no new types of shape or decoration which could be considered as characteristic. This absence seems particularly striking when we recall the rapid development in the field of ceramic art, the products of which offered, no doubt, cheaper substitutes for bronze vessels to be used at sacrifices in the ancestral halls and the like. No doubt some of the traditional sacrifices to ancestors and to certain classes of nature spirits were continued, but they no longer possessed the same vital importance as during the feudal period. The more Buddhism spread, the less could the ritual customs of old maintain themselves. Large parts of northern China also came under the domination of foreign peoples who, not least

ORNAMENTAL BRONZES

in their religion, followed ideals and traditions utterly different from those of the ancient Chinese.

The only bronze vessel of which we positively know that it was found in a tomb of the 6th century is a kind of long shafted tripod, a brazier or incense-burner, which was found in a tomb in southern Korea. The vessel is quite simple, the handle is decorated with the dragon head; it may have been used in temple service.

The influence of the new Buddhist religion was sufficiently strong to practically abolish the need of new sacrificial vessels, though certainly some of the great sacrifices must have been continued by the real Chinese and their rulers. It was only in the T'ang and particularly in the Sung period that a certain renewal of the old sacrificial rites and all that they required of sacrificial implements or vessels took place, and then a number of ritual bronze vessels were again executed in close adherence to traditional types. The rare specimens of bronze vessels which possibly may be ascribed to the Six Dynasties show some influence from contemporary Buddhist art; i.e. they are decorated with lotus petals combined with animal heads as may be seen on the interesting round bowl standing on five feet in Messrs. C. T. Loo & Co.'s possession (Plate 113). This bronze, which is beautifully gilt, may indeed be simply the lower part of some religious utensil; it has no likeness to the traditional ritual bronzes, except perhaps by the lion heads with rings in their mouths which are placed between the legs.

The ornamental bronzes which are most common during this period are either small objects for personal wear, such as belt hooks, etc., parts of weapons, animal statuettes or decorative details such as haloes, etc., attached to Buddhist statues.

In the field of ornamental bronzes just as well as in other special forms of art, the artists of the Six Dynasties follow their predecessors very closely (both in style and technique), and it is thus often very difficult to decide whether a certain ornament in what is generally called Han style should be ascribed to that period or to a somewhat later time. This hesitation applies, for instance, to some of the belt hooks decorated with ornaments inlaid in silver. Such belt hooks, which usually take the shape of domed spoon handles or bent tubes, must have been manufactured during many centuries, and although they may have begun already in the Han time, their greatest frequency seems to have occurred later. The type was already mentioned in group No. 11 of our general survey of dress hooks of the Han period, and there can be no doubt that it started at this time, though the general character of these hooks appears somewhat simpler in comparison with most of the other groups of hooks used in the Han period (Plate 115). They have no longer any connection in shape or ornamentation with the zoöomorphic motives which played such an important rôle in the earlier ornamental bronzes. Their patterns are purely geometrical, consisting of broad scrolls or volutes ending in spirals intersecting bands and leaf-like patterns which often end in pointed ears or claws. This kind of ornamentation returns furthermore on a number of the bronze finials which evidently have been fitted on wooden shafts, possibly for the *ko* weapon (Plate 114 A).

The same decorative style is brought to a still more refined expression in some small

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birds or birds' heads which evidently have been fitted as ornaments on vessels, etc. Typical in this respect is the bird with lifted head and a tail that is drawn up in a large curve forming a kind of counterpart to the beak, illustrated on Plate 116 A, and the exquisite ornament in M. Koechlin's collection which consists of a small ornamental plaque from which rises the neck and head of a large bird of prey with a hook-like beak and an enormous plume. Nothing could be more proud and martial in spite of its very small dimensions, and it would indeed be a fitting cocarde on the helmet of a warrior chieftain.

A more representative specimen of this stylistic group is the bird with a long curving tail in the Eumorfopoulos collection which seems to have been fitted as a handle on some kind of a pole (Plate 116 D). The whole bird, neck, body and tail, forms a series of curves which are further accentuated in the stylization of the wings ending in spirals and of the head plumes. A bird like this is decidedly characteristic of the Six Dynasties period. It is closer to nature than the birds made in the Han period, yet altogether subdued to a play of curving lines which end in spirals or hook-like points.

The bird motives seem to have been particularly appreciated; the graceful arching lines of their wings and their beaks offered an opportunity for expressing the particular stylistic feeling of this period. Among the most telling examples in this respect should be quoted some small gilt bronzes (of which two are in the Eumorfopoulos collection and one or two still on the market) representing couples of the legendary "phoenix" (*fêng huang*), one of the four supernatural creatures of Chinese folk-lore, as if they were lying on their wings with drawn-up feet and kissing with their beaks. This motive, which has often been represented both in Chinese poetry and in the pictorial arts, has a direct bearing on sexual love, and it has decorated many a gift in jade or bronze sent by a lover to his mistress. Jade pendants representing such *fêng huang* are illustrated in the *Ku yü t'u pu*, and according to Laufer, allusion is made in this work to the kissing of the two birds, though the Chinese drawing is altogether too schematic to give a complete idea of the presentation of the subject.

In the above-mentioned small bronzes (Plate 116, C, D) the motive is, however, quite clear and represented with exquisite taste: the two birds seem to be lying side by side; the one is sweeping his wing around the back of the other; their feet are interlaced and their beaks kissing. The intimate romantic sentiment of the motive is brought out in a wonderful fashion by the curving movement which pervades the wings and the bodies of the birds. The mistress who received such a token from her lover must indeed have felt touched by the beauty and refinement of the object. But how were they used? They seem rather too large and heavy to have been carried as pendants from the girdle. May they not rather have been sleeve weights placed in the tomb?—a use which becomes more probable also from the fact that they are found in pairs. If so, they may have been made as a farewell greeting from a lover to his beloved. From a stylistic point of view they still illustrate that same taste for tense curving lines and spirals that we have observed in the small

MIRRORS

birds, though it may well be admitted that the ornament is further developed into something almost recalling a large shell.

The elastic curves so prominent in all these small birds are practically the same as those dominating the stylization of the mantle folds in the early Buddhist statuettes in bronze. The same energetic rhythm of line reappears also in a number of minor animals, lions, tigers, chimæras, and the like, which are represented either seated at the feet of Buddha statues (Plate 117 A, B) or on the round plaques of the so-called "sleeve weights." In the former case they are usually seated on their haunches with the paw raised, the head bent back, and the immense tail rising like a flame of fire; in the latter case they are curving, more or less in spirals, drawn out as if their bodies were elastic ropes, while their legs and wings wind up the tension like steel springs. To accentuate this movement, the necks and bodies are often grooved so as to appear like a bundle of tightly wound ropes. The best of them represent in the most condensed form the peculiar feeling of this period for hard-drawn rhythm of line and abstract synthesis of movement (Plate 117 C, D, E, F).

Another special use of the animal motive is to be seen in the so-called *hu piao* or tallies carried by the imperial messengers (Plate 118 A, B). Those animals which are usually tigers or chimæras are made in two halves to be fitted together, thus plastically modelled and quite life-like. A remarkable series of such *hu piao*, now in the possession of Messrs. C. T. Loo & Co., are, on the ground of the inscription on their backs, considered as having been made for a regent of the period who, however, died before they were put into use; in consequence of which fact they have been preserved complete (Plate 118 B). The animals are represented *couchant*, not leaping as the lions and tigers of the earlier *hu piao*, and they have lost that bold Assyrian character which might still be seen in those of the Han dynasty. The heads are naturalistically treated, but the bodies are more conventionalized.

Quite a number of other minor fittings for scabbards, swords, etc., might be enumerated, but as they hardly contribute anything new to the general store of the ornamental art of this period, it may be superfluous to dwell here on any further descriptions (Plate 119 C).

A word should, however, be added concerning the mirrors which evidently continued to be made in large numbers during the centuries following the Han period. Some of the types then in vogue were already described in our discussion of the mirrors of the Han dynasties, because the motives were then introduced. It will be remembered that these mirrors were decorated with Taoist figures and animals of the Four Quarters within borders of archaic characters and ornamental scrolls.

Quite a number of these mirrors with Taoist deities and the Four animals are dated from the 3rd to the 5th century A.D., and if any modifications of the earlier patterns are to be observed it is less in the main motives than in the elaboration of the outer borders (Plate 120 A). The descriptions which were given in an earlier chapter may serve and we need not repeat them, but it should be noticed that on the finest examples of this period, such as the one reproduced on Plate 39 in the *Tokwa-an Kōkyō Zuroku*, dated A.D. 498, the outer border of birds and scrolls is exceedingly

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rich and the spiral movement of the scrolls very noticeable. The main motive on this mirror is practically the same as on the two fine specimens reproduced on Plates 71 and 72, belonging to the Hallwyl and East Asiatic Collections in Stockholm. But the mirror is still larger in consequence of its three borders.

It may, indeed, be said that the mirror makers of this period lived on the inheritance from the Han times. Essentially new types of a freer artistic inspiration were not introduced until the beginning of the Sui dynasty and on these mirrors, which thus were made towards the end of the 6th century, the animal motives receive a greater plastic importance than they had hitherto and the borders are sometimes ornamented with floral motives, winding tendrils with leaves and flowers, as well as with running animals and birds. It is evident that a more naturalistic feeling gradually gained ground and found expression through motives whereby also the old Taoistic figures gave place to animals and scrolls which, even if they are of a symbolic kind, still are created from a different artistic point of view.

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The art of the Six Dynasties remained, however, ornamental in the strictest sense of the word, and it is, indeed, a remarkable fact that the most striking expressions of the peculiar style of the period are found in the minor bronzes. The material in itself seems to be the most natural medium for the expression of this energy and tension. It matters little whether the motives are birds or animals, geometric spirals or many-lobed flowers or leaves; there is always this tendency to make them curve like springs or rise like flames. The forms are always intensely alive, though not by any close imitation of nature, but rather by a kind of abstract innervation, which was the particular contribution of the Northern Wei people to the evolution of Chinese art.

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PLATES

NOTE

The letters E.A.C. signify the East Asiatic Collections, Stockholm. The letters between brackets signify those who have secured the objects in China; thus—

J.G.A.—Professor Andersson

O.K.—Mr. Karlbeck

O.S.—Professor Sirén.

PLATE I

- A. Funeral mounds of the Han period.
Hsiao-yang-tsun, Shensi.
- B. Four-footed dragon. Clay relief from a
Han tomb. *Ch. Vignier Coll.*
- C. Tomb of Han Yuan-ti (ob. 32 A.D.).
Hsiao-yang-tsun, Shensi.



A



B



C

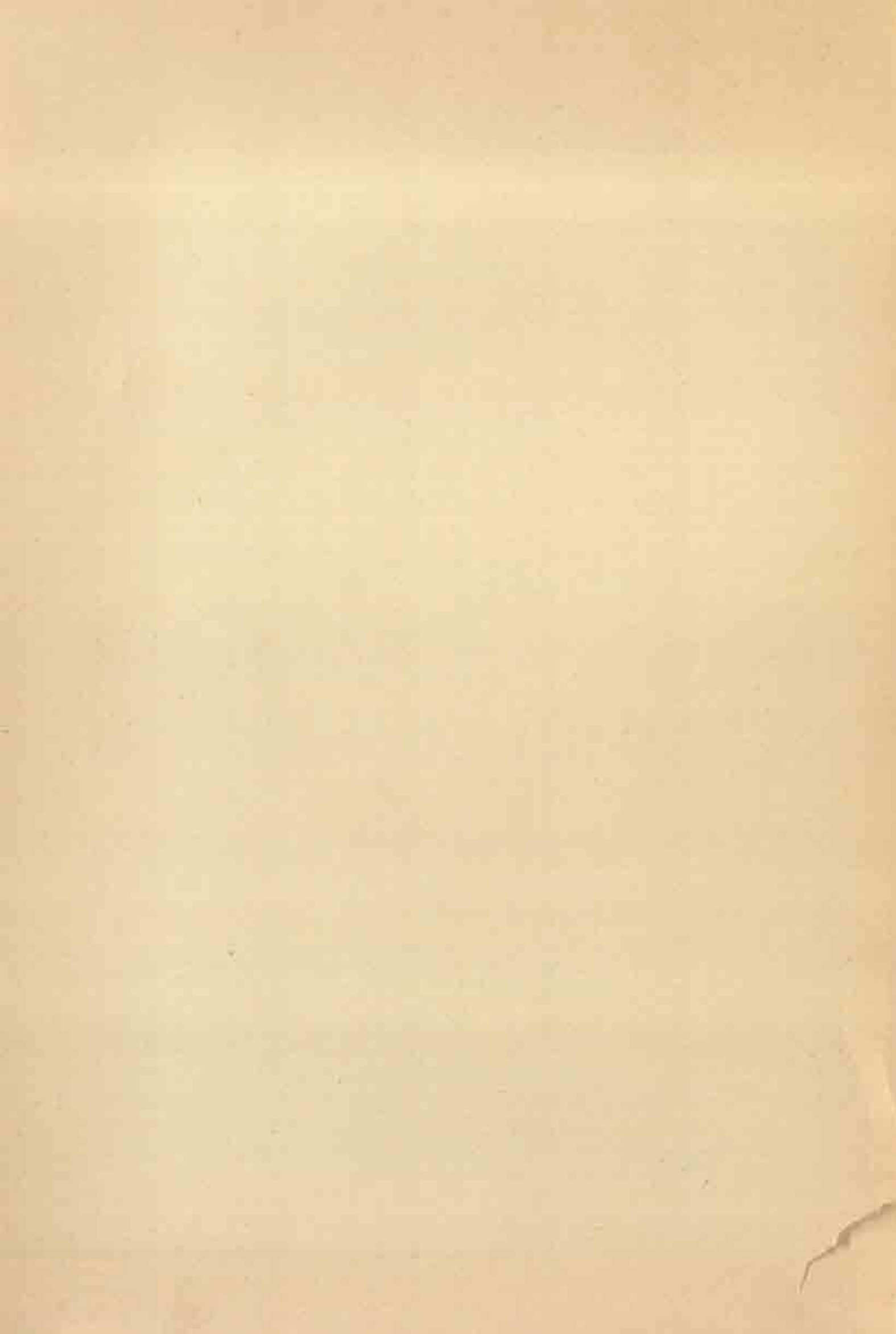


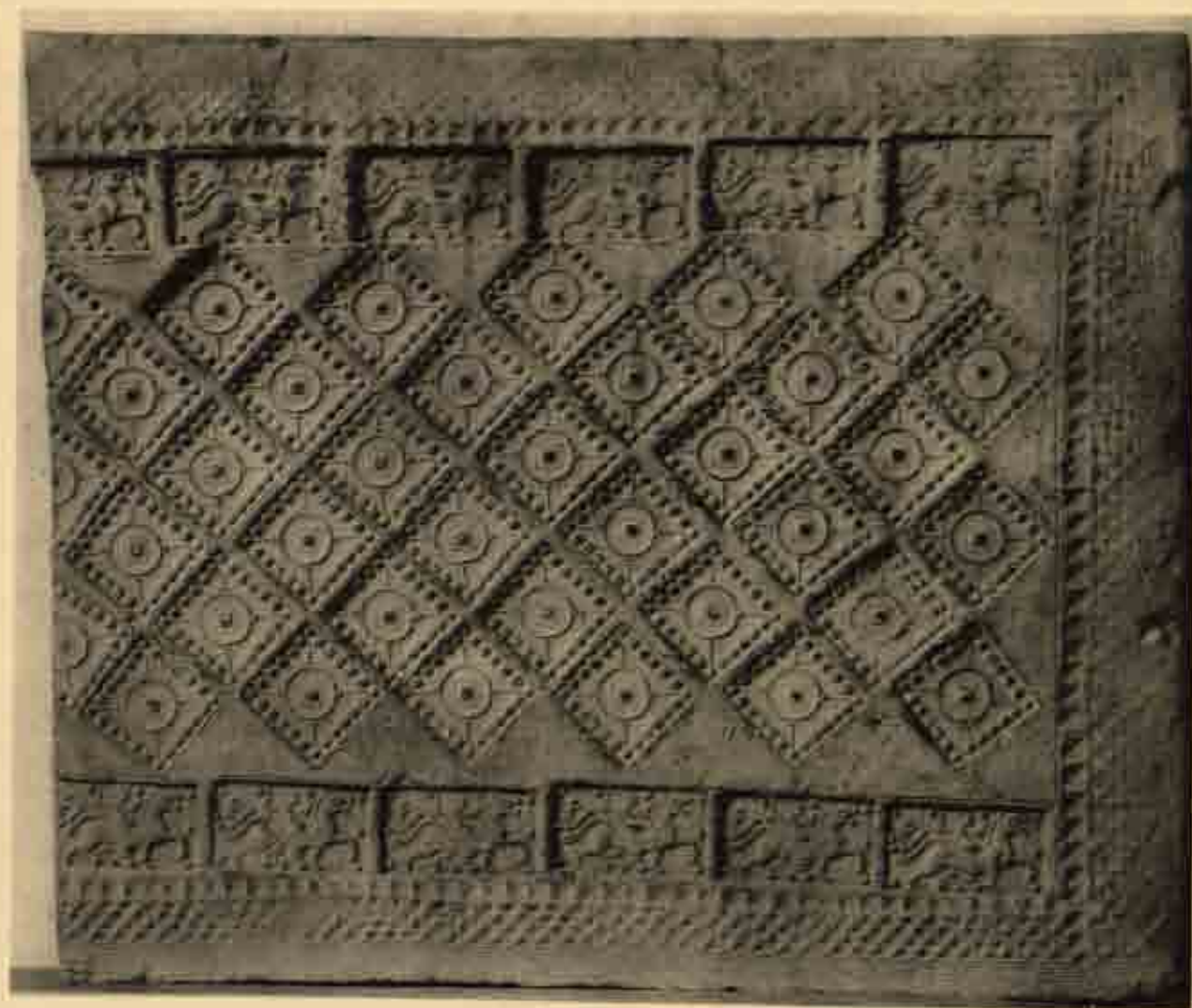
PLATE 2

A. Brick slab with stamped ornaments from a
Han tomb.

The Art Institute, Chicago.

B. Brick slab with incised figures from a Han
tomb.

C. T. Lee & Co.



A



B

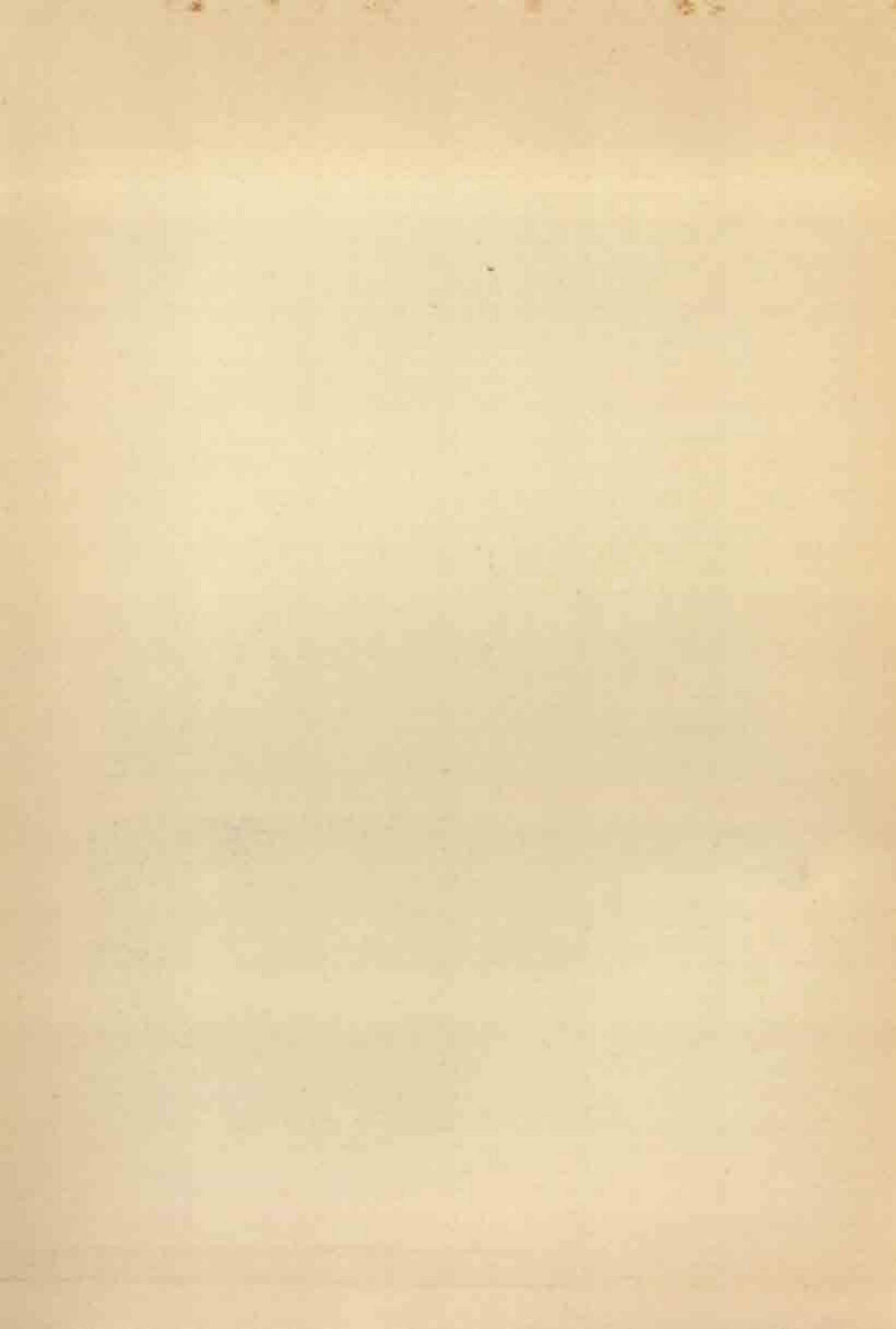


PLATE 3

Front of a hollow brick slab with impressed
chariots and riders.

E.A.C. (0.4.)



PLATE 4

Brick slab with hunting scene from a Han
tomb

C. T. Lee & Co.

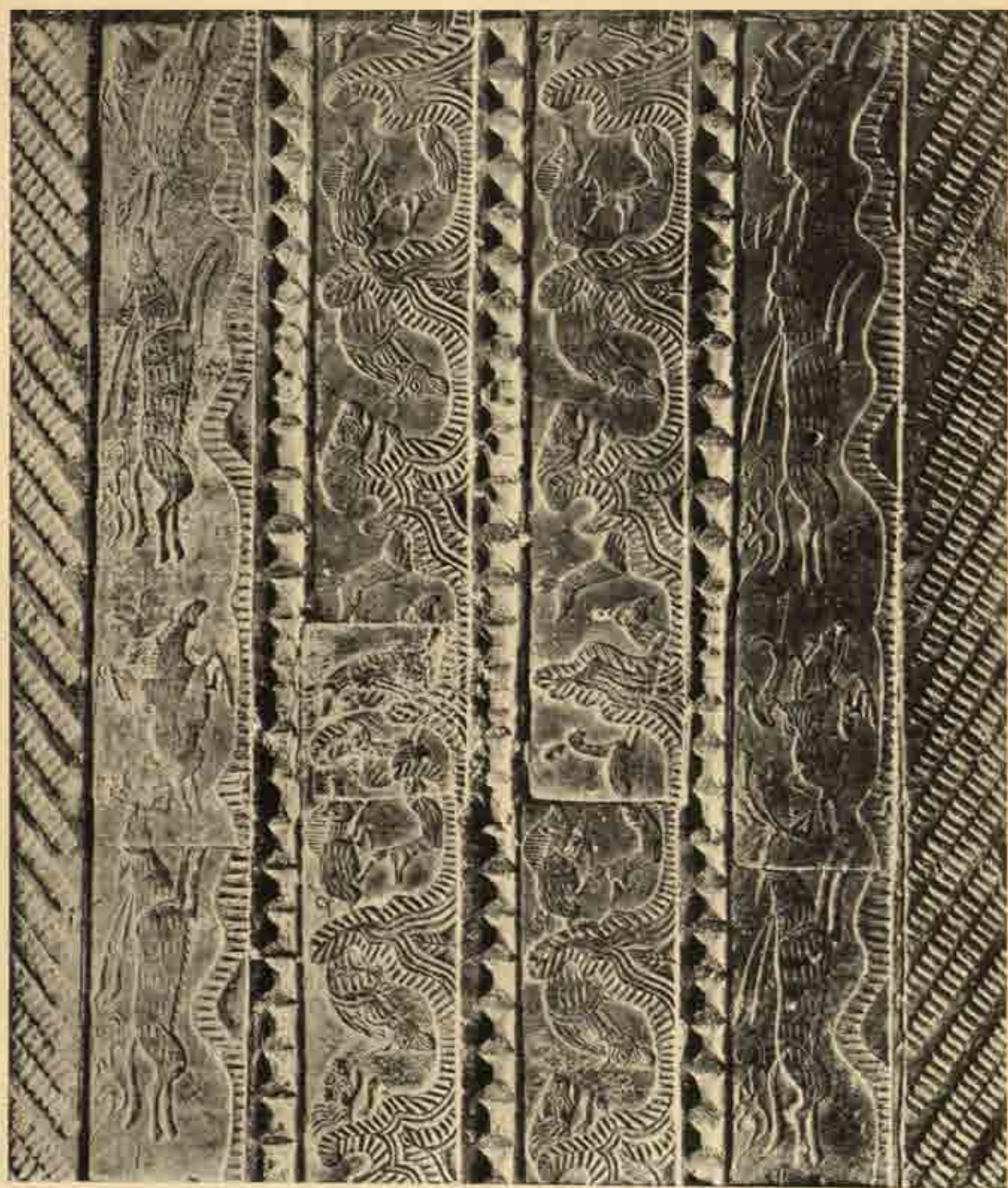
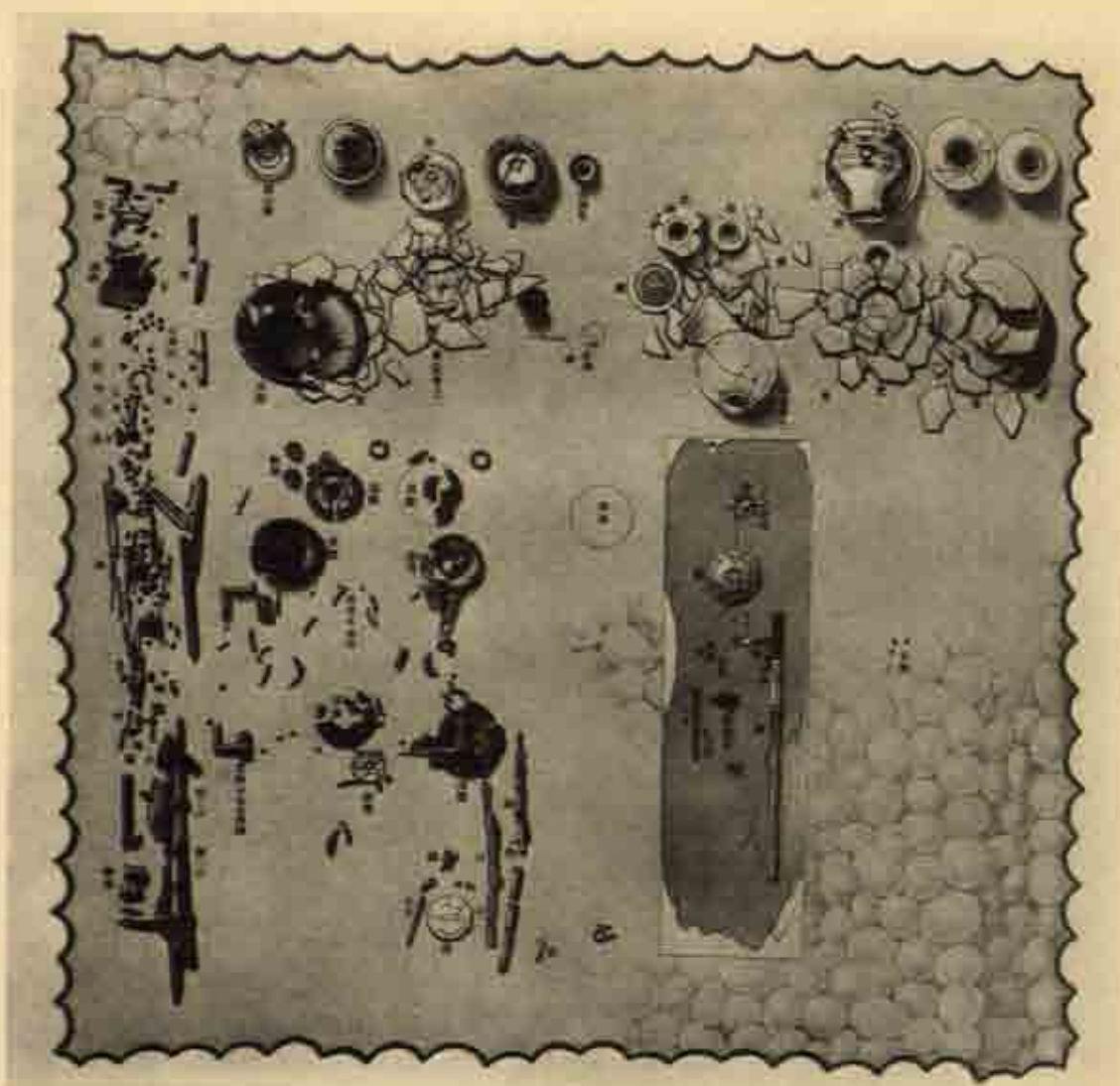


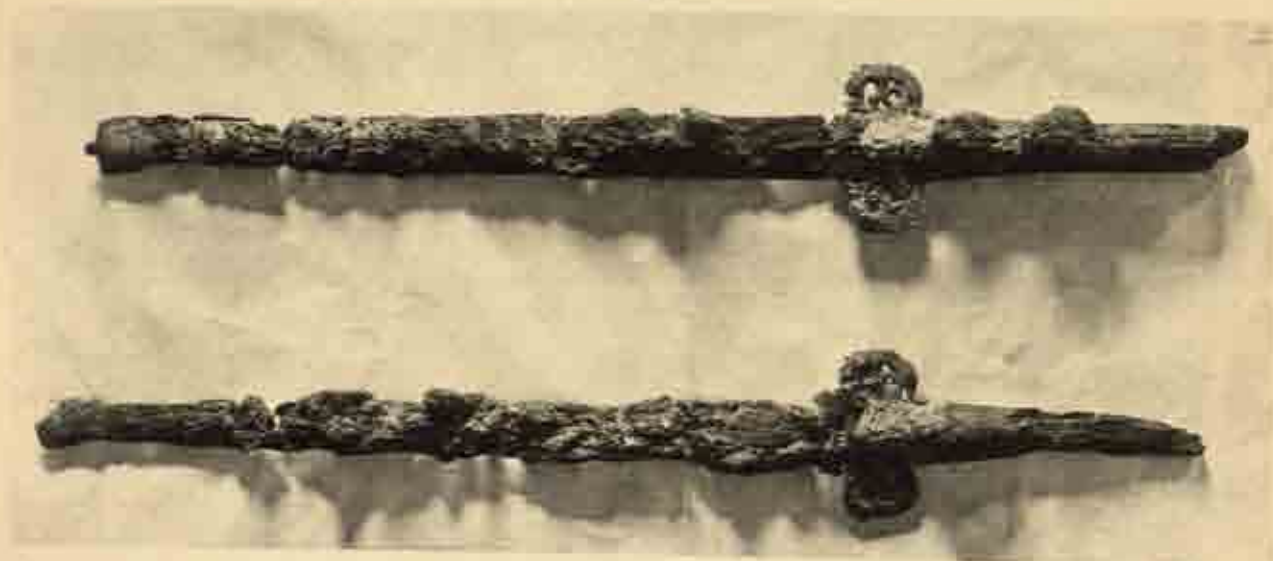
PLATE 5

- A. Plan of tomb No. 3 near Ping-yang, Corea,
after the Japanese publication *The Ancient
Le-hang District*.
- B. Two sides of a sword with bronze hilt in
the form of animals.

Government Museum, Seoul, Corea.



A



B

PLATE 6

A. Bronze hilt with animals from a sword-
sheath (cf. Plate 5).

Government Museum, Seoul, Corea.

B. Bronze hilt with animals from sword-sheath.

Locals



A



B

PLATE 7

- A. Belt hook with coiling dragon.
Freer Gallery of Art, Washington.
- B. Belt hook with conventionalized dragon coil.
Exnerfopoulos Coll.
- C. Belt hook with intercoiling dragons.
Heuri Stulies Coll.
- D. Belt hook with two coiling dragons.
E.A.C.
- E. Belt hook with two dragons and bird's tail.
Metropolitan Museum, New York.
- F. Belt hook with tendril-like dragons and inlaid
stones.
Oscar Rejzhal Coll., London.

A



B



C



D



E



F

PLATE 8

- A. Belt hook with bevelled dragons. *E.A.C.*
 B. Belt hook, gilt, with bevelled dragon motives. *C. T. Lee & Co.*
 C. Belt hook with bevelled scroll-like dragons. *E.A.C.*
 D. Belt hook, gilt, with animal and t'ao t'ie motives. *Henri Riviere Coll.*
 E. Belt hook in gift beante with large t'ao t'ie head. *Samuelson Coll.*
 F. Belt hook with ending dragons set with stones. *O. Stern Coll.*

A



B



C



D



E



F



PLATE 9

- A. Belt hooks with feline head and spiral body.
Eumorfopneuste Coll.
- B, C, D. Belt hooks with feline head and spiral
body. *E.A.C.*
- E, F, G. Belt hooks in the shape of an animal
mask, with pointed ears and bird's tail.
E.A.C. (o.s.).
- H. Belt hook with bird's tail.
Countess Halliday Coll.



A



B



C



D



E



F



G



H

PLATE 25

- A. Belt hook with dragon-headed body, (filmed
and gilt, *Ch. Vignar Coll.*
- B. Belt hook with animal-headed body, (filmed
with silver, *Free Gallery of Art, Washington.*
- C. Belt hook with dragon-headed body and
animals in relief, *C. T. Lee & Co.*
- D. Belt hook with a griffin attacking a winged
dragon, gilt, *Stocks Coll.*



A



B



C



D

PLATE 11

A, B, C, D. Long belt hooks with t'ao t'ie heads
and fluted body.

(A, B, C) E.A.C. (D.) *Riviere Coll.*

E, F. Long, arched double belt hooks.

E.A.C. (6.2.).

G. Long belt hook with spiral body and t'ao
t'ie head.

Comtesse Hallway Coll.

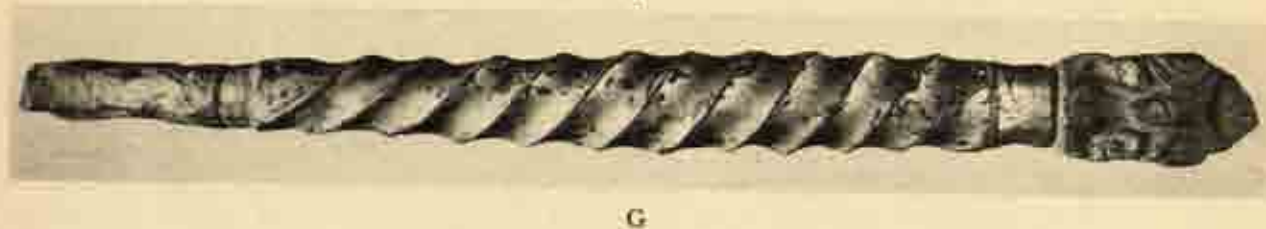
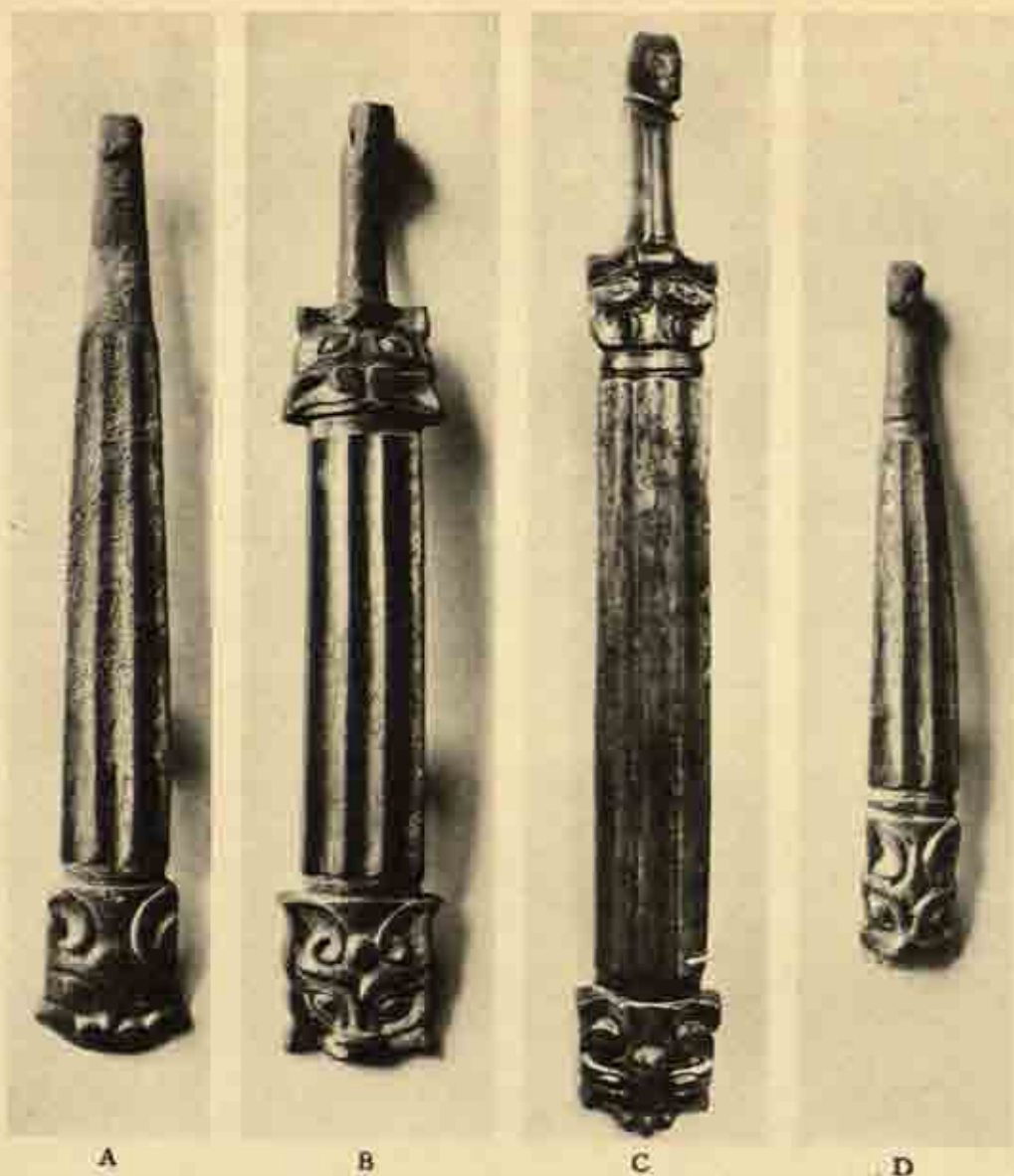


PLATE 19

- A. Bird-shaped belt hook with large studs.
- B. Cicada-shaped belt hook, gilt.
Emmerfopulus Coll.
- C. Bird-shaped belt hook.
Henri Riviere Coll.
- D. Belt hook in conventionalized bird shape.
C. T. Lee & Co.
- E. Belt hook, crescent-shaped, gilt.
- F. Belt hook, bird-shaped, set with 2 stones.
Emmerfopulus Coll.
- G. Belt hook with ornamental wings inlaid
with turquoise.
Henri Riviere Coll.
- H. Belt hook in ornamental bird shape.
Conant Hallway Coll.

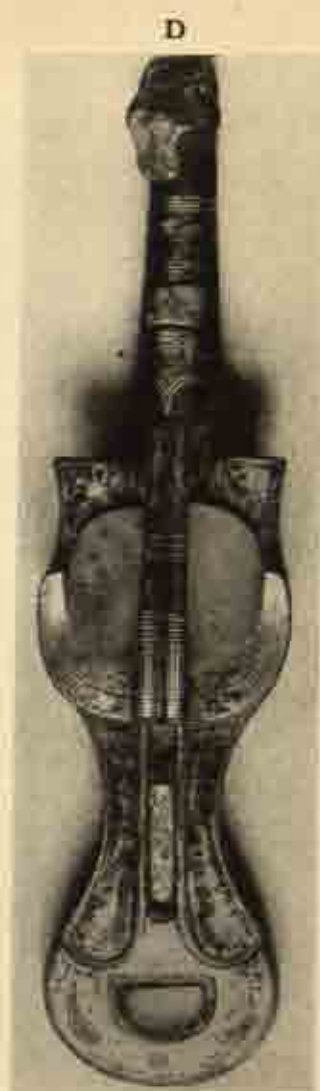


PLATE 13

- A. Belt hook with fighting dragons in relief. *E.A.C.*
- B. Small belt hook with human (f) figure,
inlaid star ornament.
Metropolitan Museum, New York.
- C. Belt hook in the shape of a man holding a
lance. *E.A.C.*
- D. Belt hook with a man on horseback. *E.A.C.*
- E. Belt hook with a man on horseback. *Siwa Coll.*
- F. Belt hook with bear's head inlaid with
silver. *E.A.C. (o.s.).*
- G. Belt hook in the shape of an armed mooster.
Free Gallery of Art, Washington.



A



B



C



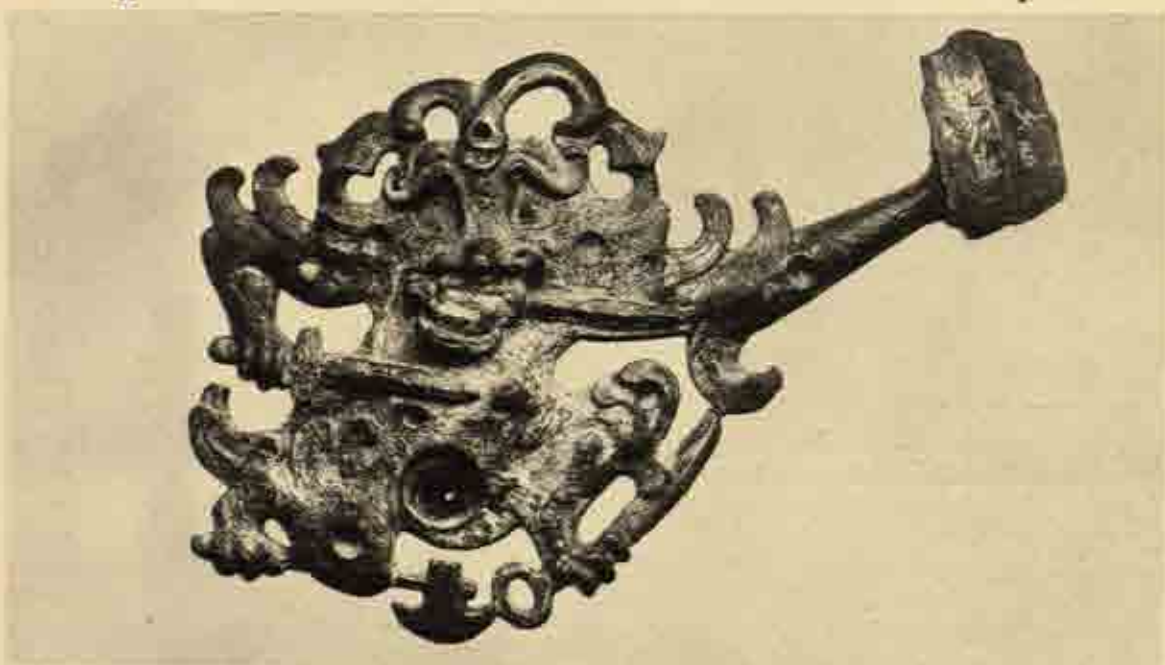
D



E



F



G

PLATE 14

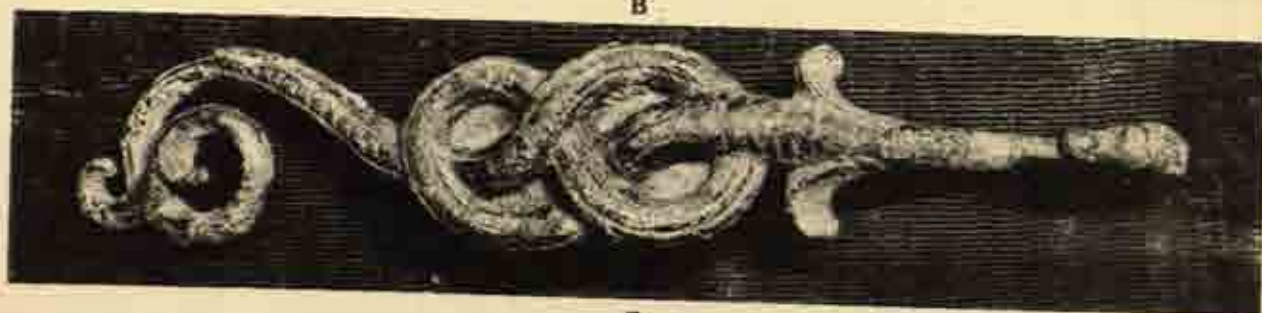
- A. Belt hook in the shape of a crouching monster.
Emerfopulus Coll.
- B. Belt hook in the shape of a monster devouring a fish.
Siren Coll.
- C. Belt hook in the shape of a snake forming a double coil.
C. T. Lee & Co.
- D. Long double arched belt hook with monster's head in the middle.
E.A.C. (n.s.)
- E. Belt hook with chasing animals in relief.
H. Riviere Coll.



A



B



C



D



E

PLATE 25

- A. Large gilt belt hook with geometrical ornaments inlaid in turquoise. *Louvre.*
B. C. Large gilt belt hooks inlaid with turquoise.
(B) E.A.C. (C) *National Museum, Stockholm.*



A



B



C

PLATE 16

- A. Belt hook with dragon coil inlaid in gold.
Stocklet Coll.
- B. Belt hook with dragon pattern inlaid in silver.
E.A.C.
- C. Belt hook of coned shape with ornaments inlaid in silver.
- D. Belt hook which was set with stones now missing.
Countess Hallsby Coll.

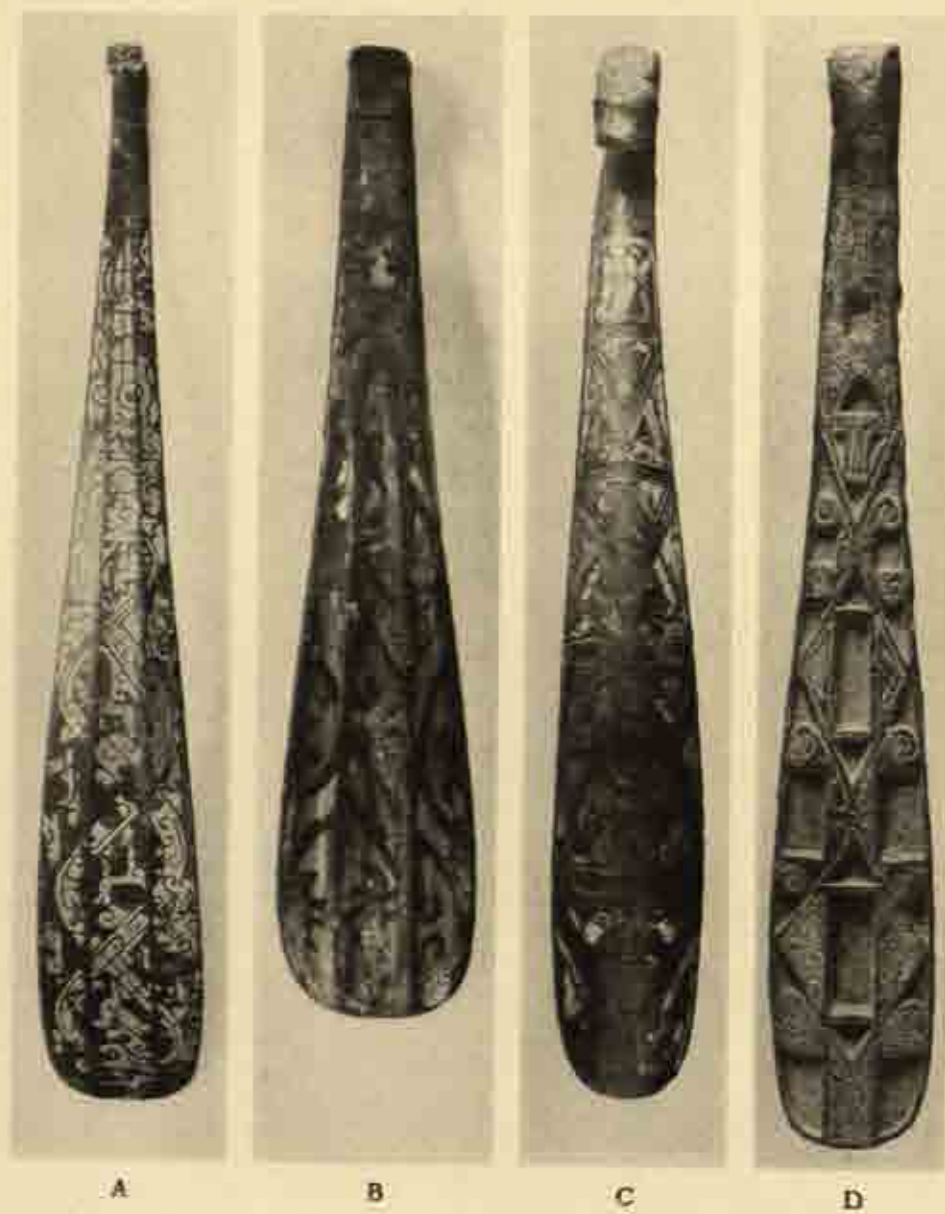


PLATE 27

A, B, C, D, H. Belt hooks inlaid with silver on
stones now partly missing.

Countess Halliday Coll.

E. Short belt hook inlaid with silver.

Emmerfopulus Coll.

F, G, I. Belt hooks with geometrical ornaments
inlaid in silver.

S.A.C.



PLATE 18

Belt hooks in Scytho-Mongolian style.

A. Belt hook in the shape of a tiger.

C. T. Lee & Co.

B, D. Belt hooks in the shape of resting animals.

Stolz Coll.

C, E. Belt hooks in the shape of resting dogs
with head turned back.

Vignier Coll.

F. Belt hook with tiger attacking a yak.

Stolz Coll.



A



B



C

D



E



F

PLATE 19

A, B, C. Belt hooks in Scytho-Mongolian style.

A. Wild goat attacked by a snake.

C. T. Loe & Co.

B. Belt hook with prostrate wild goat.

Henri Riviere Coll.

C. Belt hook in the shape of a running wild goat.

Henri Riviere Coll.

D. Commemorial axe decorated with a symplagma of wild goat, tiger and boar. Bactrian work, from the "Oxus Treasure."

British Museum.

A



B



C



D



PLATE 20

A, B, C. Scytho-Mongolian ornaments representing stags with conventional antlers.

(A) E.A.C. (B) *Ekaterinburg Coll.*

(C) *Erg. Worch Coll., Berlin.*

D. Knot-ornament with row of conventional stags.

E.A.C.

E. Resting stag with conventional antlers.
Clashed gold plaque from Krasnodar, Kuban district. After Boroffa, *Scythian Art.*

The Hermitage.



A



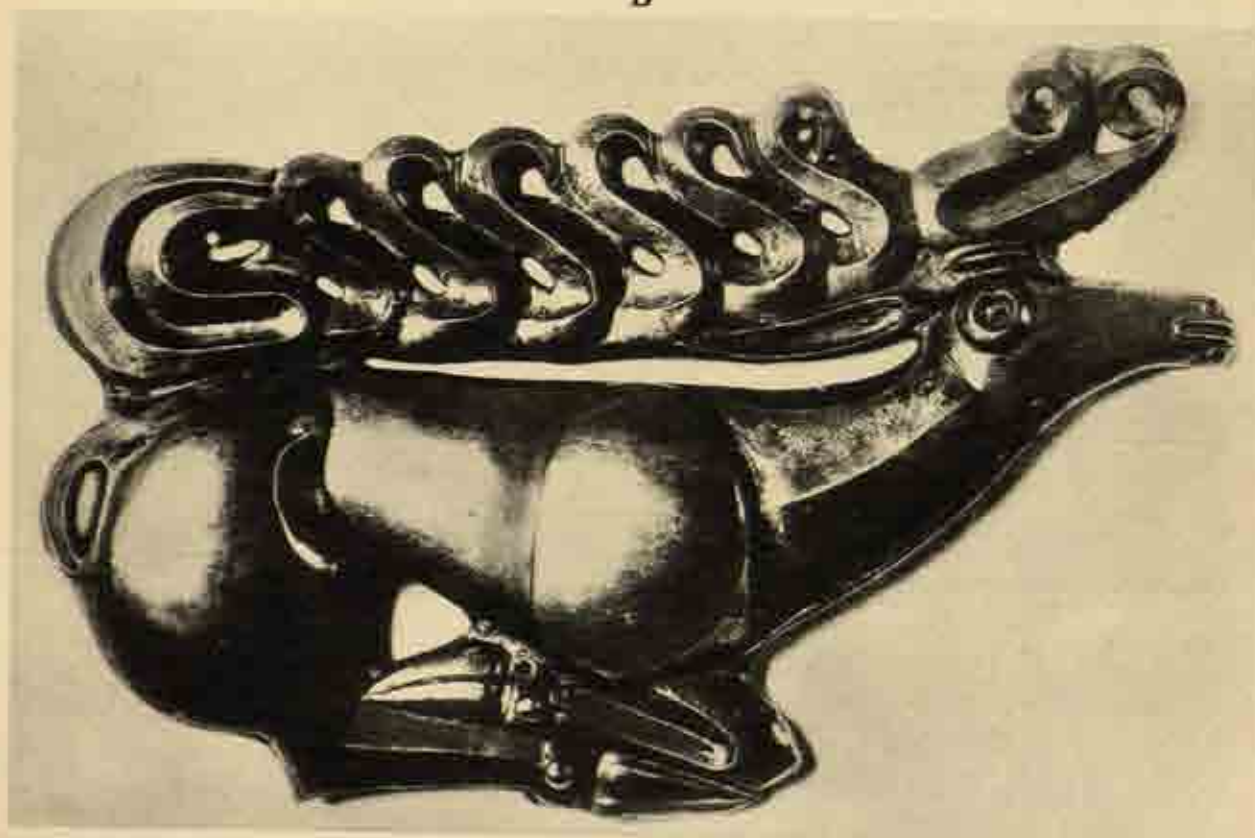
B



C



D



E

PLATE 21

Seytho-Mongolian ornaments.

- A. Pole final with feline animal. *J. Sanphar Coll.*
B. Pole final in the shape of a wild ass with
movable head. *J. Sanphar Coll.*
C. Resting doe. *H. Oppenheim Coll.*
D. Pole or axle final in the shape of a seated
male. *J. Sanphar Coll.*



A



B



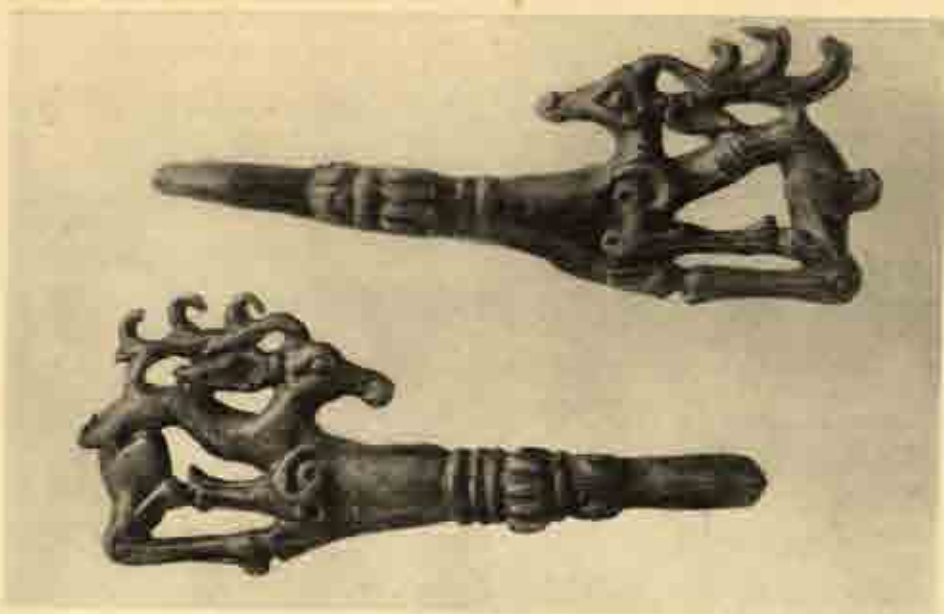
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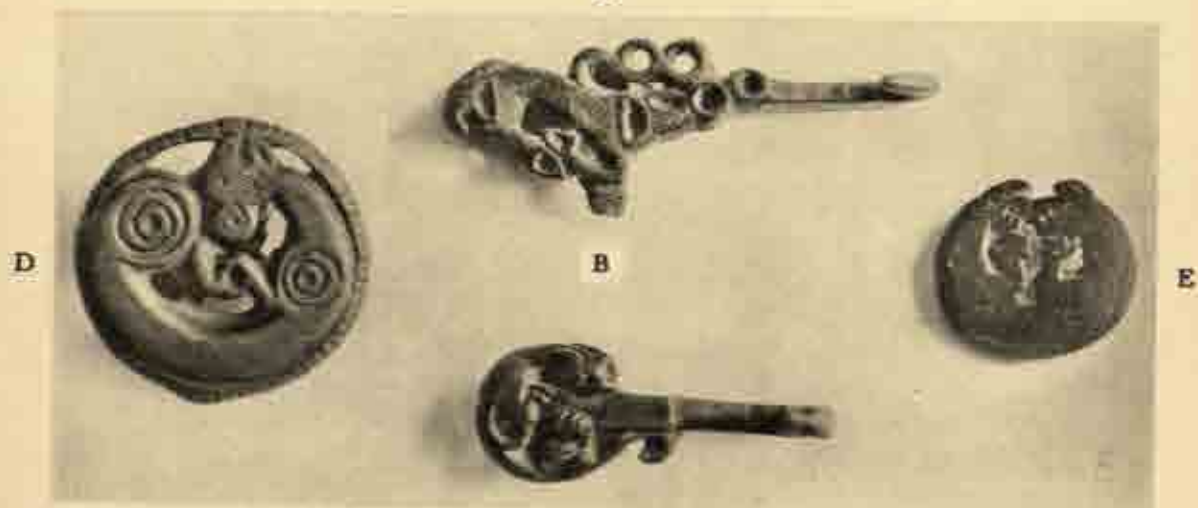
D

PLATE 22

- A. Two belt hooks with testing stags, from
Alexandropol. Scythian work. *The Hermitage.*
- B, C. Small belt hooks with resting and crouching
animals. Scytho-Mongolian. *E.A.C.*
- D, E. Round plaques with rolled-up animals.
Scytho-Mongolian. *E.A.C.*
- F. Belt hook in the shape of a conventionalized
dragon. *Ch. Vignier Coll.*



A



C



F

PLATE 23

Scytho-Mongolian belt plaques representing
animal fights.

A. Lion devouring a mule.

E.A.C. (033).

B. Tiger devouring a snake.

C. Tiger devouring a horse.

Metropolitan Museum.

D. Synplagma of conventionalized animals.

E. Tiger devouring a stag.

E.A.C. (041).

F. Tiger attacking a snake.

Stedlet Coll.



PLATE 24

- A. Scytho-Mongolian belt clasp. Fallen male.
Metropolitan Museum.
- B. Scytho-Siberian belt clasp. Cast gold.
Fallen horse attacked by a chimæra. From
Siberia.
The Hermitage.
- C. Scytho-Siberian girdle clasp. Griffin at-
tacking a fallen horse. Silver gilt.
The Hermitage.



A



B



C

PLATE 25

- A. Scytho-Mongolian belt plaque ornamented
with a symplagma of wild goats and
griffins. *National Museum, Stockholm.*
- B. Scytho-Mongolian belt plaque ornamented
with a symplagma of tigers, wild goats
and dragons. *C. T. Lee & Co.*
- C. Scytho-Chinese plaque (half of a *ku piao*).
Bears attacking a mule. Bronze gilt. *Staden Coll.*



A



B



C

PLATE 26

- A. Scytho-Chinese belt plaque. Tiger attacking a female. Bronze. *Sweden Coll.*
- B. Scytho-Siberian belt plaque. Tiger attacking an equine animal (V). Cast gold. *The Hermitage.*

A



B



PLATE 27

- A. Gold signet. Lion or griffin. Scythian,
5th or 4th century B.C. "Oxus Treasure."
British Museum.
- B. Dress-hook in the shape of two rearing
stags. Iranian work (2nd century A.D.).
Haver Hill Coll.
- C. Rastig *chomara*. Chinese, 1st or 2nd
century A.D. *Sirin Coll.*
- D, E. End-pieces from a horse-bit. Scytho-
Mongolian.
C. T. Lee & Co.



A



C



D



B



E

PLATE 28

Small suspendable bronze vessels.

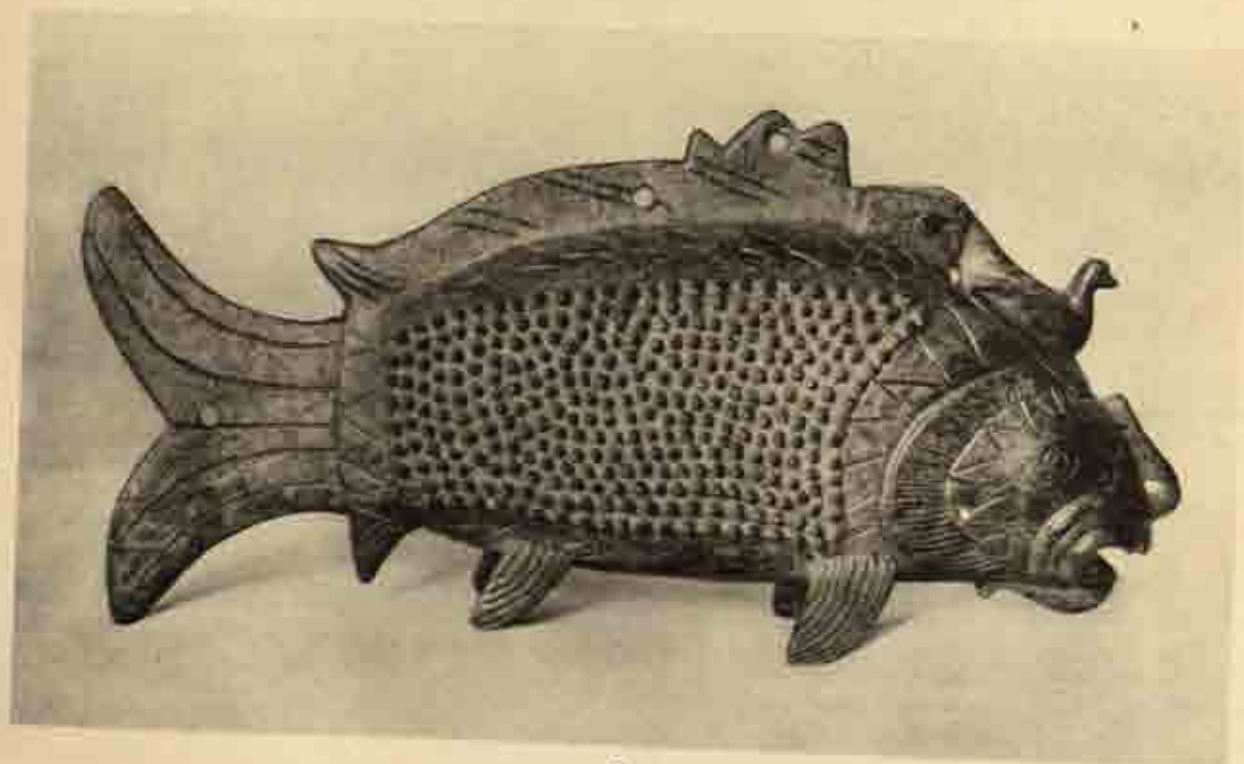
A. In the shape of an owl.

B. In the shape of a fish.

H. Oppenheim Coll.



A



B

PLATE 29

Large winged hydra.

Stodder Coll.



PLATE 30

Large bronze ring decorated with winding snakes
dragons.

David Wall.

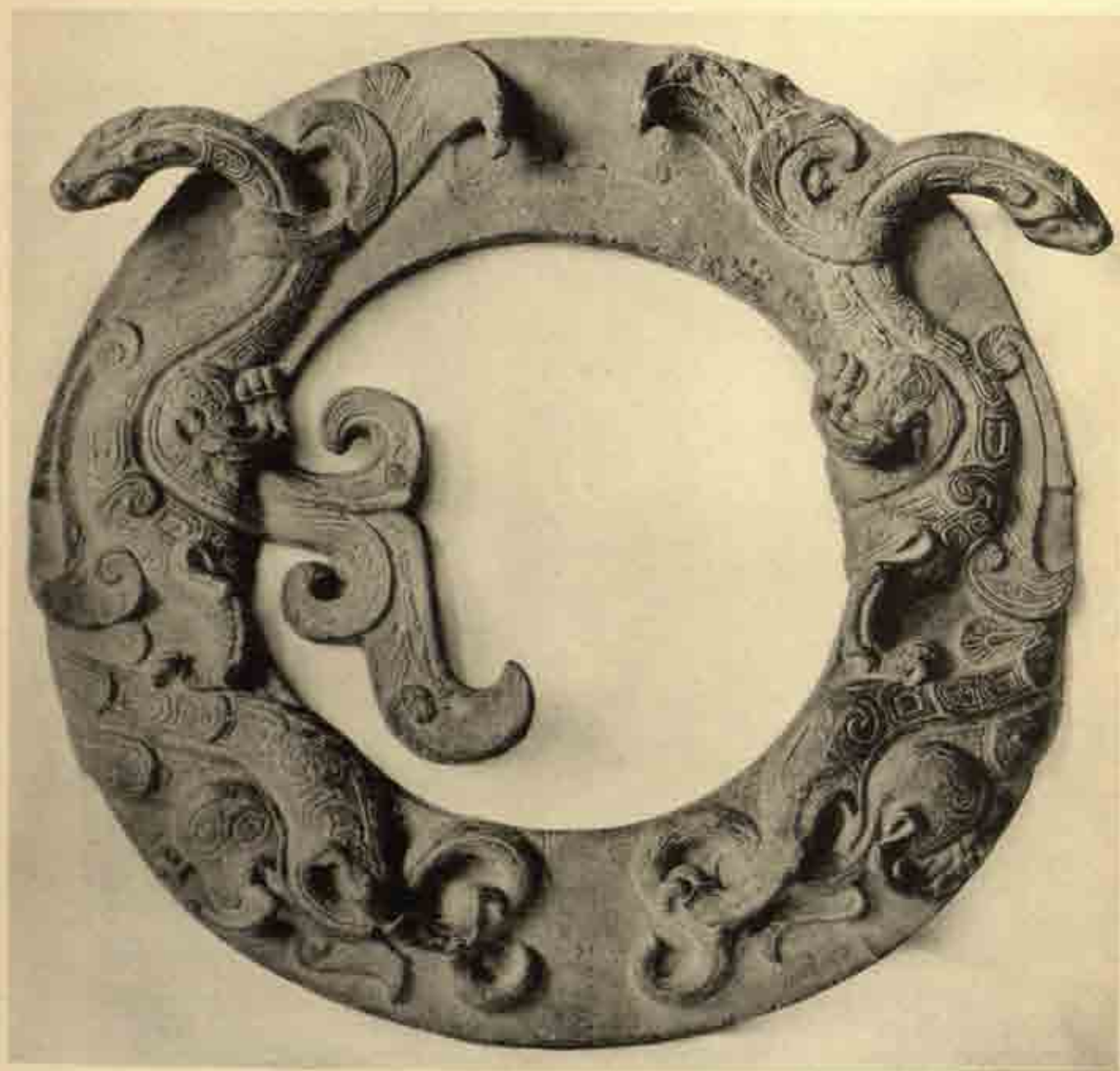
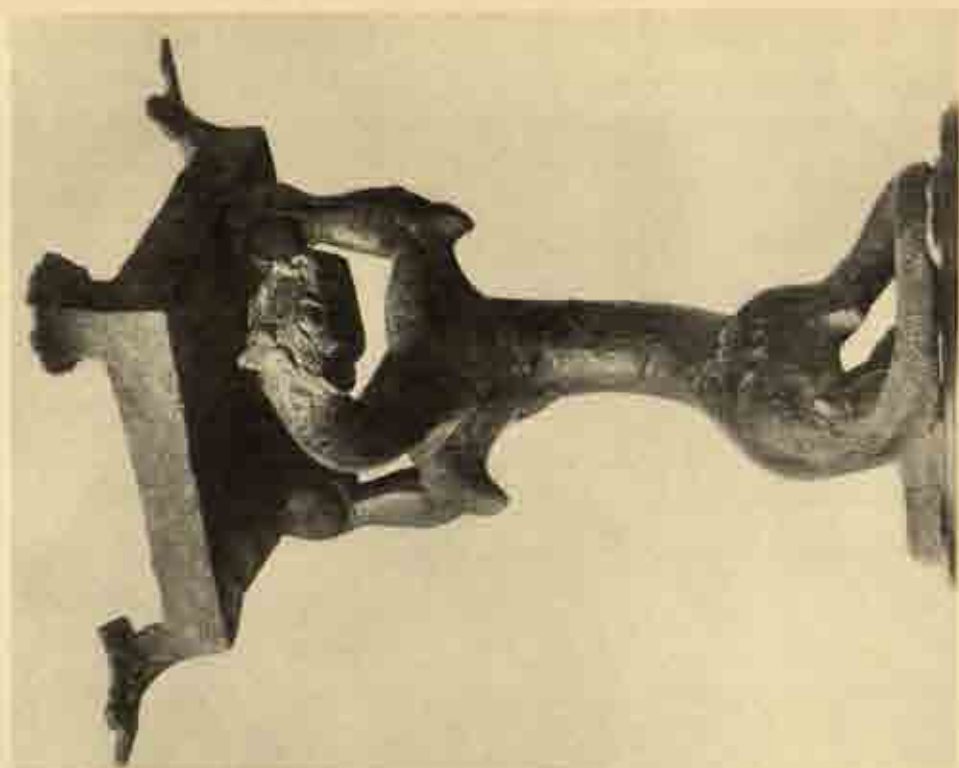
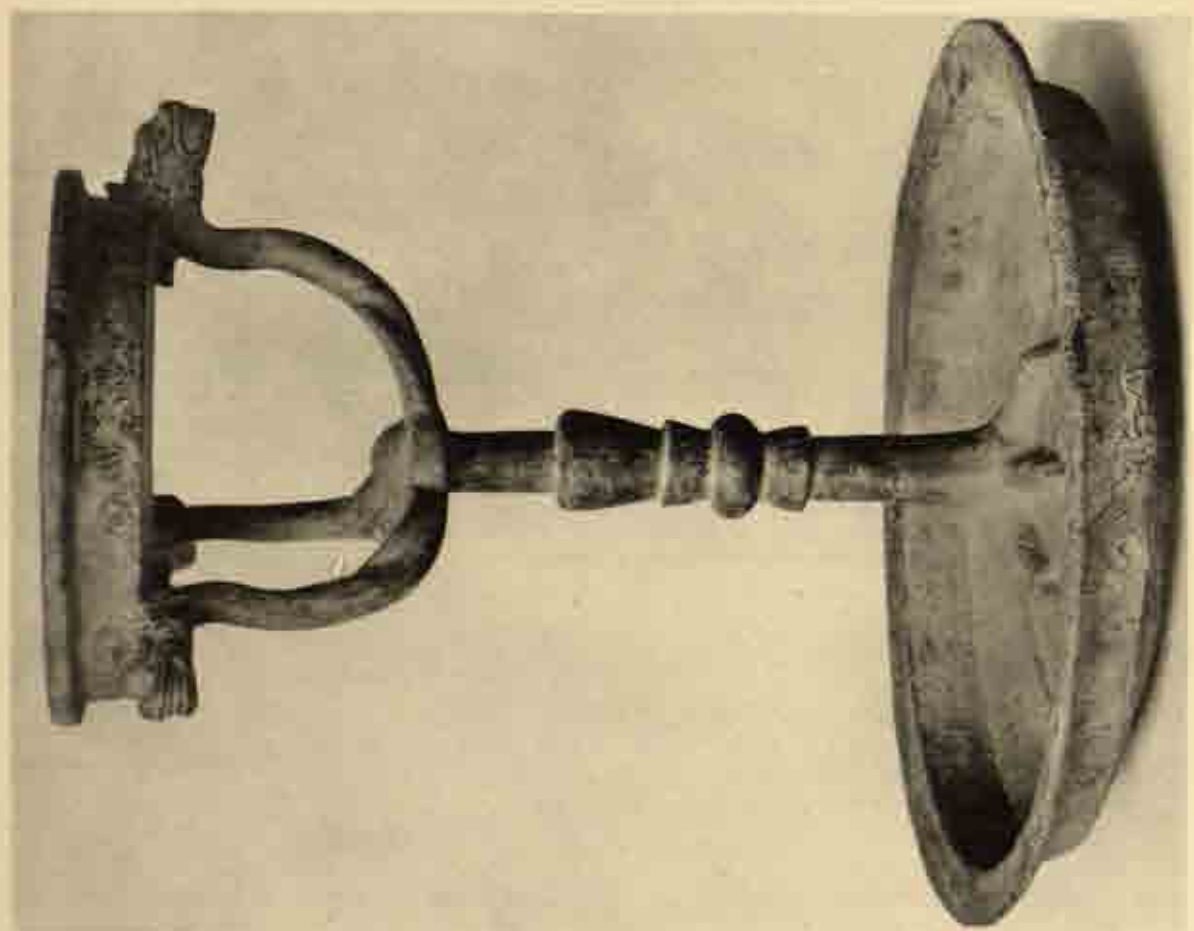


PLATE 31

- A. Goose-foot lamp (*yue trü ting*) made by the
Court artist I Chien in the year 61 B.C.
Staatliche Museen, Berlin.
- B. Lamp foot in the shape of a roaring tiger.
Stoelt Coll.



B



A

PLATE 31

- A. Sleeve weight in the shape of a crouching tiger.
- B. Sleeve weight in the shape of fighting bears.
E.A.C. (O.S.).
- C. Lamp foot formed by coiling dragons.
Gilt bronze.
Stoker Coll.



A



B



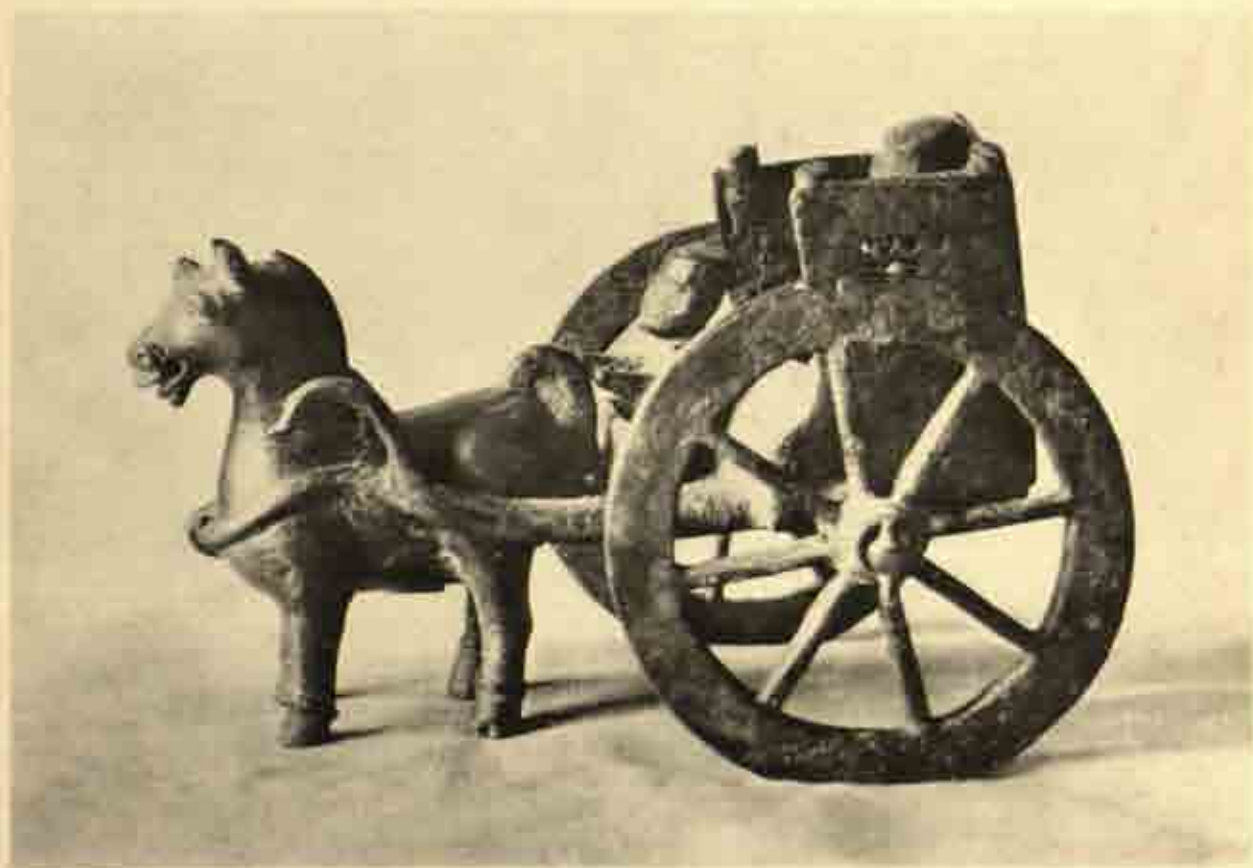
C

PLATE 83

- A. Bronze lamp in the shape of a riding ram.
Cassidy Coll., Louvre.
- B. Horse and cart with three men. Bronze.
Mitsuda Hoshinaka Coll., Tokyo.



A



B

PLATE 34

A. Hunting stick. Painted clay.

Emmerfayoules Coll.

B. Shiny pen. Glazed clay.

Siren Coll.



A



B

PLATE 95

- A. B. Two views of the upper part of a jar
shun-to censer. Gilt bronze. *Sirin Coll.*
C. Po-shun-to censer. Glazed clay.
The Art Institute, Chicago.



A



B



C

PLATE 36

- A. Incense burner in the shape of a basket
with birds. *Tu Ku T'ien, Peking.*
- B. *Po-shan-hu* casket from tomb No. 9 near
Ping-yang, Corea.
Government Museum, Seoul, Corea.
- C. *Po-shan-hu* casket. *Beijing.* *E.A.C. (641).*



A



B



C

PLATE 35

Possible incense burner with dragon-shaped foot.
David Wall Coll.



PLATE 34

Luccine burner carried by a man riding on a skimmer.

Leave.



PLATE 26

A. Bronze lamp with opened lid.

Museum of Fine Arts, Boston.

B. Bronze lamp or incense burner in the shape
of a bird with revolving wings.

Eusebiopolis Coll.



A



B

PLATE 40

Suspectible lamp decorated with human figures.

C. T. Lee & Co.

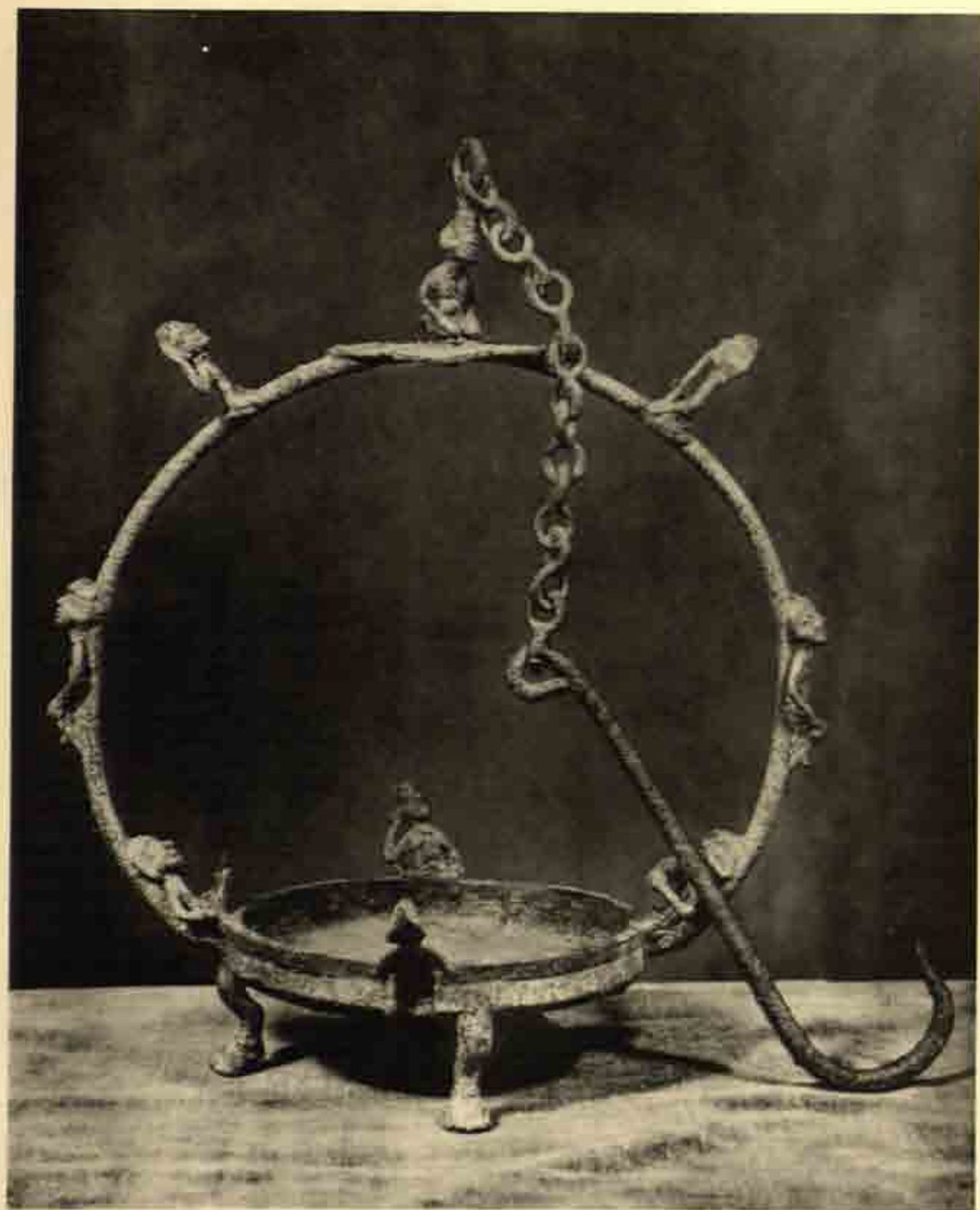


PLATE 41

He-shaped bronze vase inlaid with silver.
Ex Coll. Marcel Bieg.



PLATE 41

Five shaped bronze vessel with hollow animal
pattern, formerly intact.

Metropolitan Museum.



PLATE 43

Large bronze bowl with fustius acacia, formerly
inlaid.

Free Gallery of Art, Washington.



PLATE 44

Flat footed vessel insid with geometrical
ornaments in silver.

Free Gallery of Art, Washington.



PLATE 35.

Four-corned be vase inlaid with geometrical
ornaments in silver.

Peet Gallery of Art, Washington.



PLATE 48.

- A. Bronze ring inlaid with scroll and animal
patterns in gold and silver.
Gift of His Excellency and Mrs. R. Wood-Burn.
- B. Finial for a pole or an axle. Bronze, with
ornaments inlaid in gold or silver thread.
H.R.H. the Crown Prince of Sweden.



A



B

PLATE 47

Bronze tube inlaid with scrolls, birds and
animals in gold and silver. From Ross-
taff, *Imperial Bronzes of the Han Dynasty.*

Museum of Fine Arts, Boston.

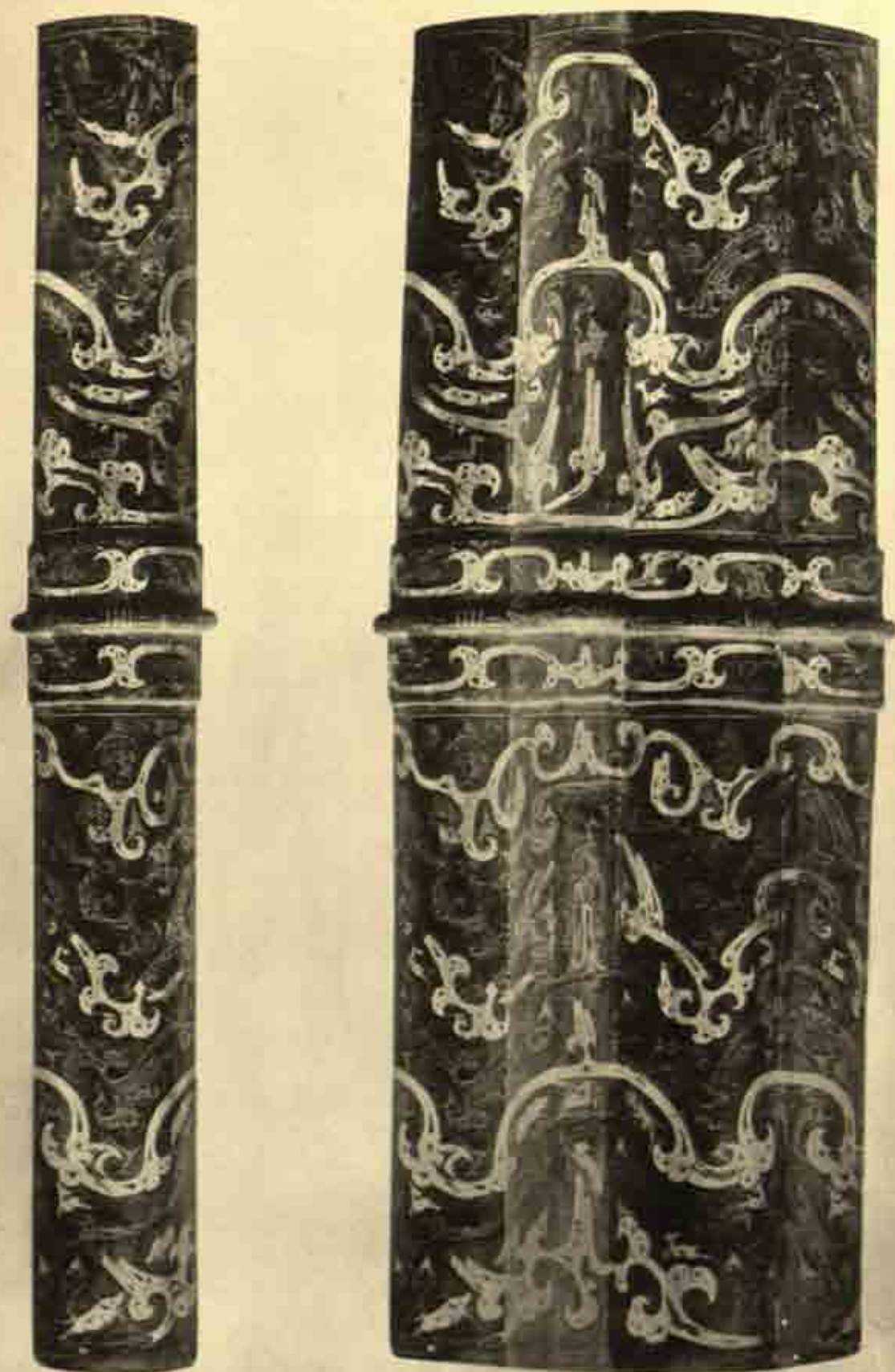
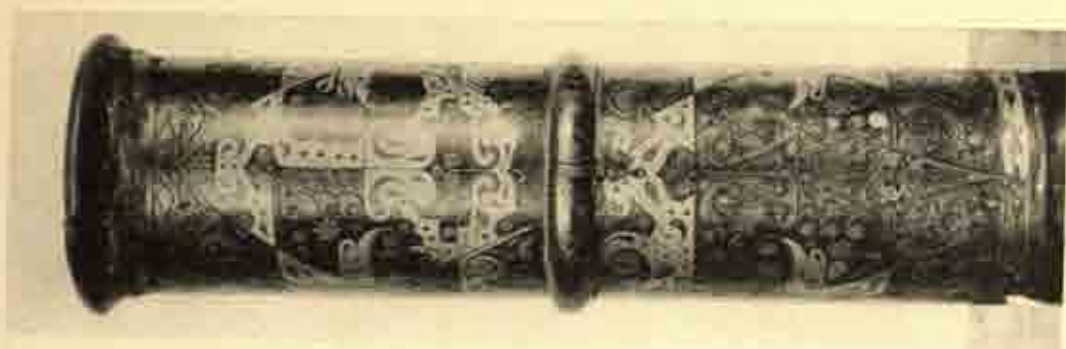


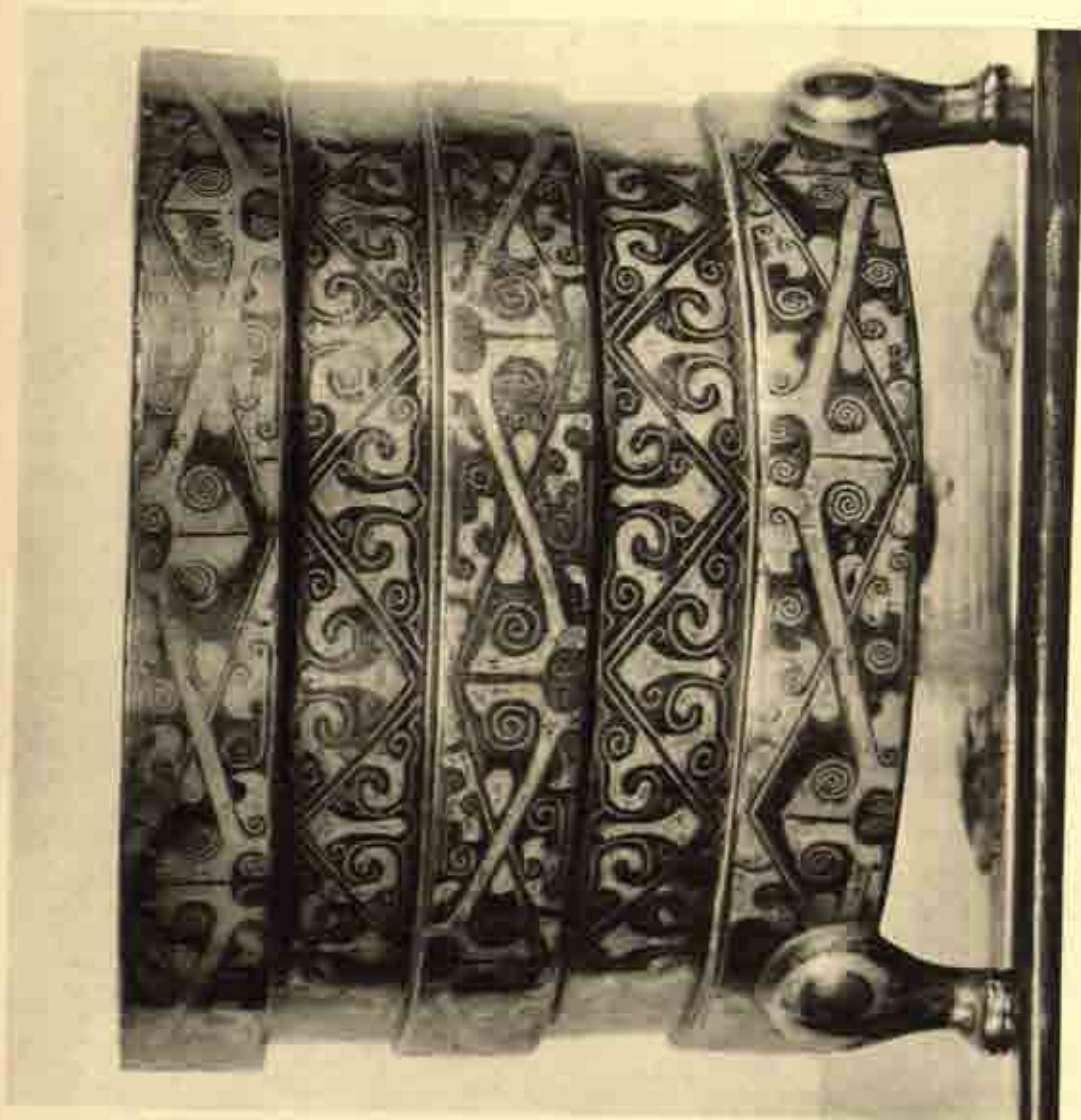
PLATE 48

- A. Cylindrical bronze vessel on three feet
inlaid with geometrical ornaments in
silver.
- B. Bronze tube with geometrical ornaments
inlaid in silver and gold.

Exner's Collection.



B



A

PLATE 49

Two views of a bronze foot (shank) with scrolls
and animals in silver and gold.
National Museum, Stockholm.



PLATE 50

Large bronze base ornamented with applied
gold design. Inside view. *Marguerite Hansen Coll.*



PLATE 31

Outside view of the same basin.

Marquis Hooker's Coll.



PLATE 24

A. Round plate with engraved floral and animal patterns.

C. T. Lee & Co.

B. Small lamp with hinged lid and engraved animal patterns.

Lamery.



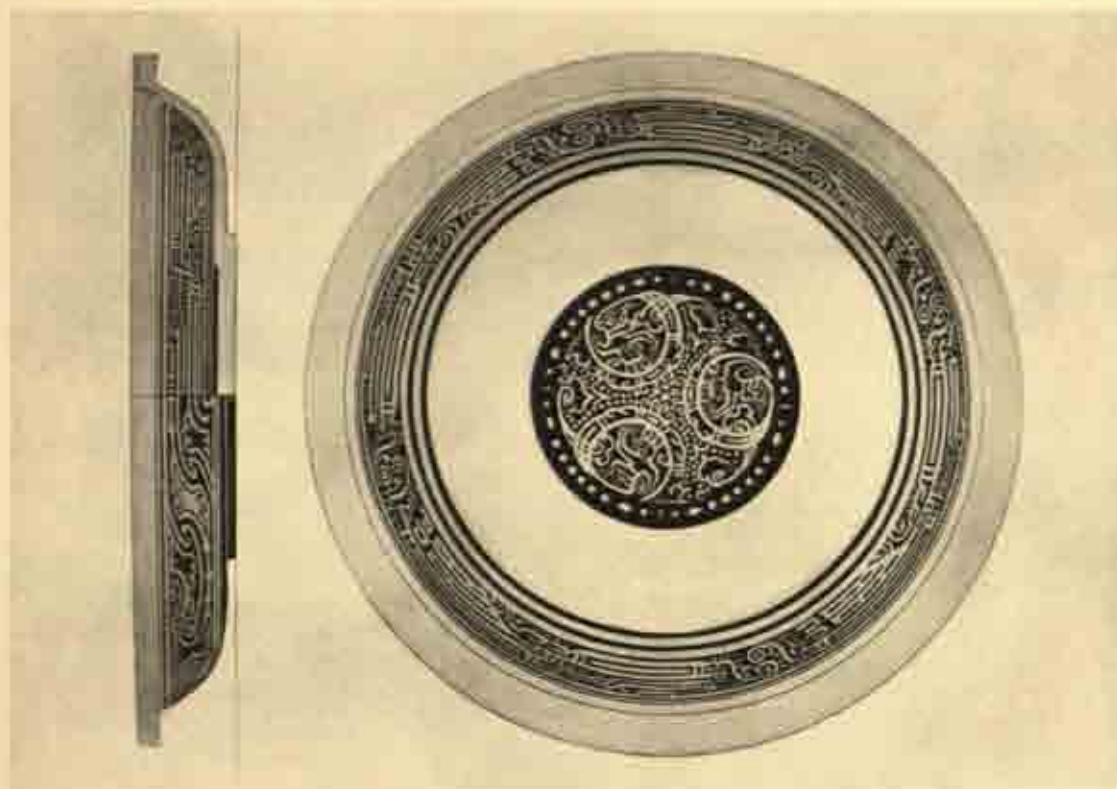
A



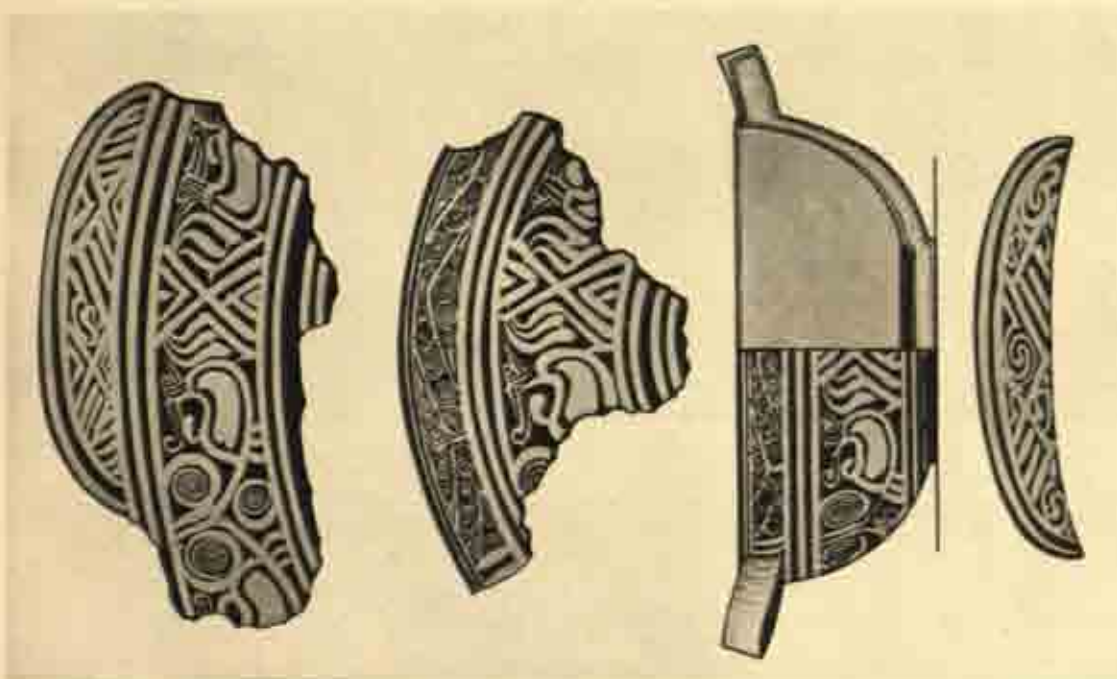
B

PLATE 53

- A. Drawings of lacquer bowls found in tomb
No. 9 near Ping-yang, Corea.
Government Museum, Seoul, Corea.
- B. Reconstruction of a round lacquer bowl
from the same provenance.
From the Japanese publication *The
Ancient Lo-lang District*.



B



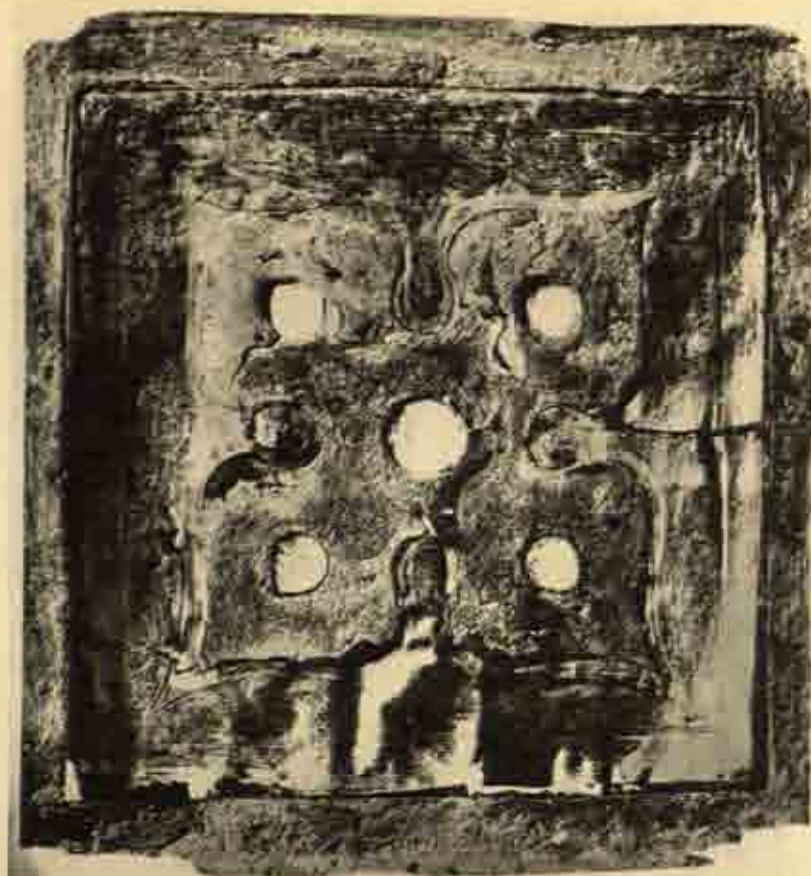
A

PLATE 54

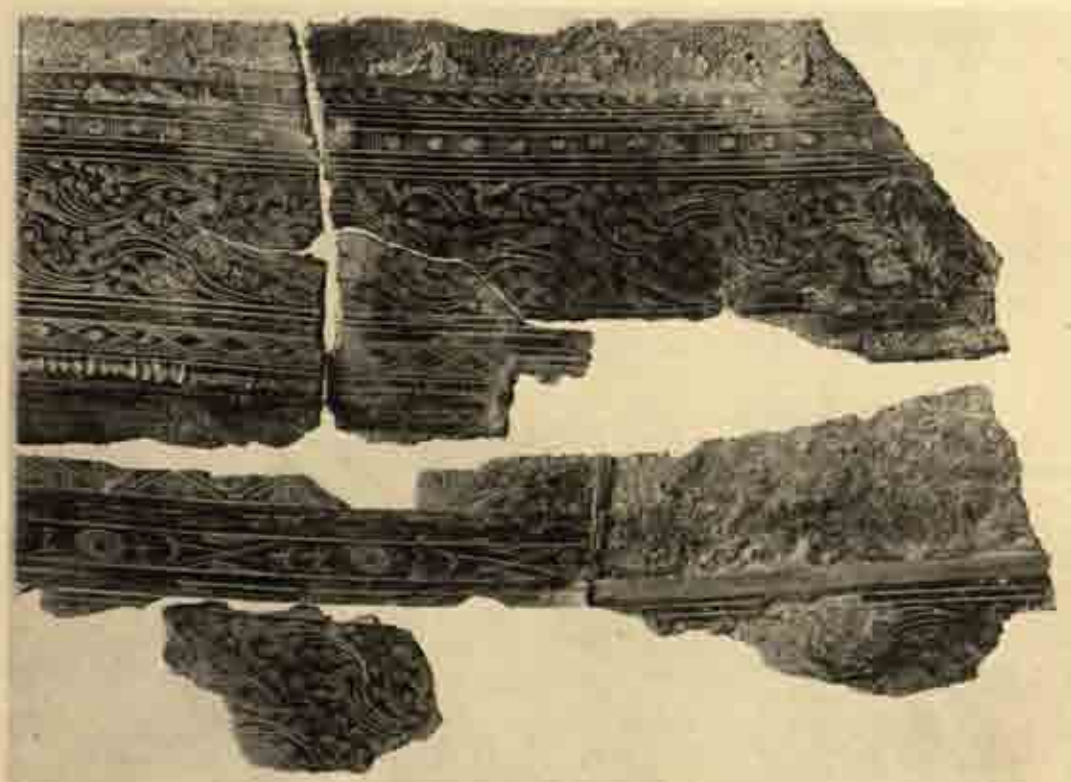
A. Lacquer tray from a tomb near Ping-yang.
Cora.

B. Fragment of ornaments on a lacquer tray
from a tomb near Ping-yang, Cora.

Government Museum, Seoul, Corea.



A



B

PLATE 53

*Lid of toilet box, gilt frame with engraved and
painted ornaments.*

Städtische Museum, Berlin.

A



B



PLATE 34

A. Low basin in three feet.

B. *Hb.*, a round water basin.

E.A.C. (o.x.).



A



B

PLATE 57

Ting with us.

Dr. O. Burckhardt, Berlin.



PLATE 58

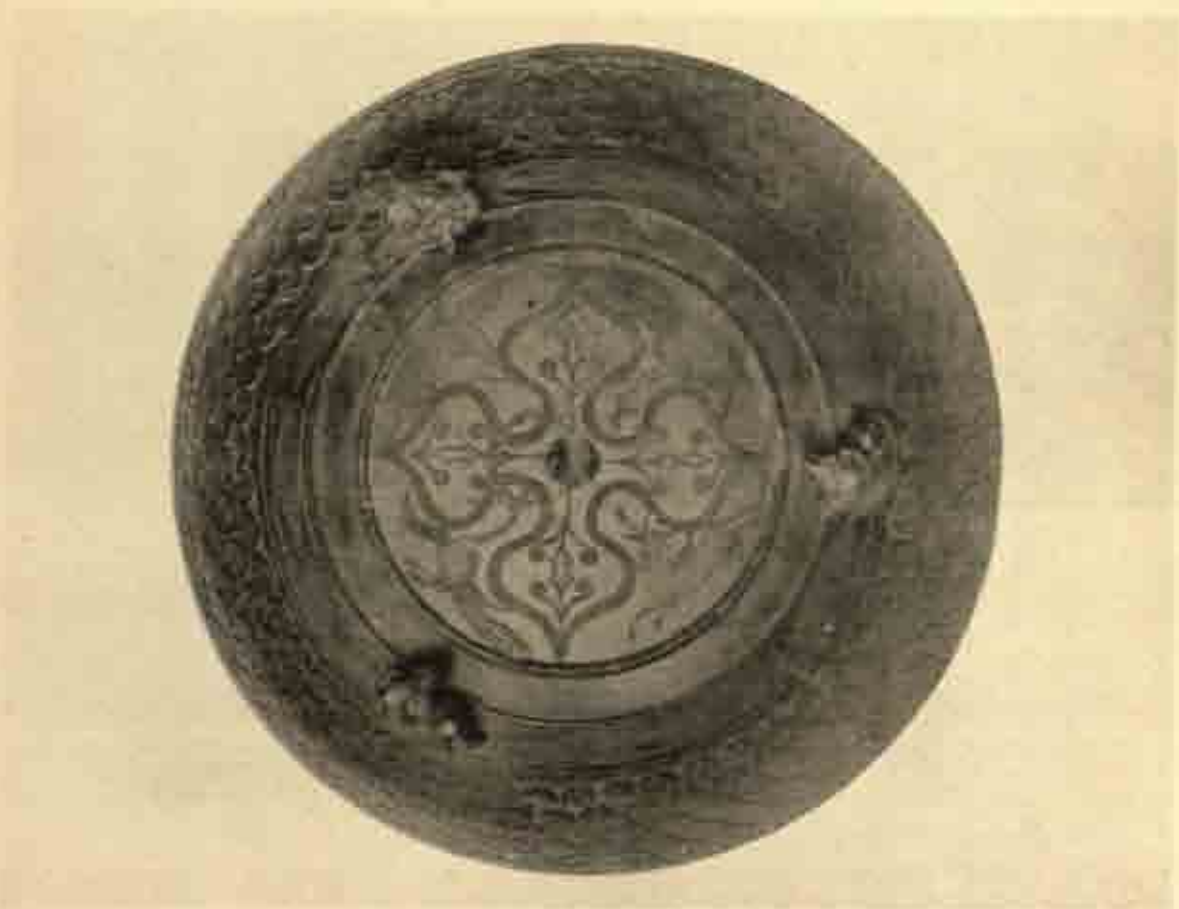
A. Globular vessel on foot (so-called on) with
feather pattern.

B. Top of the lid of the same vessel.

Samitono Coll.



A



B

PLATE 59

Re-shaped bronze vase.

Dr. O. Borchard, Berlin.



PLATE 80

He-shaped bronze vase with lid and chain.

Wanmick Coll.

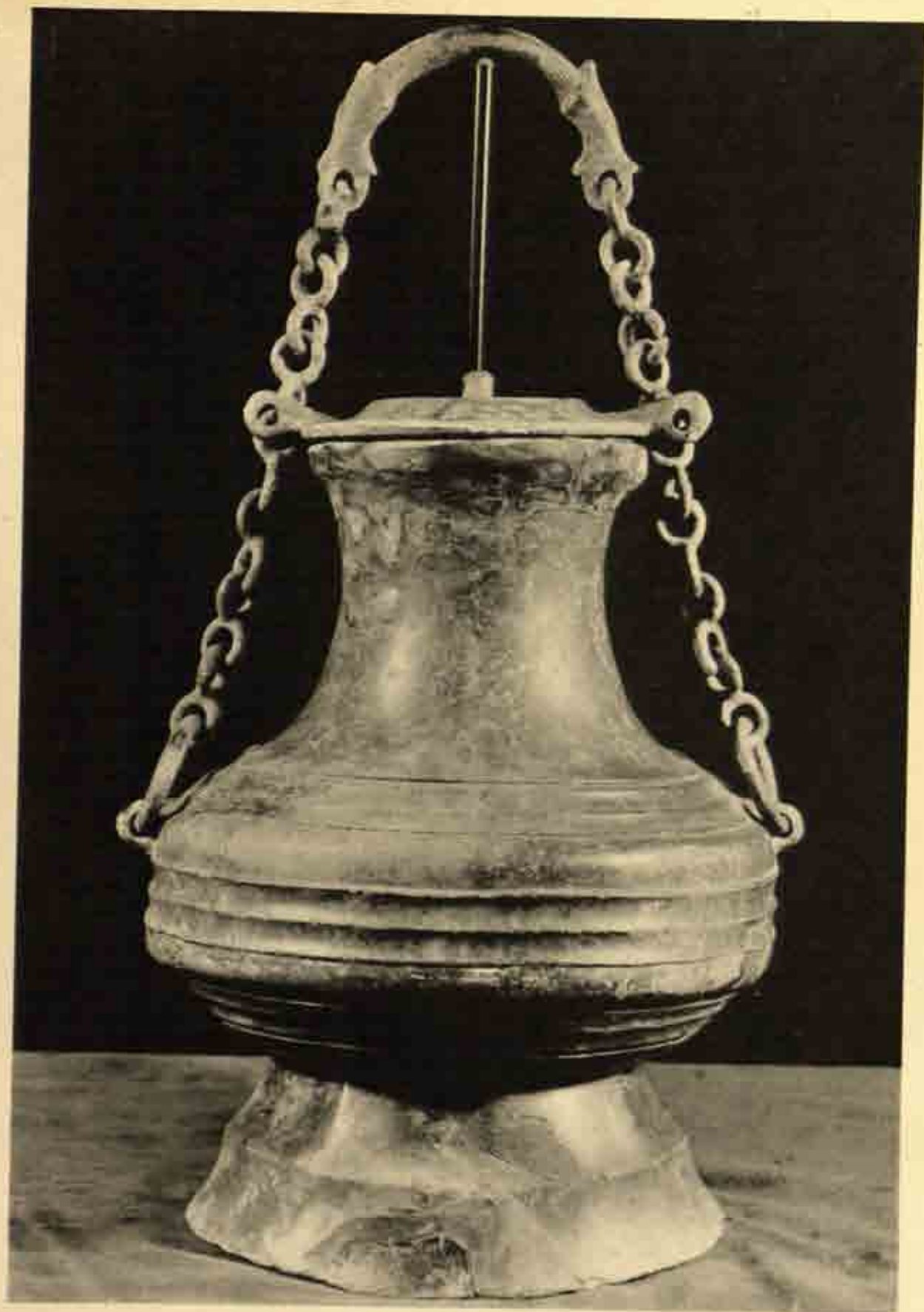


PLATE 61

Four-cornered gilt box.

Senshuo Coll.



PLATE 6a

A "hundred nippie" mirror.

Sixth Coll.



PLATE 69

A. Nipped mirror.

B. *Ch'ing pai* (or *Pan kang chieh*) mirror.

E.A.C. (0.2).



PLATE 54

Mirror with four knobs and wing-like patterns.

Context: Hallway Coll.

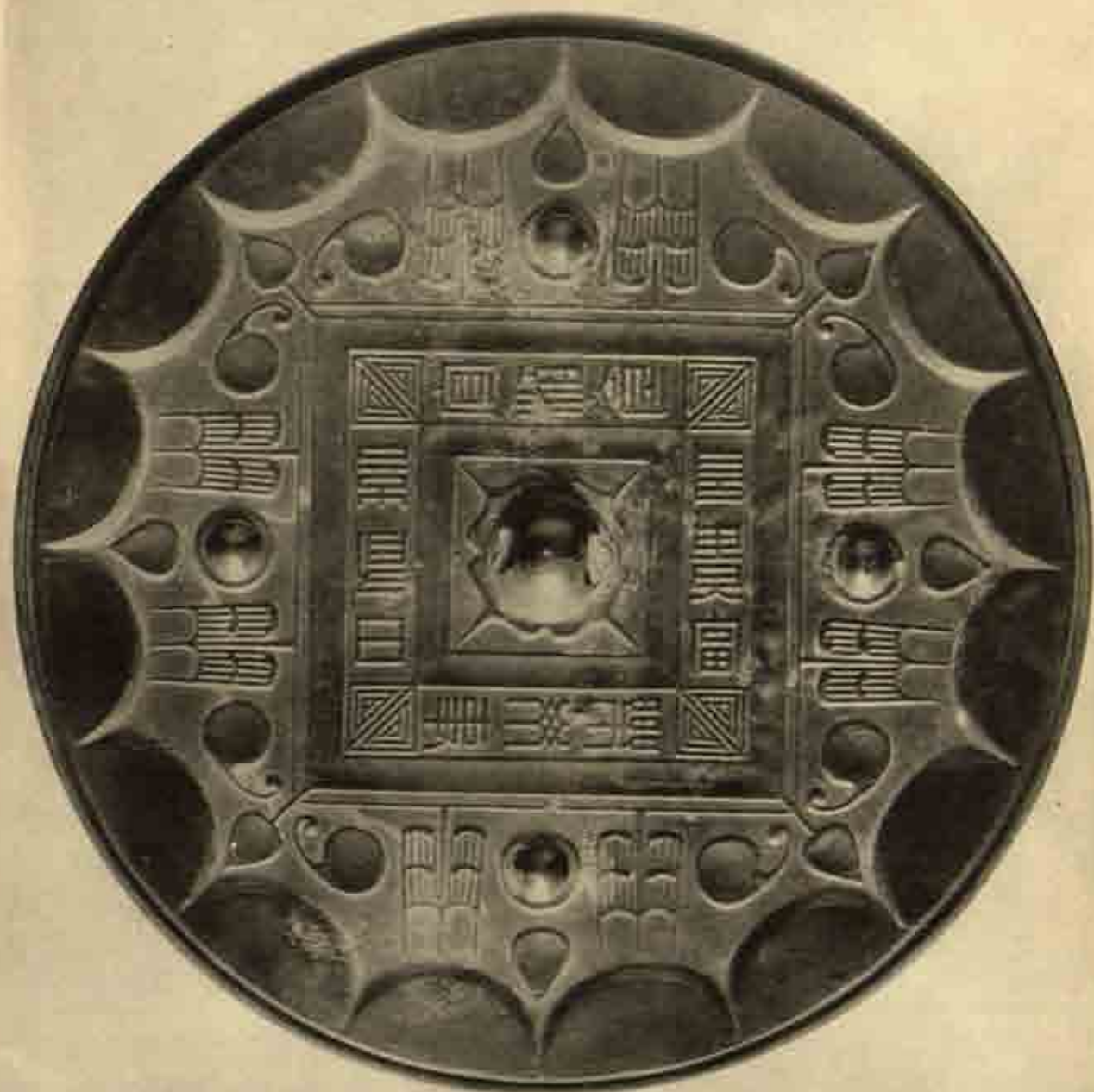


PLATE 65

- A. Mirror with the "Four animal design."
E.A.C. (O.X.).
- B. Mirror with the "Four animal design."
David Weill Coll.



A



B

PLATE 66

- A. *S'ê shw ching*. Mirror with the symbols
of the four directions. *David Wall Coll.*
- B. *S'ê shw ching*. Mirror with the symbols
of the four directions. *Constant Halley Coll.*



A



B

PLATE 67

Mirror with four fantastic animals and cloud
pattern.

Countess Hildayl Coll.



PLATE 68

A. Mirror with a large bird.

Siebs Coll.

B. Mirror with three dragons.

Common; Halls Coll.



A



B

PLATE 59

A. Mirror with Taoist deities.

National Museum, Stockholm.

B. Mirror with Taoist deities and dragons.

E.A.C.

A



B



PLATE 70

Mirror with four dragons and groups of Taoist
divinities and worshippers.

E.A.C. (c.1.)



PLATE 71

Mirror with Taoist divinities and large dragons.
Caunter's Hallway Cell.



PLATE 78

- A. Oxyrhynchus urn. Green glazed pottery.
Field Museum, Chicago.
- B. Tripod. Painted pottery. *E.A.C.*
- C. Small drinking cup. Painted pottery. *Stron Coll.*



A



B



C

PLATE 73

A. Model of cooking stove. Tomb furniture.
Unpainted clay.

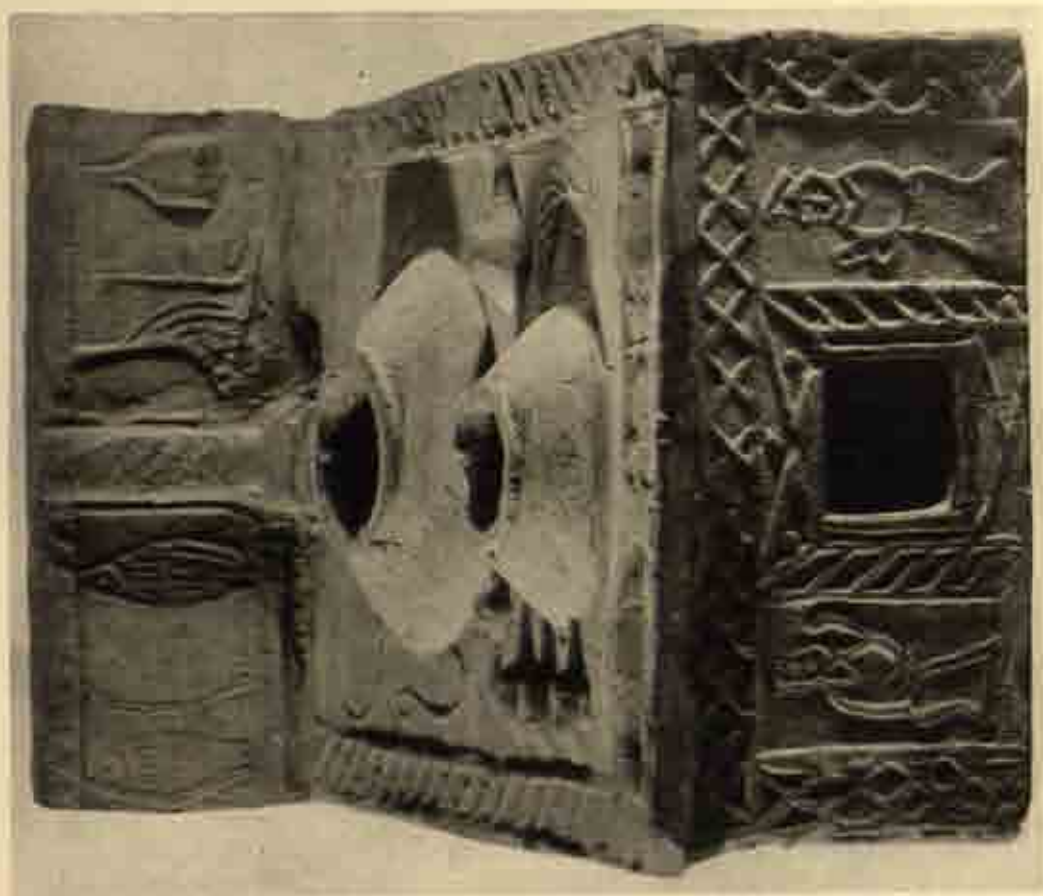
E.A.C.

B. Model of well-head. Unpainted clay.

E.A.C. (24).



B



A

PLATE 74

- A. Owl. Painted clay.
B. Tooth guardian. Unglazed clay. *Museo Ceramichi.*
C. Os with a cart. Unpainted clay. *Emmelfopoulet Coll.*



A



B



C

PLATE 75

- A. Two tomb guardians. Painted clay.
Royal Ontario Museum, Toronto.
- B, C. Man and woman. Large tomb statuettes.
Unpainted clay. *Ex Coll. Worch, Berlin.*



A



B



C

PLATE 76

Two clay statuettes of young ladies.

Royal Ontario Museum.



PLATE 77

Cooking vessel (Aster). Painted clay.

Sierra Coll.



PLATE 78

Hu-shaped vase with lid. Painted clay.

Siren Coll.



PLATE 29

*No vase with border of running animals. Green
glazed clay.*

Dr. Hultmark, Stockholm.



PLATE 80

A. "Hill-jar" with frieze of animals. Green
glazed clay.

H.B.H. the Crown Prince of Sweden.

B. "Hill-jar" with frieze of cloud and animal
design. Green glazed clay.

Dr. Hulmark, Stockholm.



B



A

PLATE 81

*Ha vase with frieze of hunting scenes. Green-glazed
clay.*

Sumiyopurto Coll.



PLATE 82

- A. Cylindrical urn with animal frieze on the
body and the lid. Green glazed clay.
E.A.C. (O.E.).
- B. Part of the frieze showing hunting scene
from the lid of Plate 81.



PLATE 89

Plym bottle decorated with a large palmette.
Reddish clay with green glaze.

R. Knochlin Coll.



PLATE 84

- A. Ewer dated 34 A.D. Stoneware with traces
of yellowish glaze. *Field Museum, Chicago.*
- B. Jar. Stoneware partly covered with brown-
ish glaze. *Dr. Hultmark, Stockholm.*



A



B

PLATE 81

A. Four-shouldered *ky* vase. Greyish clay with
painted ornaments.

S.A.C.

B. Round *ky* vase. Painted clay.

Ex Coll. Wernick.



B



A

PLATE 26

Large 8th cent. light-coloured ornaments painted
on grey clay.

E.A.C.



PLATE 87

A. B. Two portions of a frieze with animals
and hunters painted on a lac vase.

Ex Coll. C. T. Lee & Co.



A



B

PLATE 88

- A. Jade pi ornamented with grain pattern and
border of engraved dragon scrolls.

Dr. Gieseler Coll.

- B. Jade pi ornamented with grain pattern and
border of engraved dragon scrolls from a
tomb near Ping-yang.

Government Museum, Seoul, Corea.



B



A

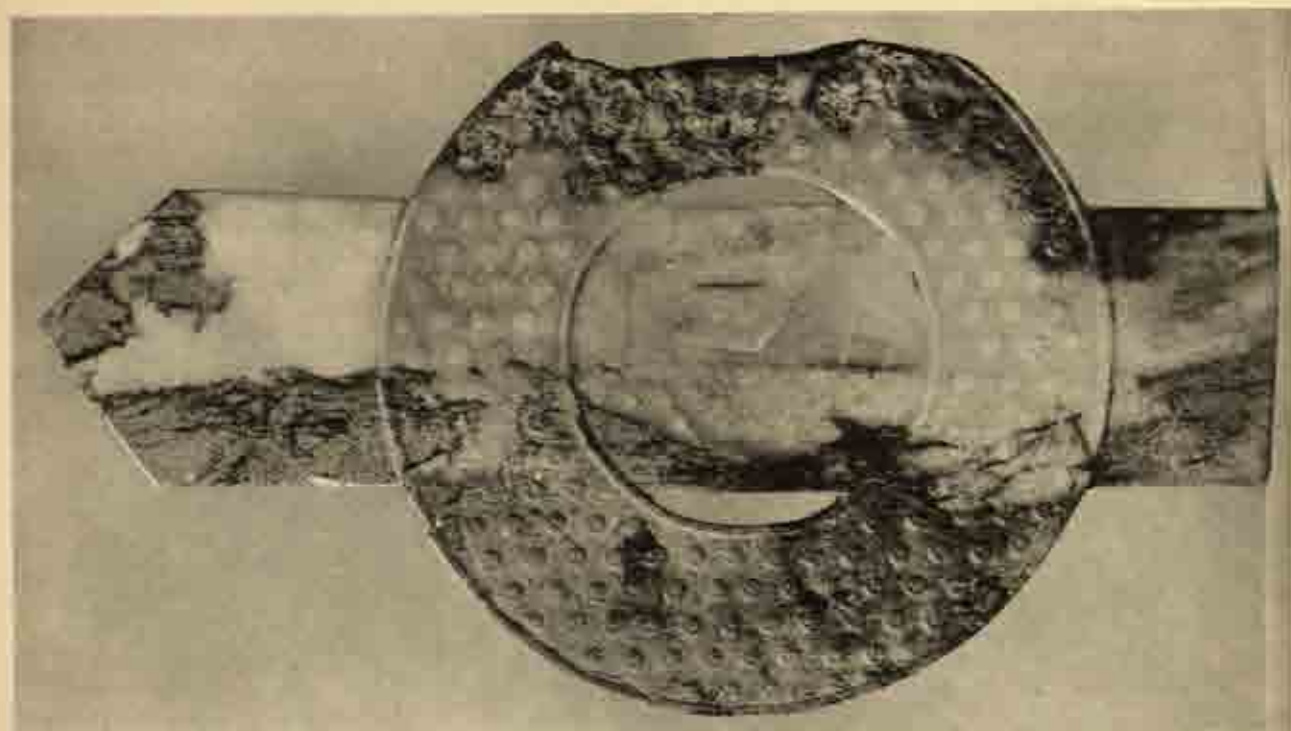
PLATE 49

A. Jade *tsang* with trigonal ornaments on the
corners.

Dr. Giesler Coll.

B. Jade *tsang-pi* with grain pattern.

Samoyedus Coll.



B



A

PLATE 39

Jade plaque in the shape of a tiger

Dr. Gieseler Coll.

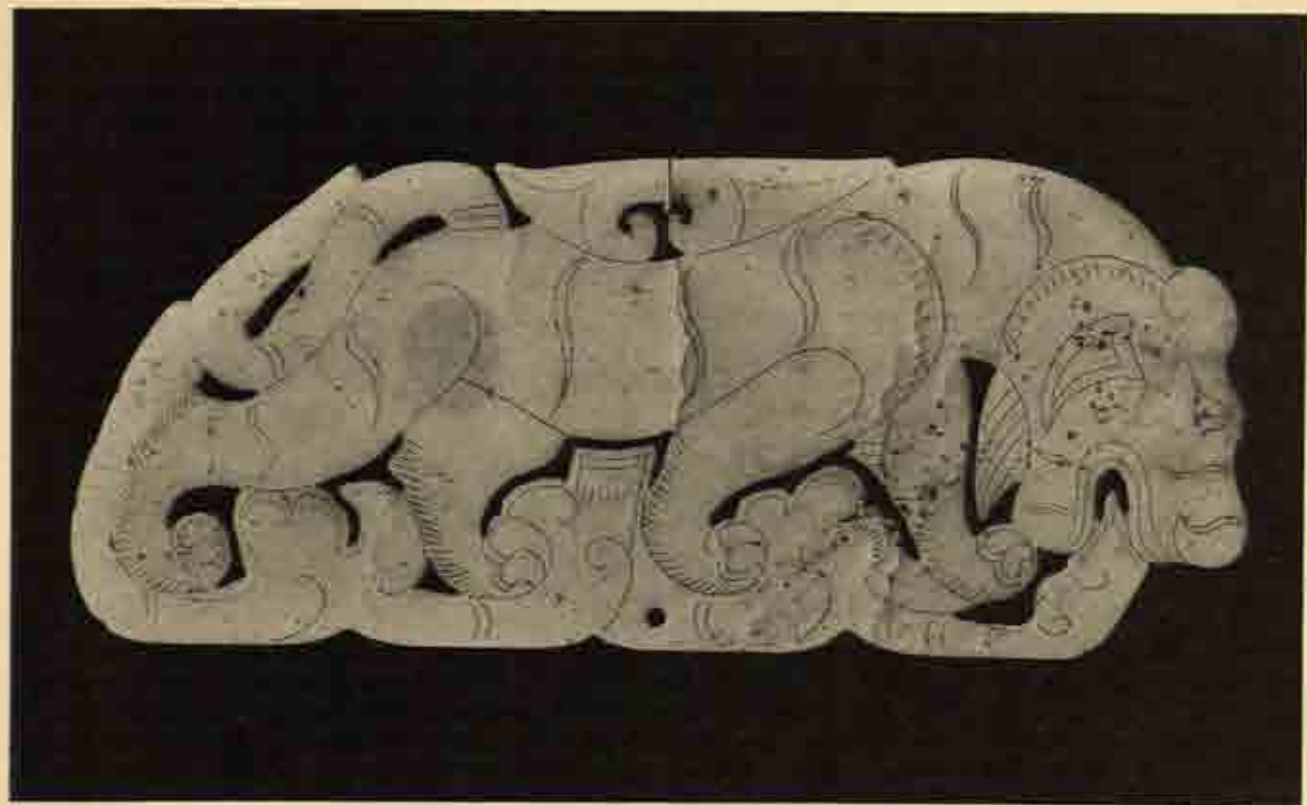


PLATE 34

A. Two ornamental figures of jade with grain pattern.

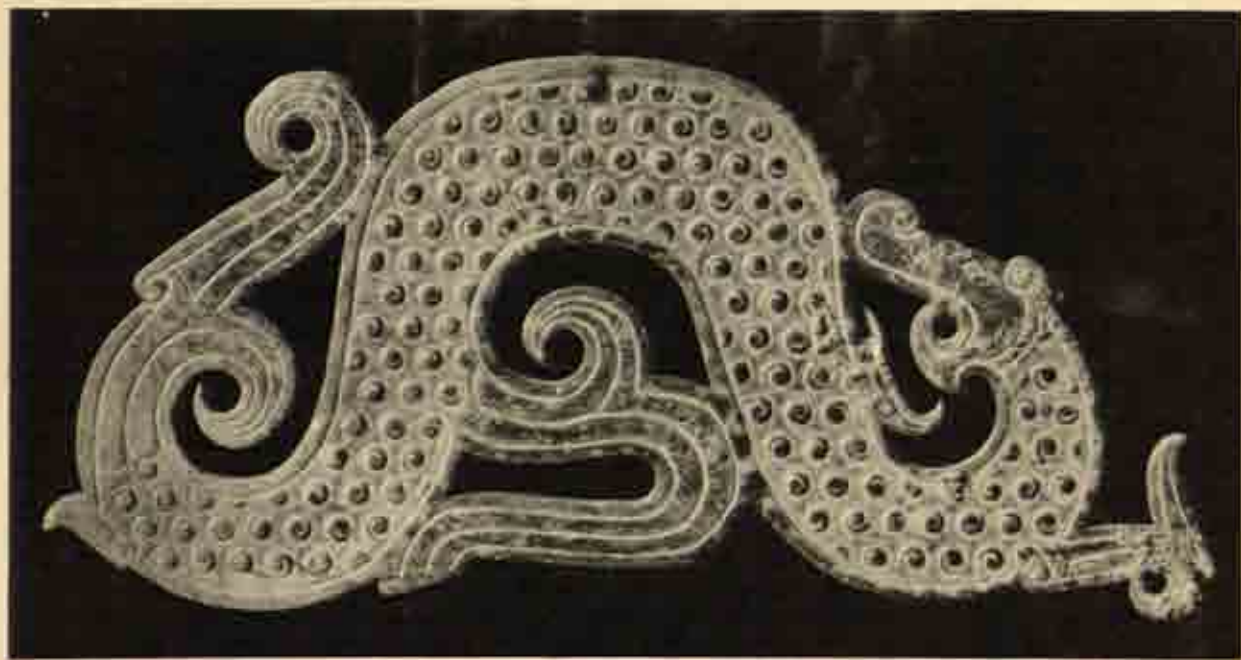
Ex. Coll. Worch, Berlin.

B. Ornamental figure in jade.

Dr. Gieseler Coll.



A



B

PLATE 93

Ceremonial axe of jade with handle in the
shape of a dragon.

Eumorphopus Call.



PLATE 91

Four jade fishes (Huang yu).

C. T. Lee & Co.

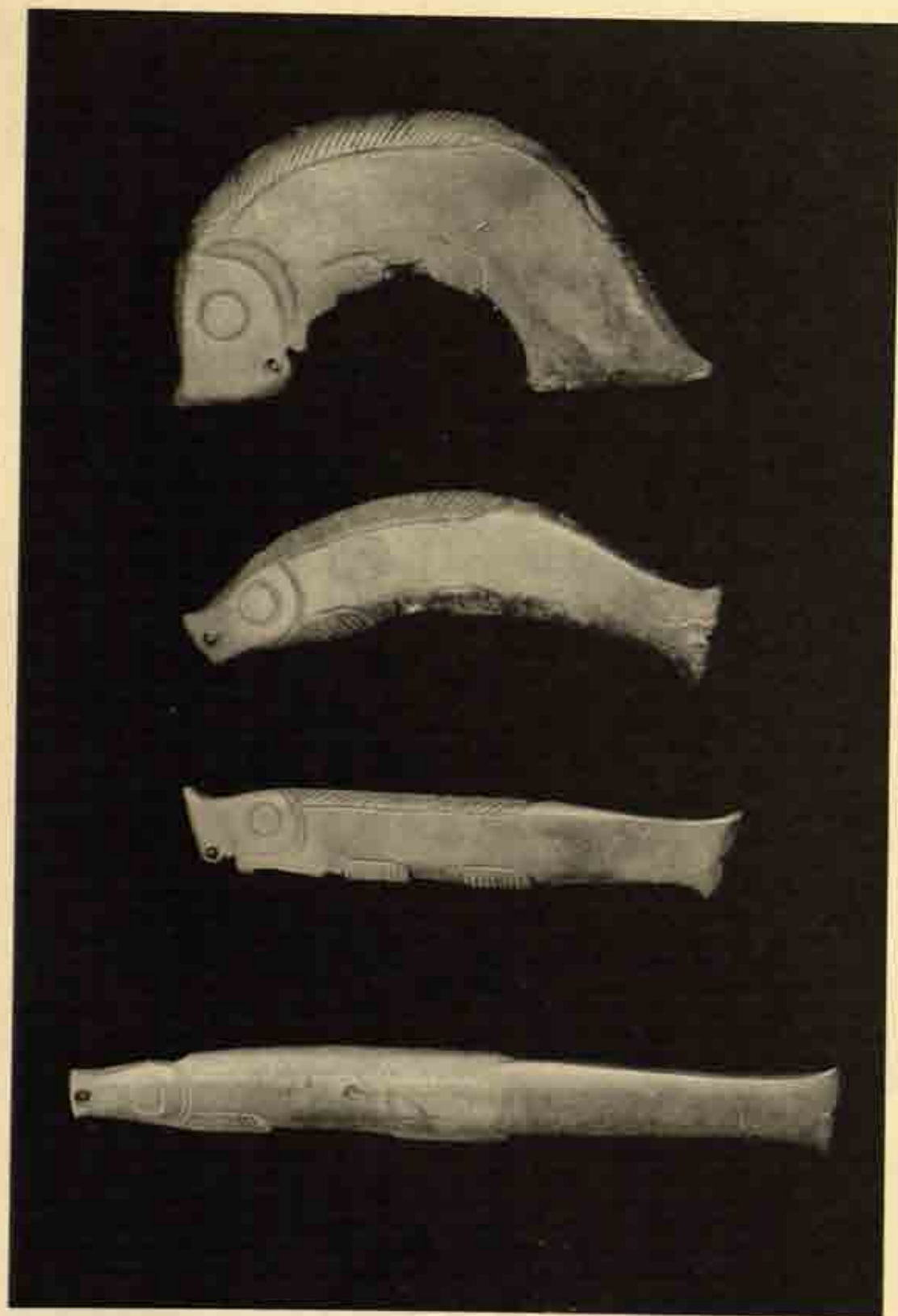


PLATE 94

Four jade pendants in *huang* shape.

C. T. Lee & Co.



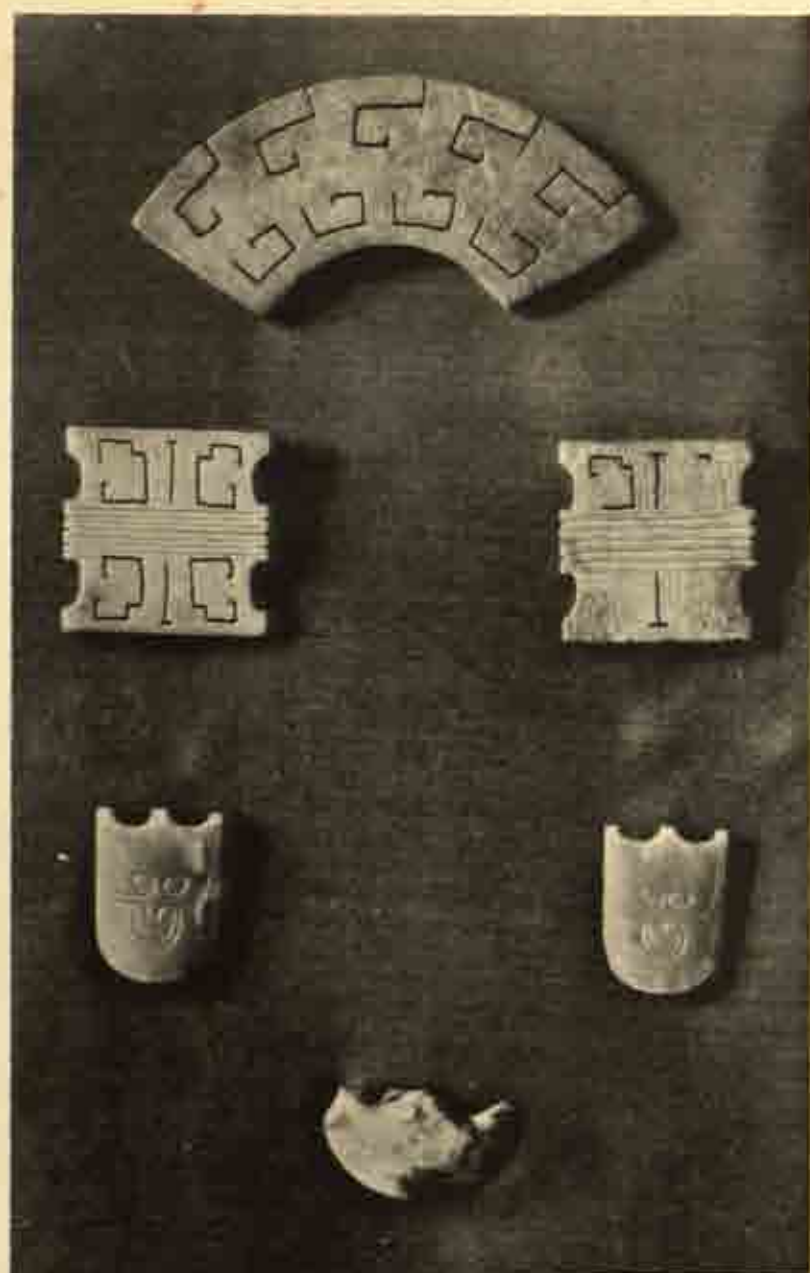
PLATE 25

A. Six small jade plaques which may have
formed a pendentive.

Dr. Gieseler Coll.

B. Five small jade plaques presumably sewn
on the drum.

E.A.C. (0.2).



A



B

PLATE 96

A, B, C, D, E, F. Jade bolts for the armpits or
the hands of the dead.

G, H. Caskets for the tongue of the dead.

I. Jade plug.

J, K, L. Spool-shaped funeral jades.

E. A. C. (102).

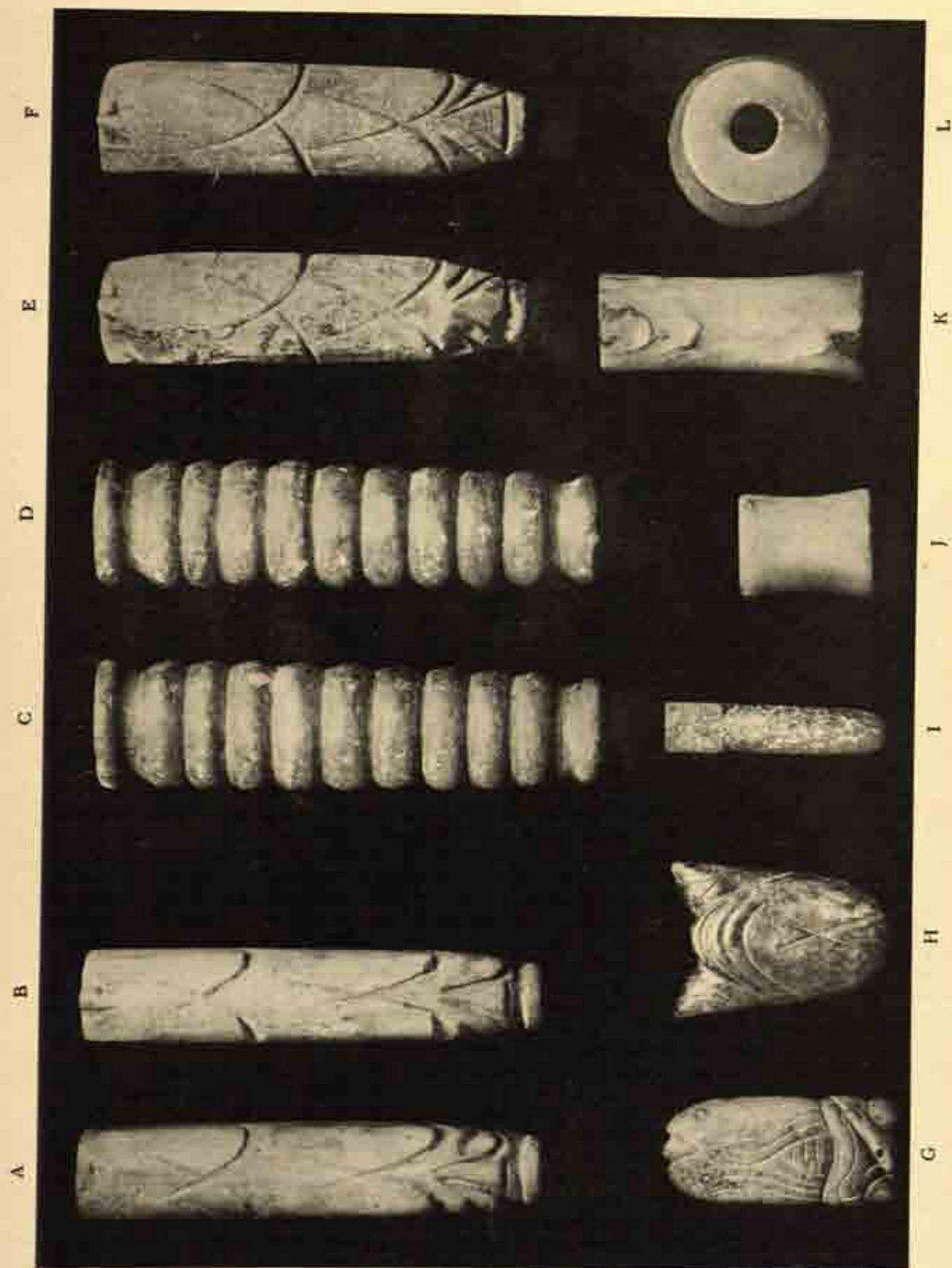


PLATE 27

Jades for dressing the corpse and for the burial-
clothes (f).

E.A.C. (64).



PLATE 68

- A. Jade buckle for the sheath of the sword.
 B. Jade ring with a dragon. *E.A.C. (1932)*
 C. Jade knot-opener in the shape of a deer's head.
 D. Sword hilt of jade. *R. Koshida Coll.*
 E. G. Sword hilts of jade. *E.A.C. (1932)*
 F. Sword hilt of jade. *Dr. Gieseler Coll.*
 H. Sword with a jade hilt in a sheath with a jade buckle, from a tomb near Ping-yang, Korea.
Government Museum, Seoul, Korea.



A



B



C



D



E



F



G



H

PLATE 99

Model of a tomb façade. Baked and painted clay.
E.A.C. 10.21.



PLATE 100

Dragon ornament, presumably from a comb
head. Painted and gilded (cf. pre-
ceding Plate).

The Art Institute, Chicago.



PLATE 101

Unfinished pottery urn with human and animal
reliefs.

British Museum.



PLATE 102

Funeral urn with elephant and lion heads.
Baked and painted clay.

Lucas



PLATE 103

A. Upper part of the clay urn reproduced on
Platz 102

B. Vessel on three animal-shaped feet. Baked
clay. Green and yellow glaze.

George S. Coff.



A



B

PLATE 104

Vase of black clay with multi-coloured
ornaments painted on a white ground.

Emmefopake Coll.

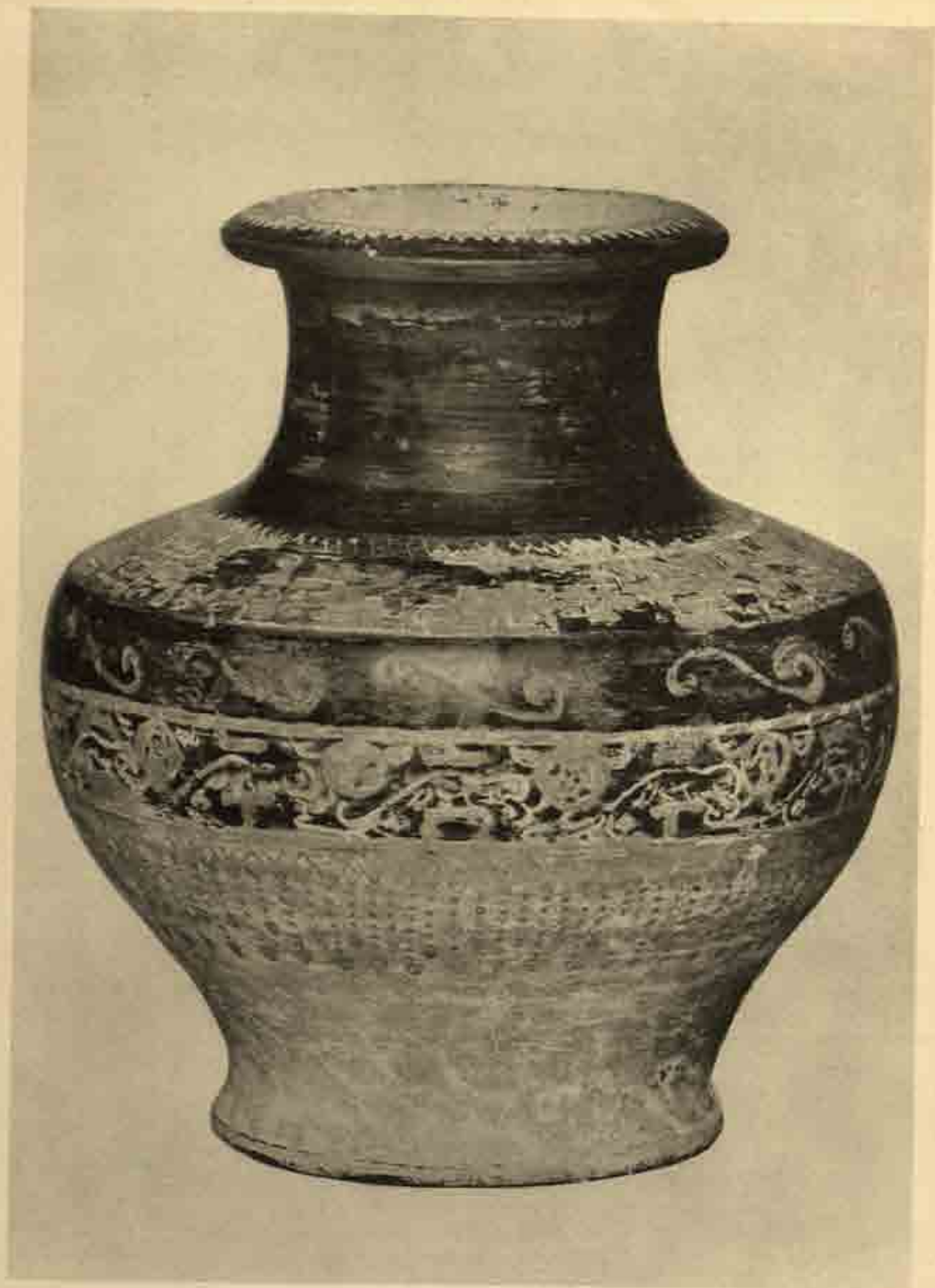


PLATE 109

Vase of black clay with multi-coloured
ornaments painted on a white ground.

H. Oppenheim Coll.



PLATE 106

- A. Vase of black clay with painted ornaments.
- B. Cylindrical urn on three feet with thin green glaze.
- C. Pot of white clay with green glaze.

J. Holm Coll., Stockholm.

A



B



C



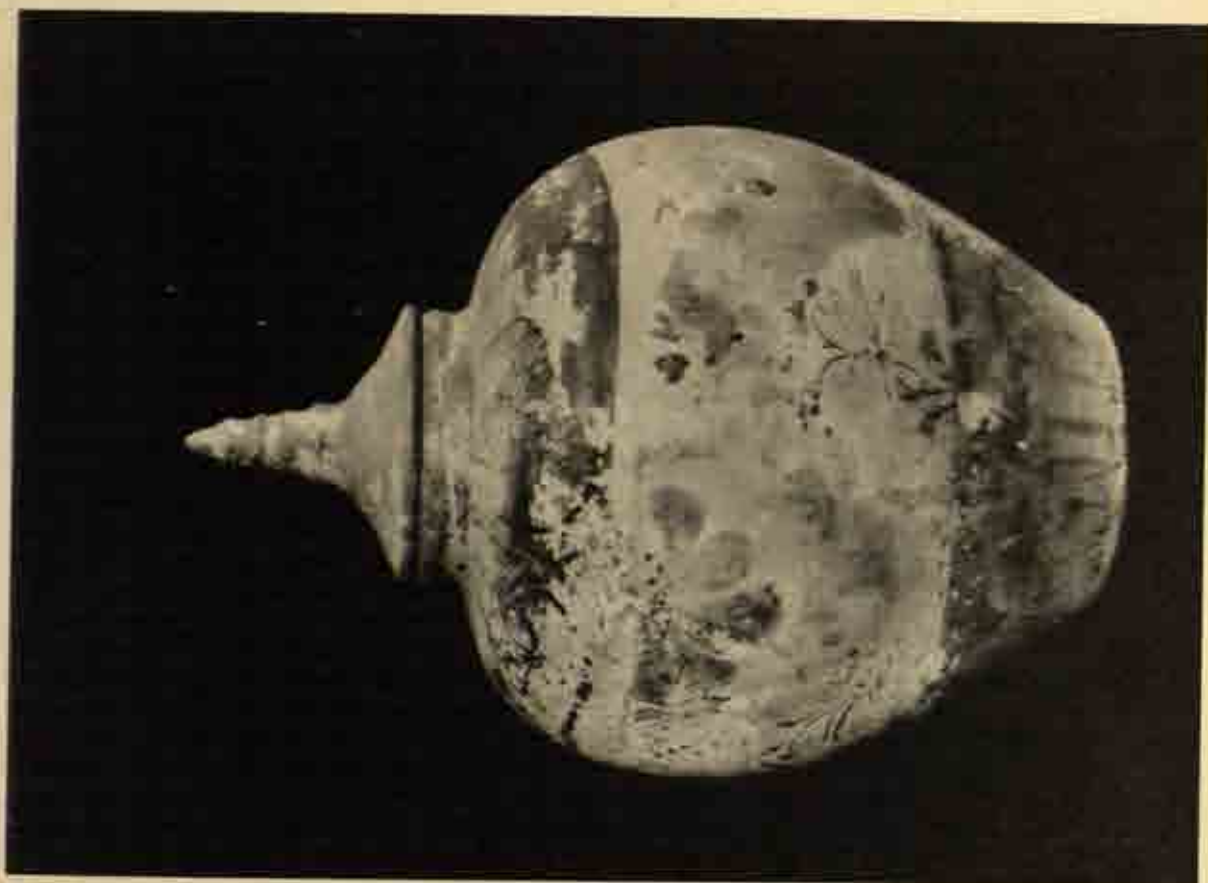
PLATE 107

- A. Cherry urn (f) with flower designs painted
on white ground.

H. Oppenheim Coll.

- B. Cherry urn with two successive layers of
painted decorations in the same style as the
previous one.

Sirin Coll.



B



A

PLATE 108

- A. Decorative borders on a small sarcophagus.
Clay, green glaze.
- B. Inscription on the short end of the same
sarcophagus, containing the date A.D. 547.
British Museum.



A



B

PLATE 109

Two statuettes representing foot and mounted
soldiers and noble ladies. Gray clay with
colours on white ground.

Royal Ontario Museum, Toronto.

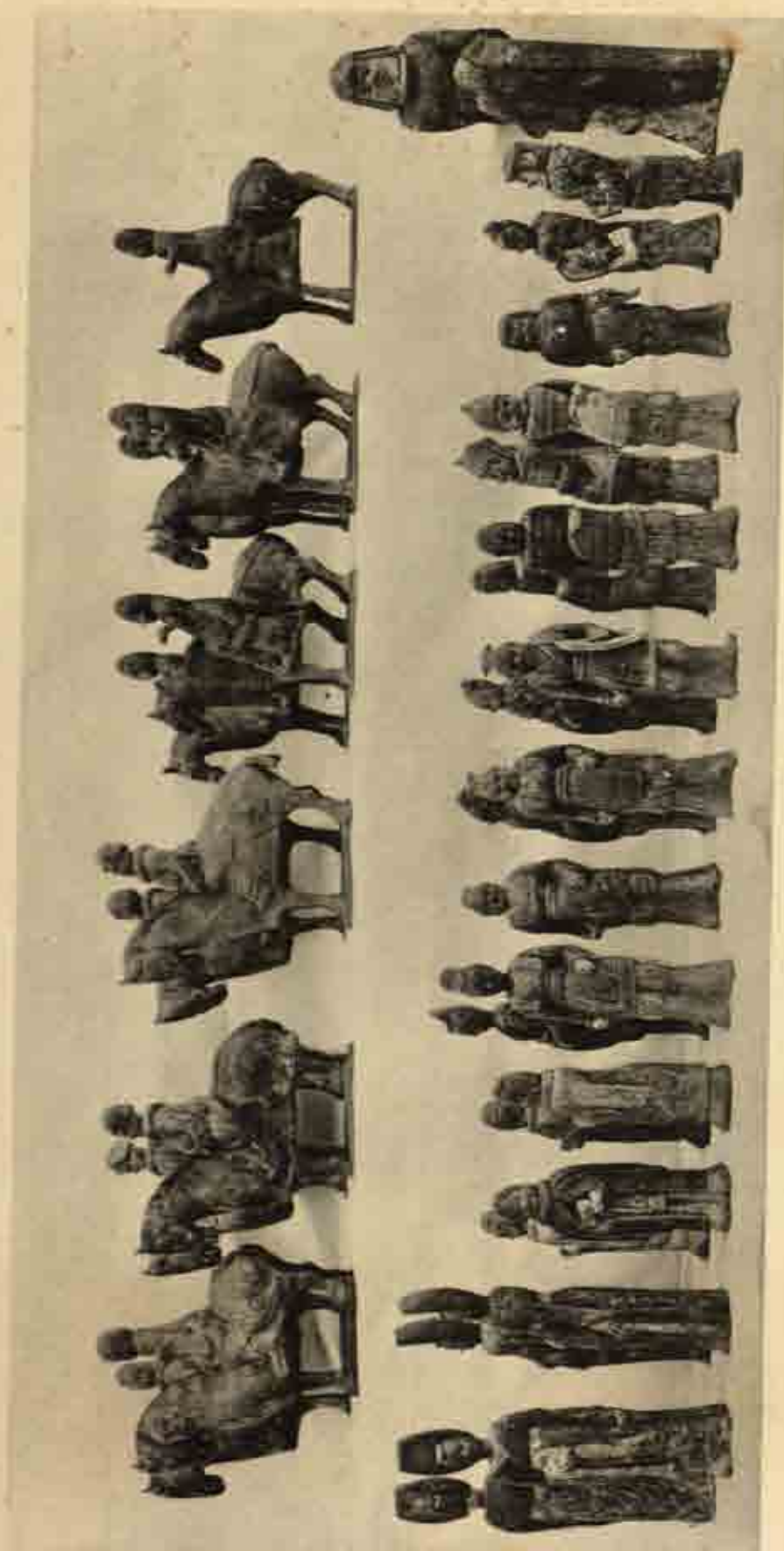


PLATE 210

Tomb statues. Two gentlemen (?) and a lady.
Grey clay with colours on white ground.

Dr. Otto Rothmann, Berlin.



PLATE 111

Two large tomb statues representing ladies
each carrying a flower. Grey clay with
colours on white ground.

Exonjopuila Coll.



PLATE 112

Large tomb slabs. Saint lady. Grey clay
with colours on white ground.

Dund Well Coll.



PLATE 113

A round vessel on five feet with chains for
suspension. Gilt bronze.

C. T. Lee & Co.

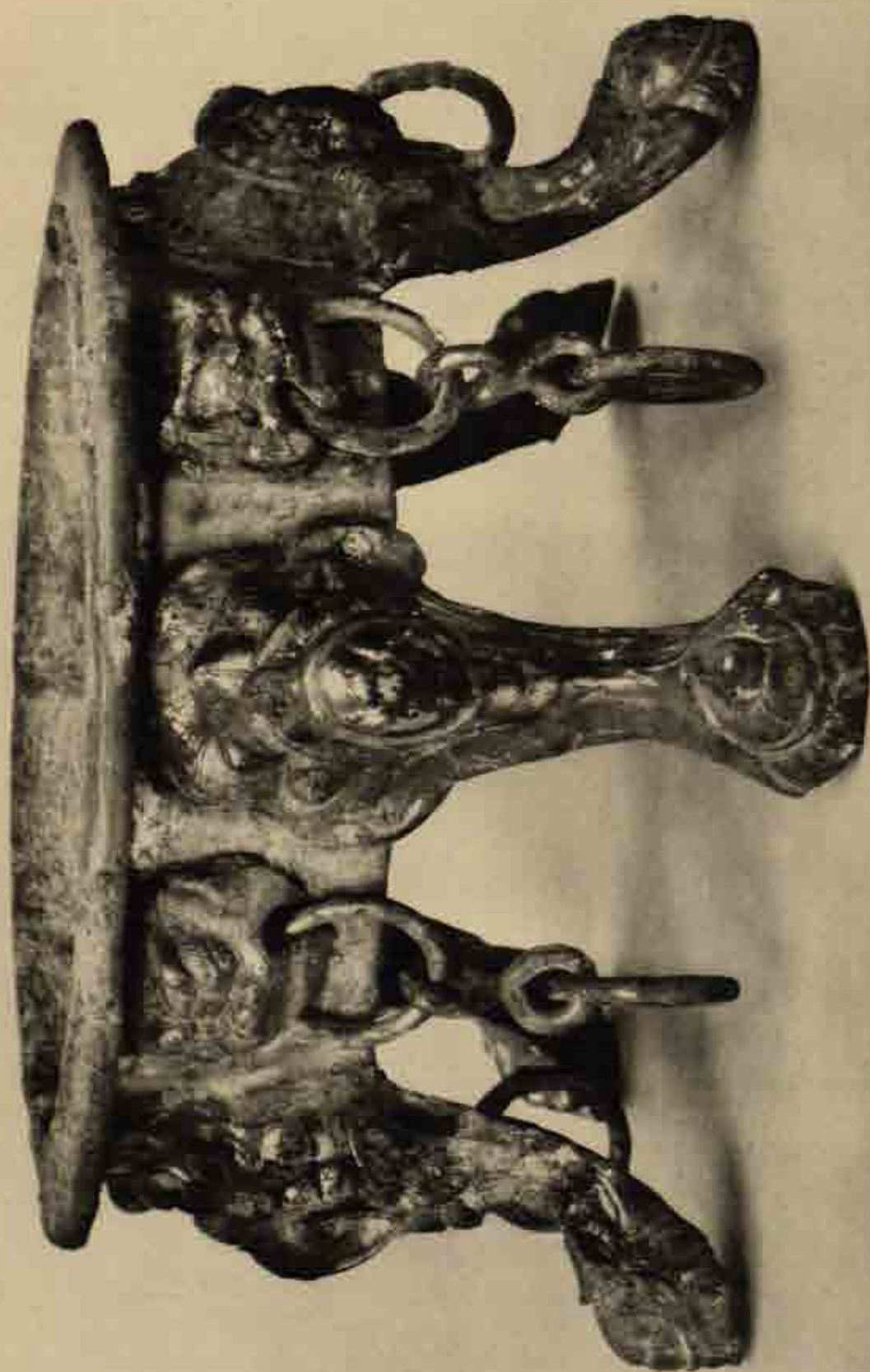


PLATE 174

- A. Finial for the shaft of a Ae weapon. Inlaid
bronze.
More than J. Sapphary.
- B. Belt hook with a rabbit. Inlaid bronze.
H. Oppenheim Coll.
- C. Finial of a handle. Inlaid bronze.
H. Oppenheim Coll.
- D. Belt hook with a dragon. Inlaid bronze.
H. Oppenheim Coll.



A



B

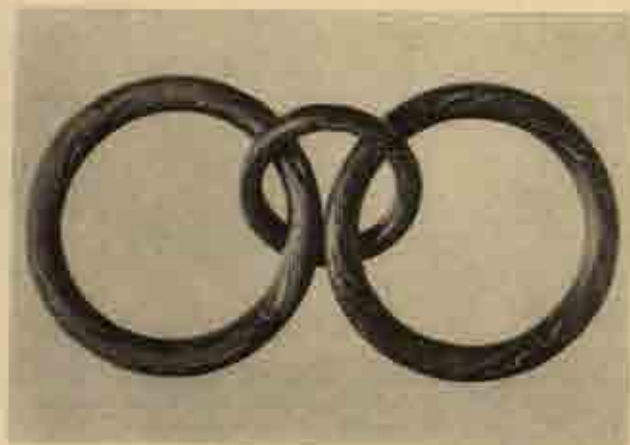
C

D

PLATE 119

- A. Chain of three rings. Inlaid bronze.
B. Belt hook with domed body. Inlaid bronze.
National Museum, Stockholm.
C. Belt hook with curved body. Inlaid bronze.
Courtesy Hildesheim Coll.
D, E, F, G. Tube-shaped belt hooks with
animal heads. Inlaid bronze. *E.A.C.*
H. Belt hook with domed body and animal
head. Inlaid bronze. Probably 7th
century.
Courtesy Hildesheim Coll.

B



A

C



D



E



F



G



H

PLATE 136

- A. Small seated bird. Indian bronze.
Dr. G. Burchard Coll.
- B. C. Front and back of a silver weight (?)
in the shape of two birds. Gilt bronze.
- D. Birds in the shape of a bird. Bronze.
Kemper-Bonaparte Coll.



A



B



C



D

PLATE 117

- A. Chimera. Gilt bronze statuette. *Suetet Coll.*
 B. Seated lion. Gilt bronze statuette. *Henri Rivière Coll.*
 C. Sleeve weight composed of chimera. *Jean Sargis Coll.*
 D. Sleeve weight composed of chimera. Gilt bronze. *Staatliche Museum, Berlin.*
 E, F. Two sleeve weights in the shape of rolling dragons. Baked clay. *Siris Coll.*



A



B



C



D



E



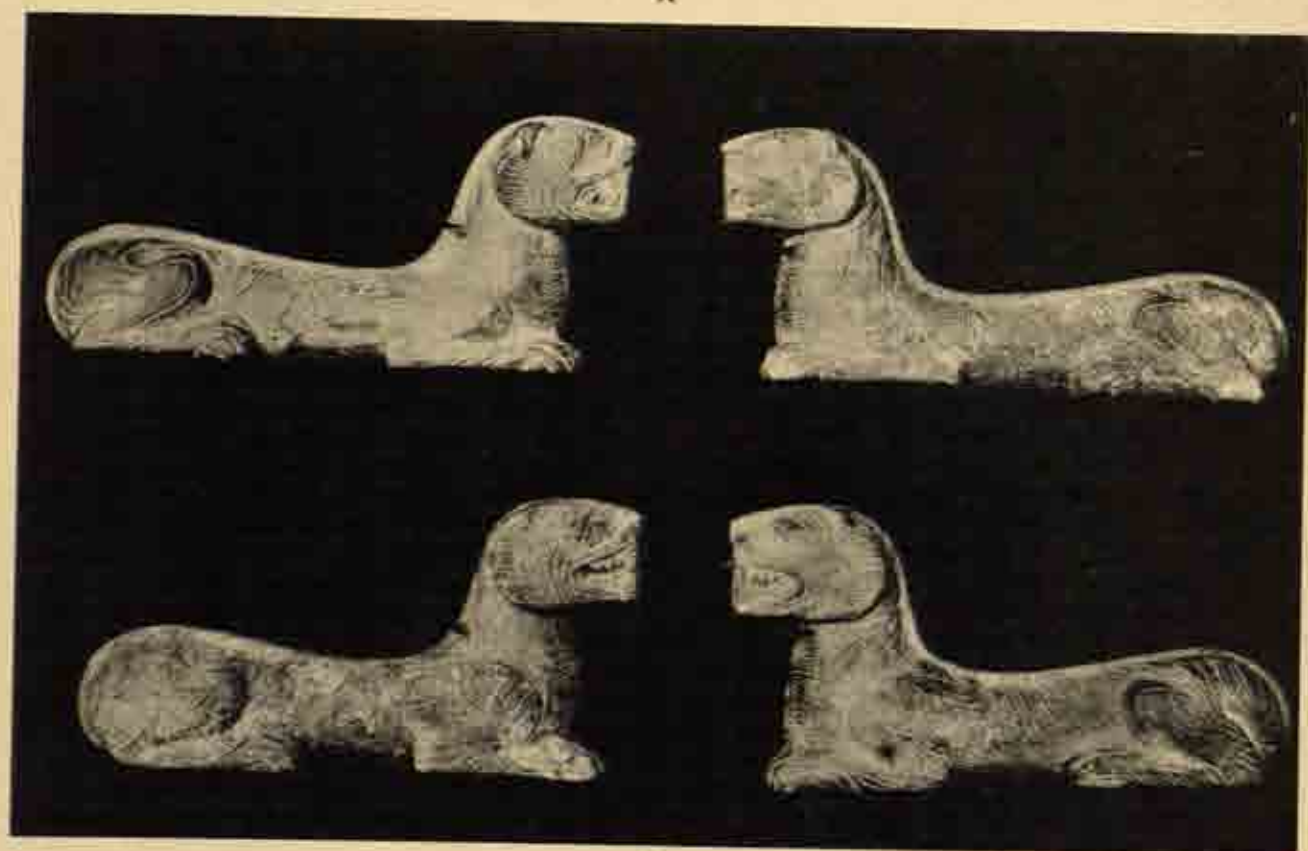
F

PLATE 108

- A. *Ho jiao* in the shape of a chimera.
From Gallery of Art, Washington.
- B. Two *hu pine* (spread out) in the shape of
resting tigers.
C. Y. Lee & Co.
- C. A weight (T) in the shape of a resting tiger.
From Gallery of Art, Washington.



A



B



C

PLATE 119

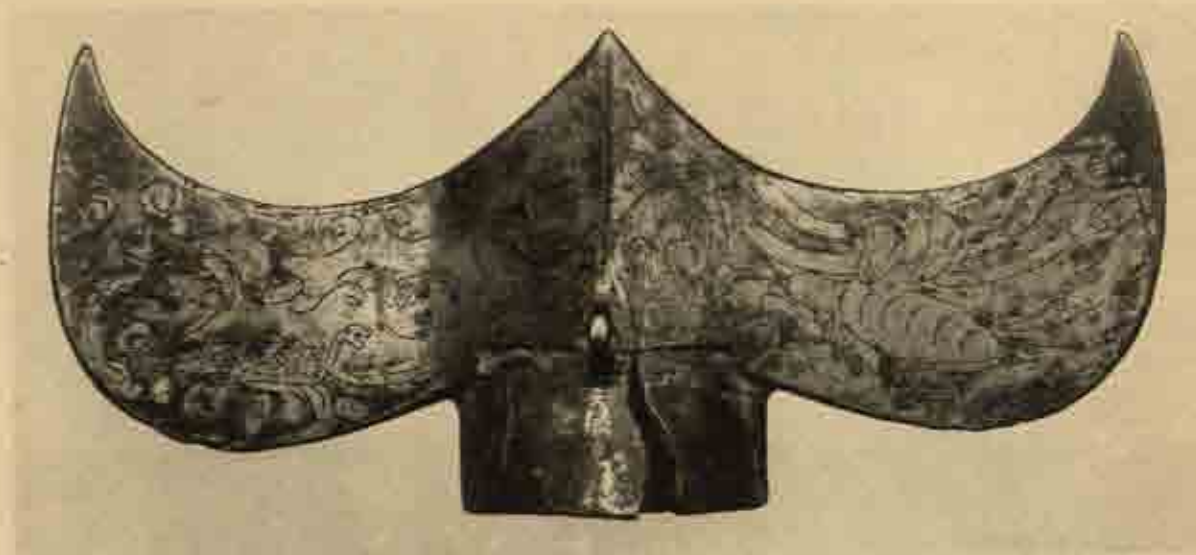
- A. Music-making apatte on a lotus flower.
Gilt bronze. *Osaka Museum Coll.*
- B. Music-making apatte on a lotus flower.
Gilt bronze. *Osaka Museum Coll.*
- C. Sword hilt. Gilt bronze with engraved
ornaments. *First Gallery of Arts, Washington.*



A



B



C

PLATE 120

- A. Mirror with four dragons and Taotü figures.
E.A.C. 1255.
- B. Mirror with large knob and engraved bird
and scroll ornaments.
M.H. The Crown Prince of Sweden.



A



B





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