

Jade Flowers and Floral Patterns in Chinese Decorative Art

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I. Introduction

One of the ancient names for China is *Hua* 華, meaning "Flower" and the modern name, *Chung-hua* 中華, may be translated as "Centre of Flowers". Recent plant explorers, notably E. H. Wilson (166), have come to the conclusion that the country is indeed the mother of gardens.

A combination of geological and geographical factors may have accounted for such a rich assemblage in this ancient land. When most of the Northern Hemisphere was covered by the last great ice-sheet, China had a great variety of vegetation. According to J. M. Fogg Jr. (29), there are more kinds of trees, shrubs and plants growing in China than in all the countries of the whole hemisphere.

The richness of flowers in China may also be attributed to the interest and enthusiasm of the Chinese in horticultural pursuits. Being mainly agriculturalists, the Chinese have

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† All references in the text are placed in parentheses. The number in bold face refers to the book or article under that number in the Bibliography which follows the text. In most cases the page reference is also given. When three numbers follow the bold numerals, for example (159, 57.3.65), the first refers to the year, the second the number, and the last to the page of the journal.

a deep love for flower cultivation. They live close to nature and derive much joy and satisfaction from looking after what they could cultivate. They have deep respect for the gnarled old tree and long for the sight of budding and growing branches, the colouring of leaves and foliage and the beauty and fragrance of flowers. A large number of plants have been cultivated. There are flowers for every season and months are named after its favourite blossom. Plants that bloom with every cycle of the moon are popular, as are those that bloom continuously. The domestication and improvement of various kinds of plants and flowers are undertaken by gardeners and florists as well as by scholars and artists whose enthusiasm is prompted by a simple desire to enjoy the beauty of nature. The prunus, chrysanthemum, peony, orchid and camellia have achieved numerous variations under domestication.

It is interesting to note that it was not until the eighteenth century that Chinese flowers were introduced into the gardens of Europe. Apart from those mentioned above, European gardeners began to import a whole series of Chinese flowers, such as magnolias, gardenia, rhododendron, forsythia and wisteria—as well as Chinese roses and pinks which are larger and more showy and have greater variation of colours and forms and a longer flowering season; they were readily adaptable to the European climate for hybridization to initiate an entirely new species of plants. In his scholarly survey of the garden flowers in China, H. L. Li (93) concludes that all “these beautiful and useful contributions to modern gardens all over the world are the combined efforts of technology and art, working slowly, but persistently through many years.”

The ardent love for plants and flowers of the Chinese accounts for the popularity which they occupy in Chinese art. Simple trees and floral designs appeared first in the prehistoric period, and elements of flowers and conventionalized plant motifs were common in the early historic days. In Eastern Han and Six Dynasties the designs were enriched by the introduction of Buddhism which brought with it pictorial representations of sacred plants such as the Buddhist lotus and the bodhi tree. From the T'ang dynasty onward floral motifs and composition began to play a prominent part in Chinese art. Architectural structures, daily utensils and silk fabrics were decorated with floral designs. Sung artists learned to paint from nature and flower painting became a specialized branch in the Art Academy of the court and various schools of flower painting were established. There has been a marked predominance of floral elements in Chinese art and craft throughout the following dynasties up to the present day.

Art is an expression of culture. Art and craft in China are closely connected with the people's love of nature. The Chinese artists have made use of flowers in a much deeper sense than they have been employed in any other countries. Apart from being used as personal and household ornaments, there are special flowers for special celebrations and occasions. Plants are associated with particular deities, Buddhist saints, Taoist

immortals and Confucian scholars, and with certain human characteristics: the prunus, orchid, bamboo and chrysanthemum, signifying the gentlemanly qualities of man, occupy a most prominent place in literature as well as in painting. These flowers and many others were widely used as decorative designs on household utensils, furniture, door, windows, railings, and ceilings; on porcelain, pewter, lacquer, jade, bronze and jewellery; and on writing paper, wallpaper and paper cuts as well as textiles and embroideries. They provide a wide variety of gay and cheerful designs, signifying the good fortune and well-wishes which are typical of Chinese optimism.

This paper is devoted to the study of a specialized group of carved jade flowers which is generally known as *yü-hua* 玉花 in China. Most of the carvings are small in size, thin and light, and were originally used as units in jewellery or personal ornaments. The design of these small objects may seem simple, but the jade carvers have shaped them with great skill and understanding in their desire to make them attractive and impressive. Detached from the original ornamental works of bronze, silver or gold which were matched with pearls and other semi-precious stones, each remains an individual piece of art, full of subtle charm and beauty by itself. The majority are round in outline so they may be called appropriately "flower rosettes".

The quality of these jade flowers, delicate and refined, had attracted the attention and admiration of the Master of *Yü-hua-chai* 玉華齋 in Hong Kong. For more than forty years he acquired every item that had come to his notice. This was not an easy task because most of the items are small and negligible, attracting no important dealers. It was only with perseverance and intelligence that the collection has grown to its present inclusive range and distinction. There are now 463 items in the collection and apart from a few duplicates or pairs, they appear to be different from each other in size and detail. The variety is indeed rich and enormous.

I had the pleasure of visiting the collection for the first time in 1948 and have never failed to go over it again whenever I have a chance of going back east. Apart from the shapes and designs, the quality of carving and the original functions of these flowers are intriguing, arousing in me a strong passion to study them in order to ascertain their places in the development of Chinese art. Over the years I have also tried to acquire a few for study but after some deliberate attempts in Hong Kong and elsewhere the result has not been encouraging. Occasionally a couple were found but never large numbers. Besides, none of the few dozen now in our own collection represents a new type when compared with those in *Yü-hua-chai*. There is no doubt that the latter constitutes the most comprehensive assemblage of this type of jade carving which deserves genuine appreciation and systematic investigation. I marvel at the owner's steadfastness in pursuing his objective and appreciate his generosity in placing the collection at my disposal for investigation and research.

In my extensive search for new materials I have found a wide variety of archaeological data which throw much light on the problem. They have been reported not only from ancient tombs but also in votive collections which were deposited inside Buddhist images, temples, pagodas and other religious constructions. Some were treasured by their owners who had preserved them as sacred relics and their descendants would not hesitate to reuse them on their personal ornaments. It is also interesting to find that some of these ancient jades have been reused in recent years as ornaments on souvenirs for export from China. They have appeared reset on such popular objects as flower pots, screens, snuff-bottles, cigarette boxes, paper weights, etc., which are finding their way into art markets all over the world.

The style of *yü-hua* jade carving seems to have changed during the Ming and Ch'ing periods. It was probably in the seventeenth century that jade flower rosettes gave way to jade flower sprays which appear invariably in openwork and usually in pairs but never with any perforation for attachment. Although easily available nowadays on the market this type of jade is represented in the collection only by thirty-three pieces. Their inclusion in the collection throws additional light on the carving of *yü-hua* under survey.

II. *Yü-hua* jade flowers

The *yü-hua* 玉花 jade flower must be differentiated, first of all, from the *yü-hua-p'en* 玉花盆 or *yü-p'en-hua* 玉盆花 pot of jade flowers, a common form of ornament in the Chinese drawing room. The latter first came into vogue in the Ch'ien-lung period and has since been greatly appreciated as an interior decoration. A jade pomegranate tree and a jade chrysanthemum set in a pair of cloisonné jars were published by B. Laufer (89.334-5) in 1912. The fashion might have started when the jade-smith tried to make use of the flakes and chips which were left over in their work. They were roughly retouched to form various types of leaves and petals. These were assembled with metal wire and silk thread to form a tree in a pot. As the material was usually dull and coarse it was enriched with coloured stones, such as turquoise, rock crystal, agate, cornelian and coral, also odds and ends from the lapidary. In this respect, pots of jade flower were only by-products of the craft. Being assemblages of miscellaneous rejected fragments the jade-smiths usually did not pay much attention to the carving. The finished product could be quite decorative but the refined workmanship and delicate skill of the art was often lacking.

The jade

The *yü-hua* jade flower, on the other hand, was carved in the grand tradition of the art. The material was carefully chosen, the creamy white nephrite being preferred.

Before the introduction of the emerald-green jade in the Ch'ing period this type of pure white stone was rare and therefore highly treasured. The common material is usually coloured, owing to the interpenetration of magnesium, chromium or iron. These sometimes form streaks, producing a marble effect which is not appreciated in personal ornaments. Some of the jade flowers in this collection have a slight tinge of grey or green, or tiny markings of tan and darker colour, but most of them are rich and delicate, clear and translucent in texture and smooth and glossy on the surface. In the trade the material is described as *Hsi-yü* 西玉, western jade from Sinkiang or *Yang-chih yü* 羊脂玉 mutton fat jade because the finished product has the appearance of the congealed mutton fat. It is interesting to note that neither the *fei-ts'ui* 翡翠 red and green jade from Burma nor the *po-ts'ai-yü* 菠菜玉 spinach jade from Siberia has been found in this collection. This seems to indicate that this type of *yü-hua* was in fashion before the introduction of *fei-ts'ui* and *ts'ai-yü* in the early part of the Ch'ing dynasty. The majority of the collection may indeed be dated to the Pre-Ch'ing period.

The discolouration which appears on some of the jade flowers was not there originally. Jade is not a very stable stone. In its formation it is penetrable by a number of metals which are responsible for its variation in colour. White, yellow, green, red and black jade are therefore obtainable. It is not only easily contaminated by other substances on burial but it is calcinated readily by heat which expels the water from the original material. The majority of the jade flowers have retained their original texture, pure and creamy, but some do appear in various degrees of deterioration, owing to long burial. Calcification is common, occurring in specks or patches. The most advanced type of calcification might have been caused by fire as in specimen No. 372. The whole piece has become chalky white and there is a small pool of greyish green glaze collected over a flower at the edge of the rosette. The seven-petalled rosette (No. 60) has turned brown with calcification leaving two-and-a-half petals intact with the original polished surface. Four pieces (Nos. 9, 63, 222 and 272) have retained parts of the original bronze fitting in the perforation in the centre and another (No. 136) has a bronze clasp on the back with two loops for attachment. No. 221 has some red pigments around the hole. Streaks of red in some of the flowers were caused by association with iron, specks of green with copper. Other kinds of patination had also been developed in burial. Thus it is evident that a large number of these specimens had been recovered from ancient tombs.

It remains to be noted that No. 262 is made of glass. The material is creamy white, similar to a number of Sung "artificial jades" to be discussed in due course. The surface is covered with a thin layer of dull iridescence which had developed in burial but is flaking off at the edges. The practice of replacing jade ornaments or ritual objects with glass imitations has been quite common in China ever since the Chou period. In archaeological reports they are usually recorded under the jade artifacts. The presence of a glass side-

viewed flower in the collection is, therefore, to be expected. The imitation is so successfully done that it may pass as a piece of patinated jade without careful scrutiny.

The art of carving

The carving of jade has a long history in China. The art reached its height in the Chan-kuo period when practically all the techniques of carving were known and the lapidary could meet any demands. Thousands of fine examples in the forms of personal ornaments, daily utensils, miscellaneous fittings, books and seals, ceremonial and ornamental objects have been unearthed in recent years. These marvellous carvings testify that the art was capable of producing anything to order. A closer study of the archaeological data shows that the art of jade carving had already been specialized into at least four stages which have become the standard process of jade carving in China. In the trade they are known as the *t'o-kung* 砗工 cutting of the raw material, the *ta-yen* 打眼 drilling of holes, the *shang-hua* 上花 carving of designs and the *ta-mo* 打磨 polishing of the finished product. They serve the industry as four inter-connected departments and a piece of jade has to pass through the various stages before it is ready for the market. The jade flowers in this collection, small and simple as they are, were evidently carved in this grand tradition.

The high standard achieved in the carving of these jade flowers shows clearly that the raw material was properly prepared. The original pebble or block of the stone was first trimmed to remove the discoloured outer surface and all the impure and disagreeable substance. The stone was then sliced into sheets of required thickness, ranging from two to sixteen millimetres. These were further recut into pieces of appropriate size and shape. The smallest (No. 128) measures 16 mm while the largest (No. 416), 84 mm in diameter. The craftsman in the *t'o-kung* department who specialized in sawing has to be responsible also for the trimming of the edges to make the discoidal, trapezoidal, rectangular, pentagonal, octagonal and other shapes as required. Some of these are so similar to each other in size and shape that they were probably cut and trimmed in groups at the same time. A competent master would surely be able to do so to save time and labour. Group drilling has also been practised in the next department where the *ta-yen* drilling of holes was carried out.

Drilling was a simple process. The corundum or diamond point applied to the jade with the help of emery powder could produce holes of any size and shape. A group of two or more pieces were often pierced at the same time with the drill placed at the heart of the flower. Sometimes when the tip of the drill did not go through the other side the driller would not hesitate to knock through the remaining piece by a blow from the drilling side leaving marks of breakage at the bottom of the flower.

The majority of the holes on these flowers are round, ranging from 1 to 2 mm in diameter. They are placed singly or in pairs right in the centre of the

flower serving not only as the central point for carving but also for passing a cord or wire through to attach them as ornaments to other material later on. There are, however, some exceptions. Nos. 337, 343, 349-50, 355-56, 366-67 and 383-84 do not have a central perforation. Nos. 133 and 293 have three holes, a larger one in the centre flanked by two smaller ones, one on each side, and No. 41 has four. Nos. 159 and 419 take each a keyhole perforation which is composed of a hole slightly enlarged with two smaller ones on the two sides. A group of compound perforations appears on Nos. 114 and 115 which were probably intended to be a pair. This group consists of five irregular openings, a cross in the centre surrounded by four elongated ones on the four sides. The crooked outline of these holes shows clearly that each of the openings was the result of several drillings extending into each other to form the irregular line. The same type of perforation appears also on Nos. 116, 193 and 195, and as they were all better shaped and finished, the design may be recognized as a "cash" pattern. No. 97 has a large hole in the centre measuring 10 mm in diameter which was carved, not drilled, into a star-shaped perforation. There are also perforations in the shape of a square (No. 74), a triangle (No. 96) and a swastika (No. 179). The *ho-ho* 和合 rosette (No. 429) might have a couple of perforations in the centre to start with but other openings were made to form the outline of the two boys. In the next specimen (No. 430) a spray of flowers and a phoenix, the hole in the centre was enlarged to form the opening between the beak, the neck and the wing of the bird.

In spite of all these variations in the shape and the shaping of the holes, the original function for passing some metal work or silk cord for attachment seems evident and this serves to link the specimens together in their use as fittings for some decorative objects or ornaments.

The tubular or conical perforation which marks the centre of the flower was sometimes made in groups of four or more holes near the rim. The six-petalled flower of No. 22 has six holes each in the middle of the petals. No. 48 has five but they were placed between the five petals. Perforations of the same type were also applied to the six-petalled (Nos. 49-55) and the seven-petalled flowers (Nos. 56-60). In the case of the five- and six-flowered rosettes this type of perforation was also used to mark the centre of each blossom. There are groups of four on Nos. 388-89, five on Nos. 217-224, 351-368 and 390-92 and six on Nos. 236-237, 369-71, 373-75 and 379. All these perforations can serve a double function; to be used as markings to guide the carving and to facilitate the attachment of pearls or beads of coloured stones to embellish the ornament. A number of the elongated flowers (Nos. 258-59, 313, 332, etc.) also have this type of perforations at the edges for attachment.

In separating the petals from one another the jade-smith used also some elongated perforations. Some of these were pierced by drilling one or more holes at the appropriate

places from the front of the flower as on Nos. 61, 66, etc. But the majority were carved by grinding a groove from the back of the flower until a part of it went through to the front (Nos. 67-73, etc.). If the opening at the front was not satisfactory the carver would enlarge it by removing tiny bits at the edge to form the required size and shape. Marks of such chippings are sometimes visible as on Nos. 66, 71, etc. Usually these perforations were placed in such a way that they point straight outwards from the centre, but on No. 110 they slope in such a way as to make the petals overlap one another like a whorl disc. In some cases perforations were done in the carving department. The openwork cutting that forms the rosettes with clusters of flowers in Nos. 190-196, 335-395, etc. provides such an example.

The flower disc of Nos. 395-418 has a different type of perforation. It was pierced only on the bottom side by tunnelling from two opposite directions to meet at a point under the surface to form a hole. The openings on the surface may be tubular or conical according to the type of drill-head used in the operation. For the latter, a large drill was used first to make the openings on the surface and then they were extended to meet each other with a smaller drill-point. Nos. 401 and 417 were drilled in another way. The central disc was first carved by grinding down the two sides leaving a ridge in the middle and then a tunnelled perforation was made under the surface of the ridge. No. 418 has a ridge but it was not perforated. This type of perforation serves only to be sewn for attachment. In some cases, Nos. 397, 403 and 413, tubular perforations are also provided at the edges for the same purpose. Three specimens in this group (Nos. 402, 405 and 418) do not have any perforations.

In the *shang-hua* department the jade flower has come to the most important as well as the most difficult part of the carving. The small size of the article did not prevent it from receiving the best and keenest attention. In fact the elaborate design, which is dominated somewhat by geometric arrangement called for the utmost skill and the miniature elements in the pattern required great care and full concentration in drilling and grinding. A slight mishandling would render the flower out of shape or the design out of balance.

The carving at this stage was conducted mainly on the lathe which held the rotating tool firmly in place so that the two hands of the carver could be free to manipulate the stone and the abrasive sand or powder. The latter was smeared on the cutting surface while the stone was guided cautiously to the rotating implement. A close examination of these flower specimens shows that different tools were used for various type of carving. Grinding was done with a disc, the revolving edge of which removed parts of the material to form the slanting surface, to inscribe the indented rim, to draw fine lines or to make broad grooves. The variety of the curves and the degrees of fineness were such as to show that the discs used ranged from a very thin sheet to a rather broad wheel. The

rotating disc was also used in the carving of the concave surface. The depression of the flower as a whole and the trough of the petal in particular were first hollowed with the cutting disc and then ground with a ball-shaped point to form the smooth cavity. The latter tool was responsible for the regularity of the size and shape of these cavities on the same flower. Many of the flowers have a cup-shaped corona in the centre. This was rounded out with a socket-like tool, ranging from 9 to 19 mm in diameter. The cup cavity was then hollowed with the ball-shaped point. The openwork in the more elaborate rosettes (Nos. 362-94, 424-25, 428-63, etc.) was made mostly with the drill. The perforations were appropriately spaced out to link with each other, thus separating the various elements in the composition. The more complicated openings were probably enlarged with the help of a wire saw. A number of the tiny flowers at the rim of these openwork rosettes (Nos. 386-89) were indented also by drill-perforating. Some of the openworks were drilled from both sides of the rosette giving a considerable depth to the entire design, to make a complex mass of intertwined branches and flowers (Nos. 391-92).

With a few exceptions (Nos. 125, 160, 185, 403, 446 and 456) carving was applied only on the front of the flower. The underside was usually slightly touched, the majority being plain and smooth (Nos. 3, 6, 11, etc.). Some are almost unworked retaining all sorts of functional marks, traces of drilling (No. 159), sawing (No. 198), filing (No. 227) and breakages of perforation (No. 361). It may be noted that in spite of its size the jade master in the *shang-hua* department employed no less than five different types of rotating tools in the carving, but the jade had yet to be passed on to the next department for a finishing touch.

In the *ta-mo* department the carved jade was polished. This was done in three sub-stages. The flower was first gently pressed to the revolving disc on the lathe to ensure a smooth even surface. A finer polish was then administered with a gourd disc. For deeper grooves and depressions other gourd tools had to be used. Finally, the carved rosette was covered with a layer of white wax and rubbed with a piece of soft cloth until the jade glittered with lustre. The polishing had been so well finished that the majority of these specimens have retained their lustre even after centuries of burial. But some of the more shiny specimens are the result of having been repolished for the market and traces of wax used in the process are visible as on No. 306 and others.

The design

In the carving of jade in China it is customary for the master of the lapidary to conceive the design and to draw the outline on the stone before passing it on to the carver. For the more important work, he would usually undertake the grinding and drilling himself. The basic patterns of the jade flowers under survey must have been the work of an experienced hand. For the majority of the rosettes only three elements of the blossom

are used. They are the petal, the corona and the sepal, taken mainly from paintings or illustrated works rather than from the flower in nature. The petals can be recognized roughly as those of the plum, peach, pear, lotus, peony, orchid, chrysanthemum, magnolia, pomegranate, lily, camellia, *ling-chih* 靈芝 fungus and other flowers. The corona is almost always round and concave, like a cup, resembling that of the narcissus. The petals and the corona are arranged systematically in the form of a discoidal plaque to show a flower in full bloom.

The elongated flowers (Nos. 197-259) are less geometrical in composition than the round ones. There is an attempt to depict the flowers with compound petals, corona, sepals and leaves, each according to its respective species in nature. Some of these were carved in three dimensions with the petals arranged in two or more levels or planes, giving it a rather solid appearance. But still they all look rather geometric and are difficult to identify with the flower in nature.

The triangular jades (Nos. 260-348) seem to have been reserved mainly for the flowers viewed from a certain point. They are more elaborately conceived than the round ones, being complete with petals, corona and sepals as well as androecium, carpel, pistil, stigma and receptacle. Some of them may be taken as a cross-section of the flower. With the exception of No. 213 which may be identified as a *lan-hua* 蘭花 orchid and Nos. 197-200, some *hai-t'ang* 海棠 begonia, both common in Chinese painting, no definite identification can be ascribed.

It is in some of the more complex pieces (Nos. 242-250, 411-18) that other elements such as the pomegranate, the pine, the bamboo, leaves and branches as well as birds, boxes, whorls and spirals are incorporated in the design. The peach-shaped head of *ju-i* 如意 sceptre and the *yin-yang* 陰陽 symbol are common motifs on the flower discs (Nos. 411-418). The *ho-ho* pattern which consists of two boys, one with a box and the other with a lotus flowers, appears only once on No. 429.

The flowers sprays (Nos. 431-63) constitute a group by itself. The designs which are composed of flowers and leaves, birds and insects as well as vases and frames recall drawings of latter periods. They are invariably carved in openwork, elegant and sophisticated, and may be regarded as some translations of Chinese floral drawings in jade.

The *yü-hua* jade flowers taken as a whole are essentially advanced types of decorative designs which were created to serve some definite purposes in decoration. The floral and other elements are arranged symmetrically into the prescribed space which ranges from round to triangular, pentagonal, octagonal and other shapes. Limited by the size and shape of the plaque the composition tends to be systematic and geometrical. With the exception of the flower sprays, to describe the composition as a flower literally seems

misleading and it would be far-fetched to identify each type of design with a particular blossom in nature. The artist did not pretend to be an expert florist or a student of botany. He simply fashioned his ware within the limit of the material to his own fancy. To make use of such a limited area for a number of diverse objects calls for a keen sense of draftsmanship as well as an innate gift for crystallizing the important elements into a nutshell. The power of securing so much compression and at the same time so much cheerful and relaxed atmosphere exhibits an accomplishment of no small order. There is no doubt that the artist has created some very attractive ornaments, lively and charming. In most respects these designs may be taken as "composite flowers". This becomes most evident when openworks are brought into service and many elements, floral or otherwise, are incorporated into a single design showing an elaborate manipulation of the skill and playfulness of the creative mind. Therefore, it seems appropriate to translate the term *yü-hua* as "jade floral designs or ornaments". Serving some prescribed purposes these jade carvings must have given much pride and satisfaction to the artists as well as the users.

A classification

The classification of the *yü-hua* presents an interesting problem. As a whole they are all flat pieces of jade carved in the same tradition to serve some similar purposes as ornaments or fittings. A few of them could have been used as individual ornaments but the majority were fittings of some jewelry or decorative works. Detached now from the parent objects their functions would remain rather obscure. However, according to the perforations on these articles which were made to facilitate fitting and attachment, the collection may be classified roughly into three groups.

First, the majority of the *yü-hua* (Nos. 1-394) take an ordinary perforation or a group of openings in the centre. This was meant for passing metal fittings or silk cords for attachment. It was sometimes re-enforced with additional holes around the edges apparently for the same purpose. Fragments of bronze fittings which are left on a few specimens are enough to indicate that this group of jade flowers were parts of some elaborate compositions.

Secondly, most of the flower discs (Nos. 395-418) have a tunnelled perforation on the back of the rosette, so they may be regarded as independent ornaments. The size of the disc and the decorative designs which were carved on both sides serve to support this assumption.

Thirdly, the lack of perforations in the flower sprays (Nos. 431-61) suggest that this type of jade flowers in openwork could be attached to the object which they decorated by sewing with thread. They could also be framed with silver or gold as ornaments or serve as decorative designs in inlay works. The functions of these floral ornaments seem to

have determined the composition of the designs which are quite different from one another as we shall see in the catalogue of the collection to be presented in the next chapter.

The classification of the *yü-hua* flowers does not mean that the three groups of ornaments constitute three different developments. On the contrary they are closely related as they were carved in the same tradition. A number of the floral elements and schemes of arrangement are common among them. Some of the miscellaneous specimens, especially Nos. 424-25 and 428-430 are intermediate examples which serve actually to link the three groups together. They are part of the general fashion of decorative art in China which may be substantiated with archaeological finds to be reviewed in a later chapter.

III. Jade flowers in the Yü-hua-chai collection—catalogue

In spite of the limitation in shape and in the decorative elements, the *yü-hua* jade flowers in the Yü-hua-chai collection appear in a wide variety of patterns. With the observations given in the preceding chapter they may be classified according to the arrangement of the elements into at least twenty-one groups as follows:

A. FLOWER ROSETTES WITH CONNECTED PETALS

The flower rosettes always appear in foliated outline. The front is hollowed out in various depths of depression according to the variety of the petals which are marked out with radial lines in low relief, sometimes hardly visible. The underside is either flat in the middle and rounded or bevelled at the edges, or convexly curved in contour according to the shape of the petals. The thickest example (No. 21) takes the form of a foliated cup. The perforation is drilled right in the centre of the rosette, usually retaining some marks of breakage on the underside.

PLATE 1

1. Five round petals. A tubular perforation in the centre. Greyish white with iron brown patination. 22 x 3 mm.*
2. Five round petals. A tubular perforation in the centre. Greyish white. 29 x 4 mm.
3. Paired with No. 2, underside, flat and rounded around the edge. Greyish white. 29 x 4 mm.
4. Five round petals. A tubular perforation in the centre. Greyish white. 37 x 6 mm.

* Dimension always give width followed by thickness.

5. Five pointed petals. A conical perforation in the centre. Greyish white. 30 x 6 mm.
6. Paired with No. 5, underside. Greyish white. 30 x 6 mm.
7. Five pointed petals. A tubular perforation in the centre. Creamy white. 34 x 5 mm.
8. Five pointed petals. A conical perforation in the centre. Creamy white. 35 x 5 mm.
9. Five pointed petals. A tubular perforation in the centre retaining the original gilt bronze fitting which represents a group of stamens of the flower. It may be described as a peach-blossom. Creamy white. 34 x 5 mm.
10. Five pointed petals. A tubular perforation in the centre. Greyish white. 41 x 6 mm.
11. Paired with No. 10, underside. Greyish white, slightly mottled. 41 x 4 mm.
12. Five curve-pointed petals. A conical perforation in the centre. Greyish white. 38 x 6 mm.
13. Five curve-pointed petals. A bi-conical perforation in the centre. Greyish white, mottled. 38 x 3 mm.
14. Five pointed petals. A tubular perforation in the centre. Creamy white. 28 x 4 mm.

PLATE 2

15. Five indented petals. A tubular perforation in the centre. Greyish white. 27 x 5 mm.
16. Five double-lobed petals. A conical perforation in the centre. Greyish white. 30 x 4 mm.
17. Five pointed petals. A conical perforation in the center. Greyish white with brown markings. 25 x 6 mm.
18. Five three-lobed petals, slightly bent down leaving a shallow pentagonal well in the middle. The underside is slightly concave. A tubular perforation in the centre. Greyish white with brown patination. 40 x 4 mm.
19. Five three-lobed petals with some detailed markings, making a shallow pentagonal depression in the middle. A tubular perforation with traces of breakage on the underside. Greenish grey with mottled striation. 39 x 4 mm.
20. Paired with No. 19, underside. Greenish grey with mottled striation. 39 x 4 mm.
21. Six pointed petals in the shape of a cup. A conical perforation in the centre. Greyish white with brown patination. 40 x 11 mm.
22. Six pointed petals each with a conical perforation which shows marks of breakage on the underside. A larger perforation in the centre. Greyish white, mottled, with patches of brown patination. 34 x 6 mm.
23. Six pointed petal. A conical perforation in the centre with marks of breakage on the underside. Creamy white. 35 x 5 mm.
24. Six pointed petals with details on the underside. A tubular perforation in the centre. Greenish grey, mottled. 38 x 4 mm.
25. Six pointed petals. A tubular perforation in the centre. Greyish white with brown patination. 40 x 5 mm.

26. Paired with No. 25, underside. Greyish white, slightly mottled. 40 x 5 mm.
27. Six pointed petals with details on the underside. A conical perforation with marks of breakage. Yellowish grey, mottled. 41 x 5 mm.

PLATE 3

28. Six curve-pointed petals. A tubular perforation in the centre. Greyish white. 31 x 5 mm.
29. Six three-lobed petals. A tubular perforation in the centre. Greyish white, mottled. 39 x 5 mm.
30. Six three-lobed petals with details on the underside. A tubular perforation in the centre. Greenish grey. 44 x 4 mm.
31. Six indented petals, slightly detailed. A tubular perforation in the centre. Greenish grey. 49 x 5 mm.
32. Six indented petals, slightly detailed on the underside. A tubular perforation in the centre. Greenish grey, mottled. 55 x 5 mm.
33. Six indented petals. A tubular perforation in the centre. Greyish white with tiny dark brown patination on one petal. 42 x 4 mm.
34. Six three-lobed petals. A tubular perforation in the centre. Creamy white. 46 x 6 mm.
35. Six indented petals. A conical perforation in the centre. Yellowish grey, mottled. 46 x 5 mm.
36. Six indented petals, partly drooping, forming a star-shaped pool in the middle. A tubular perforation in the centre. Greenish grey, mottled. 44 x 4 mm.
37. Six spiraled petals. A conical perforation in the centre giving the effect of a whirl-pool. Greyish white. 38 x 5 mm.
38. Six spiraled petals. Two tubular perforations in the middle. Creamy white. 33 x 4 mm.

PLATE 4

39. Six pointed petals partly overlapping one another giving a circular movement. A conical perforation in the centre. Greyish white, partly mottled. 37 x 3 mm.
40. Six three-lobed petals partly overlapping one another with a circular depression in the middle. A bi-conical perforation in the centre. Grey, mottled, with slight patination. 38 x 5 mm.
41. Six two-lobed petals overlapping one another giving a circular movement. Four conical perforations in the middle. Creamy white, mottled. 26 x 5 mm.
42. Six pointed petals, three on top of the other three. A tubular perforation in the centre. Greyish white, partly mottled. 34 x 4 mm.
43. Seven pointed petals. A tubular perforation in the centre. Creamy white, slightly mottled. 36 x 5 mm.
44. Seven indented petals, detailed on both sides. A bi-conical perforation in the centre. Greenish grey, mottled. 43 x 4 mm.
45. Seven indented petals slightly grooved on the underside. A conical perforation in the

- centre with marks of breakage on the underside. Creamy white with slight iron brown patination. 35 x 5 mm.
46. Seven indented petals, grooved on the underside. A tubular perforation in the centre. Grey, mottled. 34 x 4 mm.
47. Seven indented petals, detailed on the underside. A tubular perforation in the centre. Greenish grey, mottled. 37 x 4 mm.

B. FLOWER ROSETTES WITH TINY CIRCULAR PERFORATIONS BETWEEN THE PETALS

This type of flower rosette is carved in the same fashion as those of group A but it is characterized by tiny perforations between the petals which were meant for fittings.

48. Five three-lobed petals. Five tiny perforations between the petals and a larger one in the centre. Greenish grey. 36 x 3 mm.
49. Six three-lobed petals, detailed on the underside. Six tiny conical perforations between the petals and a larger one in the centre. Grey. 37 x 4 mm.
50. Six indented petals detailed with grooves and some functional incised markings. Six tiny perforations between the petals and a larger one in the centre. Greenish grey. 43 x 4 mm.

PLATE 5

51. Six five-lobed petals, detailed. Six tiny conical perforations between the petals and a larger one in the centre. Greenish grey with light brown specks. 44 x 5 mm.
52. Paired with No. 51, underside, showing marks of breakage around the central perforation. Greenish grey with light brown specks. 44 x 5 mm.
53. Six five-lobed petals, detailed on both sides. Six tiny tubular perforations between the petals and a larger one in the centre. Greenish grey with traces of brown patination. 51 x 9 mm.
54. Six indented petals, detailed on the underside. Six tiny perforations between the petals and a larger one in the centre. Grey with tan markings. 34 x 4 mm.
55. Six indented petals. Six tiny perforations between the petals and a larger one in the centre. Brownish grey. 34 x 3 mm.
56. Seven five-lobed petals, detailed on both sides. Seven tiny perforations between the petals and a larger one in the centre. Greenish grey. 41 x 6 mm.
57. Paired with No. 56, underside. Greenish grey with light brown patination. 41 x 6 mm.
58. Seven indented petals. Seven tiny perforations between the petals and another one in the centre. Greenish grey with dark markings. The surface is pitted in burial. 47 x 5 mm.
59. Seven five-lobed petals, detailed on both sides. Seven tiny perforations between the petals and a larger one in the centre. Creamy white. 54 x 8 mm.
60. Seven five-lobed petals, detailed on both sides. Seven tiny perforations between the petals and a larger one in the centre. Greenish brown, mostly calcified through long burial. 61 x 6 mm.

C. FLOWER ROSETTES WITH ELONGATED PERFORATIONS BETWEEN THE PETALS

These rosettes may be differentiated from those listed above by having the petals separated by elongated perforations. Most of the drilling was done from the back but the oval and irregular ones were drilled from the front.

PLATE 6

61. Five round petals. Five elongated perforations between the petals and a circular one in the centre. Greenish grey. 40 x 5 mm.
62. Five round petals. Five oval perforations between the petals and a tubular one in the centre. Greyish white. 26 x 4 mm.
63. Five pointed petals. Five oval perforations between the petals and tubular one in the centre which is partly filled with copper patina. Greyish white. 30 x 5 mm.
64. Five curve-pointed petals. Five elongated perforations between the petals and a circular one in the centre. Greyish white with brown patination. 33 x 6 mm.
65. Five indented petals. Five oval perforations between the petals and a tubular one in the centre. Greyish white, mottled, with traces of iron brown patination. 36 x 5 mm.
66. Five pointed petals. Five elongated perforations between the petals and a circular one in the centre. Greyish white. 41 x 5 mm.
67. Paired with No. 66, underside. Greyish white. 41 x 5 mm.
68. Five three-lobed petals, detailed on both sides. Five elongated perforations between the petals and a circular one in the centre. Greyish white. 40 x 5 mm.
69. Paired with No. 68, underside, showing marks of breakage around the central perforation. Greyish white with patches of brown patination. 40 x 5 mm.
70. Five round petals. Five elongated perforations between the petals and a circular one in the centre. Light grey with a tiny tan marking. 38 x 4 mm.
71. Six pointed petals. Six elongated perforations, some showing marks of breakage, between the petals and a conical one in the centre. Grey. 45 x 6 mm.
72. Paired with No. 71, underside. Grey. 45 x 6 mm.
73. Six pointed petals. Six elongated perforations between the petals and a circular one in the centre. Creamy white. 40 x 5 mm.

PLATE 7

74. Six pointed petals, detailed on the underside. Six elongated perforations between the petals and a square one in the centre. Light grey, slightly mottled. 33 x 6 mm.
75. Six curve-pointed petals. Six elongated perforations between the petals and a circular one in the centre. Greyish white. 45 x 6 mm.
76. Six indented petals. Six elongated perforations between the petals and a circular one in the centre. Creamy white, partly mottled. 32 x 6 mm.

77. *a.* Six three-lobed petals partly drooping to form a hexagonal pool in the middle. The back is detailed with a round footstalk. Six elongated perforations between the petals and a circular one in the centre. *b.* Underside. Grey, mottled, with dark markings. 36 x 5 mm.
78. Six three-lobed petals, partly drooping to form a hexagonal pool in the middle. The back is detailed with a round footstalk. Six elongated perforations between the petals and a circular one in the centre. Grey with brown striations. 22 x 5 mm.
79. Six three-lobed petals partly drooping to form a round pool in the middle. Six elongated perforations between the petals and a circular one in the centre. Creamy white, slightly calcified. 36 x 6 mm.
80. Paired with No. 79, underside. Creamy white. 36 x 6 mm.
81. Six three-lobed petals. Six oval perforations between the petals and a circular one in the centre. Creamy white. 47 x 4 mm.
82. Six indented petals, detailed on both sides. Six oval perforations between the petals and a circular one in the centre. A mark of sawing on the back. Greenish grey, mottled. 56 x 7 mm.
83. Seven three-lobed petals, slightly detailed on both sides. Seven oval perforations between the petals and a circular one in the centre, showing marks of breakage at the back. Greyish white, mottled and partly calcified. 62 x 6 mm.

PLATE 8

84. Seven round petals. Seven oval perforations between the petals and a circular one in the centre. Greyish white, mottled. 38 x 5 mm.
85. Seven three-lobed petals, slightly detailed. Seven elongated perforations between the petals and a circular one in the centre. Greyish white. 36 x 6 mm.
86. Paired with No. 85, underside. Greyish white. 36 x 6 mm.
87. Seven three-lobed petals, detailed on both sides. Seven irregular perforations between the petals and a circular one in the centre. Greyish white, mottled. 44 x 5 mm.
88. Seven indented petals with slight details. Seven irregular perforations between the petals and a small circular one in the centre. Greyish green with green, tan and white markings. 43 x 5 mm.
89. Eight five-lobed petals. Eight elongated perforations between petals and a conical one in the centre. White, partly mottled. 44 x 6 mm.

D. FLOWER ROSETTES WITH A CORONA

This type of rosette is carved in the same fashion as those listed above but each flower has a circular cup in the centre which may be described as a corona. It is either plain or decorated while those of Nos. 140-42 appear with a "cash" design.

90. Five round petals and a corona. A conical perforation in the centre. Greyish brown, mottled. 25 x 4 mm.
91. Five round petals and a corona. A tubular perforation in the centre. Light grey, mottled. 33 x 5 mm.

92. Five round petals and a corona, each petal being almost a semi-globular cup. A tubular perforation in the centre with marks of breakage at the back. Creamy white. 33 x 6 mm.
93. Paired with No. 92, underside. Creamy white. 33 x 6 mm.
94. Five round petals and a corona. A conical perforation in the centre. Greyish white, mottled. 43 x 5 mm.
95. Paired with No. 94, underside. Greyish white. 43 x 5 mm.
96. Five round petals and a corona. In the centre is a triangular hole which was cut by extending from three tiny perforations. There is also traces of sawing on the back. Creamy white. 43 x 4 mm.

PLATE 9

97. *a.* Five round petals which look like a group of pearls from the back and a corona. A star-shaped perforation in the middle. *b.* Underside. Greyish white. 37 x 3 mm.
98. Five pointed petals with a corona. A tubular perforation in the centre. Creamy white. 35 x 3 mm.
99. Five round petals, folded at the edge and a corona. Five elongated perforation and a conical one in the centre. Yellowish grey. 36 x 5 mm.
100. Six round petals with a corona. A conical perforation in the centre. Greyish white with light brown spots. 43 x 4 mm.
101. Paired with No. 100, underside. Greyish white. 43 x 4 mm.
102. Six pointed petals with a corona. A tubular perforation in the centre. Creamy white. 32 x 3 mm.
103. Six pointed petals with a corona. A conical perforation in the centre and traces of sawing on the back. Greenish grey, mottled. 37 x 3 mm.
104. Six pointed petals and a corona. A tubular perforation in the centre. Greyish white. 40 x 4 mm.
105. Six pointed petals and a corona. Six elongated perforations between the petals and a circular one in the centre. Greenish grey, mottled. 45 x 6 mm.
106. Paired with No. 105, underside with pitted marks. Greenish grey. 45 x 6 mm.
107. Six pointed petals and a corona. Six elongated perforations between the petals and two circular ones in the middle. Greyish white partly mottled. 40 x 4 mm.

PLATE 10

108. Paired with 107, underside. Greyish white, partly mottled, with brown patination. 40 x 4 mm.
109. Six five-lobed petals with a corona. Six elongated perforations between the petals and a pair of circular ones in the centre. Yellowish, mainly calcified. 37 x 4 mm.
110. Six two-lobed petals arranged in a whirl around a corona. Six elongated perforations between the petals and a circular one in the centre. Creamy white with dark specks. 38 x 4 mm.
111. Six spiral petals and a corona. Six elongated perforations between the petals and a circular one in the centre. Greenish grey with tan markings. 62 x 5 mm.
112. Seven three-lobed petals, detailed on both sides and a corona. Seven irregular

perforations between the petals and a circular one in the centre. Greenish grey, mottled. 46 x 6 mm.

113. Seven pointed petals and a corona, decorated around the rim. A conical perforation in the centre. Creamy white. 30 x 5 mm.
114. Seven three-pointed petals arranged in a whirl around a corona. Openwork perforations in the middle. Greyish white, mottled. 38 x 4 mm.
115. Paired with No. 114, underside. Greyish white. 38 x 4 mm.
116. Seven three-pointed petals each with a spiral, arranged in a whirl around a corona. Openwork perforations in the middle. Greyish white, mottled. 36 x 5 mm.
117. Eight pointed petals and a corona. Eight elongated perforations between the petals and a circular one in the centre. Creamy white. 37 x 4 mm.
118. Eight pointed petals and a corona. A bi-conical perforation in the centre. Greyish white with iron brown patination. 35 x 5 mm.

PLATE 11

119. Eight pointed petals projecting outward from an incised corona. A tubular perforation in the centre. Greenish grey, mottled. 35 x 5 mm.
120. Eight pointed petals projecting outward from an incised corona. A conical perforation in the centre with traces of sawing on the underside. Greenish grey. 30 x 5 mm.
121. Paired with No. 120, underside, with marks of breakage around the hole. Greenish grey. 30 x 5 mm.
122. Fifteen spoon-shaped petals and a corona. Fifteen elongated perforations between the petals and a circular one in the centre. Greyish white. 34 x 3 mm.
123. Sixteen spoon-shaped petals and a corona. Sixteen elongated perforations between the petals and a circular one in the centre. Greenish grey. 35 x 4 mm.
124. Paired with No. 123, underside. Greenish grey, partly mottled. 35 x 4 mm.
125. Sixteen spoon-shaped petals and a corona. Two tubular perforations in the middle. Creamy white. 31 x 8 mm.
126. Sixteen spoon-shaped petals and a corona. Sixteen elongated perforations between the petals and a circular one in the centre. Greenish grey, mottled. 40 x 5 mm.
127. Sixteen spoon-shaped petals and a corona with two conical perforations. Sixteen elongated perforations between the petals. Greenish grey. 35 x 4 mm.
128. Seventeen spoon-shaped petals and a corona. Seventeen elongated perforations between the petals and a circular one in the centre. Creamy white. 17 x 2 mm.
129. Seventeen spoon-shaped petals and a corona. Seventeen elongated perforations between the petals and a circular one in the centre. Creamy white with dark markings. 31 x 3 mm.
130. Seventeen spoon-shaped petals and a corona. Seventeen elongated perforations between the petals and a circular one in the centre. Creamy white, mottled. 45 x 4 mm.
131. Eighteen spoon-shaped petals and a corona. Eighteen elongated perforations between the petals and a circular one in the centre. Creamy white. 35 x 5 mm.
132. Paired with No. 131, underside, with marks of breakage around the hole. Creamy white. 35 x 3 mm.

PLATE 12

133. Nineteen spoon-shaped petals and a corona, with nineteen elongated perforations between them and three circular ones in the corona. Yellowish grey. 35 x 3 mm.

134. Twenty spoon-shaped petals and a corona, with twenty elongated perforations between them and a circular one in the latter. Yellowish grey, mottled. 44 x 5 mm.
135. Twenty spoon-shaped petals and a corona decorated with ten circular depressions. Twenty elongated perforations between the petals and a circular one in the centre. White, mottled. 49 x 4 mm.
136. Twenty spoon-shaped petals and a corona with twenty elongated perforations between them and a circular one in the centre. Underside, with its original gilt bronze fitting which is a circular ring with two loops for passing the belt strip or cord. Greenish grey, mottled. 57 x 6 mm.
137. Twenty-two spoon-shaped petals and a corona. Twenty-two elongated perforations between the petals and a circular one in the centre. Greyish white, mottled. 51 x 5 mm.
138. Twenty-three spoon-shaped petals and a corona, with twenty-three elongated between them and a circular one in the latter. Greenish grey, partly calcified in brown. 49 x 5 mm.
139. Thirty-six spoon-shaped petals and a corona. Thirty-six elongated perforations between the petals and an unfinished circular one in the centre. Yellowish grey with dark specks. 44 x 5 mm.

PLATE 13

140. Thirty-one spoon-shaped petals and a corona decorated with a "cash" design. Thirty one elongated perforations between the petals and a circular one in the centre. Yellowish grey, mottled. 52 x 3 mm.
141. Thirty-two spoon-shaped petals and a corona decorated with a "cash" design. Thirty-two elongated perforations between the petals and a circular one in the centre, with traces of breakage on the back. Yellowish grey. 52 x 4 mm.
142. Paired with No. 141, underside. Yellowish grey, mottled. 52 x 4 mm.

E. DOUBLE-FLOWER ROSETTES

The decorative elements in this type of rosette are similar to those listed above. They are composed of two flowers, one over the other, and in some cases with a corona in the middle. They are not compound flowers because in most cases the flowers are not of the same type. Those with lobed or pointed petals may be matched with round ones and sometimes the smaller flower inside the larger one may be abbreviated into a circular band. In the latter, the rosette would look like a flower with two coronae.

143. Two five-petalled flowers one over the other, with a conical perforation in the centre. Greenish grey. 42 x 5 mm.
144. Paired with No. 143, underside. Greenish grey. 42 x 5 mm.
145. Two five-petalled flowers one over the other with a pentagonal pool in the centre. A bi-conical perforation in the centre. Traces of filing at the edges. Greenish grey. 25 x 5 mm.
146. Two six-petalled flowers one over the other, detailed at the back. A tubular perforation in the centre. Creamy white. 40 x 9 mm.

147. Two six-petalled flowers one inside the other. A tubular perforation in the centre. Greenish grey with slight brownish patination. 42 x 5 mm.

PLATE 14

148. Two six-petalled flowers one inside the other. The top one is shaped like a whirlpool with a circular perforation in the centre. Creamy white. 34 x 6 mm.
149. Two five-petalled flowers one inside the other and a corona. A tubular perforation in the centre. Greyish white, partly mottled. 29 x 2 mm.
150. Two five-petalled flowers one inside the other and a corona. A tubular perforation in the centre. Greyish white with green patches. 35 x 4 mm.
151. Two five-petalled flowers one inside the other and a corona. A bi-conical perforation in the centre. Greyish white, mottled, with greyish brown markings. 36 x 4 mm.
152. Two five-petalled flowers one inside the other and a corona. A circular perforation in the centre. Yellowish grey with brown encrustations. 66 x 5 mm.
153. Two five-petalled flowers one inside the other and a corona with two perforations in the middle. Grey, mottled, with brown patination. 42 x 5 mm.
154. Two six-petalled flowers one inside the other and a corona. A conical perforation in the centre, with traces of breakage on the back. Yellowish grey with tan and black markings. 46 x 5 mm.
155. Two six-petalled flowers one inside the other and a corona. A conical perforation in the centre, with traces of breakage on the back. Creamy white with dark patches. 52 x 5 mm.
156. Two six-petalled flowers one inside the other and a corona. A conical perforation in the centre. Creamy white, mottled. 41 x 3 mm.

PLATE 15

157. Two six-petalled flowers one inside the other and a corona. Three tiny perforations near the edge and a larger one in the centre. Yellowish grey, mottled, with brown striations. 45 x 5 mm.
158. Two eight-petalled flowers one inside the other and a corona. Eight elongated perforations between the petals and circular one in the centre. Greyish white. 44 x 5 mm.
159. *a.* Two twelve-petalled flowers one over the other and a corona. A keyhole perforation in the centre. *b.* Underside, with a circular depression in the centre excavated by point drilling. Creamy white. 31 x 5 mm.
160. *a.* Two twelve-petalled flowers over-lapping one another and a corona decorated with incised radical lines. Twenty-four irregular perforations around the corona and a bi-conical one in the centre. *b.* Underside, with detailed carving. Greyish white. 56 x 5 mm.
161. Eight petals overlapping one another with a double-corona. A circular perforation in the centre. White, mottled. 39 x 4 mm.
162. Paired with 161, underside. White, mottled. 39 x 4 mm.
163. Eighteen petals with two coronae. There are two sets of elongated perforations, one between the petals and the other inside the larger corona. A circular perforation in the centre. Greenish grey. 37 x 3 mm.
164. Paired with No. 163, underside. Greenish grey with copper green patination. 37 x 3 mm.

PLATE 16

165. An eighteen-petalled flower with two coronae. Two sets of elongated perforations between the petals, one inside the larger corona and the other surrounding it. A circular perforation in the centre, drilled from the front and broken off at the bottom. Greyish white with dark markings. 56 x 4 mm.
166. A five-petalled flower inside a twenty-petalled rosette and a corona. Twenty elongated perforations between the petals of the larger flower and a circular one in the centre. Greyish white, mottled. 50 x 4 mm.
167. A twenty-petalled flower with two coronae. Two sets of elongated perforations between the petals, one inside the larger corona and the other surrounding it. A tubular perforation in the centre. Yellowish grey with brown patches. 37 x 3 mm.
168. A twenty-petalled flower with two coronae. Two bands of elongated perforations between the petals, one inside the larger corona and the other surrounding it. A conical perforation in the centre. Yellowish grey. 45 x 5 mm.
169. A twenty-petalled flower with two coronae, the larger one being decorated with twenty petal-like depressions. Two bands of elongated perforations between the petals, one appearing inside the decorated corona and the other surrounding it. A tubular perforation in the centre. Greenish grey. 46 x 4 mm.
170. A twenty-four-petalled flower with two coronae, the larger one being decorated with twenty-four petal-like depressions. Two bands of elongated perforations between the petals, one appearing inside the decorated corona and the other surrounding it. A conical perforation in the centre. Greenish grey. 57 x 3 mm.
171. A twenty-four-petalled flower with two coronae, the larger one being covered with twenty-four circular depressions like a string of beads. Two bands of elongated perforations between the petals, one inside the decorated corona and the other surrounding it. Greenish grey, mottled, with brown markings. 58 x 5 mm.

PLATE 17

172. A disc decorated with two rings of elongated petals, one inside the other and a corona. The design appears on the same plane. A tubular perforation in the centre with traces of breakage on the back. Greenish grey. 43 x 3 mm.
173. Paired with No. 172, underside, with marks of breakage at the perforation. Greenish grey, with traces of brown patination. 43 x 3 mm.

F. FLOWER ROSETTES WITH SEPALS

These rosettes are carved in the same style as the preceding examples, but are characterized with the inclusion of a set of sepals which appear under and between the petals. Sepals are slender in shape and pointed at the end.

174. Five round petals and five pointed sepals. Five elongated perforations between the petals. Greenish grey. 46 x 6 mm.
175. Five toothed petals with five sepals appearing between them. A tubular perforation in the centre. Greyish white with slight iron brown patination. 32 x 4 mm.
176. Six petals and six sepals. Six elongated perforations between the petals and a circular one in the centre. Greenish grey. 40 x 4 mm.
177. Paired with No. 176, underside, showing the leaf-shaped sepals in which the elongated perforations are drilled. Greenish grey. 40 x 4 mm.

178. Six round petals and six sepals. Six elongated perforations between the petals and a circular one in the centre. Creamy white with brown patination. 31 x 4 mm.
179. Two five-petalled flowers one over the other with a corona and five sepals. Five elongated perforations between the petals and a swastika opening in the middle. Greenish grey. 41 x 3 mm.
180. Two five-petalled flowers one over the other with a corona and five sepals. Five circular perforations between the petals of the larger flowers and another in the centre. Yellowish grey, mottled. 45 x 5 mm.
181. A six-petalled flower with a corona and six sepals. The corona is decorated with a "star" design. Yellowish grey, mottled, with dark markings. 60 x 4 mm.
182. Six pointed petals, six sepals and a corona. Six elongated perforations between the petals and a circular one in the centre. Greyish white, partly mottled. 31 x 5 mm.
183. Paired with No. 182, underside, showing the star-shaped sepals in which the perforations are drilled. Greyish white, partly mottled. 31 x 5 mm.

PLATE 18

184. Two six-petalled flowers one over the other and six sepals. A conical perforation in the centre. Greenish grey, mottled, with dark markings. 50 x 6 mm.
185. Paired with No. 184, underside, the slender sepals are pointed at both ends. Greenish grey. 50 x 6 mm.
186. Two six-petalled flowers one inside the other with a corona and six sepals. A circular perforation in the centre. Creamy white with brown markings. 52 x 5 mm.
187. Paired with No. 186, underside, with leaf-shaped sepals. Creamy white with dark markings. 52 x 5 mm.
188. Two six-petalled flowers one inside the other with a corona and six sepals. A conical perforation in the centre. White, mottled. 37 x 4 mm.
189. Paired with No. 188, underside. White, mottled. 37 x 4 mm.

G. FLOWER ROSETTES IN OPENWORK

This type of rosette is characterised by openwork. With the exception of No. 196 the pattern is composed mainly of curved petals which are better suited for the display of the technique.

190. Five *ling-chih* fungus arranged in a whirl. A tubular perforation in the centre. Greyish white with dark specks. 35 x 5 mm.
191. Six curved petals arranged in a whirl. A tubular perforation in the centre. Greyish white. 38 x 5 mm.
192. Six three-lobed curved petals arranged in a whirl around a corona. A circular perforation in the centre. Creamy white. 31 x 4 mm.
193. Six three-lobed curved petals arranged in a whirl around a corona which takes the form of a "cash" also in openwork. Greenish grey. 39 x 6 mm.

PLATE 19

194. Seven three-lobed curved petals in a whirl around a corona. A tubular perforation in the centre. Yellowish grey with brown patina. 49 x 6 mm.

195. Seven three-lobed curved petals in a whirl around a corona which takes the form of a "cash" also in openwork. Greyish white, mottled. 44 x 4 mm.
196. A star-shaped flower with five pointed petals surrounded by five *ju-i* symbols. A conical perforation in the centre. Yellowish grey with brown markings. 33 x 4 mm.

H. ELONGATED FLOWERS

In the treatment of the floral elements this group of *yü-hua* represents a style which is different from those mentioned above. Some of the petals, coroneae and sepals, common in the preceding groups are used but new ones are also introduced, and the shape of the flower assumes invariably an elongated outline, oblong, oval or pointed at both ends. The number of petals for each flower ranges mainly from four to six, but those with seven or more are also present. No. 224 is composed of two flowers; the smaller one at the bottom serves as a footstalk.

197. Four two-lobed petals and an oval corona. A tubular perforation in the centre. Yellowish grey with brown patination. 26 x 3 mm.
198. *a.* Four two-lobed petals with an unpolished rectangular "corona" and four sepals. A conical perforation in the centre. Greenish grey, mottled. *b.* Underside, with traces of sawing and breakage at the perforations. 34 x 3 mm.
199. Four two-lobed petals with four sepals and a corona. A pair of conical perforations in the middle. The underside shows some carving marks and traces of sawing and breakage for the perforation. Creamy white. 37 x 4 mm.
200. Four two-lobed petals with four sepals and an oval corona. The petals are detailed with incised radial lines. A circular perforation in the centre. Creamy white, mottled, with green patination. 36 x 4 mm.
201. Two round and two reverted petals with an oval corona. Two conical perforations in the middle with marks of breakage on the back. Greyish white, mottled. 35 x 5 mm.
202. Five two-lobed petals. Five elongated perforations between the petals and a pair of circular ones in the middle. Creamy white, mottled. 39 x 4 mm.
203. Five two-lobed petals. Five elongated perforations between the petals and a pair of circular ones in the middle. Creamy white, mottled. 35 x 5 mm.
204. Paired with No. 203, underside, with some unpolished surface. Creamy white. 35 x 5 mm.
205. Five reverted petals, overlapping one another, one of incised details. Five perforations between the petals and a conical one in the centre. Creamy white. 35 x 5 mm.
206. Paired with No. 205, underside, with marks of breakage around the perforations. Creamy white, mottled. 35 x 5 mm.
207. Five reverted petals overlapping one another. Five elongated perforations between the petals and circular one in the centre. Creamy white. 36 x 5 mm.

PLATE 20

208. Paired with 207, underside. Creamy white. 36 x 5 mm.
209. *a.* Five four-lobed petals, two everted and three reverted and all detailed on both

- sides. A conical perforation in the centre. *b.* Underside. Greyish white. 30 x 5 mm.
210. Five indented petals. Five elongated perforations between them and a tubular one in the centre. Breakage of perforations on the underside. Greyish white, partly mottled. 29 x 3 mm.
211. Five indented petals and five elongated perforations between them. A tubular one in the centre. Greyish white, mottled, with dark specks. 42 x 5 mm.
212. Five indented petals. Five elongated perforations between them and a conical one in the centre. Greenish grey. 51 x 5 mm.
213. Five pointed petals with stigma. Two irregular openings separating the stigma from the two upper petals, giving the appearance of the side-view of an orchid. A tubular perforation in the centre. Greenish white with brown markings on the stigma. 35 x 5 mm.
214. Five pointed petals and an oval corona. A pair of conical perforations in the middle. Traces of sawing on the underside. Creamy white. 38 x 3 mm.
215. Paired with No. 214, underside. Creamy white. 38 x 3 mm.
216. Five three-lobed petals, all slightly detailed by grooving and an oval corona. A tubular perforation in the centre. Traces of sawing on the underside. Greenish grey. 39 x 4 mm.
217. Five three-lobed petals, all slightly detailed and an oval corona. A tubular perforation in the centre with marks of breakage on the back. Greyish white, mottled, with dark specks. 35 x 4 mm.
218. Six three-lobed petals. A pair of conical perforations in the middle. Creamy white, with brown markings and iron brown patination. 28 x 3 mm.
219. Six three-lobed petals. Six elongated perforations between them and a pair of circular ones in the middle. The underside shows traces of perforating breakage and is unpolished. Greyish white, with green markings. 40 x 4 mm.
220. Six pointed petals and a corona. A tubular perforation in the centre. Some unpolished pits on the underside. Greyish white, mottled with dark specks. 52 x 6 mm.
221. Seven three-lobed petals each detailed with a spiral and an oval corona. A tubular perforation in the centre. Greyish white, mottled, with traces of red and greenish pigments in the corona. 41 x 5 mm.
222. *a.* Two rings of twenty-eight pointed petals one inside the other, carved on the same plane. A perforation in the centre retaining the original fitting. *b.* Underside. The lower part of the bronze fitting is grooved to facilitate the passing of cords. Greyish white, partly calcified. 30 x 4 mm.

PLATE 21

223. Twenty-eight pointed petals and a corona. A tubular perforation in the centre. Parts of the underside are left unpolished showing marks of filing. Greyish white. 40 x 4 mm.
224. This example is composed of two flowers on the same plane, the larger one with a corona on top and the smaller one with an oval corona below serving as a footstalk. The corona of the larger flower takes two conical perforations. The underside is unpolished, retaining various traces of cutting. Yellowish grey, mottled. 57 x 4 mm.

I. COMPOUND FLOWERS

The flowers in this group are also elongated in shape. They are characterised by the overlapping of various petals. A few (Nos. 225-27) are carved with these units in various postures, curved, everted or curled in at the edge. The majority appear with a group of overlapping petals in the middle and balanced on both sides with two others, almost round in appearance. The thickness of the latter was usually reduced by hollowing out on the underside, making it into an everted petal (Nos. 228b and 238b). Sometimes a corona, a few sepals or two receptacles as in No. 239 are included. Most of the petals and some sepals are detailed with incised lines.

225. Seven overlapping petals arranged asymmetrically. A tubular perforation in the centre. White, mottled. 35 x 6 mm.
226. Five overlapping flowers arranged asymmetrically. A conical perforation in the centre. Creamy white. 30 x 5 mm.
227. Paired with No. 226, underside. A conical perforation in the centre. Creamy white. 30 x 5 mm.
228. *a.* Eight overlapping petals with a large conical perforation in the centre. *b.* The back is properly carved and polished with two oval depressions under the out-stretched petals. Creamy white, mottled. 42 x 5 mm.
229. Ten overlapping petals, one corona and two sepals. A conical perforation in the centre. Greyish white. 40 x 4 mm.
230. Ten overlapping petals and two sepals. A large conical perforation in the centre. Carving on the back includes the grooving of the sepals and the outer petals. Greyish white with dark specks. 39 x 4 mm.
231. Fourteen overlapping petals, two sepals and a corona. A tubular perforation in the centre. Creamy white. 40 x 4 mm.
232. Ten overlapping petals, two sepals and a corona. A conical perforation in the centre with traces of breakage on the other side. Greyish white. 46 x 3 mm.
233. Fourteen overlapping petals, two sepals and a corona. A conical perforation in the centre. Creamy white. 52 x 3 mm.
234. Fourteen overlapping petals, two sepals and a corona. A conical perforation in the centre. Creamy white. 50 x 3 mm.
235. Fourteen overlapping petals, two sepals and a corona. A conical perforation in the centre with marks of breakage on the back. Traces of sawing are shown on the underside. Creamy white. 62 x 4 mm.
236. Fourteen overlapping petals, two sepals and a corona. A conical perforation in the centre. The underside is also carved and polished. Creamy white. 48 x 4 mm.
237. Ten overlapping petals. A conical perforation in the centre. The underside is also carved and polished. Greenish grey. 50 x 3 mm.

PLATE 22

238. *a.* Fourteen overlapping petals, two sepals and a corona. A conical perforation in the centre with traces of breakage at the bottom. *b.* Underside, also carved and polished. Greyish white. 51 x 4 mm.

239. Fourteen overlapping petals and a pair of decorated receptacles in the middle. A conical perforation in the centre with traces of breakage at the bottom. The underside is unworked retaining some marks of sawing. Greyish white. 29 x 3 mm.
240. Nine overlapping petals and a sepal. A conical perforation in the centre. Greenish grey, mottled. 42 x 3 mm.
241. Twelve overlapping petals and three sepals. A conical perforation in the centre. The underside is carved and polished. Greyish white. 52 x 3 mm.
242. Seven overlapping petals and three sepals. A conical perforation in the centre. The underside is also carved and polished. White. 39 x 5 mm.
243. Six overlapping petals, four sepals and an oval corona. A pair of conical perforations in the middle. The underside is also carved and polished. Creamy white. 36 x 3 mm.
244. Fourteen overlapping petals and two sepals. A large circular pool in the centre with two conical perforations. The underside is also carved and polished. Creamy white. 43 x 4 mm.
245. Paired with No. 244, underside, showing various types of carving and polishing. Creamy white. 43 x 4 mm.

J. THREE-DECKED FLOWERS

This group of flowers is distinguished from the rest of the collection by having several flowers decked on top of one another, usually in three planes. Some of the more complicated assemblages, like Nos. 258 and 259, assume the shape of a pyramid. With the exception of No. 246 which is discoidal, they are all elongated in outline. Like those in the preceding group a three-decked flower may take several types of petals in the same composition. The underside is usually polished. No. 258 has many petals arranged in four decks.

246. *a.* Two five-petalled flowers over a set of five sepals and a decorated corona on top with two tubular perforations in the middle. *b.* Underside, unpolished, with traces of breakage around the perforations. Greyish white, slightly calcified. 16 x 16 mm.
247. Two four-petalled flowers over a footstalk of two petals and two sepals and an oval corona. Two tubular perforations in the middle. Greyish white. 31 x 7 mm.
248. A five-petalled flower over a four-petalled one with a footstalk of two petals and two sepals and a decorated corona on top. Two tubular perforations in the middle. Greenish grey. 39 x 9 mm.
249. A five-petalled flower over a four-petalled one with a footstalk of two petals and two sepals and an oval corona on top. Two conical perforations in the middle. Greyish white, mottled. 39 x 7 mm.
250. A five-petalled flower over two four-petalled ones with an olive-shaped corona. Two conical perforations in the middle. Greyish white with white specks. 43 x 7 mm.
251. Two four-petalled flowers over a footstalk of two petals and two sepals. A pair of tubular perforations in the middle and two others at the edge. The underside retains a number marks of sawing and carving. Creamy white. 29 x 8 mm.
252. A five-petalled flower with an oval corona over two four-petalled flowers. Two tubular perforations in the middle. Greenish grey. 43 x 9 mm.

PLATE 23

253. A five-petalled flower and a decorated corona over two four-petalled flowers. Two tubular perforations in the middle and two others at the edge of the two outer petals of the flower at the base. Greenish grey, mottled. 51 x 8 mm.
254. Three four-petalled flowers on top of one another with a corona. A pair of tubular perforations in the middle. Greenish grey. 40 x 9 mm.
255. Multi-petals in three levels with four sepals and a corona. A pair of tubular perforations in the middle. Greenish grey. 23 x 5 mm.
256. Two four-petalled flowers over a footstalk of two petals and two sepals and a corona on top. A pair of tubular perforations in the middle. Creamy white, mottled. 26 x 5 mm.
257. Three four-petalled flowers on top of one another, and a corona represented by two curved lines in relief. A pair of tubular perforations in the middle. Greenish grey. 46 x 7 mm.
258. Multi-petals in four decks over five sepals with a corona on top. Two tubular perforations and four others on the four sides at the edge. Yellowish grey, mottled. 34 x 8 mm.
259. Three flowers on top of one another over four sepals and a decorated corona on top. Two tubular perforations and two others near the edge on the two sides. The underside, though polished, retains marks of breakage around the perforations and on the surface. Yellowish grey, mottled. 34 x 10 mm.

K. SIDE-VIEWED FLOWERS

The side-viewed flowers are also elongated in outline, but they may be distinguished from those of the preceding group by including a receptacle in the composition. It is almond shaped and is placed in the middle with the pointed side on top. The petals and sepals, occurring in various shapes, are arranged symmetrically on the two sides. Sometimes a corona appears under this central feature (No. 268) and in other cases another receptacle which is inverted may be added to form the floral axis. Most of these floral elements are either plain or detailed with incised lines. A few of the receptacles are decorated with the criss-cross pattern. The composition gives an impression of the side-view of a flower.

260. A receptacle surrounded by five petals. A tubular perforation in the centre. The underside is also grooved and polished. Creamy white. 35 x 4 mm.
261. Five mixed petals with a receptacle and four sepals. A tubular perforation in the centre. The underside is also worked and polished. Creamy white. 38 x 5 mm.
262. Five mixed petals with a receptacle. A conical perforation in the centre. Creamy white glass with dull iridescence. 36 x 4 mm.
263. A receptacle surrounded by five mixed petals, some detailed with incised lines. A conical perforation in the centre. The underside is grooved and polished. Greyish white, mottled. 43 x 5 mm.
264. Nine mixed petals surrounding a receptacle. A pair of tubular perforations in the middle. Greyish white, mottled. 33 x 3 mm.
265. Five mixed petals and four sepals surrounding a receptacle. A pair of tubular perforations in the middle. Greyish white, mottled. 33 x 3 mm.

266. Five mixed petals surrounding a receptacle. A conical perforation in the centre. Greyish white. 29 x 3 mm.
267. Five mixed petals with a receptacle. A pair of tubular perforations in the middle. Pitted marks on the underside. Creamy white. 32 x 3 mm.
268. Five mixed petals surrounding a receptacle over a corona. A pair of tubular perforations in the middle. The underside is grooved and polished. 35 x 3 mm.

PLATE 24

269. Five mixed petals surrounding a receptacle over a corona. A pair of tubular perforations in the middle. The underside retains some marks of pitting and sawing. Greenish grey, mottled. 36 x 5 mm.
270. Five mixed petals and two sepals surrounding a receptacle. The underside retains some marks of carving. Greenish grey, mottled. 35 x 5 mm.
271. Five mixed petals surrounding a receptacle over a corona. A pair of tubular perforations in the middle. Creamy white, mottled. 40 x 5 mm.
272. Five mixed petals and four sepals surrounding a receptacle. A tubular perforation in the centre, with a piece of the original bronze fitting in it. The middle section and the back are both unpolished. Greenish grey. 38 x 4 mm.
273. Nine mixed petals surrounding a receptacle. A pair of tubular perforations in the middle. Greyish white. 32 x 4 mm.
274. A receptacle and a corona surrounded by eight petals and two sepals. Two tubular perforations in the middle. Greyish white, mottled. 40 x 4 mm.
275. Two receptacles and a corona surrounded by six petals. Two tubular perforations in the middle and two others at the edges. Greyish white with dark specks. 51 x 6 mm.
276. Two receptacles and a corona surrounded by nine petals. Two tubular perforations in the middle with marks of breakage in the bottom. Greenish grey, mottled. 58 x 3 mm.
277. *a.* A receptacle and a corona surrounded by five petals. Two conical perforations in the middle. *b.* Underside, retaining an unworked, coarse surface. Dark grey, mottled. 56 x 4 mm.
278. A receptacle and a corona surrounded by nine petals. Two conical perforations in the middle. Greyish white, mottled. 46 x 4 mm.
279. Two receptacles and a corona surrounded by ten petals. Two tubular perforations in the middle. Greyish white. 53 x 3 mm.

PLATE 25

280. Two receptacles and a corona flanked by petals, five on each side. Two tubular perforations with marks of breakage at the bottom. Yellowish grey with brown specks. 52 x 6 mm.
281. Two receptacles and corona flanked by petals, five on each side. Two tubular perforations with marks of breakage at the bottom. Yellowish grey with brown markings. 54 x 6 mm.
282. Two receptacles with a circular depression in between, flanked by petals, five on each side. Two bi-conical perforations. Greenish grey, mottled. 58 x 4 mm.
283. Two receptacles and a corona flanked by petals, five on each side. Two conical perforations with marks of breakage at the bottom. Greenish grey, mottled, with brown markings. 62 x 5 mm.

284. A receptacle surrounded by five petals and four sepals. A tubular perforation in the middle with breakage at the bottom. Creamy white. 36 x 3 mm.
285. A decorated receptacle surrounded by eleven petals and two sepals. Two tubular perforations in the middle. Grey. 45 x 4 mm.
286. A decorated receptacle and a corona flanked by five petals and four sepals. A conical perforation in the centre. Greyish white. 48 x 3 mm.
287. A decorated receptacle surrounded by nine petals. A circular depression in the middle with two tubular perforations in it. Greenish grey, mottled. 57 x 5 mm.
288. A decorated receptacle surrounded by nine petals and two sepals. Two bi-conical perforations in the middle. Greenish grey. 51 x 4 mm.
289. Two receptacles and corona flanked by five petals and a sepal on both sides. Two tubular perforations in the middle. Greyish white. 48 x 5 mm.
290. Two receptacles flanked by petals, seven on each side. Two conical perforations in the middle. Greyish white, mottled. 57 x 5 mm.

PLATE 26

291. A corona surrounded by five petals and five sepals. Two tubular perforations in the middle with breakage at the bottom. The underside is also carved and polished. Greenish grey, mottled. 52 x 6 mm.

L. GROOVED FLOWERS

The flowers in this group are basically similar to those of the preceding one not only in the arrangement of the floral elements but also in the elongated shape of the outline. The main difference lies with the fact that all the floral elements are grooved in various depths. This is particularly evident with the receptacle which almost always acquires a tall neck and when thus hollowed out the floral axis looks rather like the vertical cross-section of a bottle. This may be described as a pistil when it takes two additional projections at the top.

292. Nine petals and a receptacle. A tubular perforation in the centre. Greyish white, mottled. 35 x 5 mm.
293. Eight petals, two sepals and a receptacle. Three bi-conical perforations in the middle. Partly polished on the underside. Creamy white. 34 x 4 mm.
294. Five petals, two sepals and a receptacle. Two conical perforations in the middle. Roughly carved on the underside. Greenish grey, slightly mottled. 51 x 7 mm.
295. Paired with No. 294, underside. Three perforations in the middle, one being unfinished. Greenish grey, slightly mottled. 51 x 7 mm.
296. Nine petals and a receptacle. A conical perforation in the centre. Greenish grey, mottled. 43 x 4 mm.
297. Seven petals, eight sepals and a receptacle. A bi-conical perforation in the centre. Traces of sawing on the underside. Yellowish grey, mottled. 42 x 5 mm.
298. Five petals, four sepals and a pistil. Two tubular perforations in the middle. Greyish white with brown markings. 44 x 5 mm.
299. Seven petals and a receptacle. A pair of tubular perforations in the middle. Greyish white. 26 x 3 mm.

300. Five petals, two sepals and a pistil. A pair of tubular perforations in the middle. Creamy white, mottled. 30 x 4 mm.
301. Five petals, two sepals and a pistil. A pair of tubular perforations in the middle. Greyish white, mottled. 33 x 2 mm.
302. Seven petals and a receptacle. A pair of conical perforations in the middle. Creamy white, mottled, and slightly calcified at the edge. 31 x 5 mm.
303. Five petals and a pistil. A pair of tubular perforations in the middle. Greyish white. 37 x 5 mm.
304. Five petals, two sepals and a pistil. A pair of tubular perforations in the middle. Grey, mottled. 41 x 5 mm.
305. Seven petals and a pistil. A pair of tubular perforations in the middle with marks of breakage at the bottom. Grey, mottled. 42 x 3 mm.

PLATE 27

306. Nine petals and pistil. A pair of tubular perforations in the middle. Grey. 47 x 3 mm.
307. Seven petals and a pistil. Two tubular perforations in the middle. Unfinished polishing at the back. Greenish grey, mottled, with dark markings. 48 x 4 mm.
308. Seven petals and a pistil. A pair of tubular perforations in the middle. Creamy white. 48 x 5 mm.
309. Seven petals and a pistil. A pair of conical perforations in the middle. Grey, mottled. 47 x 4 mm.
310. Paired with No. 309, underside, with marks of breakage around the perforations. Grey, mottled. 47 x 4 mm.
311. Seven petals and pistil. Two tubular perforations in the middle. Greyish white, mottled, with brown patination. 52 x 6 mm.
312. Seven petals and a pistil. Two conical perforations in the middle. Greyish white, mottled. 45 x 3 mm.
313. Seven petals and a pistil. A pair of conical perforations in the middle and four others at the top and bottom edges. Greenish grey. 53 x 4 mm.
314. Seven petals and a pistil. Two tubular perforations in the middle. Grey, mottled. 50 x 3 mm.

PLATE 28

315. Seven petals and a pistil. A pair of conical perforations in the middle. Greenish grey with brown and tan patination. 56 x 5 mm.
316. Seven petals and a pistil. Two conical perforations in the middle. Greyish white, mottled. 57 x 4 mm.
317. Nine petals and a pistil. A pair of tubular perforations in the middle. Unfinished polishing at the back. Grey, mottled and partly calcified. 43 x 4 mm.
318. Seven petals and a pistil. A pair of tubular perforations in the middle. Creamy white with brown patination. 57 x 7 mm.
319. Seven petals and a pistil with a circular depression and two tubular perforations. Greenish grey, mottled. 62 x 4 mm.
320. Seven petals and a pistil with a pair of tubular perforations. Unfinished polishing at the back. Greenish grey, mottled. 61 x 4 mm.

321. Seven petals and a pistil with two conical perforations. Yellowish grey. 45 x 4 mm.
 322. Seven petals and a pistil with a circular depression and two bi-conical perforations. Unfinished polishing on the back. Creamy white. 51 x 8 mm.

PLATE 29

323. Seven petals and a pistil with two conical perforations. Greyish white. 56 x 5 mm.
 324. Seven petals and a pistil with two bi-conical perforations. Four petals are detailed with incised lines. Yellowish grey with brown markings. 54 x 5 mm.
 325. Seven petals and a pistil with two conical perforations in the middle. Some of the petals and the pistil are detailed with incised lines. Yellowish grey with brown markings. 63 x 8 mm.
 326. Seven petals and a pistil with two conical perforations. Four of the petals are detailed with incised lines. Greenish grey, mottled. 57 x 6 mm.
 327. Seven petals and a pistil with two conical perforations. Four petals are detailed with incised lines. Greenish grey, mottled. 52 x 4 mm.
 328. Seven petals, four detailed, and a pistil with two tubular perforations. One of the holes retains a fragment of the original metal fitting. Greenish grey, mottled, with brown patination. 48 x 5 mm.
 329. Five detailed petals, two sepals and a pistil with two perforations. Greyish white, mottled. 44 x 6 mm.
 330. Seven petals and a pistil with two conical perforations. Greenish grey, with brown patination. 45 x 4 mm.
 331. Seven petals and pistil with two tubular perforations. Creamy white. 38 x 5 mm.

PLATE 30

332. Seven petals and a pistil with two conical perforations in the middle and two tubular ones at the edge. Greenish grey with brown markings. 48 x 4 mm.
 333. Seven petals and pistil with two conical perforations. Greyish white. 34 x 4 mm.
 334. Seven petals and pistil with two conical perforations. Unfinished polishing and marks of sawing on the back. Yellowish grey. 34 x 3 mm.

M. OPENWORKED FLOWERS

A number of the side-viewed flowers which are carved in openwork may be grouped under this category. The excavating technique brings in a style of its own. The curls, curves and spirals created in this way seem to have given the *yü-hua* a more naturalistic appearance than those in the two preceding groups. The artificial arrangement of the floral elements is now lacking and it is interesting to note that Nos. 337 and 343 look like butterflies when they are inverted. The two additional hooks at the base of the flower serve admirably as a pair of tentacles for the insect. The jade carver was indeed in a playful mood. Most of the floral elements are detailed with incised lines.

335. Four petals, two sepals and a corona with two tubular perforations. Greyish white with dark specks. 45 x 4 mm.

336. Seven petals and a corona with two bi-conical perforations. Greenish white, partly calcified. 46 x 4 mm.
337. Five petals, four hooks and a receptacle, looking like a butterfly when inverted. Greyish white. 44 x 3 mm.
338. Seven petals and a pistil with two conical perforations. Greyish white, with brown markings. 52 x 4 mm.
339. Six petals, a receptacle, a footstalk and a stem with two tubular perforations. With two new elements and the incised decoration, the specimen looks more like a spray of flower than just a floral design. Unfinished polishing on the back. Creamy white. 46 x 4 mm.
340. Seven petals and a receptacle with two tubular perforations under the latter. Yellowish grey. 60 x 4 mm.
341. Eleven petals and a receptacle with two conical perforations. Greenish grey, with brown patination. 52 x 4 mm.
342. With multi-petals and three receptacles, the composition looks like a flower flanked by two others. Two tubular perforations in the middle. Greyish white. 55 x 5 mm.
343. Four petals, a corona and a footstalk. The composition is further decorated with six single and three double hooks. It looks like a butterfly when inverted. Creamy white, mottled. 51 x 3 mm.

PLATE 31

344. Fourteen petals around a receptacle, fully detailed with incised lines. Two conical perforations below the receptacle. Unfinished polishing on the underside. Greyish white, partly calcified. 54 x 6 mm.
345. A receptacle surrounded by eight detailed petals with two hooks at the edge on the two sides. Two tubular perforations in the middle. Greenish grey, mottled. 54 x 5 mm.
346. Eight petals and pistil. Two tubular perforations in the middle with traces of breakage on the back. Greenish grey, mottled. 52 x 4 mm.
347. Eight detailed petals and a corona. Two conical perforations in the middle with traces of breakage on the back. Greyish white, mottled. 47 x 4 mm.
348. Four petals with spirals and hooks, a pistil and a stemmed footstalk. Two conical perforations in the middle. Creamy white. 57 x 4 mm.

N. FIVE-FLOWER ROSETTES

This group consists of rosettes which are formed not with floral elements but whole flowers. They appear either with five flowers which are joined to one another in a circular band and their stems collected in the centre to form a spiky "star", or with a flower in the centre surrounded by five flower sprays. The sprays contain either a top-viewed or side-viewed flowers or both. All the rosettes, either round or pentagonal in shape are in openwork.

349. Five flowers each with a branched stem. Creamy white. 30 x 5 mm.
350. Paired with No. 349, underside. Creamy white, mottled 30 x 5 mm.

351. Five perforated flowers each with a stem. Another perforation in the centre. Creamy white. 24 x 4 mm.
352. Paired with 351, underside. Creamy white. 24 x 4 mm.
353. Five perforated flowers each with a branched stem. Another perforation in the centre. Creamy white. 31 x 4 mm.
354. Paired with No. 353, underside. Creamy white. 31 x 4 mm.
355. Five perforated flowers each with a branched stem. Creamy white. 27 x 4 mm.
356. Paired with No. 355, underside, with slight details. Creamy white. 27 x 4 mm.

PLATE 32

357. Five perforated flowers each with a branched stem forming a perforated flower with a corona in the middle. Creamy white, mottled. 35 x 4 mm.
358. Five perforated flowers each with a branched stem. Another perforation in the centre. Creamy white. 35 x 4 mm.
359. Paired with No. 358, underside, with a mark of sawing. Creamy white, mottled. 35 x 4 mm.
360. Five perforated flowers each with a branched stem forming an openworked floral design in the middle. Another perforation in the centre. Grey. 37 x 2 mm.
361. Paired with No. 360, underside. Grey. 37 x 2 mm.
362. A five-petalled flower surrounded by five small flowers and thin branched stems in openwork. A conical perforation in the centre. Greyish white, partly mottled. 35 x 4 mm.
363. A five-petalled flower surrounded by five small perforated flowers and five branches. A conical perforation in the centre. Grey, mottled, partly calcified and covered with tan patination. 47 x 4 mm.
364. *a.* Five perforated flowers with stems and hooks. *b.* Underside, slightly detailed. Creamy white. 37 x 5 mm.
365. A five-petalled flower with a corona surrounded by five perforated flowers and five branches. A conical perforation in the centre. Greyish white, partly mottled. 48 x 4 mm.
366. A double-flower with a corona surrounded by five side-viewed flowers and branches. Creamy white. 53 x 5 mm.

Plate 33

367. A double-flower with a corona surrounded by five perforated and five side-viewed flowers and branches. A conical perforation in the centre. Greyish white. 67 x 3 mm.
368. Paired with No. 367, underside, unpolished, with traces of sawing. Pale green, with a darker green patch at the edge. 67 x 3 mm.

O. SIX-FLOWER ROSETTES

In this group six flowers are used to form the rosette and in some cases another larger one is placed in the centre. They are all in openwork, assuming a round or hexagonal outline.

369. A star-shaped flower with a corona surrounded by six perforated flowers. A tubular perforation in the centre. Greyish white. 56 x 3 mm.
370. A six-petalled flower with a corona surrounded by six perforated flowers and branches in openwork. A conical perforation in the centre. Creamy white. 48 x 5 mm.
371. A six-petalled flower with a corona surrounded by six perforated flowers and branches and two pairs of crossed hooks. A conical perforation in the centre. Greenish grey, partly calcified. 57 x 5 mm.
372. A six-petalled flower with a corona, surrounded by six side-viewed flowers and branches in openwork. A tubular perforation in the centre. White, being completely calcified with a pool of greenish glaze in one of the flowers and some patches of brownish patination. 51 x 5 mm.

PLATE 34

373. A perforated corona surrounded by six perforated flowers and stems. Creamy white with brown markings. 49 x 3 mm.
374. A perforated corona surrounded by six perforated flowers and stems. Greyish white, mottled. 49 x 5 mm.
375. A six-petalled flower surrounded by six five-petalled ones. All perforated. Greyish white, partly calcified and with brown markings. 45 x 5 mm.
376. *a.* Six five-petalled flowers and ten hooks, five being connected in the centre to form a whirl. Greyish white with dark markings. *b.* Underside. 38 x 4 mm.
377. A six-petalled flower with a perforated corona surrounded by six flowers and branches. Greyish white, mottled. 45 x 7 mm.
378. A six-petalled flower surrounded by six side-viewed flowers and branches in openwork. A tubular perforation in the centre. Creamy white. 39 x 4 mm.
379. A six-petalled flower surrounded by six side-viewed flowers and branches in openwork. A conical perforation in the centre. Creamy white. 47 x 5 mm.

P. SEVEN-FLOWER ROSETTES

In this group the rosettes are composed of a flower or corona in the centre surrounded by seven others. In No. 382, the central flower is replaced by a corona.

380. A seven-petalled flower surrounded by seven mixed flowers with their stems and leaves in openwork. A conical perforation in the centre. Greyish white. 41 x 3 mm.
381. A seven-petalled flower surrounded by seven mixed flowers with their stems and leaves in openwork. A conical perforation in the centre. The underside retains marks of cutting and sawing. Creamy white. 47 x 4 mm.
382. *a.* A perforated corona surrounded by seven side-viewed flowers and their stems in openwork. *b.* Underside, with details. Creamy white. 41 x 5 mm.

Q. POMEGRANATE ROSETTES

In this group pomegranates—emblem of numerous progeny—are used. They are six in number and so the rosettes are all hexagonal in outline. The elements are detailed

with incised patterns and the stems of the fruits collected in the centre forming a floral design.

PLATE 35

383. Six pomegranates with their stems joined together in the middle in openwork. Greyish white, mottled. 30 x 5 mm.
384. Paired with No. 383, underside. Greyish white, mottled. 36 x 5 mm.
385. Six pomegranates with their stems joined together in the middle in openwork. A conical perforation in the centre. Greyish white. 40 x 5 mm.

R. *San-yu* 三友 ROSETTES

San-yu means literally "three friends", referring here to the "Three Friends of the Winter"—Pine, Bamboo and Prunus. Enduring the biting wind and icy snow they live and flourish when most of the other trees are stripped and bare and so they are taken to represent some highly esteemed qualities in human relations, such as bravery, integrity and purity. In this group the rosettes are formed with these three elements around a plum blossom (*Prunus*) in the centre. In Nos. 391 and 392, a *luan* 鸞 bird, a *ho* 盒 box and a *pai-ho* 百合 lily are also included. *Luan-ho*, an abbreviation of *Luan feng ho ming* 鸞鳳和鳴, signifies a harmonious marriage and *pai-ho* is a pun for harmony in all affairs. The lily itself is usually considered also as favourable in childbirth. To the optimistic Chinese such a *yü-hua* carries with it all the desirable wishes in the human world. They are all carved in openwork and, with the exception of No. 393 which is pentagonal, round in outline.

386. A five-petalled prunus surrounded by the other two "friends", the pine and the bamboo, in openwork. A tubular perforation in the centre. Grey, mottled, with dark striations. 36 x 5 mm.
387. Paired with No. 386, underside. Grey, mottled with dark striations. 36 x 5 mm.
388. A five-petalled flower surrounded by the "three friends" in openwork. A conical perforation in the centre. Greyish white, partly calcified on the underside. 38 x 4 mm.
389. A five-petalled flower surrounded by the "three friends" in openwork. A tubular perforation in the centre. Greenish grey. 36 x 3 mm.
390. A five-petalled flower surrounded by the "three friends" in openwork. A tubular perforation in the centre. Greenish grey. 52 x 4 mm.
391. A five-petalled flower surrounded by the "three friends", the *luan* bird, the *ho* box and the *pai-ho* lily. A tubular perforation in the centre. Greenish grey. 55 x 6 mm.
392. Paired with No. 391, underside. Greenish grey. 55 x 6 mm.

PLATE 36

393. A five-petalled prunus surrounded by the other two "friends" in openwork. A tubular perforation in the centre. Yellowish grey. 30 x 4 mm.

394. A five-petalled prunus surrounded by the other two "friends" in openwork. A tubular perforation in the centre. Grey, mottled. 32 x 5 mm.

S. FLOWER DISCS

These flower discs constitute a group by itself. The floral elements, the techniques of carving and the shapes of the rosettes are quite similar to those described above, yet the style of the designs and the handling of the raw material are distinctly different. The jade is invariably thick and heavy and carved on both sides, each with a design of its own. The front usually consists of a flower surrounded by one or two bands of petals. They range from some realistic representations to mere oval or circular depressions, looking like a string of pearls or beads. Petals decorated with spirals, clouds or fungus are also common. The underside generally takes a simpler design, consisting of a disc or flower or a *yin-yang* symbol, surrounded with a band of petals mostly overlapping one another in a whirl. In some cases the central disc takes a ring with rope design. Apart from a few with a couple of tubular perforations close to the edge of the disc the majority has a tunnelled perforation on the underside. In this respect the smaller discs in this group may be described as buttons.

395. A five-petalled flower with a corona surrounded by sixteen spoon-shaped petals. Reverse: eight two-lobed petals arranged in a whirl around a tunnel-perforated corona. Greenish grey. 37 x 6 mm.
396. *a.* A five-petalled flower with a criss-crossed androecium surrounded by fifteen spoon-shaped petals. *b.* Reverse: fifteen spoon-shaped petals around a tunnel-perforated corona. Creamy white with brown patination at the edge. 42 x 6 mm.
397. A five-petalled flower with a criss-crossed androecium surrounded by sixteen spoon-shaped petals. Reverse: eight two-lobed petals surrounding a tunnel-perforated disc and overlapping one another in a whirl. A tubular perforation at the edge. Creamy white, mottled and partly calcified. 42 x 6 mm.
398. *a.* A five-petalled flower with a criss-crossed androecium surrounded by eighteen spoon-shaped petals. *b.* Underside, nine two-lobed petals surrounding a tunnel-perforated disc and overlapping one another in a whirl. Grey with brown striation and partly calcified. 50 x 8 mm.
399. *a.* A sixteen-petalled flower with a criss-crossed androecium surrounded by a band of sixteen circular depressions. *b.* Underside, a five-petalled flower with a tunnel-perforated androecium surrounded by eight two-lobed petals which overlap one another in a whirl. Greenish white with brown markings. 49 x 8 mm.

PLATE 37

400. *a.* An eighteen-petalled flower with a criss-crossed androecium surrounded by a ring of eighteen circular depressions. *b.* Underside, a tunnel-perforated disc surrounded by six three-lobed petals which overlap one another in a whirl. Greyish white, mottled, partly calcified. 52 x 9 mm.
401. *a.* A flower of three bands of spoon-shaped petals, twenty each, with a criss-crossed androecium in the middle. *b.* Underside, four five-lobed petals overlapping one another around a tunnelled perforation in a whirl. Grey with tan and brown markings. 57 x 7 mm.

402. *a.* An androecium partly covered by nine reverted petals and surrounded by three bands of petals. The inner band has nine petals, the middle band, eighteen and the outer one also eighteen. *b.* Underside, six three-lobed petals overlapping one another in a whirl with criss-crossed androecium in the middle partly covered by three reverted petals. Greenish grey, mottled, partly calcified. 64 x 7 mm.

PLATE 38

403. *a.* An androecium partly covered by six reverted petals and surrounded by three bands of petals, one around the other, each consisting of twenty-one petals. The outer band is composed of circular depressions which follow one another around like a string of pearls and it is further provided with two tubular perforations at the edges for attachment. *b.* Underside, carved with the same design. Creamy white. 70 x 6 mm.
404. *a.* A twelve-petalled flower with a criss-crossed androecium surrounded by two bands, one around the other, each consisting of twenty-four petals. *b.* Underside, eight three-lobed petals overlapping one another around a *yin-yang* symbol in a whirl. The petals are each decorated with a spiral and three is a tunnelled perforation in the centre. Greenish grey with dark markings. 71 x 5 mm.

PLATE 39

405. *a.* A twelve-petalled flower with a criss-crossed androecium surrounded by two bands, one around the other, each consisting of twenty-four petals. The outer band looks like a string of pearls. *b.* Underside, eight three-lobed petals overlapping one another around a *yin-yang* symbol in a whirl. Greyish white, mottled. 73 x 6 mm.
406. Eight two-lobed petals surrounding a five-petalled flower with a criss-crossed androecium in a whirl. Reverse: the same design in repeated but the androecium is replaced by a tunnel-perforated disc. Greenish grey. 35 x 4 mm.
407. *a.* Seven two-lobed petals surrounding a three-petalled androecium in a whirl. *b.* Underside, fourteen spoon-shaped petals around a tunnel-perforated disc. Greenish grey with brown striations. 39 x 5 mm.
408. Five three-lobed petals surrounding a three-petalled androecium in a whirl. The petals are detailed each with a spiral. Reverse, five three-lobed petals surrounding a tunnel-perforated disc also in a whirl. Creamy white. 40 x 4 mm.

PLATE 40

409. *a.* A sixteen-petalled flower with a criss-crossed androecium surrounded by eight four-lobed petals. The latter are each decorated with a spiral. The design has the effect of a flower floating in the clouds. *b.* Underside, eight four-lobed petals overlapping one another around a tunnel-perforated disc. Greenish white, partly calcified. 47 x 6 mm.
410. *a.* A five petalled flower with a corona surrounded by eight three-lobed petals. The latter are each decorated with a big spiral. *b.* Underside, a tunnel-perforated *yin-yang* symbol surrounded by a ring and a band of eight overlapping petals. Greyish white, mottled. 77 x 7 mm.

PLATE 41

411. *a.* A nine-petalled flower with a criss-crossed androecium surrounded by two bands of petals. The inner band consists of twenty-five spoon-shaped petals and the

outer one eight five-lobed petals which are further detailed each with a double-spiral, making it a symbol of *ju-i* 如意, meaning "be as you wish". *b.* Underside, eight five-lobed petals overlapping one another around a tunnel-perforated disc in a whirl. Creamy white. 61 x 8 mm.

412. *a.* A six-petalled flower with a criss-crossed androecium surrounded by two bands of petals. The inner band is composed of sixteen spoon-shaped petals and the outer one eight four-lobed petals. The latter element is actually a heartshaped unit, pointed at the top with two volutes at the base. This is generally described as a degenerated form of the head of a *ju-i* sceptre which was originally a *ling-chih* fungus or a cloud scroll, signifying good wishes. Symbols like this may be traced back to the Shang dynasty (Fig. 17k). *b.* Underside, a tunnel-perforated disc surrounded by a roped ring and a band of eight pointed petals overlapping one another in a whirl. Greyish white, with a few brown markings and slightly calcified. 57 x 5 mm.
413. *a.* A six-petalled flower with a criss-crossed androecium, surrounded by an inner band of eleven petals and an outer band of *ju-i* symbols. Two tubular perforations near the edge on the two sides. *b.* Underside, a five-petalled flower surrounded by a band of eight pointed petals. The two series of petals are both overlapping one another in a whirl. Sage green with tan and brown markings. 69 x 6 mm.

PLATE 42

414. *a.* A double flower with a criss-crossed androecium surrounded by a band of eight *ju-i* symbols. *b.* Underside, a symbol of *yin-yang* bounded by a roped ring and surrounded by eight pointed petals in a whirl. The latter are each decorated with a cloud design. The *yin-yang* symbol in the centre takes a tunnelled perforation in which one of the holes has gone diagonally through the disc forming an opening on the front. Yellowish grey, mottled, with a few brown markings. 77 x 7 mm.
415. *a.* A double flower with a criss-crossed androecium surrounded by a band of eight *ju-i* symbols. *b.* Underside, a tunnel-perforated symbol of *yin-yang* surrounded by eight pointed petals which overlap one another in a whirl. Greyish white, mottled. 80 x 7 mm.

PLATE 43

416. *a.* A double flower with a criss-crossed androecium surrounded by a band of twenty petals and another of eight *ju-i* symbols. *b.* Underside, a symbol of *yin-yang* bounded by a roped ring and surrounded by eight pointed petals which overlap one another in a whirl. Creamy white, mottled. 84 x 9 mm.

PLATE 44

417. *a.* A compound flower with four bands of petals around a corona. The bands consist of five, thirteen, sixteen and twenty-four petals respectively. On the outer ring is a band of eight *ju-i* symbols which are decorated with incised lines. *b.* Underside, a tunnel-perforated disc surrounded by eight pointed petals which overlap one another in a whirl. Greyish white, mottled, with brown markings. 77 x 9 mm.
418. *a.* A double flower with a criss-crossed androecium surrounded by a band of eight *ju-i* symbols. *b.* Underside, a two-grooved disc surrounded by eight pointed petals which overlap one another in a whirl. The carving is rather sketchy on both sides. Grey with brown markings and partly calcified. 63 x 5 mm.

T. MISCELLANEOUS FLORAL ORNAMENTS

This group includes a number of *yü-hua* which are quite different from those men-

tioned above. Apart from some common floral elements, a few fresh ones are added and some new designs introduced. The technique of carving, however, remains unchanged; hence, their relation with the groups above is evident.

PLATE 45

419. Flower rosette: Ten three-lobed petals and four sepals with a corona in the centre which takes a keyhole perforation. The floral elements are arranged laterally in a symmetrical pattern which can actually be dissected into four identical parts. The corona is grooved on both sides to facilitate an easier perforation. The underside is smooth but not polished. Greyish white, mottled, slightly calcified on the surface. 53 x 4 mm.
420. Flower rosette: Five side-viewed flowers with a five-petalled one in the middle. A circular perforation in the centre. Creamy white with greenish brown striation. 33 x 5 mm.
421. Flower rosette: Seven-petalled flower with a corona surrounded by leafless branches in open-work. A circular perforation in the centre. Marks of cutting on the underside. Greyish white, slightly calcified. 36 x 6 mm.
422. Side-viewed flower: A stemmed androecium with seven pointed petals on top and two drooping sepals below. There are eight elongated perforations making it an openworked design. Creamy white. 49 x 5 mm.
423. Side-viewed flower: Paired with No. 422, underside, curved on the surface like the bottom of a spoon. Such ornaments could have been used as the tops of hairpins. Creamy white. 49 x 5 mm.
424. Flower spray: A four-petalled flower with its stem and two leaves in openwork. A conical perforation in the centre of the flower which is quite naturalistic and with the shape and texture of the leaves, it may be recognized as a begonia. Creamy white. 34 x 5 mm.
425. Flower spray: A spray of four flowers, the two front-viewed ones bearing five petals each. It may be recognized as the prunus. Creamy white. 42 x 3 mm.
426. Side-viewed flowers: *a.* Three-petalled flower. Four bi-conical perforations. *b.* Underside. Creamy white. 30 x 4 mm.
427. Lotus leaf: *a.* Design in four sections, two recurved and two everted. A pair of perforations on the former and one on the latter, a pair of larger ones in the middle. *b.* Underside. Greyish white. 58 x 16 mm.
428. Flower spray: *a.* A spray of flower and a duck in openwork, fully detailed with incised lines. *b.* Underside, slightly concave and detailed with grooves. Greyish white. 43 x 5 mm.

PLATE 46

429. *Ho-ho* rosette: *a.* Two boys, one with a *ho* box and the other, a *ho* lotus flower, floating among the clouds in openwork. *b.* Underside, a double flower with a criss-crossed androecium surrounded with a band of fifteen circular depressions. Greenish grey with slight brown patination. 43 x 5 mm.
430. Flower rosette: *a.* A spray of flowers and a phoenix with outstretched wings in openwork. *b.* Underside, slightly concave with grooved details. Greenish grey. 49 x 6 mm.

U. FLOWER SPRAYS

This group of *yü-hua* differs from the rest of the collection in several ways. The main design is a spray of flowers rendered in all sorts of shapes and arrangements and, with one exception (Nos. 457-58), always in openwork. The material is well-selected; quite uniform in colour and texture, mostly creamy white, always flat on both sides and the carving meticulous and delicate. In some cases both sides of the spray are so finely carved that it would not be easy to determine which side should be the front. The floral elements are usually quite naturalistic and recognizable, including occasionally an animal or insect (Nos. 462-63). Moreover, some of the flower sprays are inserted in a flower vase (Nos. 454-55) or enclosed in a frame (Nos. 448-50, 460-61). The begonia, the lotus, the orchid, the three "Friends of the Winter", the *ho* box and other auspicious elements are popular motifs. Finally, the lacking of perforation in this group shows that these ornaments were evidently used in a different way. They stand out distinctly from the rest of the collection, probably constituting a later development, though basically in the same tradition of jade flower carving in China.

431. A four-petalled flower with two leaves. Creamy white. 47 x 3 mm.
 432. Paired with No. 431, underside, plain. Creamy white. 47 x 3 mm.
 433. *a.* A begonia with two leaves. *b.* Underside, slightly detailed. Creamy white with brown markings at the edge. 50 x 4 mm.
 434. A four-petalled flower with two leaves. Greenish grey. 46 x 2 mm.
 435. Two flowers and two leaves. Creamy white, slightly mottled. 44 x 3 mm.
 436. Two leaves and two flowers. Greyish white, mottled. 37 x 4 mm.

PLATE 47

437. Two flowers and three leaves. Greyish white with dark markings. 65 x 3 mm.
 438. Paired with No. 437, underside, plain, unpolished. Greyish white with dark markings. 65 x 3 mm.
 439. Two flowers and three leaves, slightly detailed on the underside. White, mottled, with dark patches. 57 x 4 mm.
 440. Three flowers and two leaves. Marks of sawing on the back. Yellowish grey. 45 x 2 mm.
 441. Two flowers and two leaves. Greyish white with dark patches. 47 x 4 mm.
 442. Three flowers and three leaves. Creamy white. 48 x 3 mm.
 443. Lotus, a flower with two leaves and a root. Creamy white. 46 x 4 mm.
 444. Lotus, a flower and a leaf. Creamy white. 53 x 5 mm.
 445. *Ho-ho*, lotus and box. Creamy white. 49 x 3 mm.
 446. Lotus and a cross-section of its root. Carved on both sides. Creamy white with brown markings. 48 x 4 mm.
 447. Rectangular in outline, with three mixed flowers and leaves. Creamy white, mottled. 55 x 5 mm.

448. Orchid in a ring of circular depressions. Carved on both sides. Earring pendant. Creamy white. 23 x 3 mm.
449. Paired with No. 448. Creamy white. 23 x 3 mm.

PLATE 48

450. The "Three Friends of Winter", Pine, Bamboo and Prunus in an oval ring. Greenish grey, slightly mottled. 44 x 3 mm.
451. The "Three Friends of Winter", Pine, Bamboo and Prunus in a group. Creamy white. 49 x 5 mm.
452. The "Three Friends of Winter", Pine, Bamboo and Prunus in a group. Creamy white. 47 x 5 mm.
453. The "Three Friends of Winter", Pine, Bamboo and Prunus in a group. Creamy white. 61 x 3 mm.
454. Two mixed flowers standing in a globular pot with a stand. Creamy white. 58 x 4 mm.
455. Two flowers and two leaves standing in a tall-necked vase. Creamy white. 54 x 4 mm.
456. Three mixed fruits, peach, pomegranate and *fu-shou* 佛手 citron in a group. Carved on both sides. Creamy white. 43 x 4 mm.
457. Three flowers and leaves in a disc. Sage green, mottled with dark specks. 28 x 3 mm.
458. Two flowers and leaves in a disc, probably paired with No. 457. Sage green with dark specks. 28 x 3 mm.
459. Four mixed flowers and leaves in a group. Creamy white. 52 x 4 mm.
460. Three flowers and leaves in a fan-shaped frame. Creamy white. 41 x 3 mm.
561. Two flowers and leaves in a *ju-i*-shaped frame. Creamy white. 35 x 3 mm.
462. A flower and two leaves with a dragon-fly. Greyish white, mottled. 56 x 3 mm.
463. A bunch of grapes and leaves with a squirrel. Creamy white. 65 x 4 mm.

The dating of these *yü-hua* jade flowers presents another interesting problem. The master of *Yü-hua-chai* cherished a strong conviction that they are all of the T'ang period, simply because this type of floral ornament happens to be common in other materials of the T'ang times. This is quite possible, but are there any archaeological data to support it? To answer this question we must first examine jade floral ornaments of this type excavated in recent years.

IV. *Yü-hua* IN ARCHAEOLOGY

The use of floral designs in Chinese decorative art has a long history. They appeared first in stone and pottery ornamentation way back in the prehistoric days and became quite common in the Eastern Chou times. The most popular design then was one with four pointed petals in four directions, generally described as "quatrefoil", "quatripetal flower" or *shih-ti* 柿蒂 "persimmon footstalk". Flowers with five, six or more

petals, star-shaped flowers, flower buds, side-viewed flowers and petals arranged vertically in a circle like a corona were also common. They may be seen on bronze vessels, mirrors and fittings as well as pottery utensils, bricks and tiles. This chapter will be devoted to the designs found on jade artifacts.

The earliest carving of a floral design on jade was reported by Karlbeck (70, p1. 60.9). It is a circular plaque of greyish-green jade mottled with white spots, plain on one side and slightly convex with carved decoration in low-relief on the other. The design consists of six pointed petals surrounding a disc with an entwined dragon in it (Fig. 1a). It was a common decorative pattern used in the Chan-kuo and Han times and is characteristically different in style from the *yü-hua* designs described in the preceding chapters. The disc measures 52 mm in diameter. Karlbeck thinks that it was a Lo-yang 洛陽 product which had been imported into Shou-chou 壽州 and may be dated to the 3rd century B.C.

From Chan-kuo onward floral designs began to occupy a more prominent place in Chinese decorative art. But jade carvings with floral patterns remained rather rare. For the Han period a fine example was unearthed from an Eastern Han tomb in Lo-lang 樂浪, Korea, in 1927 (117, Fig. 294). It was a lady's hair ornament in jade known in literature as *yü-sheng* 玉勝 or *hua-sheng* 華勝 (Fig. 1b). The jade plaque which was creamy white with greenish black patches and translucent in texture was trimmed into a disc flanked by two angular projections like wings one on each side. Placed horizontally it looks like a shortened bowtie. The decorative design was carved by linear incision, the décor being a flower with four pointed petals surrounded by a double-lined circle in six joints on the disc and a saw-toothed pattern on one wing and a wavy-lined pattern on the other. In the centre of the disc is a rectangular perforation which was meant to fit with another piece to form a pair. A picture of a pair of *yü-sheng* was found carved on the wall of the Wu Liang ancestral shrine 武梁祠 in Shantung (27, *Shih so.* 4). They are linked at the centre with a bar and together reputed to be the head ornament favoured by Hsi-wang-mu 西王母, the God Mother of the West, who figured prominently in Han art and literature. This type of head ornament was also made in gold and was considered by the Han people as an auspicious ornament. It is different from the *yü-hua* under survey not only in shape and design but also in the technique of carving.

In the Han times jade flower petals were sometimes fashioned as independent units which could be assembled to form an ornament. Two lotus petals of creamy white material have been recovered from an Eastern Han tomb in Ch'ang-sha 長沙, Hunan. They measure 4 cm long by 2.3 cm wide each and are both provided with two perforations, one on each side, evidently for stringing or fixing with other objects (159, 60.3.49). This was probably the beginning of carving floral elements as units for embellishing jewelry and personal ornaments, but none of the *yü-hua* under survey may be identified with this tradition.

In the excavation of the neolithic site at Miao-ti-kou 廟底溝 in Shan-hsien 陝縣, Honan, a later T'ang tomb was found. As this was the tomb of a lady, the mortuary property includes some jade ornaments, two white floral plaques, a pair of brownish green mandarin ducks and several plain, angular flakes (55, 84). The plaque (Fig. 1c) is slightly discoidal in outline and lobed at the edge. The design depicts a bouquet with two mandarin ducks standing, facing each other in low-relief over a spray of flowers. It was carved with details in fine incisions. This is a common T'ang pattern. The plaque has four small perforations, two in the middle just under the ducks and one each at the two corners of the lower rim. One of the latter holds a piece of copper wire with which some small angular jade flakes are attached. This plaque was evidently part of a head ornament, but the function and the technique of carving are both different from those of the *yü-hua* under survey. Archaeologically it seems reasonable to assume that none of the *yü-hua* is datable to the T'ang period.

The earliest comparable examples may be drawn from the remains of the Five Dynasties. From a Nan-T'ang tomb in Ho-fei 合肥, Anhui, which is dated 947 A.D., came a *pu-yao* 步搖 hair-pin (159, 58.3.66). The top of the pin is adorned with a pair of leaf-shaped floral scroll in beaten gold, each holding a jade flower in the middle (Fig. 1d-e). The ornament is trimmed and carved from a thin sheet of jade into a five-petalled flower flanked by pointed leaves on both sides, making a crescent-shaped plaque. The flower is reported as a *mei-hua* 梅花 plum-blossom. The hairpin is further enriched with a large number of gold leaves and flowers which link up with one another in strings and are attached loosely to the head of the pin with links of gold. On the head of the user these articles hung down loosely and would swing and sway at a slight movement of the head. They dangled at every step taken, hence the picturesque name *pu-yao* which may be translated into modern English as "walky dangly". The term had been in use ever since the Han times. The crescent-shaped compound flowers, Nos. 229-45 in the collection we are studying, could have been used in the same manner.

More examples of *yü-hua* jades have been found from the Sung period, when parts of North China were ruled by the Liao and Chin dynasties. A group of Liao tombs was investigated at Yi-hsien 義縣, Liaoning (94). The cemetery belonged to the family of Hsiao Hsiang-kung 蕭相公 (Prime Minister) and one of the tomb stone gives the date as 1057 A.D. Among the finds is a piece of white jade, measuring 24 x 20 x 6 mm thick. It is slightly triangular in outline and the design consists of a multi-petalled flower described as a *mu-tan* 牡丹 peony with three large triangular perforations (Fig. 1f). The underside is flat, bearing three tunnelled perforations. The general appearance resembles some of the side-viewed flowers, notably No. 270, in the study collection, but there are some marked differences. The flower petals are detailed with incised lines, the flower is in openwork, and tunnelled perforations are provided on the underside. The Yi-hsien jade could have served a different function.

A series of sixteen jade floral ornaments has been reported from another Liao tomb in Ning-ch'eng-hsien 寧城縣, northern Jehol (159, 61.9.49). They are made of thin slices of white jade, measuring 55 mm high and 5 mm thick, but are slightly different from one another in width and shape: seven rectangular, five rectangular with one side rounded, three oval and one round. The illustrated example (Fig. 1g) is a rectangular plaque, squarish in outline, and trimmed around the edge into twenty-four low lobes. The surface is covered with twenty-four incised curved lines leading from the indented points at the edge to the criss-crossed oval pattern in the middle. The design depicts a flower with twenty-four overlapping petals and an androecium and is described as a *chü-hua* 菊花 chrysanthemum. With the exception of the round one which has a square perforation in the centre, all the plaques have each two tiny, circular perforations near the edge on both sides. Many of the holes are filled with traces of iron wire and so the jades are reported as belt ornaments. Some of the *yü-hua* under survey could have been used in the same fashion, but they are all better finished than the Ning-ch'eng examples.

In Chi-ning 集寧, Suiyuan (159, 61.9.60), a large ancient cemetery was found in 1958 and twenty-seven tombs were excavated. Among the objects recovered from these burials are eighty-four copper coins, the majority being those of the Northern Sung (960-1127), a few of the Chin (1115-1234) and none of the Yuan period (1280-1368), though one of the tombs was overlaid by a cultural stratum of this last period. So it is believed that the cemetery was in service during the late Sung or Chin dynasty. Associated with the female skeleton in Tomb 4 were a pair of soft stone flower rosettes quite similar to Nos. 362-379 in our collection. One had been damaged beyond restoration but the other (Fig. 1h) is quite well preserved, measuring 55 mm in diameter and 5 mm thick. The design, which has been described as a *mei-hua* 梅花 prunus pattern, is composed of an eight-petalled double flower in the middle surrounded by eight five-petalled flowers and branches forming an openwork disc. There is a tubular perforation in the centre. As the two discs were found at the breast and near the head of the dead respectively, they should have served as ornaments. Apart from these two rosettes there is also a stone butterfly plaque and an assortment of turquoise flakes which might have been parts of the same ornament. Under the skeleton were two coins, a *Yuan-yu t'ung pao* 元祐通寶 (1086-93) and a *Sheng Sung yuan pao* 聖宋元寶 (1101).

A large flower disc, illustrated on Fig. 2a was reported to have been recovered in 1946 from a Taoist tomb at Yung-chi 永濟, southwest Shansi. The tomb may be dated to the end of the Chin dynasty (1115-1234) and the jade was found under the skeleton at the neck. In spite of the patches of calcification and brown markings acquired in burial, the material is quite well preserved, still yellowish green in colour and translucent in texture. It represents an octagonal flower, 5 mm thick and 78 mm in diameter and beautifully carved on both sides. The design on the front is arranged in three concentric bands recalling the decorative scheme of a T'ang mirror. In the outer ring there are

eight stylized peach-shaped petals, each being detailed with a double-spiral and curved lines, generally described as the *ju-i* 如意 symbol. This was originally a common decorative element in the Shang (65, 861) and Chou times (181, C22-23), but being in the shape of a peach it was later adopted as a symbol of longevity and appeared often on such auspicious articles as the *ju-i* sceptre or Taoist incense burner (123, pl. 116). The middle decorative zone is occupied by two bands of conical depressions one inside the other, fourteen large round ones in the outer band and fourteen small oval ones in the inner band. In the centre is an androecium, a disc with a network of intersecting lines. The back of the flower disc illustrates eight overlapping petals which radiate from a central disc to form an octagonal whirl. The petals are all detailed with incised lines. The disc shows a *yin-yang* 陰陽 symbol and has a tunnelled perforation which was used for attachment. The flower discs under survey (Nos. 395-418) are carved in the same tradition and the designs are composed of similar elements.

As it was a fashion for the Taoist priest to decorate his ceremonial robe with such designs as the *ju-i* and the *yin-yang* symbols, there seems no doubt that the patterns on the flower disc, though basically floral, were closely associated with Taoism. The Taoist believes that all the elements in nature are evolved from the movement and interacting of the two forces of nature, the *yin* and the *yang*. This perpetuates a moving power which may be symbolized as a whirling circle. Life is created with this everlasting rotation like a blooming flower. In this respect the twenty-eight spheres on the front may be taken to represent the twenty-eight constellations or mansions of the zodiac and the eight *ju-i* symbols signify the state of perfect freedom in which all human wishes may be fulfilled. The design of this *yü-hua* flower disc may indeed be taken as an emblem of the Taoist philosophy.

It is interesting to note that discoidal rosettes of this type were common ornaments in the Yuan period. Examples may be drawn from the head-dresses of the portrait figures at Yung-lo-kung 永樂宮 (Fig. 44) and on the Ch'ih-kuo-t'ien 持國天, Guardian of the East, at Chu-yung-kuan 居庸關 (182, 9). The designs figure prominently on household utensils, such as fans (182, 187), plates (182, 282, 287), etc., which have survived. Most of the flower discs under survey may be dated to the Sung and Yuan periods, but some are probably from later dates showing that the Taoist symbols continued to prevail in the following dynasties.

Some of the flower discs of this type may have no relations with the Taoist practice at all. From a Sung tomb in Kwangtung came another specimen which is a replica of this type of jade flower. It is made of creamy white glass (Fig. 2b), measuring 50 mm in diameter and 6 mm thick. It was meant to be a mortuary object and the glassy surface had been dimly tarnished in burial and slightly chipped at the edge during the excavation. The rosette was cast originally in the shape of a discoidal disc with the design of a five-

petalled flower inside a band of eight spirals. The flower and its androecium and the surrounding spirals are all in low-relief. The latter were trimmed at the edge making an octagonal flower with eight three-lobed petals. Traces of the carving are plainly visible. The reverse of the glass shows the underside of the flower with eight petals projecting from a footstalk in the middle, making a whirl. There is a tunnelled perforation in the centre for attachment. None of the decorative elements on both sides of the specimen are Taoist in origin so it seems evident that the disc was just a simple ornament without any religious significance.

Glass copies of other types of *yü-hua* are also known. In the same collection, two pieces are reported to have come from a Sung tomb and a third from another, both in Kwangtung. They are all creamy white and translucent but the last example has a dull patinated surface which was the result of deterioration in burial. Fig. 2c is a flower rosette with five curve-pointed petals and a bi-conical perforation in the centre, almost a replica of No. 12 in the Yü-hua-chai collection. It measures 42 mm wide and 5 mm thick. Fig. 2d, 27 x 4 mm, is also a rosette composed of five three-lobed petals and a bi-conical perforated corona. It recalls item No. 192 in our collection. The third specimen, Fig. 2e, 24 x 4 mm, is a compound flower, similar to those of Nos. 225-27. All these glass flowers were first cast into the prescribed shapes and then carved in the same manner as the jade proto-types by trimming and grinding around the edges and drilling in the centre. The slits between the petals in the second specimen were made by extending one or more tubular perforations. All the traces of working are clearly visible to the naked eye.

Glass floral ornaments in imitation of jade were also common. The excavation of three Sung tombs in the western suburb of Kwei-lin 桂林, Kwangsi has brought to light a wide variety of flower rosettes which figured prominently on the bronze mirrors, pottery vessels and hairpins. Among these are two artificial jade hairpins, possibly of glass, each with a conical top cast in the form of a flower (159, 54.12.189). From another tomb in Hunan came a jade coiffure ornament with a pin of light blue glass, 27 x 34 x 62 mm wide (Fig. 2f). It carries a perforation on each of the two sides so that the pin could be inserted to keep the hair in place. The pin has an enlarged finial in the shape of a flower rosette, a circular band of twelve petals encircling a smaller flower of six petals and an androecium in the centre. Parts of the glass surface had been tarnished in burial and the lower end artificially ground into a point. It measures 116 mm long and the rosette finial 15 mm in diameter. Sung hairpins with this type of ornament were also quite common in other material especially gold (31, 50-1) and the pattern in numerous variations continued in vogue right into the Ch'ing period as we shall see in the following chapter.

The carving of jade vessels in the shape of flowers in the Sung times may be represented by a hexagonal saucer (Fig. 3a) in the Mu-fei 木扉 collection. The specimen

is reported to have been unearthed in a tomb near Hang-chou 杭州, Chekiang, the capital of the Southern Sung Dynasty. The material is a slice of greyish white jade, slightly mottled and spotted with brown patches, measuring 10 mm thick and 100 mm in diameter. The saucer has a foliate rim forming a flower of six pointed petals in outline. The edge is thin and flat and each petal curved inward with a raised rib suggesting a vein. The delicate curve and texture of the flower petal was successfully produced. The flat bottom is separated from the petals by a shallow groove which repeats the shape of the foliate rim. The underside was carved in the same fashion in reverse with a flat base. The shape and style of the saucer are both unmistakably Sung, simple, delicate and elegant, recalling a large number of foliated and flat-bottomed vessels in porcelain and lacquer which are dated to Sung or Liao and Chin. Most of the simple *yü-hua* rosettes (Nos. 1-220), under survey were carved in this tradition though on a smaller scale. Those that have incorporated the other floral elements, such as the double-flower, corona and sepal are actually more complex in composition than the saucer.

Carved in the same tradition a greyish green jade *hsi* washer in the Mu-fei collection may also be ascribed to the Sung period. It is a small flat-bottomed coupe with rounded sides, known as *t'ung-lo-hsi* 銅鑼洗 in the shape of a bronze gong, 46 x 8 mm high (Fig. 3b). The underside is flat and smooth while the mouth-rim is decorated with a ring of forty-eight round petals and the interior with two radial rings of sixteen stud-shaped petals each, surrounding a six-petalled whirling disc in the centre. All these elements are common in the *yü-hua* design and the whirling disc is conceived in the same tradition as those on Nos. 403 and 414. The wall of the vessel is so thin that it appears almost transparent like glass (cf. No. 173). Floral designs adapted to embellish household utensils were common in the Sung times as we shall review in the next chapter.

According to the few archaeological specimens just reviewed it seems reasonable to ascribe most of the *yü-hua* floral ornaments in this collection to the Sung period. This may be supported by another find from the tomb of Lü Shih-meng 呂師孟 and his wife in Wu-hsien 吳縣, Kiangsu (159, 59.11.19). Among the remains is a five-petalled *mei-hua* prunus of white jade. The report gives an impression that it is similar to the simple flower rosettes, Nos. 1-4, in the *yü-hua* collection. Lü Shih-meng lived in the transition between Sung and Yuan dynasties. He died in 1304 and his wife in 1313. The *mei-hua* floral ornament and a number of the gold, silver, bronze and porcelain furniture found in the tomb were all fashioned in the Sung tradition. The jade flower would be a part of Lady Lü's ornamental jewelry and so is dated to the thirteenth century if not earlier.

For the Yuan period, jade bowls carved in the shapes of flowers are also known. A translucent sage-green circular bowl in the Mu-fei collection furnishes a good example. Measuring 192 mm in diameter and 63 mm high, it takes the form of a lotus flower (Fig. 3c). The sides are carved into two overlapping layers of sixteen petals each, all with free-

standing tips. Inside the bowl is a ring of sixteen petals surrounding an eight-petalled flower with seed-pod in the centre. The latter is depicted with five circular seeds around a sixth. The entire design appears in low-relief in the middle of the interior and it is repeated in high-relief on the underside to form the footrim and the decoration in the base. Bowls, dishes and boxes shaped in this fashion were quite common in this period. Four lotus dishes in lacquer were shown in the Yuan exhibition at the Cleveland Museum of Art last year (182, Figs. 188-191).

Carving of jade in openwork was already quite popular in the Sung period and the technique was further improved in the Yuan. The latter art may be represented by a jade buckle now in the Mu-fei collection. The material is creamy white with brown markings which were acquired in burial and the carving was done by shaping it into a rectangular plaque with a loop at the bottom, 44 x 55 mm high (Fig. 3d). The plaque itself is in two parts, a squarish ring below and a decorated rectangular plaque on top with two long holes on the two sides. This type of buckle was common among the nomads in Mongolia. It was generally attached to a leather belt through the holes on the sides and the loop at the bottom would serve conveniently for suspending some personal belongings such as a bag or a set of knife and chopsticks. Andersson (177, 250) thinks that this was a later modification of the buckle with chains commonly found among the Ordos bronze from the Ch'in and Han times. In 1956, a jade buckle of the same type was excavated in Inner Mongolia datable to the Yuan period (51, 142). The decorated plaque is covered with an elaborate design of a dragon in the clouds in high-relief. It is therefore quite possible that the Mu-fei buckle could belong to the same period with the same provenance. The decorative pattern in this case is composed of a picture of birds and flowers, almost in three dimensions, inside a rectangular frame of eighteen circular beads. It is very skilfully carved in openwork, but the technique is not as sophisticated as those of the Ming and Ch'ing periods as represented by the flower sprays (Nos. 431-63) in the *yü-hua* collection.

The carving of jade in openwork continued in fashion in the Ming period. The art may be represented by a set of jade belt plaques which was reported to have been unearthed in a Ming tomb near Peking in the early 1940s. It consists originally of twenty-four pieces but five were missing. The material is yellowish grey, slightly calcified on the surface and covered with some brown patination in burial. It was carved from the same boulder which was first sliced into slabs of about 8 mm thick and then cut into their respective sizes and shapes. Six of them are peach-shaped while the rest are rectangular in various sizes (Fig. 3e-g). With the exception of the four small plaques which are decorated with a floral pattern, all the larger ones are ornamented with a dragon among a mass of cloud-like floral background in openwork. The body of the dragon is slightly contoured giving a light roundish effect to the animal and its details were achieved by line incision and grooving. The floral design in both cases are rather stylized. The

openwork carving was carried out mainly by drilling from both sides of the plaque. It gives a considerable depth to the design, showing complicated formations of the branches. The areas corresponding to the body of the dragon and the flowers on the back were grooved by grinding in the same fashion as some of the *yü-hua* surveyed above. Viewed against the light from the front, the dragon seems to be enjoying itself among the branches very much like a monkey up on a tree. For attachment tunnelled perforations were also made on the back of the plaque. This was done with metal wires and fragments of the material may still be found on those that have not been cleaned. The four smaller plaques, however, were not perforated and they were fixed to the belt with metal wires at some of the openings (178). Although carved in the same tradition the designs and the method of attachment for these plaques are quite different from those of the *yü-hua* under survey.

In the last few years a number of Ming jade ornaments have also been unearthed, but the descriptions in the reports are often too brief for comparative studies. For example, the tomb of P'eng Che 彭澤 and his wife in Lan-chou 蘭州, Kansu, yielded two sets of jade belt ornament, twenty pieces each, and two strings of jade pendants, fifty-four items each. The former are described as "extremely delicate and fine *chin-kua* 金瓜 pumpkin branches, leaves and flowers in openwork" and the latter, "extremely delicate and fine flowers and birds in openwork" (68, 57.1.48). These are apparently similar to the flower sprays in the *yü-hua* collection (Nos. 431-463). P'eng Che was a very prominent official who held successively high positions in court and in some provincial governments in the early part of the 16th century.

Our knowledge of jade carving in the Ming period has been enriched by the excavation of Ting-ling 定陵, the tomb of Emperor Shen-tsung 神宗 (1573-1620). It was one of the thirteen mausoleums in the Imperial Cemetery to the north of Peking. The mortuary objects recovered have been systematically recorded. Among the collection of jade objects are thirty-one pieces of raw material, bowls and cups, *kuei* 圭 sceptres and *p'ei* 佩 strings of pendants, ornaments and fittings of various description. According to the preliminary report, a number of the floral articles, which are described as willow leaves, flowers and leaves, and the *k'uei* 葵 mallow, were used in strings of pendant (68, 59.7.364-5). Since none of these are illustrated, no comparison can be drawn at the moment, but as they were strung as strings of pendants, they would probably have been fashioned in a manner different from the *yü-hua* ornaments.

In 1951 a tomb of three consorts of Emperor Hsi-tsung 熹宗 (1621-1627), the second last emperor of the Ming dynasty, was excavated in the western suburb of Peking. They were Ladies Chang-yu 張裕, Tuan-ch'un 段純 and Li-cheng 李成 (159, 52.2.84-5). The tombs had been rifled in the past but a number of mortuary objects and decorative ornaments were left behind by the tomb robber. The jade articles recovered are classified

into two groups: *a.* ornaments on the gold "crowns", consisting of small pieces of jade which were carved into auspicious characters, *hsi* 喜 happiness or *shou* 壽 longevity, animals, plants and flowers; *b.* belt buckles with plant and floral designs in low-relief. Some of the belt buckles illustrated (Fig. 3j) appear in outline like some of the elongated compound flowers (Nos. 228-45) in the *yü-hua* collection, but as buckles, they are invariably in two pieces, one serving as a loop and the other, a hook. Three types of floral ornaments are illustrated (Fig. 3k). The eight-petalled rosette with a perforation in the centre could be taken as a simple version of the multi-petalled double-flower (No. 222). The leaf-shaped flower with two perforations in the middle is slightly similar to some of the side-viewed flowers (Nos. 261-334). The small narrow flowers each with a perforation in the centre represent a completely different pattern. Most of these late Ming jade ornaments seem to have been carved in the same tradition and served the same purpose as the *yü-hua* flowers under survey.

The carving of jade in the Ming period may yet be represented by a collection of jade objects recovered from the tomb of Hei-she-li 黑舍里 also in Peking. Hei-she-li was the beloved daughter of So-e-t'u 索額圖 (Songgotu), a prominent Manchu nobleman who was very influential in the early days of the new dynasty. The girl died in 1675 when she was only seven years old and her father expressed his love for her by building her this resting place and furnishing it with a collection of valuable treasures which included many rare Ming imperial porcelain and fine gold, bronze and jade articles of ancient dynasties. Among the beautiful jade carvings is an ornamental plaque of white nephrite, 128 mm long and 74 mm wide with a design of intertwined *ch'ien-niu-hua* 牽牛花 morning glory in high-relief and openwork. The composition is naturalistic and sophisticated and is evidently in the same style as that of the last group of *yü-hua* (Nos. 431-63) in the catalogue. The latter may therefore be dated from late Ming to early Ch'ing. It is also interesting to note that a white jade *pei* 杯 cup from the same tomb was the work of Lu Tzu-kang 陸子剛, the famous jade master of the late Ming period. It carries the usual signature of the artist, "Tzu-kang" 子剛. (159, 63.1.53).

Apart from producing intricate articles in high and low-relief and in openwork the Ming artists were also very skilful in carving sculptures. Many religious images, animal and human figures and vegetable forms in the round are known and for our purpose the lotus water well (Fig. 3h) in the Mu-fei collection may be mentioned. The material is greyish green with brown markings and the vessel takes the form of a flower with a stem and fifteen petals in full bloom. They are arranged assymmetrically giving a naturalistic appearance and the four petals on the outside are detailed with fine incised lines. The form is truly conceived, the carving delicate and refined, and the style neat and elegant with an air of natural simplicity. The art does not have any of the elaborate refinement and sumptuous sophistication of the Ch'ing masterpieces. It measures 97 x 66 x 32 mm high.

The popularity of floral design on Ming jade may be witnessed by an ink-slab also in the Mu-fei collection (Fig. 3i). In the old days scholars often used red pigment in writing, especially for punctuating and collating books and manuscripts. The colour was usually ground on a white jade slab. The writing equipment in question is made of pure white nephrite, rectangular in shape, 99 x 74 x 15 mm thick. It has a shallow circular depression for grinding the vermilion and a water pool which takes the shape of an eight round-petalled flower with an oval corona. The technique of carving is simple, similar to the grooving and incising employed in shaping the plain flower rosettes under survey.

Archaeological data for the jade floral ornament are not limited to burial remains. Ever since the introduction of Buddhism into China, it has been a common practice to deposit various types of offerings in the form of treasures and ancient relics inside Buddhist images, temples, pagodas and other religious constructions, especially at their respective consecration ceremonies. Many of these votive deposits have been recorded throughout the ages when sacred structures went into ruins or were being repaired. In 1955 the Ch'ung-te-hsien 崇德縣 government in Chekiang found it necessary to repair the two pagodas which stand in front of the Ch'ung-fu-ssu 崇福寺 temple because they were so weather-worn and were beginning to crumble. In removing the two top storeys several collections of votive treasures have been found. The pagodas were first built in the T'ang dynasty and had been repaired several times afterwards. That accounts for all these treasures (159, 56.1.62). One of the votive collections was presented by a local benefactor, Kuo Ch'in-hua 郭欽華, who made the presentation in 1622. The list of the treasures includes two jade *mei-hua* prunus. In another collection, presented by Yang Hsiu-ts'ai 楊秀才 in 1805, a pair of jade with the same description was mentioned. It seems evident that this type of simple jade floral ornaments which were worn by ancient people had become valuable treasures in the Ming and Ch'ing periods and could be used in votive dedication.

A few years ago a gilt-lacquered wooden image of Kuan-yin (Fig. 4a) was presented by the Rev. J. F. Williams to the Museum of Archaeology and Ethnology, University of Cambridge. The figure is seated with crossed legs. It has twelve arms and wears a five-leafed crown. Mr Williams' grandfather, John Williams bought it in 1862 from a dealer who had acquired it about a year earlier at the sale of non-military material from the Royal United Services Institution Museum. It could only be part of the loot brought back from China by some British service men during the Opium War in 1840-42 or the Anglo-French Expedition in 1857-60 because the votive deposit inside the figure was still intact. A Chinese dealer knew it too well to forfeit the privilege of examining the contents before offering it to his customers. It was a revelation for Mr Williams to discover the treasures when the image was hollowed out later on. The votive deposit consists of literally hundreds of ancient relics in no less than twenty packages, some in embroidered silk bags while others wrapped up with pieces of silk or paper with the design of the wheel

of Buddha. The majority are ancient coins ranging from the Han to Ming dynasty. There is a paper bank-note of 1000 cash issued by Emperor T'ai-tsu 明太祖 (1368-98). The consecration of the sacred image was performed at the end of the Ming period because eight manuscripts of Buddhist sutras inside the Kwan-yin are dated 1634. It was a common practice to order such copies for the occasion. Among the other relics, silk and paper, beads and pearls, silver and bronze, shell and glass, wood and grains, etc. are four pieces of carved white jades. Two small butterflies, forming a pair, are simply trimmed and incised in a rather primitive style. The other two pieces (Fig. 4b-c) are similar to some of the rosettes under survey. The larger example, a *chü-hua* chrysanthemum, measuring 45 mm in diameter, is a flower rosette with eighteen spoon-shaped petals and a corona, comparable to Nos. 131-32 in the *yü-hua* collection. The smaller one is a *mei-hua* prunus almost the size and shape of No. 1. These two flowers could have been carved and used in the Ming times, but the style of the design and workmanship are decidedly earlier when they are compared with those of the Ming works mentioned above. Besides, there are some signs of patination on the surface similar to those on the *yü-hua* collection.

The treasuring of this type of jade ornaments was not the monopoly of the Ming collectors and benefactors. Later craftsmen were quite ready to make use of these old artifacts when they were found detached from their parent objects. In a gallery in Hong Kong I came across a lacquer panel in a hanging frame which is decorated with inlaid jade ornamental designs (Fig. 4d). One of these is a vase containing a few sprays of flowers in which two three-decked flowers are used. The lacquer surface of the original panel has cracked and wrinkled owing to long weathering, so it seems possible that it was removed from an eighteenth century furniture.

The elimination of private collecting in China nowadays has channelled these insignificant antiques into the export trade. Modern souvenirs for foreign markets are often made of old pieces. Many of these are quite popular in the art market. A Hong Kong dealer showed me a hanging decorative frame which is made of various types of medallions, one of which is composed of seven pieces of old carvings (Fig. 4e). They are arranged with a large discoidal wooden plaque in the centre surrounded by three jade flowers and three wooden plaques. The central disc is decorated with a bat among flower scrolls in low-relief while each of the other wood works carved with a geometric floral design in openwork differs from one another in details. The three jade flowers are all of the three-decked type similar to Nos. 247-57 in the *yü-hua* collection, differing again from each other in details. The heterogeneous assemblage shows clearly that these pieces have come from different sources for the decoration of a new ornamental furniture.

Specimens of *yü-hua* like these are indeed very handy as decorative units for new productions in arts and crafts. A large number of them may be found on the popular

jade flower pots which are being exported in recent years. A modern paper weight made of a block of wood from Singapore is embellished with a *san-yu* rosette (Fig. 4f), almost a replica of Nos. 391-92 in the collection. The design is composed of a double flower surrounded by the plum-blossoms, bamboo, pine, *luan* bird, *ho* box and *pai-ho* lily in openwork. The jade is creamy white, measuring 4 x 53 mm in diameter. Finally, from a London dealer came a gourd-shaped gilt-silver snuff-bottle which is covered with a design of gourd and scrolling foliage in low-relief and inset with four jade *mei-hua* prunus rosettes, two on each side (Fig. 4g). The smaller ones, 15 mm in diameter, are on the top part, and the larger ones, 20 mm in diameter on the lower part of the gourd. All these rosettes are similar to some of the *yü-hua* pieces (Nos. 90-95). The snuff-bottle has a four character mark, *Ch'ien-lung nien chih* 乾隆年製, "made in the reign of Ch'ien-lung" (1736-95) at the bottom.

The archaeological data reviewed above support the assumption that the carving of jade flowers as decorative ornaments began in the Chan-kuo period. The early examples were merely floral patterns in the form of rosettes carved by linear incision or in low-relief. In the T'ang period the design began to include the stem and leaves of the flower and the article was trimmed to become a plaque for use as an independent ornament. The style of cutting jade flowers in rosettes and in other forms to serve as fittings for ornaments and jewelry was introduced in the post-T'ang times. The Sung jade flowers are characterized by daintiness in form, lightness in structure and simplicity and delicacy in carving. The *yü-hua* under survey are typical of this tradition. They continued to be in vogue in the Yuan and Ming times. It was not until the seventeenth century that sprays of flowers conceived in a rather naturalistic and sophisticated style began to be produced, reaching its height in the eighteenth century. This later style may be represented by the last thirty three items in the *Yü-hua-chai* collection.

V. FLORAL PATTERNS IN CHINESE DECORATIVE ART

Flower is one of the most beautiful things in nature and people have never failed to be attracted by it. Floral designs are common in every land and popular at all times. China is of no exception. There is no doubt that Chinese floral patterns are derived directly from nature, but the artist is not always satisfied with just copying the model. Chinese art has been conditioned by two major principles which form the main current of its development. The artistic impulse is derived from an inspiration to represent nature but in its execution a landscape, animal or flower is usually dissected into fragments and further modified into individual units before being combined into new patterns. The dissected motifs, being simple and naturalistic may all be recognizable but after being reassembled into a composite pattern they tend to become diagrammatic or more or less abstract. The arrangement is usually geometrical and the motif is sometimes further

adapted to fit a prescribed area of any size and shape. As a result the decorative pattern of animal or flora, or a mixture of the two, would appear more often as a geometric representation than as an imitation of nature. (cf. 18)

The composition of the jade flowers under survey furnishes a fine example. A few of the floral ornaments do have a slight resemblance to a particular type of flower, but the majority are merely assemblages of floral elements, petals, coronae, sepals, etc. They are adapted to fill a given space, round or triangular or other shapes. The elements may vary and the arrangement differ from one another but the basic geometric treatment is always the same. Therefore, to gain a better appreciation of this collection of jade flowers it would be worthwhile to make a closer examination of the floral pattern in Chinese decorative art throughout the dynasties.

The study of floral patterns in Chinese art

The paucity of floral motifs in early Chinese art has been too much exaggerated. Basing on negative evidence, Sowerby proclaimed in 1940 that flowers "do not appear in the art of the first two dynasties of which we have any archaeological remains, not even in a conventionalized form". (132, 129) This generalization has recently been disproved by Gyllensvärd in his scholarly article presenting "the first floral patterns in Chinese bronzes" (33) which may be ascribed to the 6th-3rd centuries B.C.

Although the material gathered by the Swedish scholar may not be the earliest of its kind, yet together with many more examples which appear on the bronzes and pottery vessels excavated in recent years they furnish a good starting point for the study of this interesting branch of Chinese art. They are rich enough to represent a stage when the art was already at its height.

The floral patterns of Eastern Chou China may be classified into at least four types. They are:

a. Flower rosette—a discoidal pattern with three, four, five, six or eight petals arranged geometrically like the top view of a flower in full bloom. This includes the star-shaped flower as well as the flower rosette in which the petals are supplemented with spirals and other geometric elements. The petals vary in size, shape and detail while the pattern appears either in two or three dimensions.

Some of this type of floral patterns discussed by Gyllensvärd are reproduced on Fig. 5. They are drawn mainly from bronze mirrors, belt-hooks and fittings. Recent excavations have brought to light many more examples on ritual vessels and a few fine ones are illustrated on Fig. 6.

b. Flower corona—a crown-shaped ornament mostly in three dimensions with five or more petals arranged vertically in one or two circles. The petals, either plain or with various designs in openwork, vary also in size, shape and detail. (Fig. 7a-d)

This type of ornament was known in Western Chou and became quite common on Eastern Chou bronzes, especially on the cover of the *hu* 壺 vase, *kuei* 簋 bowl or *tou* 豆 cup. Apart from those reported from Hsin-cheng 新鄭, Lo-yang 洛陽, Chi-hsien 汲縣 and Shou-hsien 壽縣, many have been found in Hui-hsien 輝縣, Feng-hsiang 鳳翔, T'ai-ch'ang 太倉, Ch'ang-chih 長治 and Chiang-ning 江陵.

The popularity of the ornament in Eastern Chou may be accounted for by the fact that it appears also on pottery. Replicas of this type of bronze *hu* with a corona in pottery for mortuary use are known (159, 66.5.37), but the two examples on Fig. 7e-f are both genuine pottery shapes and construction. They show that the Chou pottery did not have to rely on the bronze vessels for inspiration.

c. Flower petal—a petal appearing either by itself or support with sepals and leaves, and sometimes in a rather complex design. When pictured with a stalk, some look like side-viewed flowers while others, trees in outline. This is found mainly in mirror decorations (181) or in some painted or stamped pottery designs. They are arranged in symmetrical balance, hence only in two dimensions. Some of these are reproduced on Fig. 8a-f.

To this group the flower bud, the flower and stalk in three dimensions may be included. They appear usually as ornaments of the hairpin or finial fitting (Fig. 8g-j).

d. Stylized floral pattern—A flower or petal which is so conventionalized that it fails to look like a floral representation. This is achieved in at least three ways. First, the petal is sumptuously filled with all sorts of non-floral elements that by itself it cannot be recognized as a flower petal. Detached from the corona, for example, some of the petals may only be described as curved plaques decorated with intertwined birds and animals in openwork (Fig. 7d). Secondly, the petal is used freely to decorate the animal form or in other connections, for instance, the tail-feather of a bird. It loses in this way its floral character completely (33, 44). Finally, the petal is simplified or simply replaced by one or more simple geometric elements, such as dots or lines, points or spikes, circles or spirals. "When once our eyes have got into the habit of discovering flower petals in various zoomorphic and geometric patterns," cautions Gyllensvärd, "there may be a risk of imagining them everywhere." (33, 35) Therefore, it should be noted that when no petal is recognizable in the pattern, and when the rosette appears purely geometrical, like a star, wheel, whirl, saw-toothed disc or even a snow-flake, it would be better to describe this pattern as a "geometric rosette" (Fig. 9). They could be taken as by-products of the decorative art. When viewed in the development as a whole, their connection with the main stream of floral patterns is clear.

Circular in outline the geometric rosette is particularly suitable to decorate a discoidal space, such as the back of a mirror, a round plaque, the end of a tubular article or the

cover of a vessel. For the latter the pattern has to be adapted to a curved or dome-shaped surface. Gyllensvärd has called our attention to a large number of these patterns on Eastern Chou bronzes. They are characterized by the predominance of spirals. But spikes, hooks and other elements are also common. When cast in low-relief or in open-work and embellished with silver and gold inlay, they are gorgeous.

The Eastern Chou potters were just as enthusiastic with the geometric rosettes as the bronze masters. The circular designs were applied on their wares in four ways: by incising with a sharp point, by polishing in the "graphite" technique, by painting in several colours and by casting on a mould carved with the design (Fig. 10). The last was reserved for the decoration of tile-ends, tile-nails and pottery discs (Fig. 11).

The geometric rosette reached a high peak of development in the hands of the Eastern Chou lacquer-masters. The quality of the material gives the design a fluidity which can only be rivalled by some of the fine gold and silver inlaid works. Appearing either in bold or fine brush-strokes, the painted lacquer rosettes acquired a unique style of its own. Some examples are reproduced in Fig. 12 to show the high standard reached by the lacquer pattern.

In reviewing the floral patterns of Eastern Chou one cannot help being impressed by the "geometricity" which dominates the composition. It prevails in practically every aspect of the art, in the representation of petals as well as in their arrangement. A few design may be realistic enough to remind one of a real flower but the majority are purely geometrical recalling the main feature of the *yü-hua* under survey. The floral elements are arranged systematically and playfully within the limit of a circle or square. The artist started, of course, with natural flowers and petals, but soon they were fancifully embellished with all sorts of adornment, dots and lines, points and spikes, scales and triangles, circles and spirals and even animals and birds. The artist was quite ready to deck a petal over another or squeeze one or more inside a larger one. Their arrangement also varied from simple groupings to complicated combinations. This was the main principle followed by the Eastern Chou artist in creating the various groups of floral patterns and it was carried out in a rather playful mood.

Typologically the geometric rosettes of Eastern Chou may be regarded as a climax of this development. Gyllensvärd has found many facts which point to a development from a more naturalistic representation towards conventionalism in a geometric form. He has indeed paved the way for us to see the pre-Eastern Chou decorative art in a better light. In fact, some proto-types or forerunners of these four types of Eastern Chou floral patterns and ornaments may be found in the prehistoric and early historic times.

Prehistoric floral patterns

An investigation into the arts and crafts of prehistoric China confirms that floral designs existed in this early period. Floral rosettes do appear on the painted pottery from Ma-chia-yao 馬家窑 in Kansu (Fig. 13a). Stone mace-heads in the form of a heavy ring with notches around the edge have been reported from other early sites. One of these, which was recovered from a neolithic station in Sui-tung 綏東, Jehol, preserved in the Lü-shun 旅順 Museum, acquires the shape of a flower rosette with six round petals and six sepals. The latter are connected with one another to form a star (Fig. 13b). The existence of floral and geometric patterns in the neolithic times warrants the inclusion of some notched stone or jade discs (Fig. 13c-d) and some indented pottery discs and rings, which may be taken as types of rosettes.

Floral coronae ornamenting prehistoric pottery vessels are also known. The excavation of the Yang-shao 仰韶 level at Chung-chou-lu 中州路, Lo-yang, has brought to light three pottery covers, each with a notched rim as the handle (Fig. 13e-f). They may be described as six-, seven- and twelve-petalled coronae respectively. Similar type of ornament appears also on the cover of a *ting* 鼎 tripod, which was unearthed in a Lung-shan 龍山 level at Sung-che 崧澤, near Shanghai (Fig. 13g). Two other examples have been unearthed from a prehistoric level at Ching-shan 京山, Hupei (Fig. 13h).

Although independent flower petals are rare in the prehistoric designs plant elements do appear on the early Yang-shao painted pottery from Pan-p'o-ts'un 半坡村 near Sian 西安. They include trees, branches and leaves. The Kansu Yang-shao site of Ma-chia-yao yielded even a richer variety some of which have a strong resemblance to leaves and fruit (Fig. 13i-k).

The geometric rosettes are by far the most common patterns used on the painted pottery of neolithic China (Fig. 14). The circle is adorned with all sorts of dots and lines, triangles and circles, spikes and spirals, shaping the rosette into a sun or star, a whorl or swastika, a wheel or saw-toothed disc. Some of these may be noted on the Pan-shan 半山 and Ma-ch'ang 馬廠 pots from Kansu and many more have been reported from Yang-shao sites in other parts of China. There are also a number of incised examples. It would be difficult to combine these rosettes with any floral or animal designs but there is no doubt that they are formulated with the same principle that dominates the geometric patterns of the later times. In this respect, it seems safe to conclude that the majority of the Eastern Chou geometric rosettes have their origin way back in the prehistoric art. Some of them may not be conventionalized floral patterns.

Culturally the late neolithic China was not very far removed from Eastern Chou. Archaeological data recovered throughout the land have indicated that the growth of culture in China gained its dynamic momentum in the mixing of cultures. Many types of culture in various degrees of development were contemporaneous, existing side by side.

There were palaeolithic survivals in the neolithic days; stone age cultures prevailed into historical times and the Shang tradition continued in fashion in the Chou period. In fact both the Shang and the Chou kingdoms, which were partly contemporaneous were surrounded by or existed among a sea of neolithic survivals. (20) In decorative art, the late Chou artists were probably aware of the surviving neolithic tradition. The popularity of geometric rosettes since the prehistoric times furnishes an example of cultural mixing as well as of the long duration of cultural traits. Bearing this in mind, some floral elements may readily be found in the designs of the Shang and Western Chou art.

Shang floral patterns

Floral patterns of the early historical periods are formulated with the same principle typical of the ancient composite art. Schematically composed with dissected or simplified parts the designs appear essentially geometrical in rosettes and occasionally in squares. All the four types of prehistoric floral patterns are present, though the geometric ones are the most common. In decoration they are secondary only to the animal patterns which dominate the ancient art at this stage.

Apart from the bronze and ceramic industries the Shang people were proficient in the arts of stone, shell, bone and wood works. They all developed side by side with an inlaying technique in which the mechanically cut units of shell and stone were used to fill the carved decoration. The *yü* 罍 rectangular carrying tray, unearthed in HPKM 1001, for example, (Fig. 15a) was inlaid with rows of four-petalled flower rosettes which are described as *k'uei* 葵 mallows. Jade and shell floral discs detached from their original artifacts occurred in the same tomb in large numbers. They appear in either three or more petals as those on Fig. 15b-l. In some cases indented petals are used and they are arranged as rectangular plaques with an oval or rectangular corona in the middle (Fig. 15m-o). This type of pattern appears in several variations and has been described by Jung Keng 容庚 (64, 141) as "a four-petalled flower" and by Karlgren (76, 35) as "a square with crescents". The latter maintains that it "is only a violently stylized modification of some animal shapes". These are both plausible descriptions because it is quite common to have a composite motif composed of a mixture of animal, plant and geometric units, and when highly stylized, the design may be read according to one's own imagination. From our point of view, it might just as well be taken as a type of floral pattern.

The Shang flower rosette appears also as ornaments in three dimensions. One of these may be found embellishing the bronze *yü* 盂 water container from Tomb HPKM1005 at Hou-chia-chuang 侯家庄. The ornament inside the vessel consists of a post with a flower at the top surrounded by four animals (Fig. 16a-b). The bodies of the animals are joined to the post in such a way that they can be rotated around the flowered post.

When viewed from the side, the floral design may look like the corona of a flower but the top view depicts unmistakably a half-opened flower with six pointed petals while the rest are still held together like a bud marked with elongated perforations. The design may also be found incised on pottery in two dimensions (Fig. 16c). The pointed petals are clearly depicted around the bud which is simplified or conventionalized into a disc with four spirals surrounding a circle in the centre. Between the petals are short lines which may be taken as sepals. One of these is further decorated with a flower-like element at the end. By itself the latter may be classified as a stemmed petal and the spiralled disc in the centre, a simple geometric rosette. The rosette, a very common pattern in Shang art, has been described generally as "a whirl disc", but when the background of the spirals is looked at as a pattern instead the spirals would serve to dissect the disc into a number of curve-bladed petals, thus turning it into a floral rosette (Fig. 16e).

This floral rosette design also appears frequently in three dimensions on the conical finial of a post or ornament of a hairpin (Fig. 16d). The most common one is a rather low dome in shape but there are several other versions. The cover of the *Shang chih* cup (Fig. 16f) has a knob in the shape of a lobed cone on a post signifying a bud on a stem. On the bone carving (Fig. 16g) the bud is supported with six broad petals. On the jade fitting (Fig. 16h) the flower has four pointed petals. The chariot jingle (Fig. 16i) depicts a lotus bud rising out of a spiralled round dome which is the most common type of flower bud.

The use of floral design is also common in Shang writing. In their rudimentary forms the ancient scripts are merely drawings. Many of these which were inscribed on bronzes and on oracle bones (Figs. 16j-k; 17k-m) are basically pictures consisting of the flower bud, leaf, fruit and stalk. There is no doubt that the Shang artist did not close his eyes to his floral surroundings.

The most common floral pattern in the Shang times is the geometric rosette. It occurs in all sorts of variations. The spiralled disc is by far the most popular while others are shaped like stars and wheels. Petals are depicted with lines, dots, axe-blades and other forms which are either plain or filled with elaborate geometric elements. Some more examples may be drawn from An-yang finds (Fig. 17a-j).

It remains to be noted that a number of these Shang floral patterns had been stylized, like the animal and other designs of the same period, into writing symbols. Apart from those mentioned above a large number of bronze vessels and weapons are inscribed with conventionalized floral characters which may be read as the owners' names. Many of these are listed in the dictionaries of the bronze and oracle scripts respectively. A few are given on Fig. 17k-r. A circle with three or four curved lines in it is read as *chiung* 囧, meaning "light". This is a radical for the character *ming* 明, now written with two elements, *jih* 日 and *yüeh* 月 (sun and moon), meaning "bright" or "light".

Chou floral patterns

Most of the floral and geometric rosettes of the Western Chou period are in the Shang tradition. The majority are discs which are notched at the edge, or circles filled with curved lines or spirals (Fig. 18a-h). Occasionally axe-bladed petals, split leaves, saw-toothed elements and tiny circles are used to produce more elaborate designs. Towards the end of the period (Middle Chou) flower petals were introduced as parts of a corona or decorations on the body or foot-rim of a vessel (Fig. 18i-j). They are variedly described as "vertical scales", "fish scales", "tiles", "rising blades" or "wavy band". Gyllensvärd is not inclined to think that the pattern is "a direct floral décor" but he is ready "to attest the presence of such patterns in the pre-Huai bronze art as made it natural for the artists to turn them into flower petals" (33, 38). The use of petals in this fashion has been noted (Fig. 16g) in the Shang times. It continued to be in fashion in Western Chou. The four-petalled axle-cap from Hsun-hsien 濟縣, which gives an impression of a flower beginning to bloom (Fig. 18k), serves as a link between the Shang and the Middle Chou patterns. Several other such axle-caps are known (Fig. 18l; 71, pls. 1-4). The popularity of these petalled designs in Middle Chou was but an intensification of the application of the flower petal. The movement was definitely started in the Shang times.

The survey of the floral patterns in ancient times given above shows clearly that the botanical art of Eastern Chou has its roots in the prehistoric and early historic past. The plant motifs which appear on the bronze, jade and lacquer of this period are far from being totally alien to the ancient art. The elements of the design, the principle of composition and the "geometricity" of the style all enjoy a continuity without any interruption.

The Eastern Chou artists were not the first to be inspired by the flowers and plant forms but they seemed to be more interested in the real flower than their predecessors. Gyllensvärd does not hesitate to identify some of the patterns as the lotus. This water flower is widely admired in Chou literature, notably the *Shih-ching* 詩經 (102) and *Ch'u tz'u* 楚辭 (157). The ancient poet sings praise to garment of lotus petals and people using flowers as medium to gain his love. And how often he would absorb himself meditating over a pond of blossoming lotus! It was probably the earliest flower to gain the attention of the Chou horticulturist and dictionaries of the following period, *Erh ya* 爾雅 (87) and *Shuo wen* 說文 (46) began to give the names for the various parts of the flower—the plant is listed as *fu-chü* 芙渠; the root-stock, *eo* 藕; the sprout, *mi* 薹; the stem *chia* 茄; the bud, *han* 菡; the blossom, *fu-jung* 芙蓉; the petal, *ho* 荷; and the seed, *lien* 蓮. The emergence of the water flower as a decorative pattern in the Chou and Han times is only to be expected.

There is no doubt that the Chou artist began to formulate his concept with actual plants. He also used various types of trees in the pictorial composition. There are the mulberry trees on the Hui-hsien *hu* jar, the *wu-t'ung* 梧桐 on the Ch'ang-sha lacquer and

many others which are yet to be identified (Fig. 18m-q). Some of these pictures may be regarded as the forerunner of the Han landscape drawing.

Han floral patterns

Most of the Chou floral patterns survived into the Han times. This is particularly evident with the lotus, the flower and geometric rosettes and the tree, all occurring in many varieties. The most popular pattern was still the one with four petals generally described as a "quatrefoil", but actually three, five, six, eight or more petals were also used. The petal appeared also in all sorts of shapes and designs, ranging from simple to complex, from realistic to stylized. The design was employed as before to fill a circle or a square. Archaeological remains show that the Han artist gave the pattern a more prominent place in his ware than did his predecessor. In decoration it began not only to overshadow the geometric design but also to rival the animal pattern, dominating in some cases the entire scene.

Literary works on the Han palaces often touch on the lotus patterns in their respective decorative parts (97, 175). These patterns can be found on bricks and tiles as well as on beams and ceilings. Many of these have been excavated in recent years (Fig. 19).

It is well-known that the theory of Yin-yang and Wu-hsing 五行 was so influential in the Han times that the first emperor was obliged to satisfy himself and his people by adopting "water" as his dynastic power-element (16). This might have accounted for the popularity of lotus, the water flower, in Han art. But another ancient psychological process was also at work. According to the *Li chih* 禮志 in *Sung shu* 宋書 (126) palace buildings were provided with round and square ceilings and decorated with lotus patterns because they were potent against fire. The square signified a well-head; the round hole in it a pool of water; and together with the flower which emerged out of the water they constituted a triple protection to the building against such a calamity. Hence the square opening over the ceiling of a house has been known as a *t'ien-ching* 天井 heavenly well. The same mentality could be responsible for the popularity of the lotus pattern on bricks and tiles throughout the dynasties.

The flower rosettes were also widely used to embellish Han carriages. They were adapted as ornaments and mainly wrought in gilt bronze or silver or gold. According to the Han literature (25) the feathered canopy of a carriage was usually framed with ribs of bronze which were each decorated at the tip with a flower. The fashion had started in the Eastern Chou times and now it spread far and wide in Han China. Specimens of this type of fitting have been reported from such outlying territories as Korea and Mongolia (Fig. 20).

Among the household utensils, the four-petalled rosettes are common designs on

lacquer works and bronze vessels. They occupy invariably the most conspicuous position of the article, usually on the top of the cover. In lacquer the pattern was trimmed from sheets of gilt bronze and inlaid as the central theme of the decoration. On the bronze vessel it was often more elaborate with large and small petals in all sorts of geometric arrangement and not infrequently enriched with silver and gold inlay (Fig. 21a-f).

The Han artist found the mirror decoration a fertile field for the development of his composition. In most cases the knob of the mirror was surrounded by a four-petalled pattern, set in a circle or square. The stylized petals were supplemented with geometric elements and occasionally with animal and bird motifs (Fig. 21g-s). Sometimes the composition was enlarged to cover the entire mirror in which several sets of petals were arranged into all sorts of patterns. The variation of the rosette on the Han mirror is indeed innumerable.

For the decoration of other round articles, such as covers of boxes and vessels, geometric rosettes in the form of discs with radiating beams are common. They are generally described as the "sun" or "star" patterns. They occur most regularly on the surfaces of the so-called bronze drums which are common archaeological finds in the south-western provinces. Those that have come to light at Shih-chai-shan 石寨山, Yunnan, in recent years, are actually either treasure containers, full of cowrie shells, or ceremonial platforms on which various sculptured scenes of ceremonial activities are displayed (176). It seems evident that originally this type of vessel was not meant as a sonorous instrument. The geometric rosettes appear also in a wide variety ranging from six to no less than twenty beams. It is interesting to note that in some cases the beams end with small heart-shaped petals at the tip while in others, larger petals are inserted between the beams. So there is no doubt that such designs are related to the floral pattern. They have continued to occupy the central position of the "drum" decoration throughout the ages as illustrated by Wen Yu 聞宥 (Fig. 22). Chinese decorative designs usually enjoy a long history and in this case it has flourished for more than two thousand years.

In developing the flower rosette the Han artist has indeed followed the styles set by his Chou predecessor. Most of the Han patterns are composed schematically in the geometric style. The Noin-Ula embroidery furnishes yet many more examples (Fig. 23a-b). This does not mean that the Han artist did not seek new inspirations from real flowers in nature. In fact like the horticulturist of his time he gained considerable knowledge about his subject and was ready to express himself with innovations. Apart from the floral rosettes, he introduced at least four new types of botanical patterns, as follows:

a. Realistic flower—one or more flowers together with leaves and stem. The Hsu-chou 徐州 *hsuan* 萱 lily (Fig. 23c) carved on stone in low-relief is a good example. Here the flower in full bloom is supplemented with seven leaves. It is a picture of a

realistic plant reproduced on stone. To this many actual trees and plant forms which figured prominently in Han painting and on bricks and stone may be included.

There are also a number of mythological plants which were rendered in this realistic style. The most popular one is the *fu-sang* 扶桑 tree. In the Han texts (88) it is described as the largest tree on earth associating with the east, the sun and the moon as well as many other myths and legends. It is represented either as a single plant or as an interlaced tree with one or two trunks (Fig. 23d).

b. Inflorescence—an arrangement of flowers or plant in relation to axis and to each other. In the Han stone relief it is labelled either symbolically as a *chia-ho* 嘉禾, meaning “an excellent crop” or mythologically as a *ming-chieh* 蓂莢 tree that grew during the golden age of Emperor Yao (Fig. 23e-f). The design occurs, however, in all sorts of variations. In Mongolia several patterns on the Noin-Ula textiles and carpets are composed in this fashion (Fig. 23h-j). In Honan the scheme is adapted by the bronze-smith to build up the branched chandelier from Lo-yang (Fig. 23g). Down south in Tonkin, Vietnam, it appears on the Han brick like a human figure with many pairs of outstretched limbs (Fig. 23k).

c. Flower scroll—an arrangement of flower together with stems and leaves in a scroll or band. Those that appear in the mirror decoration tend to be geometrical but actual flowers are widely used. The lotus scroll that adorned the Lo-lang *p'an* 盤 basin is quite realistic in treatment, showing the flower in various stages of blooming (Fig. 24c). The flowers on the *mei-hua* 梅花 scroll on the Honan hollow tile are recognizable as plum-blossoms (Fig. 24a-b).

d. Petalled hill—a compilation of flower petals into the form of a hill. A fine example may be drawn from the Nan-yang 南陽 pottery cover (Fig. 24d). The conical “hill” is adorned with flower petals which are decked like peaks upon peaks on a mountain. On some bronze hill-shaped covers, the famous Freer incense burner for instance, the petal-shaped peaks are joined by the stems into a group of plants and it may be taken as a *fu-sang* tree (Fig. 24e-f). In the Han mythology the tree and sacred mountains are regarded both as communication lines between the earthly world and the heavenly sphere (16). The legends about them are so mixed up that in literature it is sometimes quite difficult to distinguish them. When they are applied to art, they seem to be as mixed up with each other as they do in literature. They are used together to enrich the potency of symbolism. The branched chandelier mentioned above which may be taken either as a tree or a hill also serves to illustrate the point.

Apart from following the Chou tradition Han floral patterns are closely linked up with the prevailing thoughts and belief of the time. In serving the need of the people the artist made a good use of the natural elements around him. To promote a mythological realism he introduced a primitive landscape representation in which human beings,

animals and plants played their parts like partners. It is always interesting to note that the mythological elements were used side by side with the actual objects. It was in these representations that Chinese painting which was destined to become the most important branch of Chinese art began to take shape.

For the purpose of the present investigation it remains to be noted that the Han floral patterns began to serve a new demand. They figured prominently in personal ornaments. There is no doubt that ancient people used real flowers for personal decoration but as these did not live long they substituted them with other representations. The earliest example of such a fashion we know of so far comes from the Han period. In the wall paintings of Liao-yang 遼陽, some of the ladies, notably Madame Chang 張 and Lady Kung-sun 公孫, wear a large flower in their hair just over the forehead (Fig. 24g-h). The ornament could be a real flower or an artificial one. On the Boston painted brick some ladies are depicted with hairpins and earrings which are adorned with floral rosettes and pendants (Fig. 24i). Although no actual specimens of this type of jewelry has been reported the stone mould from Lo-lang (Fig. 24j) bearing a design for the casting of floral hair ornaments bears witness that the use of such ornaments in bronze, silver or gold was introduced in the Han times and the fashion had spread as far as Korea. Another example may be drawn from the Lü-shun 旅順 bronze buckle (Fig. 24k) which is embellished with six-petalled rosettes in relief. A conspicuous display of ornamental rosettes is evidently an innovation in the use of floral pattern, embarking it upon a new and splendid career to be followed in the later periods.

Six Dynasties floral patterns

The development of Hsi-yu 西域, the Western Region (modern Sinkiang) brought Han China into contact with many countries in Western Asia. By the end of the dynasty Buddhism had been approaching China by land and by sea. The new religion brought with it a wealth of Indian plant and flower forms which may be seen in the Buddhist temples of the Six Dynasties. Sullivan (134, 141-42) gives a list of eleven floral designs which may readily be identified and it is interesting to note that by coincidence the lotus plays also a conspicuous role. Apart from serving as a common decorative pattern, it figured essentially as a religious expression because it symbolizes the nativity of Buddha.

Derived also from actual flowers the western floral patterns do not show much difference from the native designs (Fig. 25a-h). Flower rosettes are by far the most common but side-viewed flowers, flower buds and petals are also used. They range from simple elements which are more or less naturalistic to rather complex schemes with strong geometric effect. Similar to the native patterns they are used widely in architectural decoration as well as personal ornament, but in serving a religion they figure prominently in all sorts of religious and ceremonial functions. A glance at Six Dynasties paintings

and stone reliefs throughout China reveals the wide variety of parts they play in Buddhist compositions (Figs. 25i-k, 26, 27). Sacred deities are enthroned on lotus pedestals and their backs adorned with large lotus rosettes. The latter appear not only as supports for the images of Buddha and *fei-t'ien* 飛天 apsarases but also as space fillings and ribbon and garland connections. The most realistic representations are the flowers with long stems carried by the donors or worshippers and the flowers, supposed to have been scattered by the apsarases on any available spaces. The latter consists of blossoms of many descriptions in various views as well as petals, buds and bouquets. The movement of all these beautiful objects in the sky, floating among the clouds, brought forth a gay and romantic atmosphere which could not fail to attract the attention of the Chinese artists who were already well advanced along this line with their own imagination based on the Yin-yang and Taoist philosophies. There rose a romantic expression in Chinese, *t'ien nu san hua* 天女散花, meaning "scattering of flowers by the angels". The idea has remained popular in Chinese literature and drama until the present day.

Some of the floral designs of the Buddhist architecture were no less impressive to the Chinese. The Han artist had already tried his hands on complicated geometric schemes and floral scrolls and bands but the new religion brought many more exciting patterns. The lotus rosette, for instance, was now enriched with palmettes, petals and leaves, shooting out in four or more directions (Fig. 26). The side-viewed flowers, apart from a few realistic ones, were mostly geometric and highly complex (Fig. 27c-e). The floral scrolls and bands which appear on the archways, pillars, walls and ceilings were so rich and their intricacy so intriguing that they usually defy any attempt at a detailed description. All these and many others were so attractive and to the taste of the Six Dynasties Chinese that they were soon mingled in or incorporated into the Chinese schemes. The movement may be illustrated by the new ways of decorating the burial chambers of this period.

It is well-known that a typical Chinese has always a pragmatic outlook in life. To him Man is the centre of the universe and everything therein exists to be at his service. (14) All things are enjoyable if he could take pleasure in them. The same applies to religion. The country has been open to all religions from abroad and he prefers to be entertained by them all. The floral designs introduced by Buddhism were delightful and therefore readily accepted. The decoration of the Six Dynasties tombs consisted of all sorts of pictorial compositions. Take for example the brick burial chamber of Teng-hsien 鄧縣, Honan. The paintings and decorated bricks and tiles recovered there give a clear picture of a mixture of all the traditions and beliefs which were in circulation in the middle part of the period (Fig. 28). The entire plan and scheme of the decoration, including the funerary furniture, follows the Han tradition. It is characterized first and foremost by various scenes of activities of the deceased during his life-time with his retainers and belongings. The Confucian teaching is exemplified by several scenes of famous filial sons, notably Kuo Chu 郭巨 and Lao-Lai-tzu 老萊子 and the Taoist im-

mortals are represented by Fo-Ch'iu-kung 浮丘公 and Wang Tsu-ch'iao 王子橋. There are also the Deities of the Four Directions—the Green Dragon, the White Tiger, the Red Bird and the Black Warrior—the Sun and the Moon and a group of auspicious mythological animals which were derived from the Yin-yang wu-hsing 陰陽五行 School. The new innovations may be noted by the presence of the lions, the apsarases, the flying musicians and, above all the nativity of Buddha, who emerges from a lotus in full bloom. Besides, most of these pictorial compositions are organized in an entirely new style, characterized by an atmosphere of movement and fancy. This is definitely different from the matter-of-factness of its Han proto-type. The scheme and movement are predominantly Buddhist in concept, especially in the application of the newly introduced floral patterns. They include the lotus rosettes, scattered flowers, floral scrolls and bands and rotating bouquets which are present in practically every scene connected with mythological representations and religious functions. There is no doubt that the Six Dynasties artist enjoyed himself in incorporating the new patterns and the new ways of expression in his floral art.

The new floral art has a wide distribution. Patterns with strong Buddhist influence were also popular in the south and examples have been reported from Nanking 南京, Ch'ang-sha, Kiangsi, Fukien and Yunnan. In the north, especially in Korea and Manchuria, tombs with flying and rotating floral patterns are common (Fig. 29). In Kirin 吉林, for instance, a number of new patterns were evolved. Tomb 4 of Wu-k'wai-fen 五塊墳 is full of large heart-shaped petals filled with all sorts of Buddhist floral elements. Tomb 12 of T'ung-kou 通溝 has some lotus scrolls which are composed of lotus flowers, buds, leaves and stems in a rather realistic style (Fig. 29c). The atmosphere of movement and fancy is unmistakable.

These western floral patterns did not dominate the entire scene in the Six Dynasties. The Han patterns, especially the four-petalled lotus and other rosettes, continued to be developed and widely used. They were common on bricks and tiles as well as on pottery vessels. A few illustrations, reproduced on Fig 30, are enough to show how the native tradition have been influenced by the imported designs. The same may be noted in the floral rosettes which were adapted as personal and other ornaments (Fig. 31). The North Wei disc of beaten gold sheet in the Kempe Collection contains a rosette in open work in which the corona in the centre is surrounded by nine palmette-like petals (Fig. 31a). The rotating movement of the floral volutes carries with it the style of a typical Buddhist rosette. But the majority of floral ornaments reported from various parts of China shows that the native tradition continued to be in vogue and a number of new patterns evolved. The bronze horse-bell from Yang-chia-yin-tzu 楊家營子, Inner Mongolia, is adorned with a seven-petalled rosette (Fig. 31b). The silver "quatrefoil" from Nanking was adapted as the base of a ring (Fig. 31c-d). In Lo-yang a Chin stone ink-slab is embellished with a "peach blossom" pattern in low-relief (Fig. 31e). A Chin

tomb in Nanking has yielded a series of jewelry in the forms of six-petalled flowers which are described as *mei-hua* prunus (Fig. 31f). Inlaid with heart-shaped flakes and tiny beads of red stone they were probably parts of a large floral composition representing a bouquet. It might serve as a brooch or head of a hairpin or other ornament. All these are quite small and rather realistic in representation. The rosettes of the Six Dynasties tend to be more geometrical. Some of the gilt bronze ornaments found in Tomb 17 at Wu-k'wai-fen in Kirin belong to this category. They are composed of various types of floral petals in openwork (Fig. 31g-h). It was in the same locality that a pair of gilt bronze shoes have been found which were embellished with several types of floral rosettes (Fig. 31k). There was indeed a wider use of this type of floral ornaments in the Six Dynasties than before.

T'ang floral patterns

The T'ang activities in Central Asia brought to China more cultural influences from the distant west. Buddhist infiltration continued until the Indian tradition became the focus of intellectual interest and artistic expression. The importation of goods from Persia and Arabia by land and by sea created new fashions and Sasanian objects were widely accepted. In his detailed study of T'ang gold and silver Gyllensvärd (32) classifies his material into four groups, namely traditional, Indian, Persian and T'ang innovation. This applies not only to forms but also to decorative patterns. Sasanian forms and patterns usually occur together on cups, ewers and big platters which were used in feasting and drinking, while the Indian elements, derived mainly from utensils of Buddhist cult, such as alms bowls, incense burners, bottles and urns, became quite common in daily life. As a whole the foreign elements intermingled freely with the native traditions. The T'ang goldsmith seldom copied a foreign proto-type. The incorporation of alien forms and patterns usually gives the impression of a new creation. The same may be observed in all other arts and crafts of the period when foreign elements were freely employed and submerged in the unity of the T'ang art, creating yet another golden age for the Chinese artistic achievement.

The freedom of T'ang art expressed itself most eloquently in the decorative designs and ornament. Technique was already out of the question and all forms of art mingled and interacted with one another. The artist was ready to make use of any elements, old or new, native or foreign, which happened to be suitable to his fancy. In their application he took special delight in giving each piece its own individual decoration. In the gold and silver work, Gyllensvärd observes that "the gold-smith first drew the pattern directly on a specimen and then traced it. For every new specimen he could vary the details of the basic ornamentation indefinitely." (32, 91-2). Hundreds of examples have been recorded by the Swedish scholar and for our purpose a few of the floral and geometric rosettes are reproduced on Fig. 32. They range from simple designs through naturalistic representations to some elaborate geometric patterns.

Towards the end of the dynasty it was a fashion for the gold-smith to make vessels and objects in the shape of flowers, leaves and fruits. Many of these may be identified with their original proto-types in nature, but a combination of two or more flowers in a cup, bowl or box is also common. Fig. 33a shows a gilt silver tea-cup stand unearthed recently in Sian. A Buddhist type of lotus rosette is set inside a six-petalled *k'uei* mallow.

The T'ang gold-smith was also proficient in inlay and appliqued works. In the winter of 1964, a ritual deposit, datable to 694 A.D. during the reign of Empress Wu 武 was uncovered in Ching-ch'uan 涇川, Kansu. It was an underground shrine dedicated to the preservation of some Buddhist relics. A pear-shaped white glass bottle containing fourteen pieces of *she-li* 舍利 beads was found on a cushion made of a wooden board between two pieces of brocade inside a miniature gold coffin. This was deposited inside a larger coffin made of silver. The latter was in turn placed inside a bronze casket which was locked from the outside. Between the silver coffin and the bronze box was a collection of votive offerings consisting of a quantity of incense, twelve hairpins and fifty-three *K'ai-yuan* 開元 copper coins. The entire group was placed inside a large stone box and enthroned in the underground shrine which was constructed of bricks and stone. It is interesting to note that the decoration and ornaments of the shrine, the stone box, the metal containers and the silk brocade are all dominated by floral patterns, floral scrolls and various forms of rosettes. The gold coffin, reproduced on Fig. 33b-c, measures 7.5 cm long on the cover, 5.4 cm for the widest side of the stand and 4.6 cm from the base to the highest point of the cover. A large variety of decorative designs are applied on the smooth surface and the rosettes are further enriched with pearls inlaid in the centre.

Floral designs are also common on T'ang mirrors. The rosette itself appears in countless variety, some simple and realistic while others elaborate and geometrical (Fig. 33d-i). Apart from the various ways of engraving, casting, gilding and embossing common in the art, the T'ang mirror maker adopted also the unique technique from the lacquer master, known as *p'ing-t'o* 平脫. Thin sheets of gold, silver or mother-of-pearl were first trimmed into the required patterns and then set into a layer of lacquer in the back of the mirror. The surface was finally polished until it was perfectly smooth and even (Fig. 33 f, h). The technique gives the T'ang mirror an additional charm, rich and delicate, freeing the design from the bondage of metallic casting.

The domination of floral designs on T'ang stone work is also well-known. They can be found in every kind of architectural remains, ranging from Buddhist cave-temples and steles to funerary shrines, tomb-stones and burials. Floral scrolls and rosettes occur in limitless number of variations. Realistic representations appear side by side with geometric patterns. They are all skilfully adapted to the panels or spaces which were allocated to them. A few of the realistic designs of the period are reproduced on Fig. 34.

On a number of Nestorian stone tablets in Ch'uan-chou 泉州, Fukien, it is quite common to find the Christian cross emerging from a lotus flower in the same fashion as a Buddha rising out of his sacred flower (Fig. 34 m). A foreign religion must be ready to mingle with the established traditions to become Chinese.

Floral rosettes and scrolls were just as popular on T'ang secular articles. The wide variety of these patterns which appeared on the Shōsōin treasures in Japan has been mentioned by Gyllensvärd, so there is no need to repeat them here. A few textile fragments unearthed recently in China are full of floral elements, especially rosettes (Fig. 35a-b). The popularity of these patterns on T'ang silk fabrics may further be substantiated by the designs which occurred on the costumes of tomb figurines (Fig. 35c), paintings and Buddhist images of this period (Fig. 35d-e). A T'ang *ch'ih* 尺 foot measure is usually marked out in ten sections, each for an inch, and the spaces are often adorned individually with a floral design. The ivory rulers on Fig. 33j-k show a series of floral rosettes alternating with animals in floral scrolls. In the typical T'ang fashion the ivory carver took delight in varying each design.

The same freedom was enjoyed by the T'ang potter. The excavation of Ta-ming-kung 大明宮 in Sian has brought to light a larger number of decorated bricks and tiles (Fig. 36). With the exception of a few floral and animal scrolls, the designs are dominated as usual by flower rosettes. The pattern consists simply of a series of petals arranged around a corona or lotus seed-case, but with slight variations in size and shape of each element and in the arrangement, the pattern appears without any exact duplication in no less than twenty-eight varieties. The excavators label them as *lien-hua* 蓮花 lotus patterns, but actually they look more geometric than real flowers. Many other variations of such rosettes may be found at other T'ang sites.

Apart from the colourful glazes the T'ang pottery and porcelain are usually not richly decorated. But when they are the decorative designs are again derived mainly from floral patterns. The fashion started shortly before the dynasty as mentioned above, but in the T'ang times they began to figure more prominently than before. Examples may be drawn from specimens which have been unearthed recently in various parts of China. (Fig. 37a-i). The earlier works seem to have followed the traditional style in which the motifs tend to be geometric. By the later part of the period naturalistic elements began to play a more conspicuous role. Some resemble the originals so closely that they can be determined botanically. Bowls, dishes and boxes began also to appear in shapes of flowers or fruits (Fig. 37j-l) thus setting the fashion for the Sung ceramics.

For our survey of the evolution of flower rosettes in China T'ang jewelry represents a key development. Gyllensvärd (32) classifies the material also into four groups. The traditional articles in the forms of combs, hairpins, headdresses, pendants, buckles, belt plaques and dress ornaments continued to dominate the scene. The Persian loans may be

represented by a characteristic type of bracelets which are oval and open, and some horse fittings. The Indian jewelry was introduced through the rich equipment of jewelry on the bodhisattvas. Apart from the examples given by Gyllensvärd, they may be seen in countless Buddhist images and paintings of this period. It was in the later part of the dynasty that new innovations in the forms of elaborate diadems, baroque hairpins and openwork ornaments became fashionable. As a whole the T'ang jewelry was also dominated by flower rosettes. Many of them were made in separate units and then assembled or fitted into some prescribed patterns. Some of these are reproduced on Fig. 38.

Students of Chinese Buddhist sculpture are familiar with the fact that a new style was in full bloom in the T'ang times. It is characterized by a more lively rendering of the body which was decorated with more natural draperies and richer jewelled ornaments. The latter were dominated again by flower rosettes, especially the independent units which were used in every conceivable fashion. On the head, they adorned the head-dresses, hairpins and earrings; on the neck, the necklaces; on the arms, the bracelets and finger rings; and around the body, the chained pendants, belts, buckles and dress ornaments. The sandal wood Kuan-yin, an eighth century sculpture preserved in Horyū-ji, Nara, is bejewelled, for example, with a series of these flower rosettes, some of them appearing in squares (Fig. 39a). For actual use they were usually fashioned in gold and silver and embellished with pearls and beads of coloured stone.

From the Sian T'ang tombs came fine collections of jewelries and horse ornaments. The rosettes appear in all sorts of sizes, shapes and compositions and the general effect is rather geometrical. Separated now from the original attachments it would be difficult to determine the actual functions of these beautiful ornaments (Fig. 39b-c). The simple gold hairpin ornament (Fig. 39f) in the Kempe collection is worth nothing in this connection. The specimen is composed of five pointed petals in filigree work, each with a flat turquoise bead in the centre. Over the rosette between the petals there are five slender leaves or sepals and in the centre there is a small five-petalled flower. The ornamental rosette is now soldered to a tongue-shaped pin. Gyllensvärd observes that the soldering was done at a later date. This is quite possible because some dealers are in the habit of regrouping damaged fragments into more respectable articles for the market. Gyllensvärd also notes that "the small holes in all the large petals probably indicate that the rosette had previously some other function." (31, 106). It was quite fashionable for T'ang jewellers to create complex flower rosettes by decking them vertically into compound flowers or by assembling them horizontally into geometric patterns and further enriching them with pearls and cuttings of coloured stones. In general the latter were set in place by inlay while the former, which are globular in shape, had to be perforated and strung into position with a piece of thin wire or silk cord. The holes in the petals of the large rosette were therefore meant for stringing the ornamental pearls. In this respect

the five turquoise beads which are now set in the perforated receptacles should also be regarded as later additions.

It seems evident that units of flower rosettes were the most popular elements in the T'ang jewelry. To attach additional ornaments to the rosette various types of perforations were added. As they are found only in gold, silver or bronze so far one may conclude that this type of floral articles was first introduced by the T'ang jeweller and that his ware may be taken as the proto-type of the *yü-hua* jade flowers under investigation.

Sung floral patterns

The five short dynasties between T'ang and Sung did not change the course of Chinese decorative art. In spite of the alien elements introduced from India and Persia it continued to evolve gradually and steadily and there is hardly any dividing line in styles between these two dynasties. The flower rosette followed the main stream in its own steady fashion. With a wide variety of old and new composition it continued to play its part in every field appearing quite constantly in the form of independent units. *Ying tso fa shih* 營造法式 (92), the Sung manual of architecture, lists a large number of these designs and many more may be gathered from the temples, buildings and tombs survived to the present day. They are cast in metal (Fig. 40a), engraved on stone (Fig. 40d-g), carved on bricks (Fig. 40c) and wood, painted on walls (Fig. 40b) and furniture and constructed into lattice works. Many of them are composed in the same manner and style of the *yü-hua* mentioned above.

In 1960 two Nan-T'ang 南唐 wooden coffins were unearthed at Ching-ho-chen 涇河鎮, Kiangsu. They were each annexed to a sacrificial temple which was constructed of wood. Apart from the various floral designs on the wooden structure some bronze nails with large heads cast in flower rosettes recalling the Chou tile-nails, were used. Some of the rosettes may be identified to lotus or chrysanthemum, but the geometrical effect of the composition is evident (Fig. 40a).

The most common flower rosettes are to be found on Sung pottery and porcelain. There was no copyright in the old days and potters in every ceramic centre were free to make use of any popular designs. The rosette patterns which decorated the Ting 定, Liao 遼, Yao 耀 and Tz'u-chou 磁州 wares in the north and the Yueh 越, Ch'ing-pai 青白, Chi-chou 吉州, Ting-hsi 丁溪 and Hsi-ts'un 西村 wares in the south are innumerable. Some of the more familiar ones are reproduced in Figs. 41-2.

Units of flower rosettes continued to dominate the Sung jewelry. Their use on the headdress, earrings, jewelled chains, belts and other personal ornaments was just as popular as in the T'ang times. The pair of gold hairpins in the Kempe collection (Fig. 42n) were fashioned in the same style as the T'ang specimen mentioned above. The rosette

is composed of five round petals overdecked with five slender leaves or sepals between the petals and in the centre there is a small multi-petalled flower of fine wire.

The display of flower on the Buddhist figures at Ta-chu 大足, Szechwan, which are datable to the Sung period, shows clearly how some of these ornamental units were used. The Kwan-yin bodhisattva in Cave 180 is decorated with a large flower in the middle of the headdress over the forehead and a few simple ones around it (Fig. 42o). The latter are connected with one another by ribbons showing that the rosette must have one or two perforations in the centre for the purpose. Most of the *yü-hua* under survey could have been used originally in this fashion. The Buddha on the western wall of Cave 14 has a gorgeous crown which is covered with various types of small flower rosettes and a large *huan* 環 ring in the fore-front (Fig. 42p). Such a ring could easily have been made of jade or glass, as are a number of the *yü-hua* rosettes described above. A pair of glass rings, reported by the late Mr T. Y. King to have been unearthed in Ch'ang-sha (Fig. 42q) are creamy white and translucent, similar to the glass rosettes mentioned above. They could have been the products of the same factory. On the six-armed Kwan-yin in Cave 136, a chain of jewels is suspended in front (Fig. 43a). Among the ornaments are two pairs of rosettes similar to the *yü-hua* or Nos. 100-1 and 222. They are described as *mei* prunus and *chü* chrysanthemum respectively. It is interesting to note that the oval *yü-hua* chrysanthemum rosette (No. 222) still retains the original metal fitting which may still be threaded at the back for attachment.

The same type of flower rosettes appears also on secular figures at Ta-chu. The male worshipper on Cliff 11 who has a *ju-i* sceptre in his hand, wears a headdress with a seated Buddha in the middle over the forehead, flanked by two large flower rosettes and lined by a series of smaller ones at the base (Fig. 43b). It shows that a Sung civil official was ready to adopt the headdress of a bodhisattva for his own use. The girls on Cliff 20, one holding a wine jar and another feeding the birds, adorn themselves with earrings of flower rosettes (Fig. 43c).

The popularity of this type of ornaments may be further witnessed with a large number of sculptures and paintings preserved in other parts of China. Most of the women figures in the Sheng-mu-tien 聖母殿, Hall of the Sacred Mother, in T'ai-yuan 太原, Shansi, were modelled in the same fashion and flower rosettes are the essential ornaments on their headdresses (Fig. 43d). The temple was erected in 1102 A.D. Some bronze Kwan-yin from Yunnan (Fig. 43h), datable to the twelfth century wear a belt with a series of eight-petalled rosettes and a sixteen-petalled piece on the bowtie over the trousers. From Tibet came another twelfth century bronze lohan who is decorated with a rich collection of twelve-petalled rosettes attached to the headdress, on the strip across the shoulder and on the belt around the waist (Fig. 43i). Flower rosettes were undoubtedly popular ornaments of China during the Sung times and they were treasured by the later generations as heirlooms or sacred relics.

From the wall paintings preserved in the cave temples at Tun-huang 敦煌 many more examples can be noted. Costume jewelry and decorative designs are usually portrayed in details on the portraits of the donors or worshippers. (184). It is interesting to note that the tall and slim ladies of the Six Dynasties are dressed in plain, high waisted and long, flared skirts. Their hair is piled in various style on the head and they do not use any hair ornaments. The beautiful woman admired in the T'ang period, especially after the seventh century, is plump and round and the dress is adorned with all sorts of floral designs. The hair-do becomes higher and taller and is decorated with all sorts of floral ornaments (Fig. 38h-j). On the late T'ang figures it is quite a vogue to paint a flower on the forehead (Fig. 38j). A Five Dynasties lady has three such floral rosettes on her face (Fig. 43f). The fashion reaches its height in the Sung times. The headgear becomes elaborate and complicated and is further adorned with floral and bird ornaments. The facial make-up is enriched with an assortment of flowers and petals on the forehead and cheeks (Fig. 43g). The Sung ladies could be the first "flower people".

The development of flower painting into a distinctive school of art in the Sung dynasty gave another stimulus to the popularity of floral ornaments. Ever since the T'ang times painters had turned their attention to a close study of floral forms and by the time of the Five Dynasties celebrated artists, notably Huang Ch'uan 黃筌 and Hsu Hsi 徐熙, were able to establish themselves as flower painters. The new movement reached its height in the Sung Academy. Many of the flower paintings of the academic school which were painted in colour on silk in minute details and carefully organized in composition have survived to testify the realistic style championed by the imperial court. The Academic painters were masters of still-life and the flower was usually depicted from all possible points of view. The same may be noted among the artists of the literati school who practiced the impressionistic style. They were no less attentive in the observation of the subject and some of their masterpieces, the plum blossoms of Wang Mien 王冕 (1335-1407) for example, are packed full of flowers which are simply sketched with lively strokes presenting nature in its expressionistic splendour, fresh and spontaneous.

In the Ming and Ch'ing times art teachers used to analyse these masterpieces and assemble the various type-forms of flowers as examples for their pupils. In the *Hsieh-hu mei p'u* 雪湖梅譜 (13), for example, each type-form is given a fancy descriptive name typical in Chinese expression (Fig. 48a). The two traditions of flower paintings have continued to flourish right into modern times.

The popularity of flower painting might have some influence on the evolution of the floral ornaments. From the Sung dynasty onward jewelry in the forms of flowers with branches and leaves began to dominant the fashion. Examples may be seen in the Kempe collection of gold and silver (31). In such ornaments one or more flowers usually form

the principal theme and like a flower painting they tend to be more realistic than geometrical.

Post-Sung floral patterns

In the development of the flower rosette, the Yuan artists played yet another interesting part. Jewelry with this type of ornament was still as popular as ever. Numerous examples may be seen on the wall paintings at Yung-lo-kung 永樂宮 (Fig. 44) in Jui-hsien 芮縣, Shansi. They served to adorn not only the headdress and shoes but also various types of hangings and furniture as well as roofs (Fig. 44d), walls and ceilings (Fig. 46a-d). Many Yuan tombs have also yielded actual personal ornaments in gold and silver, silk fabrics and silver wares, with flower rosettes as the chief ornamentations (Fig. 45a-c). The Ho-fei 合肥 silver-smith specialized in picturing some real flowers in discoidal patterns. Twenty examples derived from eleven types of flowers with their leaves are found on a silver box alone (Fig. 45i). They recall some of the designs on T'ang silver wares and are identified as *mei* 梅 prunus, *lien* 蓮 lotus, *mu-tan* 牡丹 peony, *t'ao* 桃 peach, *chü* 菊 chrysanthemum, *ch'a* 茶 camellia and others.

The Yuan silver-smith did not hesitate to make silver flowers in the *yü-hua* style. They may be represented with the two specimens recovered from the tomb of Ch'ien Yu 錢裕 (1247-1320) which was excavated in 1960 by the Wu-hsi 無錫 Museum. Thin sheets of silver were beaten and carved into flowers in full bloom. The larger flower, described as a peony (Fig. 45g) is composed of three rings of petals, each consisting of six, ten and twelve petals respectively and an androecium in the centre and is flat in appearance. The smaller one (Fig. 45h) is shaped like a cup with two rings of petals one inside the other. The outer ring consists of eight petals and the inner one, six, and there is also an androecium in the middle. The tomb yielded also a large number of artifacts with floral designs (159, 64.12.52-60).

The Yuan craftsmen were no less creative and many new types began to appear. The architect of Yung-lo-kung designed some rotating geometric rosettes with the symbol of *yin* and *yang* as the nucleus of the pattern for the ceiling (Fig. 46a-d). They were very appropriate for the sacred temple of the Taoist religion. The potter of Yao-chou 耀州 produced yet another type of rosette consisting of flower petals and leaves of various shapes which was surrounded with a circle of heart-shaped petals or a wheel with rounded teeth (Fig. 46e-f).

The fashion of using ornaments with flower rosettes continued into the following periods. Ming and Ch'ing bodhisattvas were usually adorned in the same manner with a prominent display of headdress and necklace of rosette units (Fig. 46i). The style was just as popular in the secular circle. Silver and gold hairpins, earrings, buckle hooks, brooches and other personal ornaments were similarly decorated and many examples

have been unearthed in recent years. These are mostly quite well preserved in their original fittings (Fig. 47a-i). The elaborately bejewelled crowns from Ting-ling 定陵, the tomb of Wan-li 萬曆, glitter with dozens of flower rosettes which are composed mainly of pearls and beads of semi-precious stones (Fig. 47j). In this connection the wide variety of flower designs employed in the decoration of the buildings in royal cemeteries of the Ming and Ch'ing dynasties, especially on the glazed bricks and tiles is worth-noting (Fig. 46j-k). Countless other examples may also be drawn from pottery and porcelain, cloisonné and lacquer, textiles and embroideries (Fig. 47k; 48b-d).

VI. CONCLUSION

Students of Chinese art are familiar with the animal style which has flourished in this ancient land. The development of floral patterns, especially the flower rosette, in Chinese decorative art, briefly reviewed above, serves to show that the urge to use flowers in decoration and ornament must also be another instinctive impulse of the Chinese. They have gone to the surrounding flora and to the geometric formations in nature for inspiration and this branch of art has indeed enjoyed a history as long as the people themselves.

It is now certain that floral patterns were used in China long before history began. Throughout the dynasties one may notice the persistent repetition of certain basic forms which stemmed directly from nature. The artist would not hesitate to dissect the flower into individual parts or units and reassembled them according to his own fancy into geometric patterns. Repetitions and combinations of the motifs and simplifications and multifications of the units never failed to yield fresh variations. Their applications on different materials, serving various purposes called for individual treatments and hence new styles. Influences from outside and innovations from within in different stages also enlivened the patterns with their special features, transforming forms and combinations, and grafting their own significant contributions to this branch of artistic expression. In all these complex developments there prevailed always a lively and cheerful tempo in accordance with the laws of proportion, harmony and balance.

The complexity of Chinese floral patterns cannot be exaggerated. There exist literally thousands of different forms. They range from simple motifs to highly complex compositions. Some are remarkably faithful to nature; others, free configurations of natural forms; and the rest, purely fanciful creations. A serene delicacy and simplicity may sometimes be preferred, but bold and powerful, rich and elaborate designs are just as common. They appear in virtually every type of material and are further enhanced by the graces and magnificent skill of some special Chinese techniques, such as inlay work in general and calligraphic rhythm in particular. The Chinese art-craftsmen have indeed explored the possibility of the floral patterns to its limit. The examples given in the text-figures comprise but a fraction of their creations along this line. Many more may be found in the publications listed in the Bibliography.

TYPES OF FLORAL PATTERNS IN CHINESE DECORATIVE ART

Year B.C.	Types of Floral Pattern Dynasties	Decorative Designs							Ornaments			
		Realistic					Geometric		Flower	Corona	Flower spray	Petalled Hill
		Flower	Corona	Petal	Tree	Floral scroll	Rosette	Square				
2000	Shang	---	---	---	---	---	---	---	---	---	---	---
1800		---	---	---	---	---	---	---	---	---	---	---
1600		---	---	---	---	---	---	---	---	---	---	---
1400	Chou	---	---	---	---	---	---	---	---	---	---	---
1200		---	---	---	---	---	---	---	---	---	---	---
1000		---	---	---	---	---	---	---	---	---	---	---
800	Han	---	---	---	---	---	---	---	---	---	---	---
600		---	---	---	---	---	---	---	---	---	---	---
400		---	---	---	---	---	---	---	---	---	---	---
200	(Indian designs) Six Dynasties	---	---	---	---	---	---	---	---	---	---	---
0		---	---	---	---	---	---	---	---	---	---	---
200		---	---	---	---	---	---	---	---	---	---	---
400	T'ang (Persian designs)	---	---	---	---	---	---	---	---	---	---	---
600		---	---	---	---	---	---	---	---	---	---	---
800		---	---	---	---	---	---	---	---	---	---	---
1000	(Flower painting) Sung	---	---	---	---	---	---	---	---	---	---	---
1200		---	---	---	---	---	---	---	---	---	---	---
1400		---	---	---	---	---	---	---	---	---	---	---
1600	Yuan Ming	---	---	---	---	---	---	---	---	---	---	---
1800		---	---	---	---	---	---	---	---	---	---	---
2000	Ch'ing Republic	---	---	---	---	---	---	---	---	---	---	---

*Bold lines indicate popularity and dotted lines, occasional use.

The Chinese floral patterns served the decorative art in two fashions. They were generally used as decorative designs on works of art and craft appearing invariably in two dimensions. The composition may either be realistic or geometrical but the style is dominated almost always by schematic arrangement, especially when there was a limitation of space. In the second fashion the floral patterns were adapted as ornaments appearing mainly in three dimensions. In this respect they were dominated by realistic representations of the flower. Composite flower sprays were common but geometric elements were rare.

Serving two different purposes the Chinese floral patterns presented themselves naturally in various styles. As decorative designs they are either realistic or geometrical. The realistic patterns may be classified according to the elements into five types, namely, the flower, the corona, the petal, the tree and the floral scroll while the geometric patterns were represented by the rosette, square and inflorescence. In some cases the realistic and the geometric elements appear together in mixed forms. As ornaments the floral patterns occur in four forms, the flower, the corona, the flower spray and the petalled hill. They make a total of at least twelve types.

The development of these outstanding types of floral designs and ornaments in Chinese decorative art may thus be summarized in the table on page 327.

The evolution of floral designs in China serves to illustrate the continuity of Chinese art and culture. Despite the popular idea that one style succeeds another, nothing that gets into Chinese art ever gets completely out. In every branch of Chinese art there has always been a multitude of techniques, forms and styles and the artists would use them freely without discrimination to apply to any branch of art that they thought suitable. The floral design is a branch of them and like any other branch of Chinese art it is ready to absorb and adapt any techniques, forms and styles that befit its purpose to enrich the art.

The *yü-hua* jade flowers under survey is a little branch of this artistic tree. The position it occupies on the tree may now be located especially after the review of its growth. There is no doubt that these jade flowers were originally parts of some ornamental jewelry. Carved as independent units, they were used either as individual ornaments or as parts of some larger and more elaborate works. Personal ornaments with floral designs were first introduced in the Han period and the fashion continued in vogue reaching its height in the T'ang times. Ancient metal floral units which were used either as individual fittings or as parts of floral compositions are common. They were still quite popular in the post-T'ang periods when jade units began to appear. Therefore, it seems possible to regard the T'ang metal flowers as the proto-types of the *yü-hua* jade flowers because no floral rosette in jade has yet been unearthed from the T'ang level or burial. The

same may be observed in the *yü-hua* themselves. They may be dated from the Sung period but they did continue to be in fashion in the Yuan and Ming times. In the Ch'ing period some new styles began to emerge but the earlier specimens were still much sought after and treasured as relics and ornaments.

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FIG. 31 — Floral ornaments of the Six Dynasties

- a.* Geometric rosette in gold. — 31, 88.34.
b. Floral rosette on bronze bell, Inner Mongolia. — 68, 64.1.43.
c. Three-petalled flower on bronze vessel, Korea. — 35, 3. pl. 21.
d. Four-petalled flower in silver, Nanking. — 159, 65.10.44.
e. Six-petalled flower on stone, Lo-yang. — 159, 65.12.40.
f. Six-petalled flower in gold, Nanking. — 68, 61.6.339.
g-h. Geometric rosettes on gilt bronze, Kirin. — 149, 17.
i-j. Lotus rosette on bronze vessel, Korea. — 35, 22.26.
k. Floral rosettes on bronze shoe, Korea. — 152, 17.
l. Floral rosettes on silk brocade. — 110, 197.

FIG. 32 — Floral rosettes on T'ang silver and gold

- a.* Some floral rosettes. — 32, figs. 96, 97.
b. Some geometric rosettes. — 32, figs. 2, 80, 87.

FIG. 33 — T'ang floral rosettes

- a.* Flowers as a tea saucer, Ch'ang-an 長安. — 68, 59.12. pl. 6.
b-c. Flowers on gold coffin, Ching-ch'uan 涇川. — 159, 66.3. pl. 4.
d. Flower rosettes on mirror. — 125, fig. 69.
e. Flower rosettes on mirror. — 125, fig. 70.
f. Flower rosettes on mirror. — 66, fig. 49.
g. Floral patterns on mirror. — 125, fig. 61.
h. Flowers on mirror, Lo-yang. — 159, 56.5.col.pl.
i. Geometric rosettes on mirror, Cheng-chou 鄭州. — 68, 60.1. pl. 8.
j-k. Floral rosettes on ivory rulers, Shōsōin 正倉院. — 159, 64.6.29.

FIG. 34 — Floral patterns on T'ang stone

- a-c.* Flowers on tomb-stone, Sian. — 156, pl. 20.
d-i. Flowers on tomb stone, Nan-T'ang 南唐, Nanking. — 141, pls. 119-121.
j. Flowers on stone sculpture, Ch'ung-lai 邛崃. — 28, pl. 25.
k-l. Flowers on stone, P'ing-shun 平順. — 159, 62.2.51.
m. Floral patterns on tomb-stone, Ch'uan-chou 泉州. — 169, pl. 36.

FIG. 35 — Floral patterns on T'ang textile

- a. Floral patterns on silk brocade, Turfan 土魯番. — 45, pl. 3.
- b. Floral patterns on silk brocade, Turfan. — 159, 62.7-8.68.
- c. Floral patterns on pottery figure, Sian. — 137, pl. 72.
- d. Flower spray on lacquer figure, Nara 奈良. — 109, 120.
- e. Geometric rosette on lacquer figure, Nara. — 109, 122.

FIG. 36 — Floral rosettes on T'ang tiles and bricks

- a-j. Floral rosettes on tile-ends, Sian. — 54, pls. 58-60.
- k-n. Floral rosettes on bricks, Sian. — 54, pls. 53-54.

FIG. 37 — Floral rosettes on T'ang pottery

- a. Floral rosettes and squares on Ch'ing-pai 青白 ware, Sian. — 119, 114.
- b-c. Floral rosettes on pottery bowls, Shao-kwan 韶關. — 68, 65.5.233.
- d-f. Floral rosettes on Yao-chou 耀州 ware, T'ung-ch'uan 潼川. — 61, 16.
- g-i. Floral rosettes on Yueh 越 ware, Shang-yu 上虞. — 159, 63.1.44-5.
- j. Box in the shape of lotus flower, Yueh ware. — 30, pl. 106.
- k. Box in the shape of a pomegranade, Ch'ing-pai ware. — Courtesy of the Mu-fei collection, Cambridge.
- l. Pottery persimmon, Ch'iung-lai ware. — 15, pl. 90.

FIG. 38 — Floral rosettes on T'ang jewelry

- a-f. Floral rosettes on gold and silver headdresses — 32, figs. 14, 41.
- g. Floral rosette on gold finger ring. — 32, fig. 41.
- h-j. Floral rosettes as hair ornaments, Tun-huang 敦煌. — 184, figs. 40-41; 9.
- k. Geometric pattern on bronze belt plaque. — 32, fig. 16.
- l. Floral rosette on horse fitting. — 32, fig. 29.

FIG. 39 — Floral rosettes on T'ang jewelry

- a. Floral rosettes on wooden Kwan-yin, Horyū-ji 法隆寺, Nara. — 81, 15.
- b-c. Floral rosettes in gold, Sian. — 137, pl. 100.
- d. Floral rosettes in gold, Sian. — 159, 64.1.22.
- e. Floral rosettes on bronze horse fittings, Sian. — 159, 64.1.22.
- f. Floral rosette on gold hairpin. — 31, 107.50.

FIG. 40 — Floral patterns on Sung architecture and mirror

- a. Four floral rosettes on bronze nail-heads, Pao-ying 寶應. — 159, 65.8.49.
- b. Six floral patterns on wall painting, Pai-sha 白沙. — 130, 29.
- c. Five floral patterns on painting and bricks, Ching-hsing 井陘. — 44, 66, pl. 19.
- d. Floral rosette on stone, An-shan 鞍山. — 138, 26.
- e. Four floral patterns on stone, An-shan. — 138, pl. 1.
- f. Two floral patterns on stone, An-shan. — 138, pl. 1.
- g. Three side-viewed floral patterns on stone, An-shan. — 138, pl. 18.
- h. Lotus pattern on stone, Chin-hsi 錦西. — 171, 70.
- i. Floral rosette on mirror. — 159, 66.5.59.
- j. Floral patterns on mirror. — 159, 58.5.50.
- k. Floral patterns on mirror. — 68, 65.7.376.

FIG. 41 — Floral patterns on Sung pottery

- a. Floral patterns on brick, Ch'ang-chih. — 68, 65.7.355.
- b. Floral patterns on Hunan ware, Yung-hsing 永興. — 68, 60.10.45.

- d.* Floral pattern on Ch'ing-pai ware, Nanking. — 159, 55.11.27.
c, e-g. Floral patterns on Ch'ing-tz'u 青磁 ware, Yin-hsien 鄞縣. — 68, 64.4.185.
h. Floral pattern on Ch'ing-tz'u ware, Yi-hsien 義縣. — 94, 194.
i. Floral pattern on Ju 汝 ware, Yi-hsien. — 94, 194.
j-k. Floral patterns on Ting 定 ware, Yi-hsien. — 94, 194.
l. Floral pattern on white ware, Yi-hsien. — 94, 194.
m. Floral pattern on Yao-chou 耀州 ware, T'ung-ch'uan 潼川. — 61, 34.
n. Floral rosette on Laio 遼 ware. — 167, fig. 8.
o. Floral rosettes on Liao ware. — 167, fig. 8.
p-r. Floral rosettes on Yao-chou ware, T'ung-ch'uan. — 61, 39, 41.

FIG. 42 — Floral patterns on Liao pottery and Sung jewelry

- a-e.* Floral rosettes on Liao ware. — 167, fig. 8.
f-g. Floral patterns on Liao ware. — 167, fig. 7.
h-m. Floral patterns on Liao ware. — 167, fig. 8.
n. Floral rosettes on a pair of hairpins. — 31, fig. 59.
o. Floral rosettes on a headdress of Kwan-yin, Ta-chu 大足, Sung. — 135, pl. 62.
p. Floral rosettes on a headdress of Buddha, Ta-chu, Sung. — 135, pl. 133.
q. A pair of glass ring, Ch'ang-sha — Courtesy of the Mu-fei collection, Cambridge.

FIG. 43 — Floral rosettes on Sung jewelry

- a.* Floral rosettes on chain pendant, Ta-chu. — 135, pl. 36.
b. Floral rosette on headdress of a civil official, Ta-chu. — 135, pl. 124.
c. Floral rosette on earring, Ta-chu. — 135, pl. 164.
d. Floral rosettes on a lady's headdress, T'ai-yuan 太原. — 21, pl. 26.
e. Floral rosettes on figure painting, Tun-huang, Five Dynasties. — 184, fig. 60.
f. Floral rosettes as hair and face ornaments, Tun-huang, Five Dynasties. — 184, fig. 63.
g. Floral rosettes as hair and face ornaments, Tun-huang. — 184, fig. 64.
h. Floral rosettes on belt of Kwan-yin, Yunnan. — 115, pl. 103.
i. Floral rosettes on a Tibetan bronze figure. — 173, 71.

FIG. 44 — Floral rosettes of Yung-lo-kung 永樂宮, Yuan

- a.* Floral rosettes on the Western Heavenly King.
b. Floral rosettes on a lady's headdress.
c. Floral rosettes on a headdress.
d. Floral rosettes of glazed pottery. — 123, Pls. 92, 107, 123 and 12.

FIG. 45 — Floral patterns on Yuan jewelry

- a.* Floral rosettes on earrings, T'u-ch'eng-tzu 土城子. — 51, 143.
b. Floral rosette on hairpin. T'u-ch'eng-tzu, — 51, 143.
c. Floral rosettes on earrings, Su-chou 蘇州. — 68, 65.6.294.
d. Floral rosettes on hairpin, Su-chou. — 68, 65.6.294.
e. Floral rosette on a pair of scissors, Su-chou. — 68, 65.6.294.
f. Floral rosettes on silk fabrics, Su-chou. — 68, 56.6.293.
g-h. Floral rosettes on silver, Wu-hsi 無錫. — 159, 64.12.58.
i. Floral patterns on silver box, Ho-fei 合肥. — 159, 57.2.58.

FIG. 46 — Floral rosettes on Yuan and Ming art

- a-b.* Geometric rosettes on temple ceiling, Yung-lo-kung. — 123, pls. 34-5.

- c-d. Floral rosettes on temple ceiling, Yung-lo-kung. — 123, pl. 58.
 e-f. Floral rosettes on Yao-chou ware, T'ung-ch'uan. — 61, 51.
 g. Floral rosette on greyish-brown ware, Sian. — 159, 56.1.34.
 h. Floral rosette on stone pillar, Chien-ch'uan 劍川. — 159, 57.4.48.
 i. Floral rosettes on wooden bodhisattva, Ming. Shanghai Museum.
 j-k. Floral rosettes on glazed bricks, Peking, Ming. — 159, 56.9.10-12.

FIG. 47 — Floral rosettes on Ming jewelry and cloisonné

- a. Floral rosette on earrings, Canton. — KX, 57.3.115.
 b. Floral rosettes on earrings, Shanghai. — 68, 61.8.427.
 c. Floral rosette on hairpin. — 31, No. 69.
 d. Floral rosette on hairpin, Canton. — KX, 57.3.115.
 e-f. Floral rosettes on hairpins, Shanghai. — 68, 61.8.431.
 g. Floral rosettes on earrings, Lan-chou. — 68, 60.3.43.
 h-i. Floral rosettes on belt buckles, Nan-ch'eng 南城. — 159, 59.1.51.
 j. Floral rosettes on headdress, Ting-ling 定陵. — 68, 59.7. pl. 2.
 k. Floral rosette on cloisonné disc. — 7, 71.

FIG. 48 — Ming floral type-forms and Ch'ing floral rosettes.

- a. Floral type-forms, Ming. — 13.
 b-c. Floral rosettes on carved bricks, Ch'ing. — 8, 26.
 d. Floral rosettes on *fen-ts'ai* 粉彩 vase, Ch'ing. — 96, fig. 88.
 e. Floral rosettes on gold hair ornaments. — 31, No. 72.

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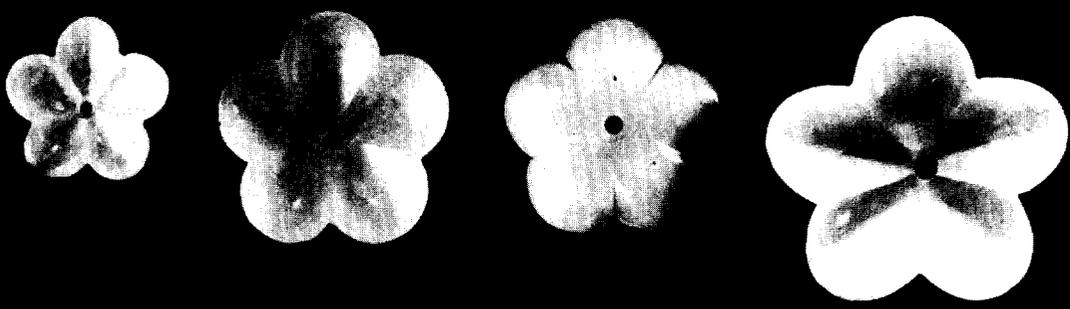
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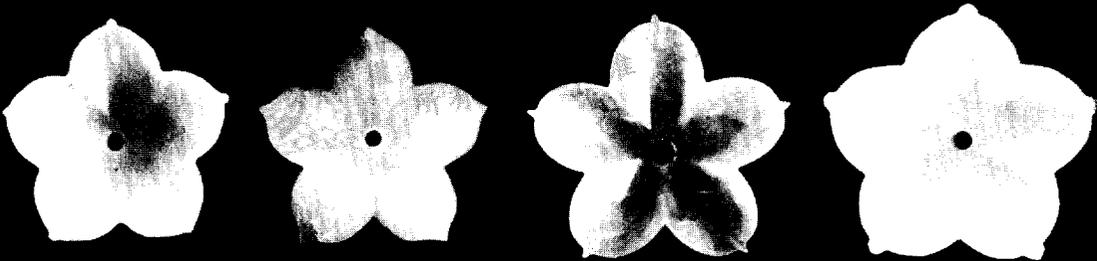
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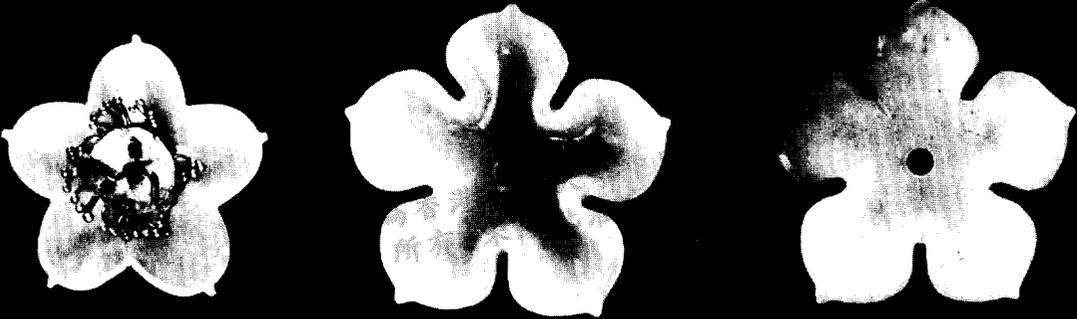
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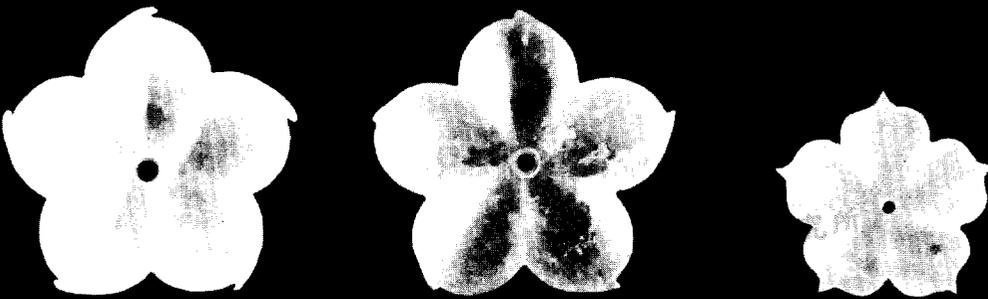
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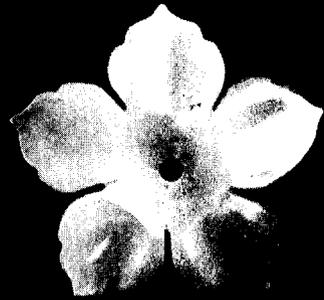
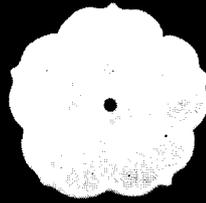
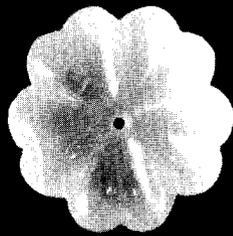
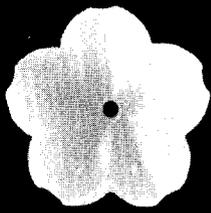
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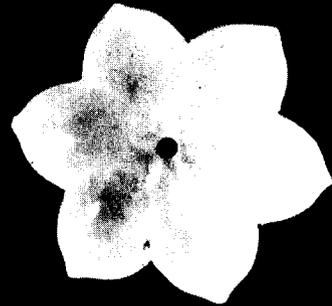
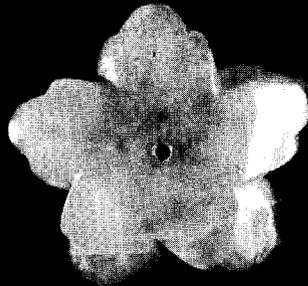
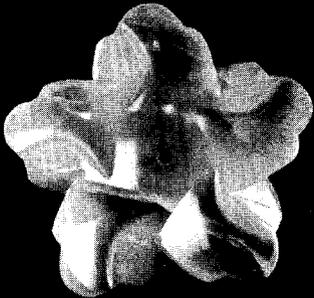
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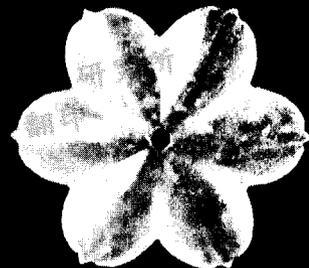
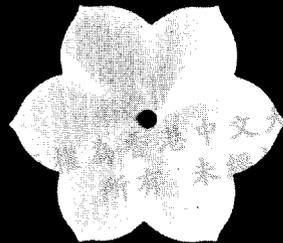
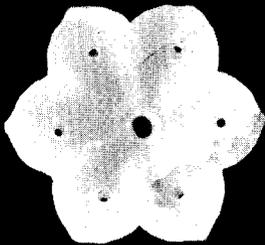
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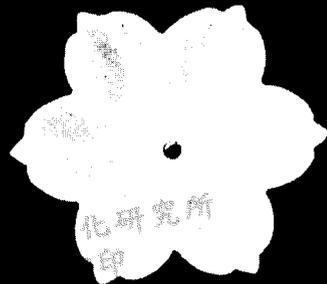
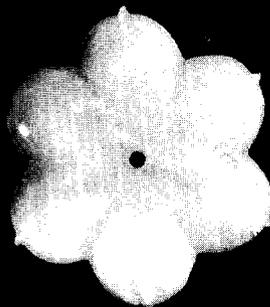
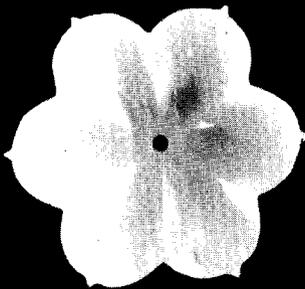
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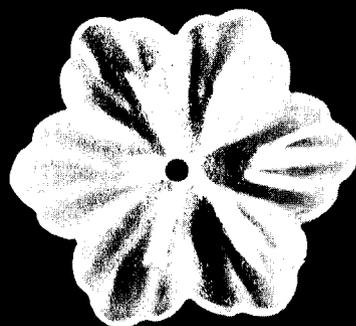
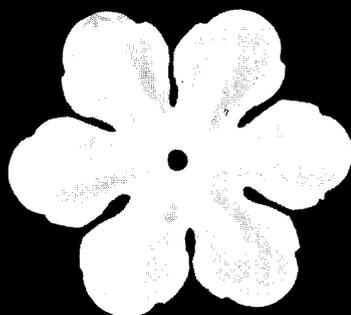
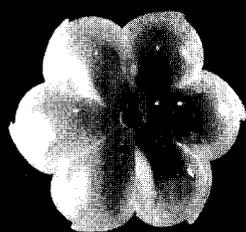


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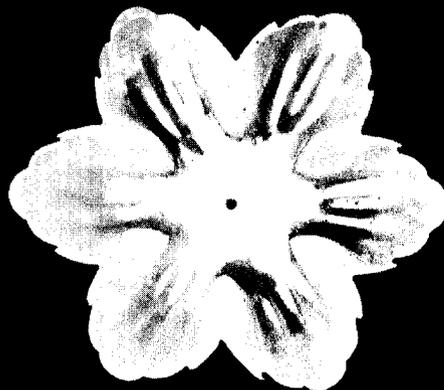
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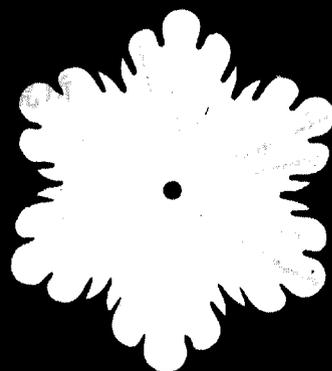
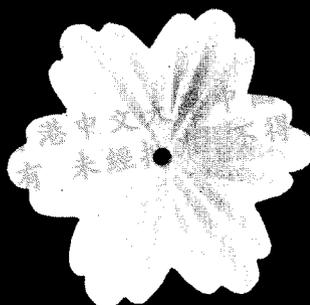
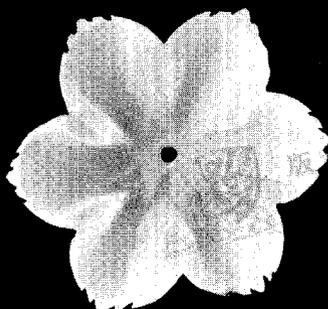
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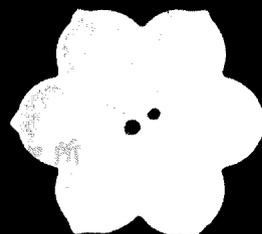
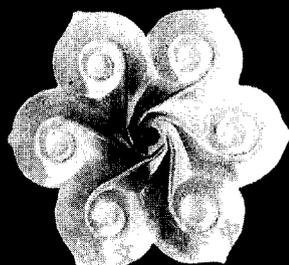
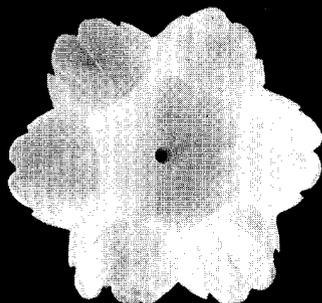
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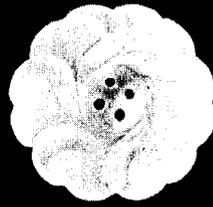
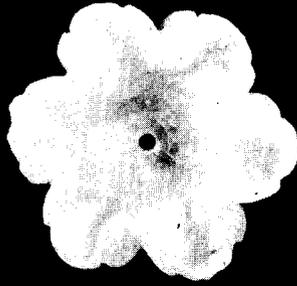
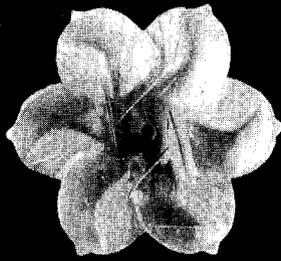


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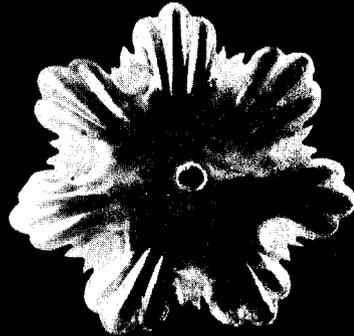
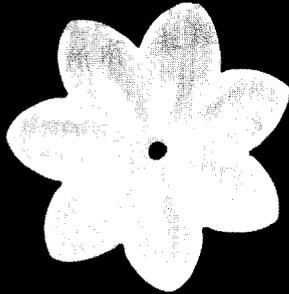
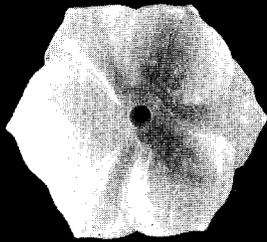


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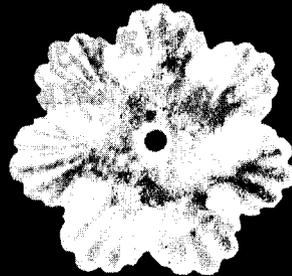
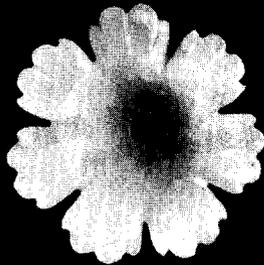
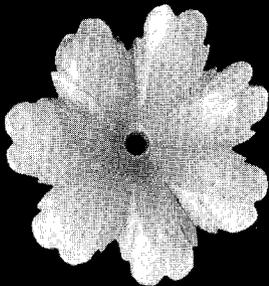




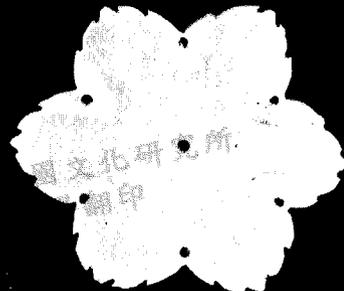
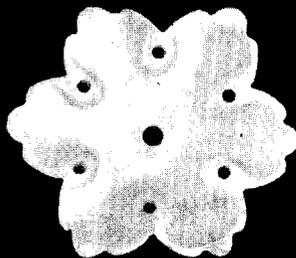
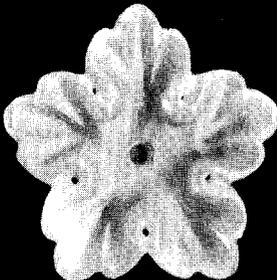
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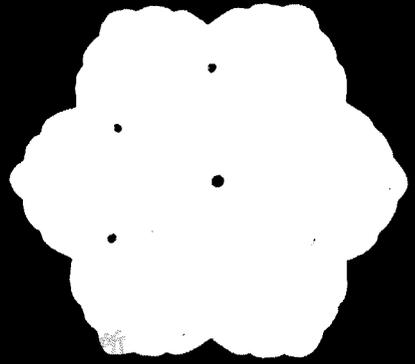
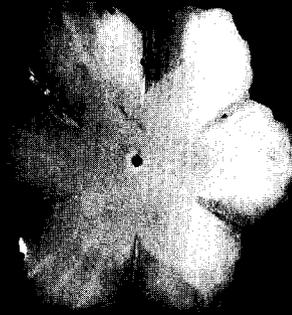
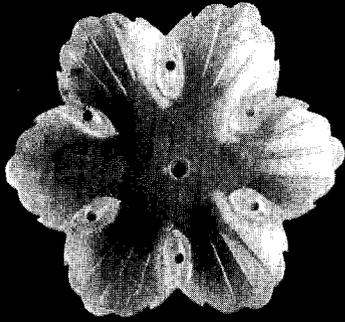
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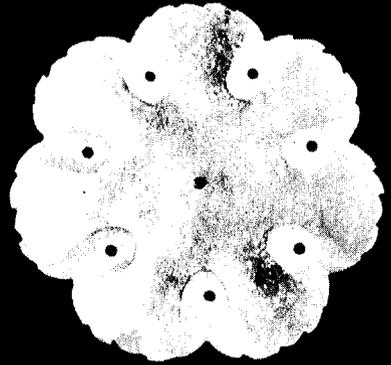
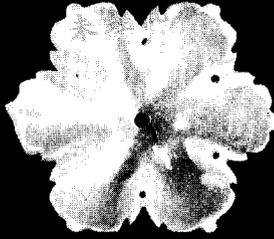
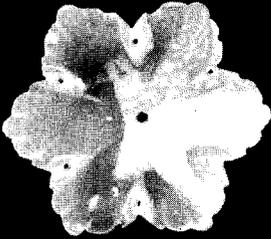
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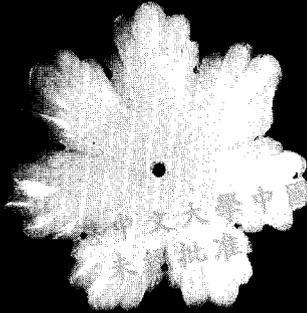
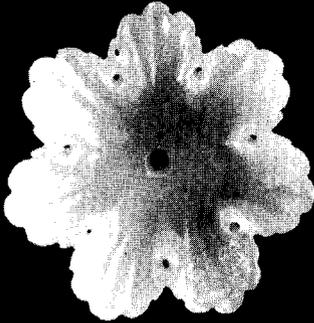
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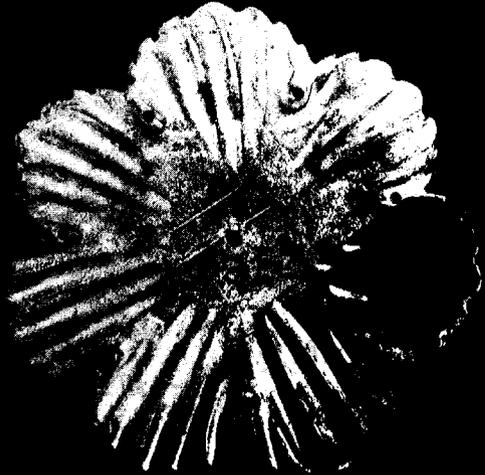
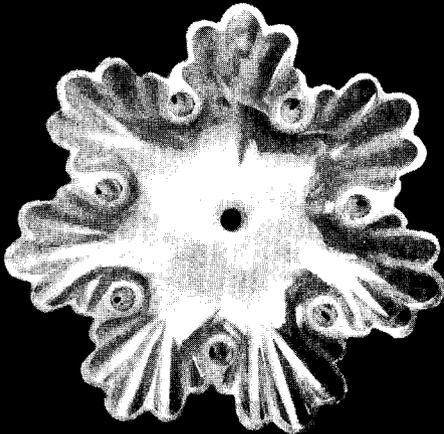
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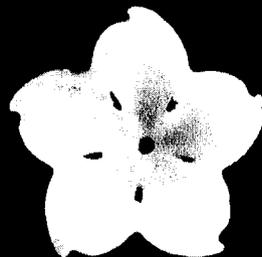
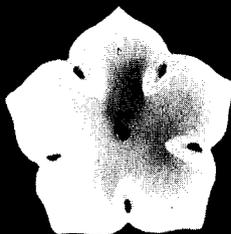
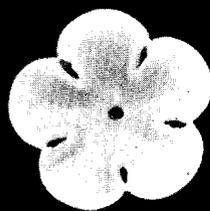
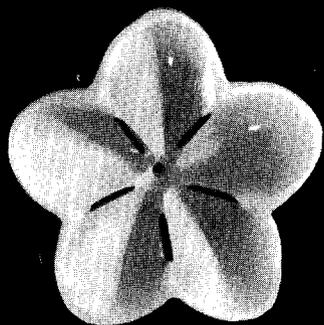
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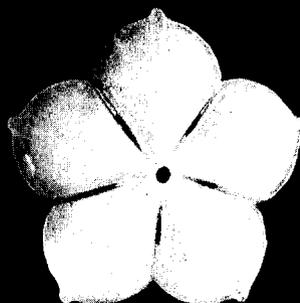
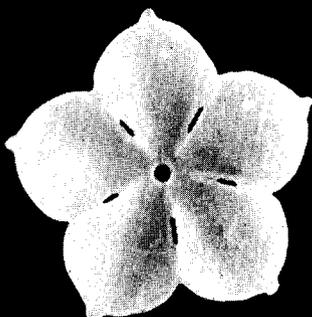
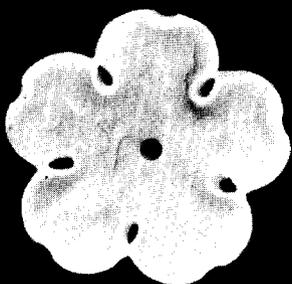
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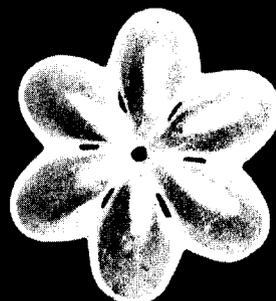
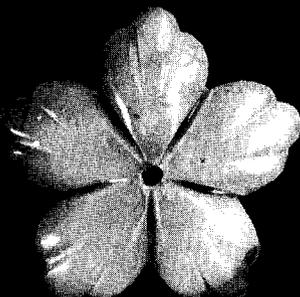
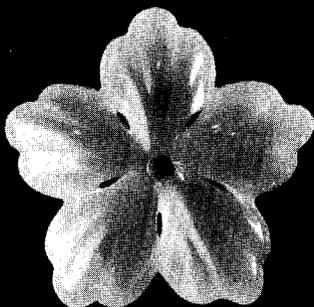
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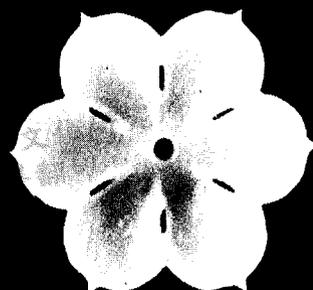
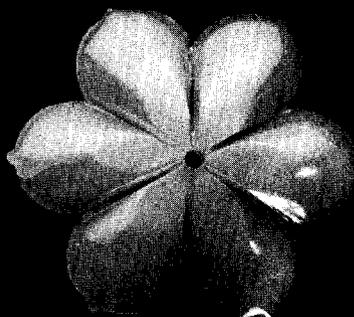
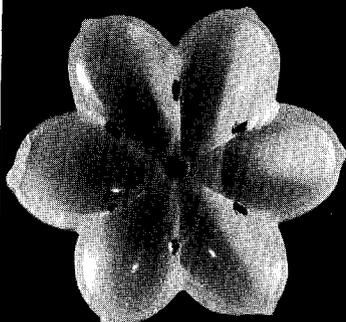
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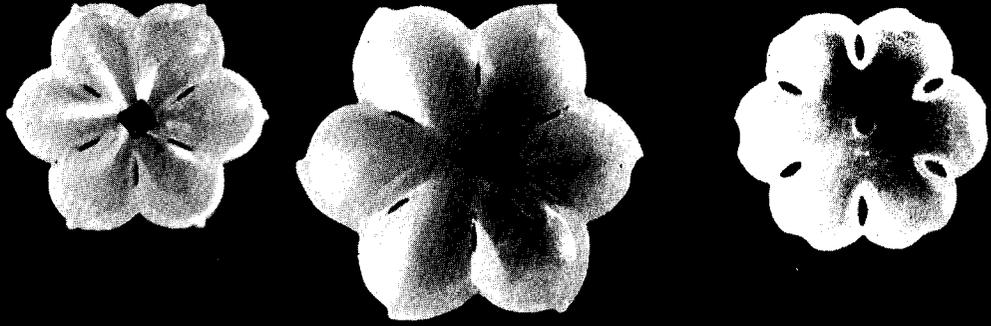


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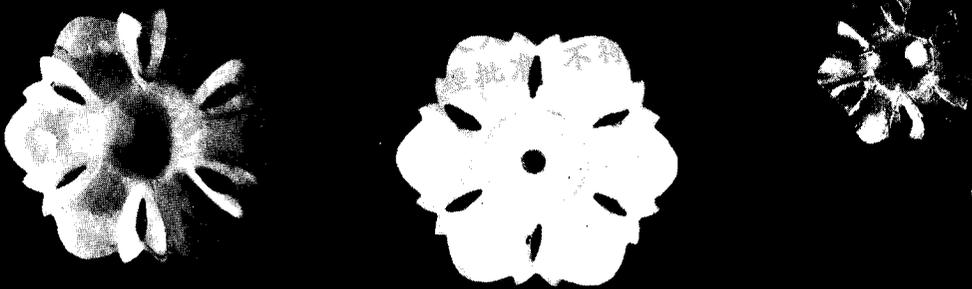


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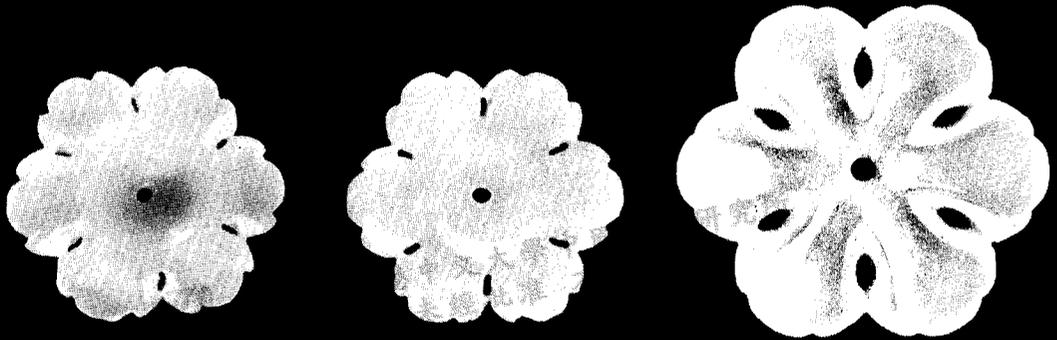
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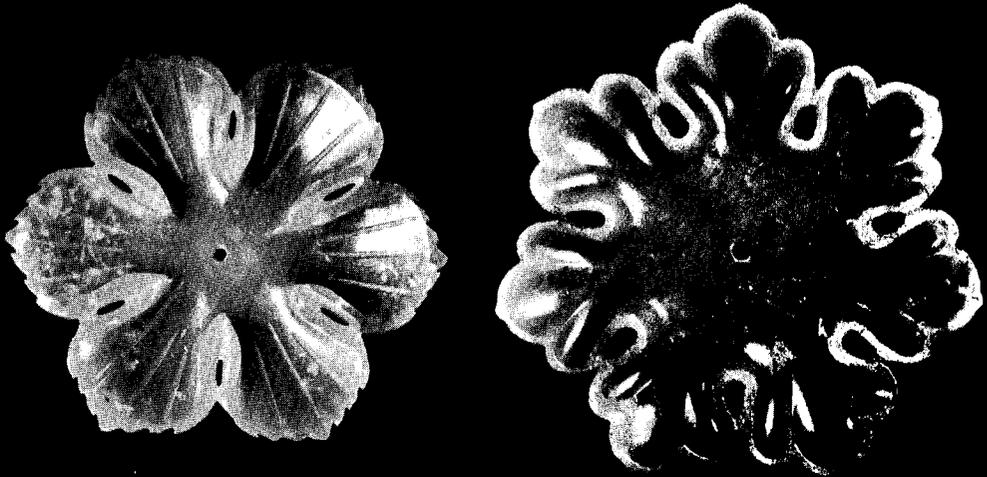
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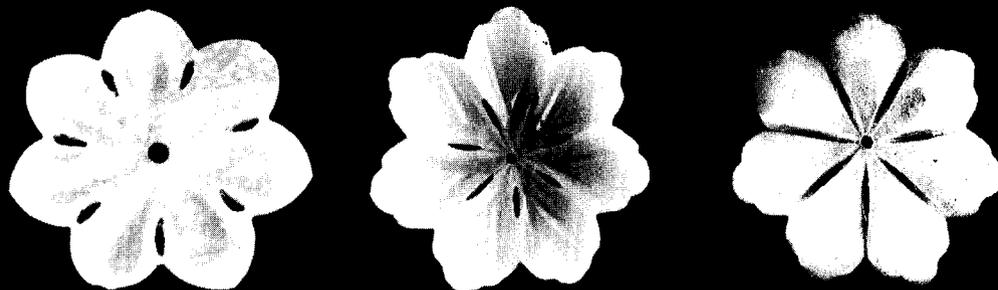
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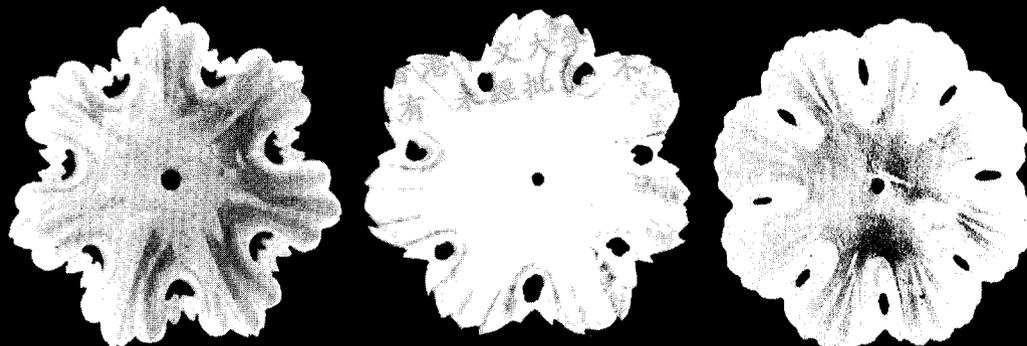
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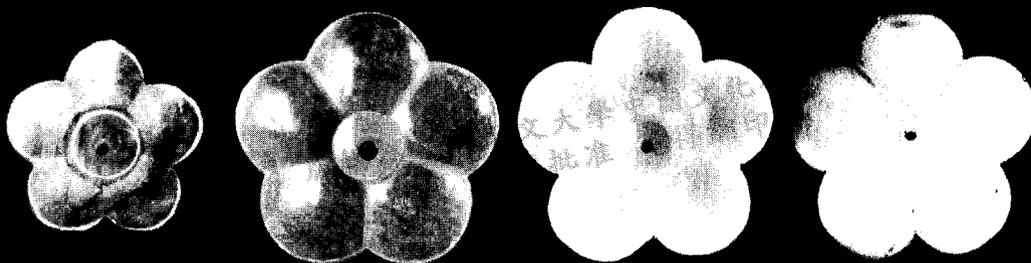
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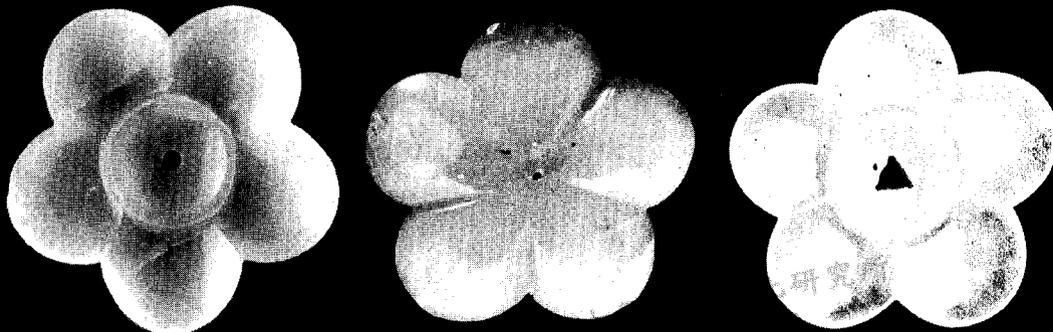
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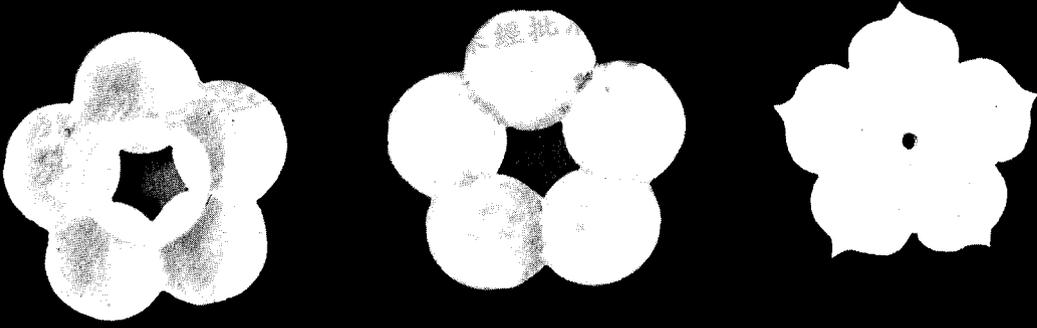


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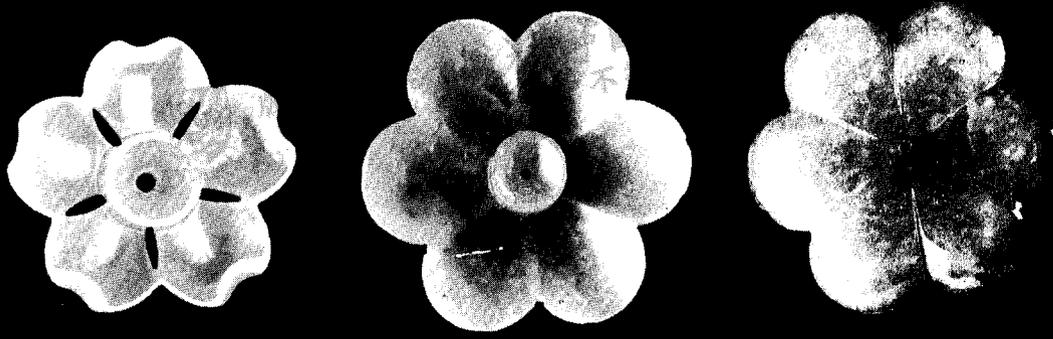


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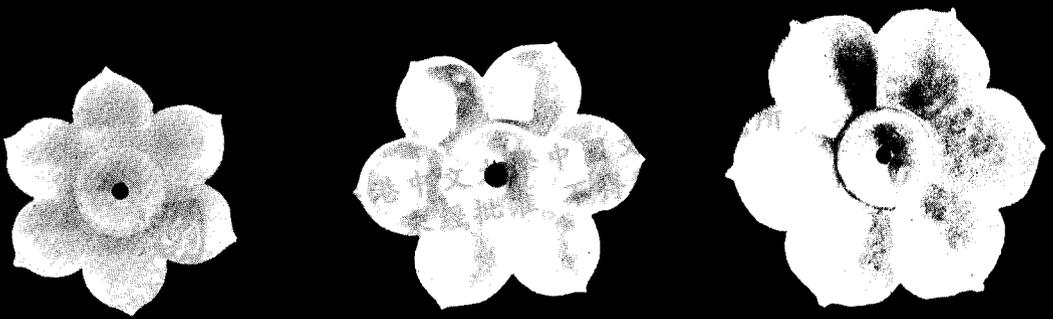
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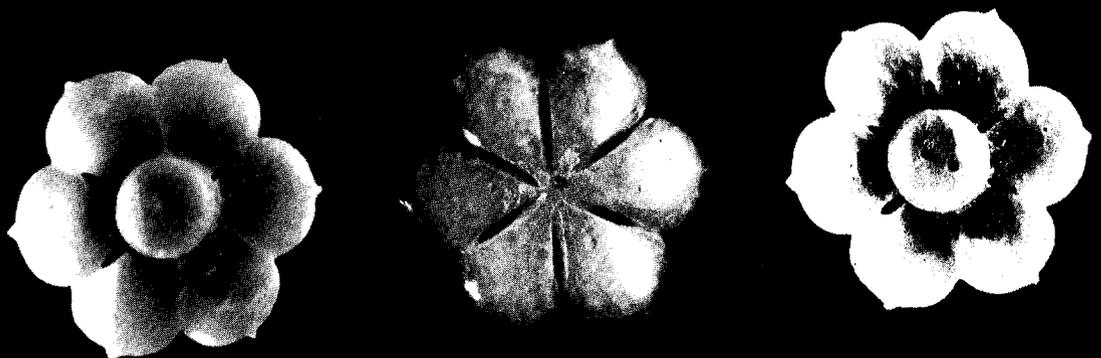
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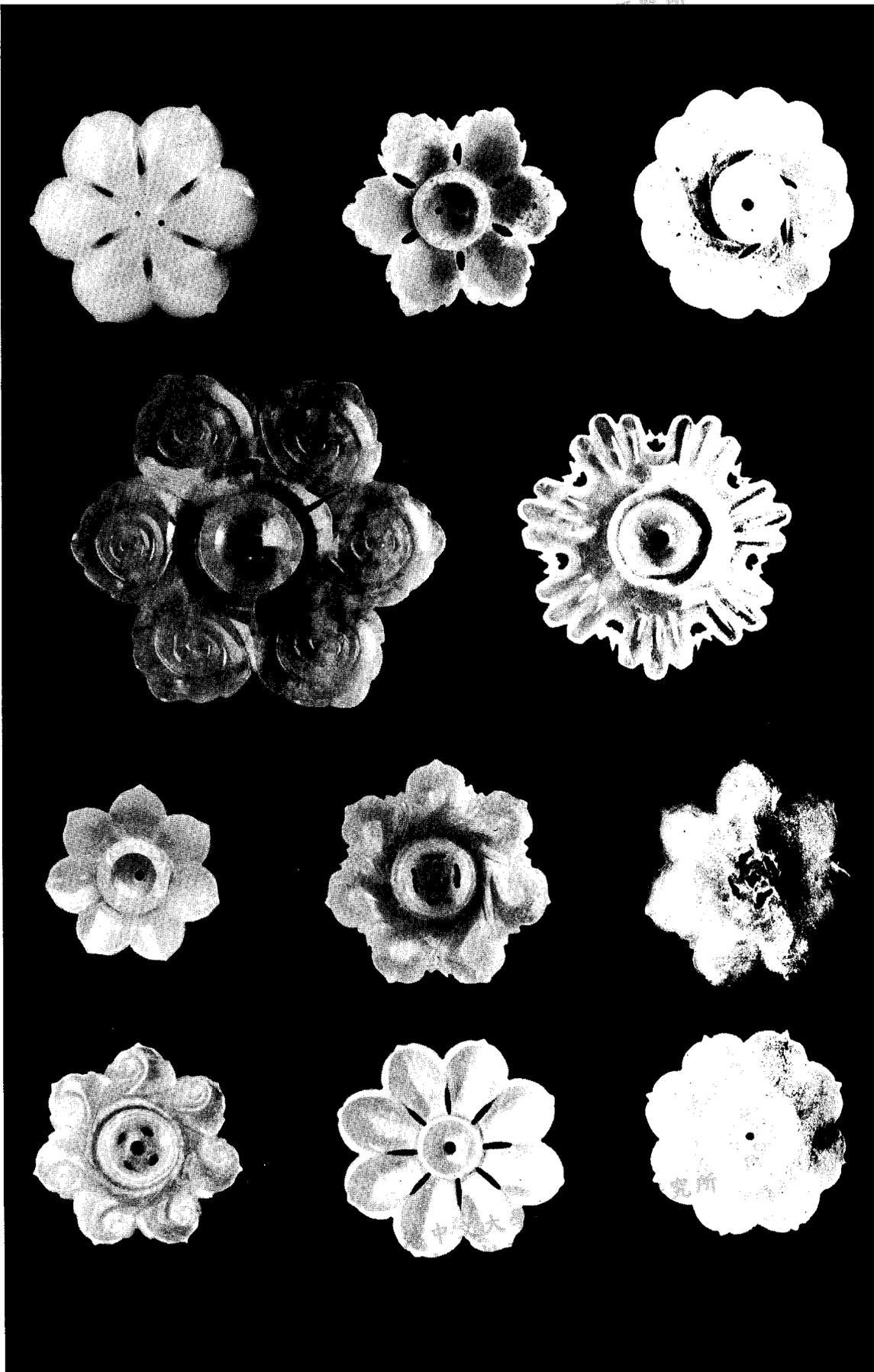


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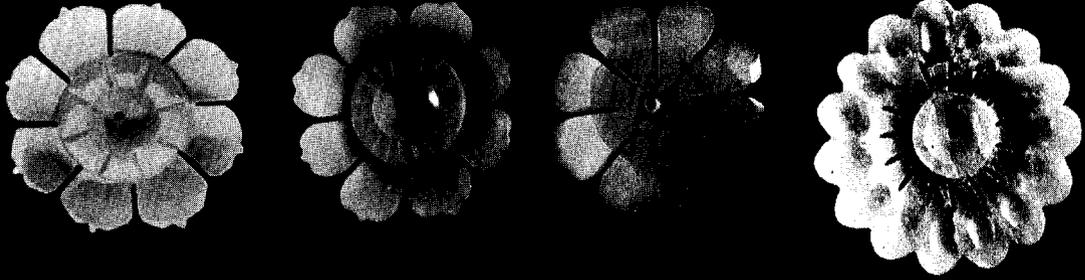
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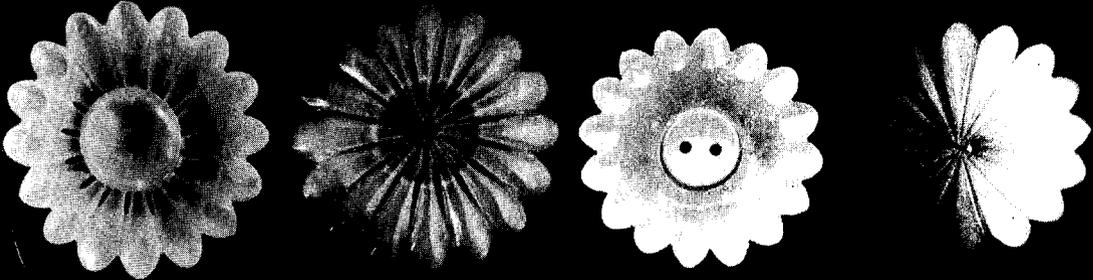
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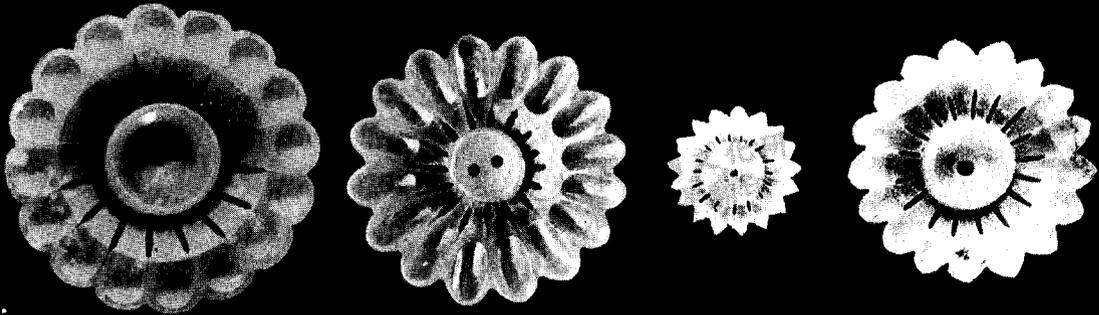
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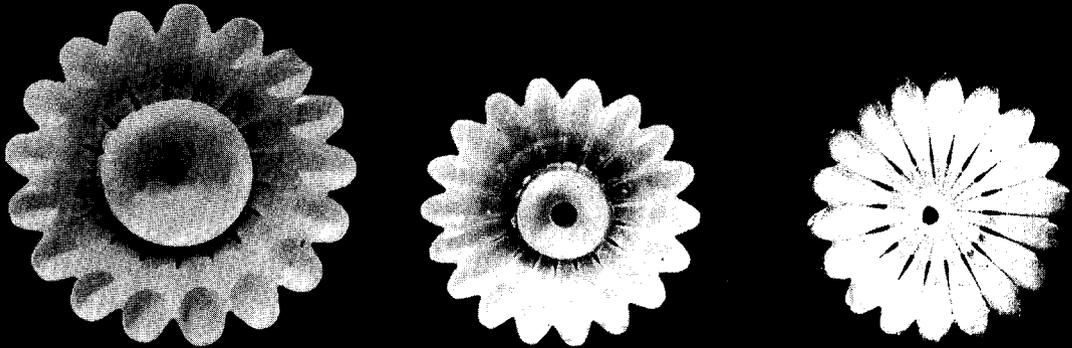


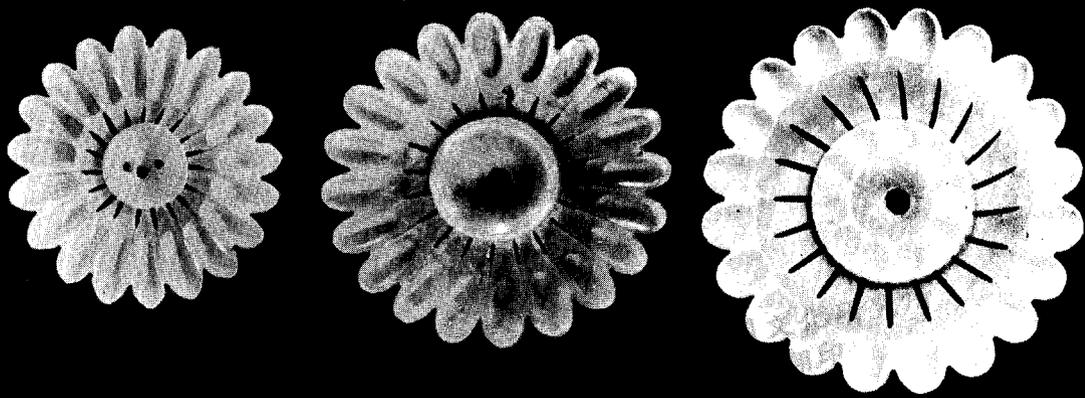
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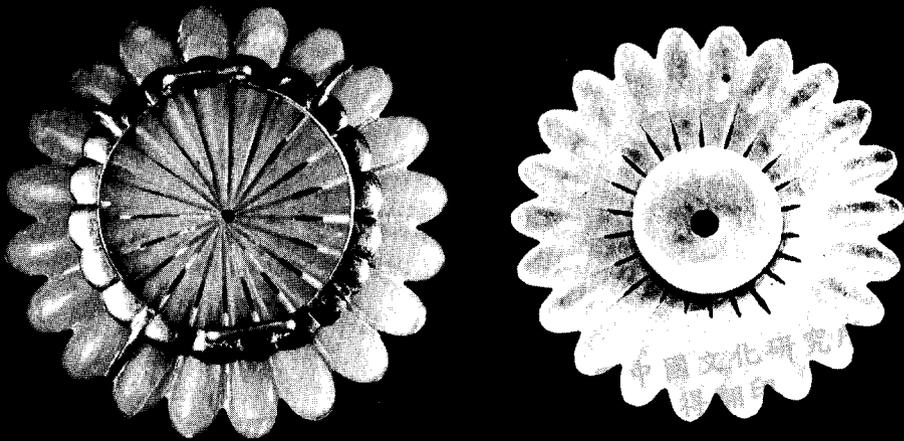


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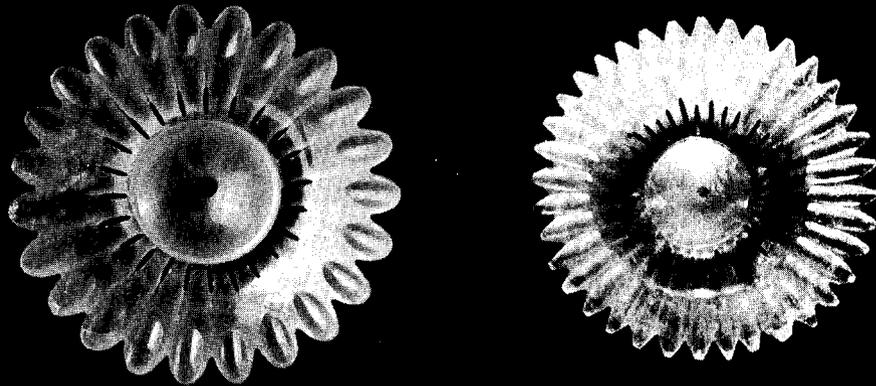




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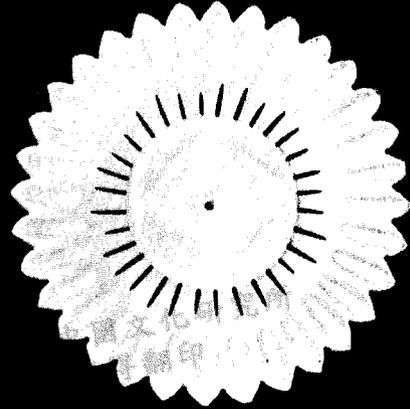
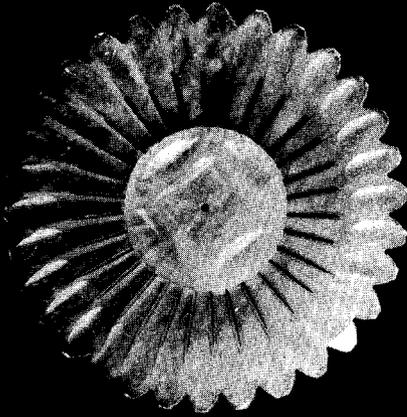


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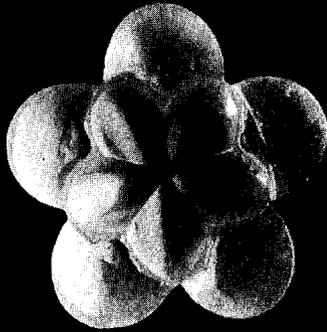
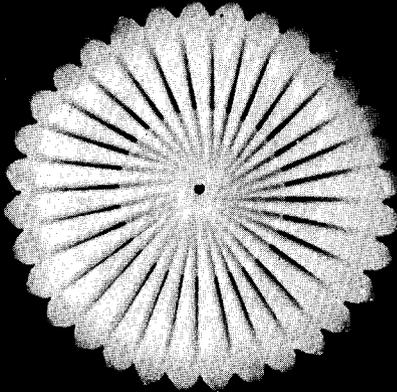


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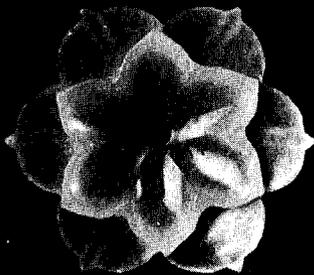
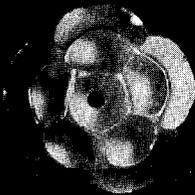
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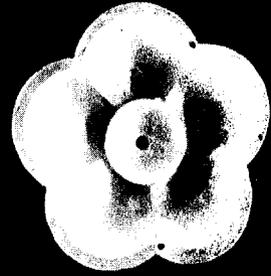
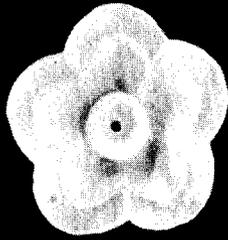
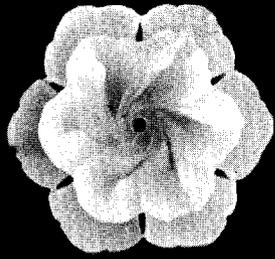


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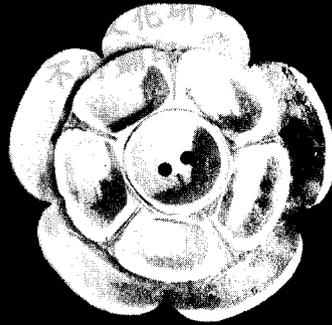
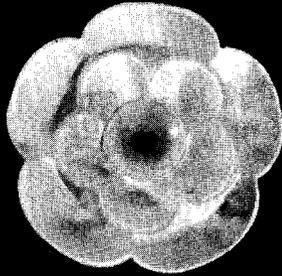


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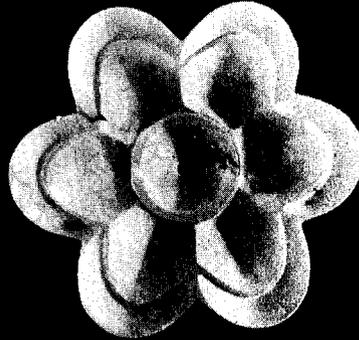
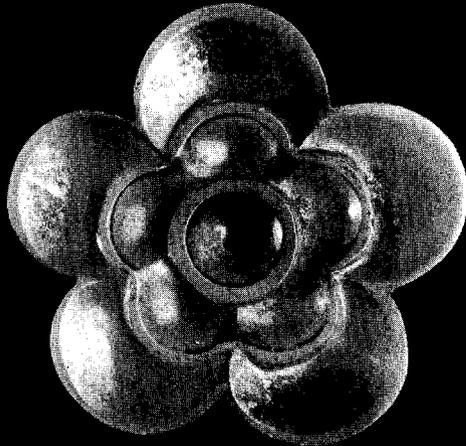




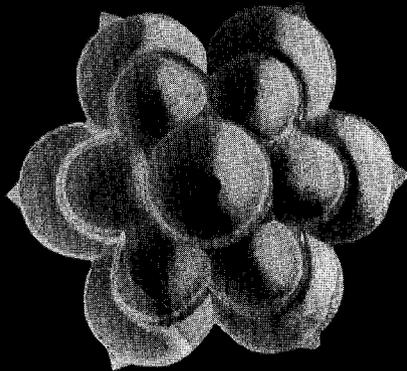
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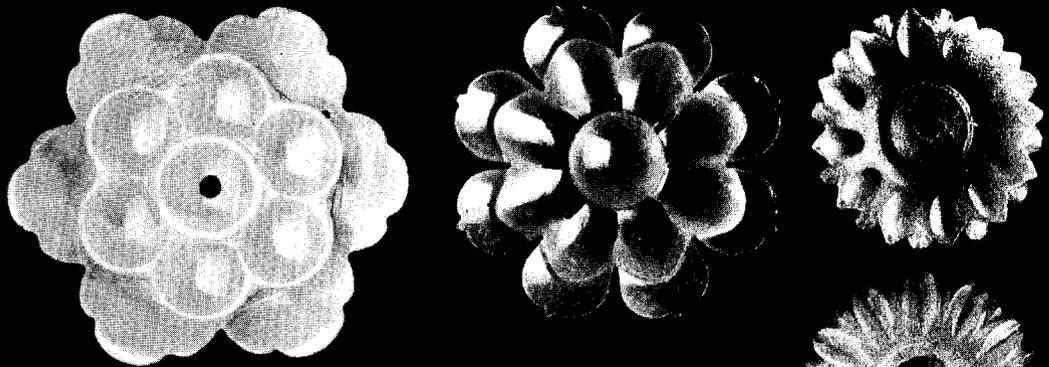


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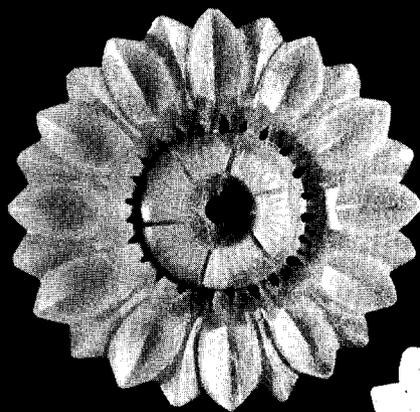


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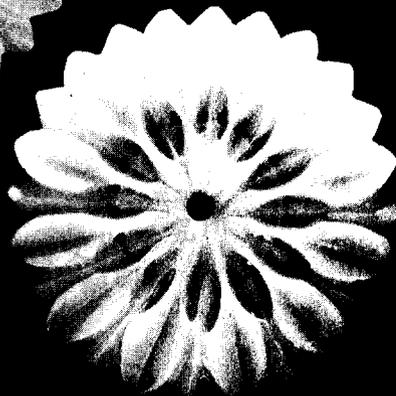
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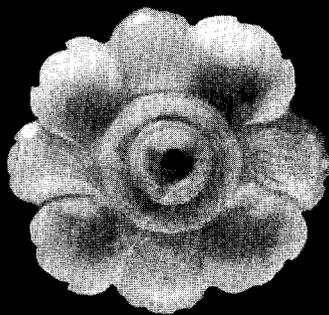
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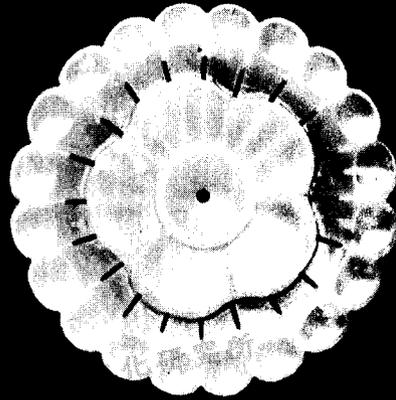
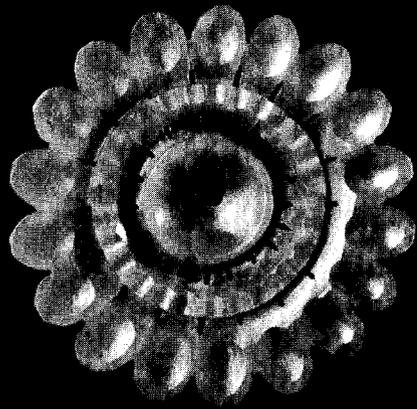


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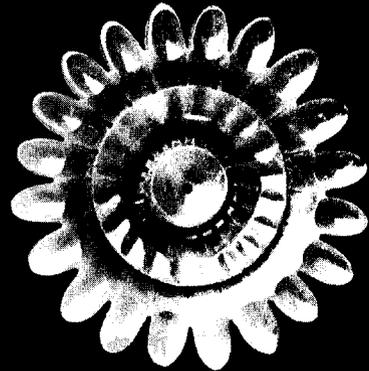
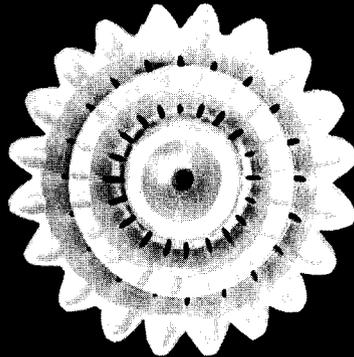
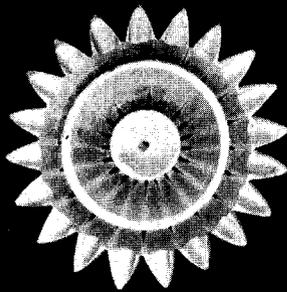


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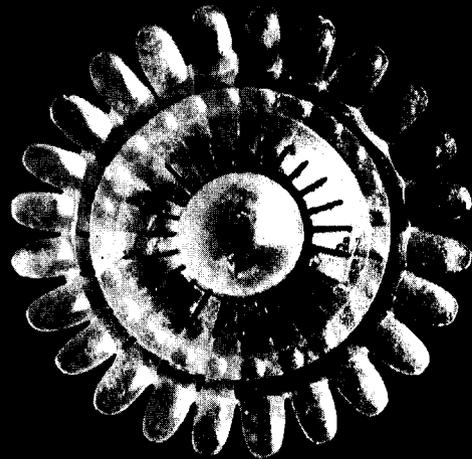
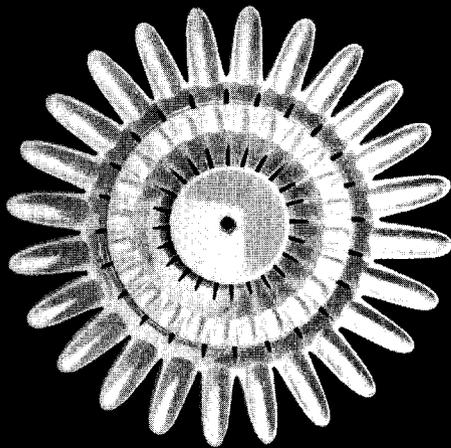




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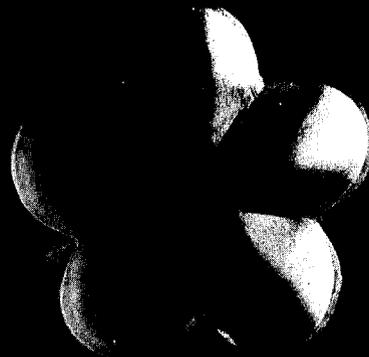
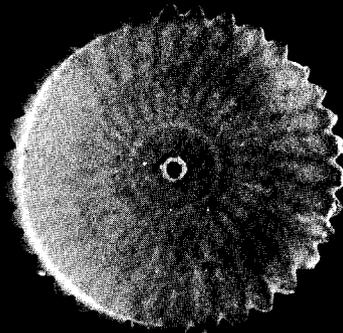
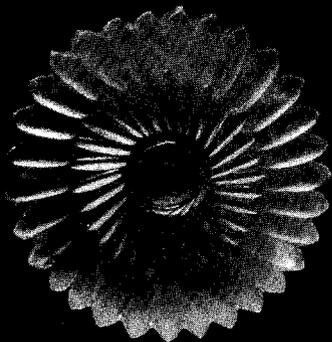


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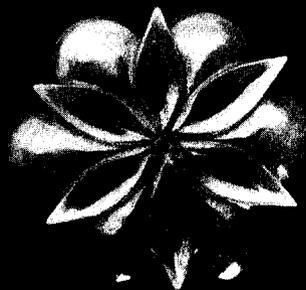
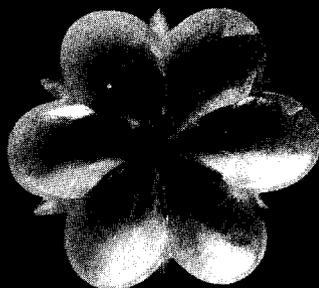
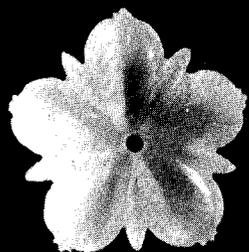


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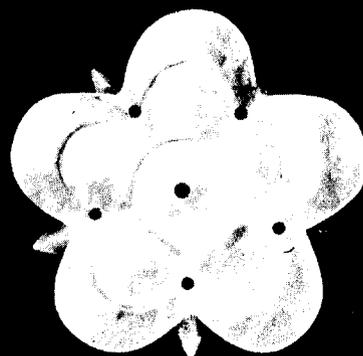
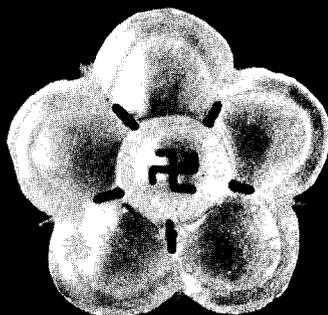
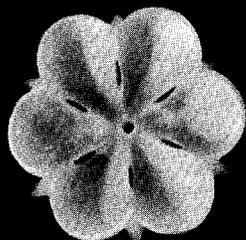
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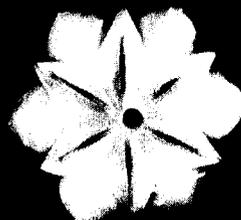
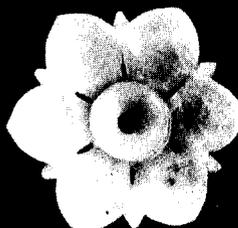
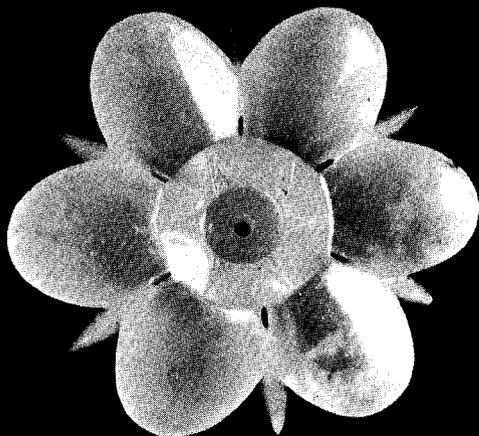
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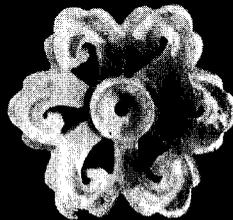
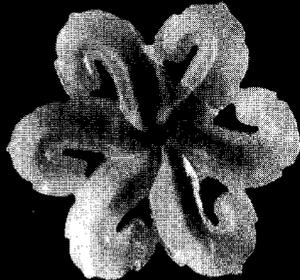
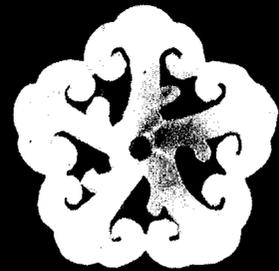
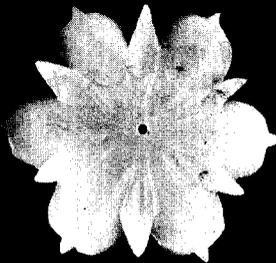
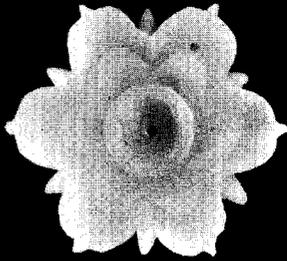
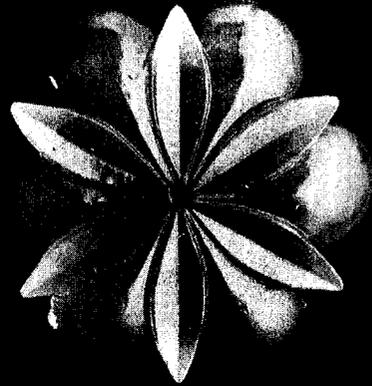
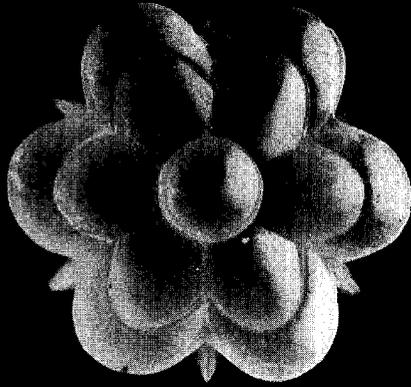
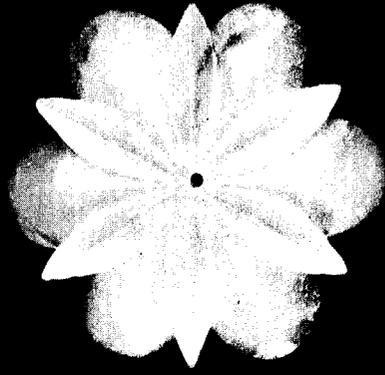
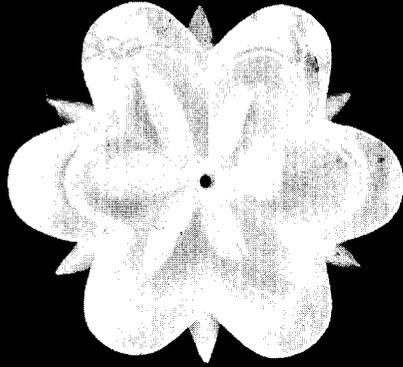


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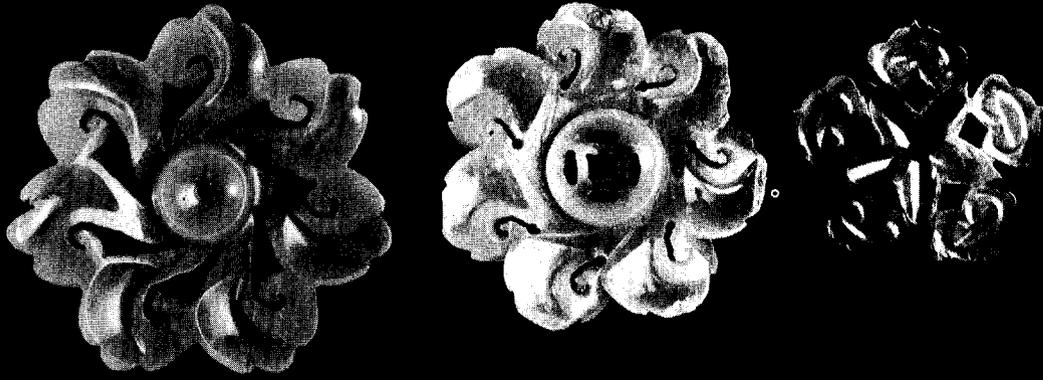


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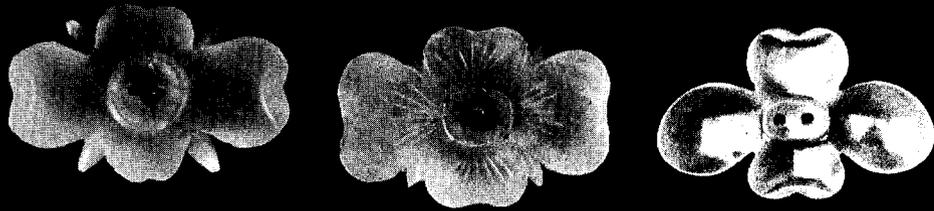
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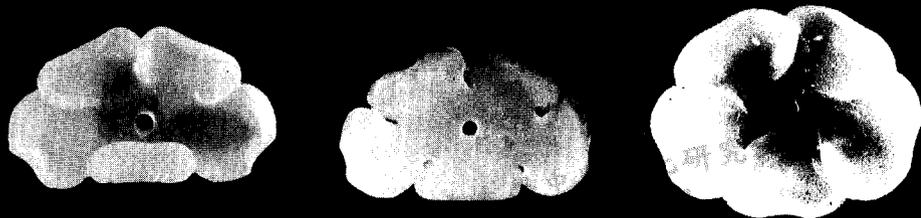
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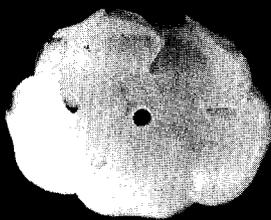


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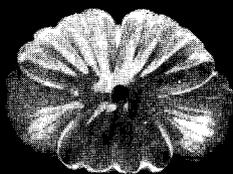


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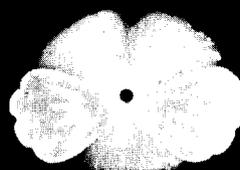




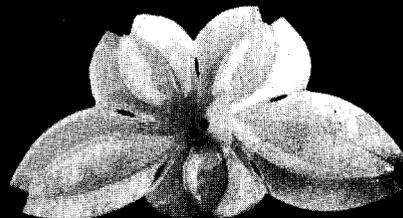
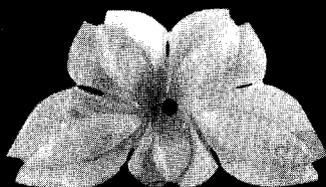
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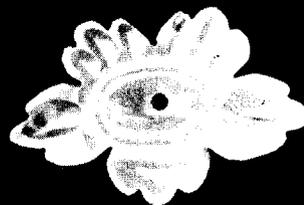
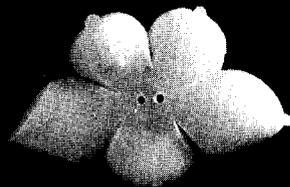
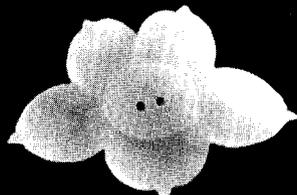
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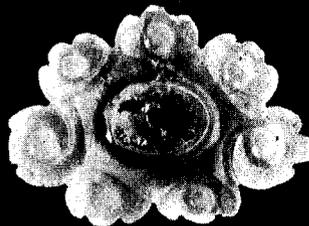
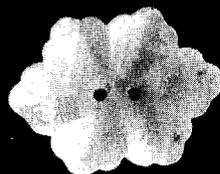
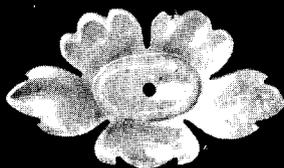
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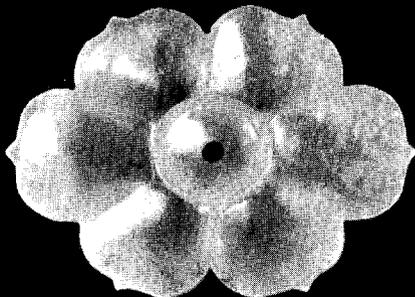
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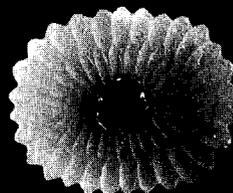
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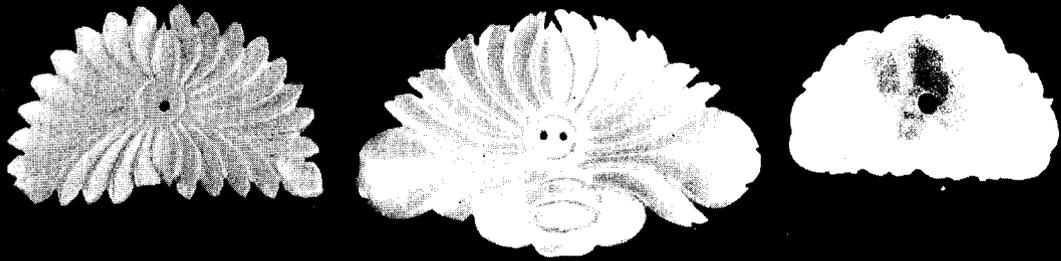
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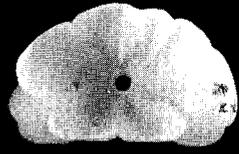
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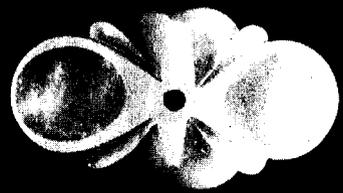
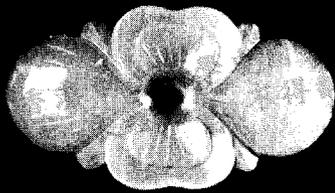
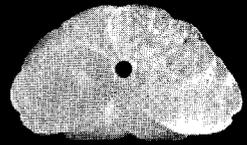
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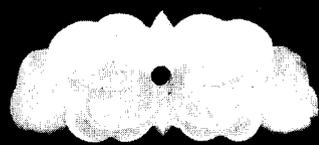
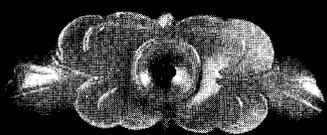
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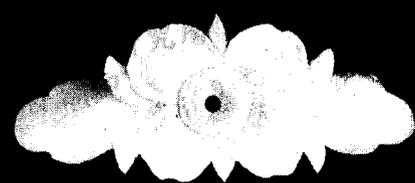
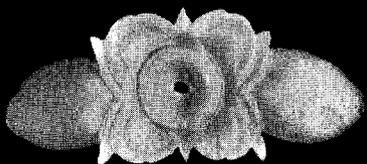
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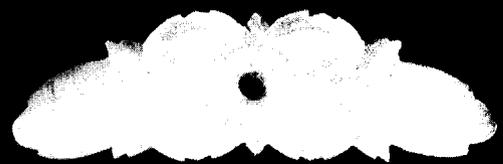
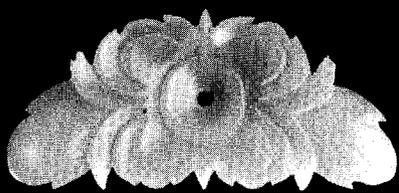
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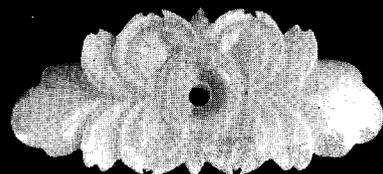
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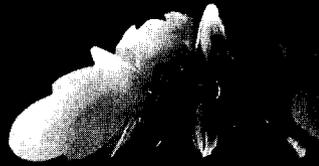
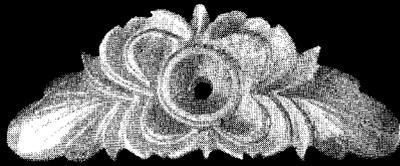


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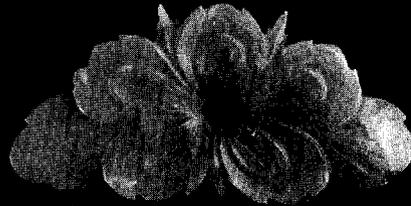
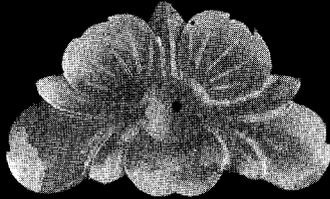


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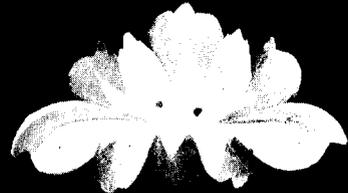
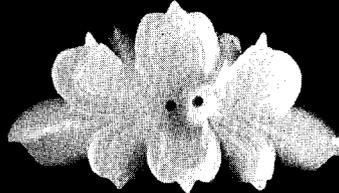




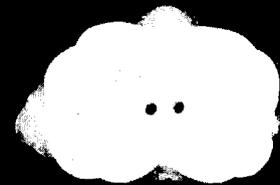
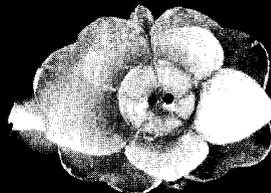
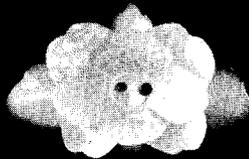
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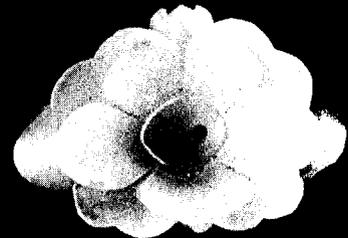
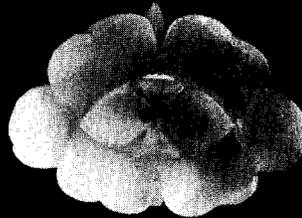
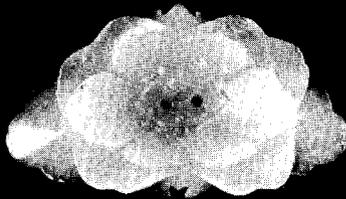
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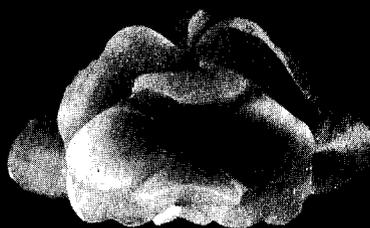
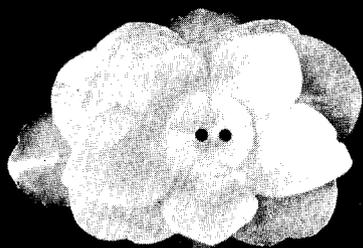
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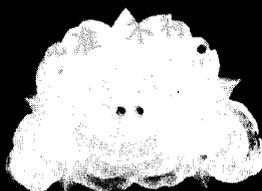
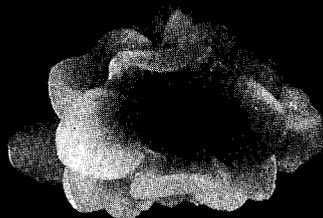
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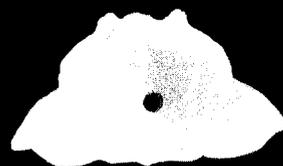
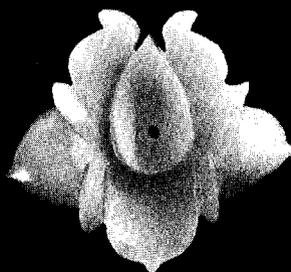
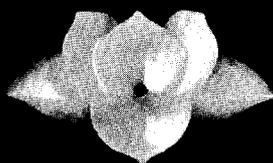
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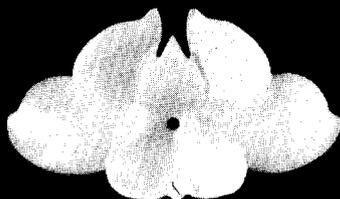


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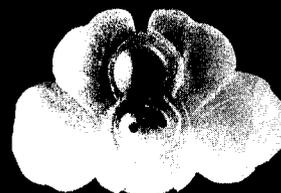
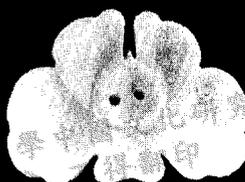
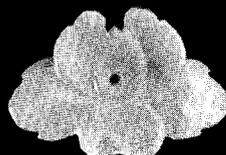
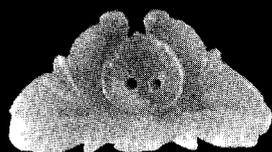
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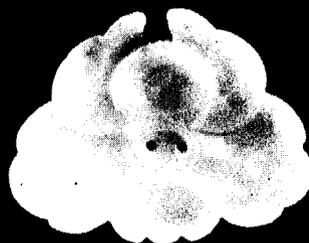
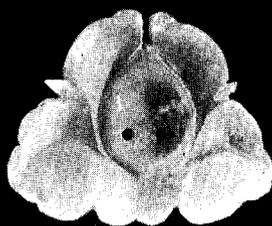
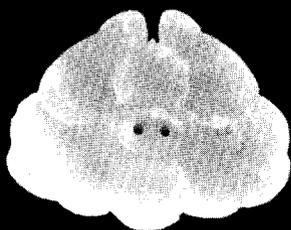
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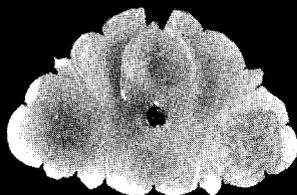
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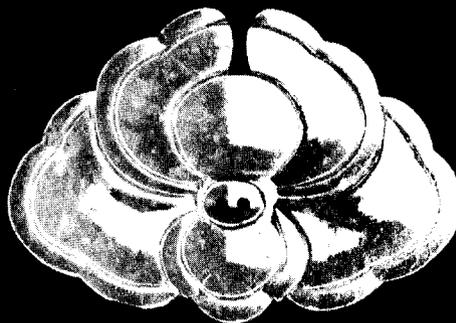
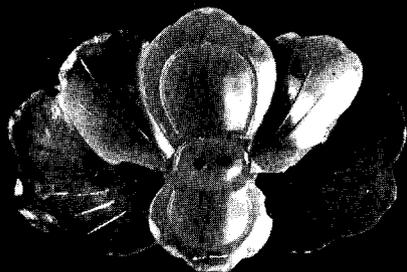




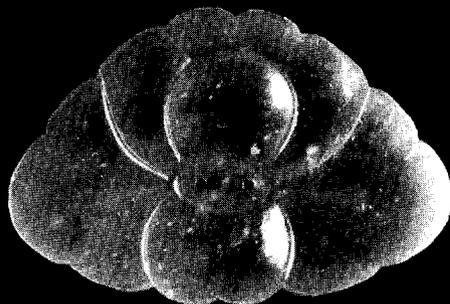
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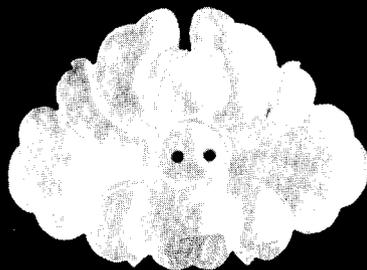
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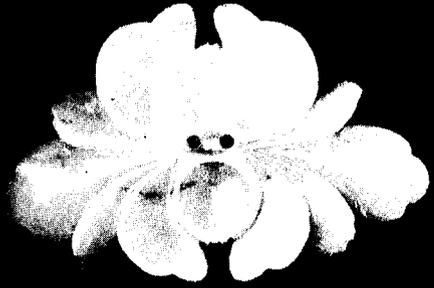
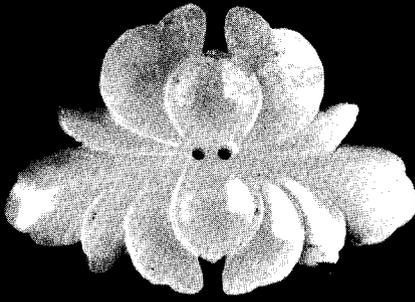


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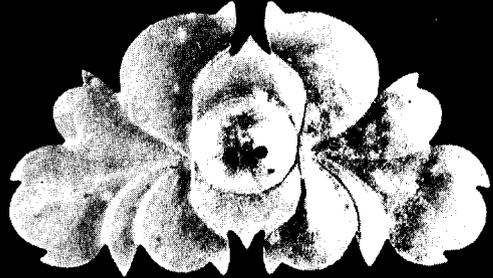
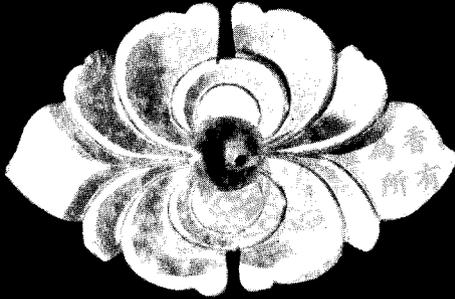


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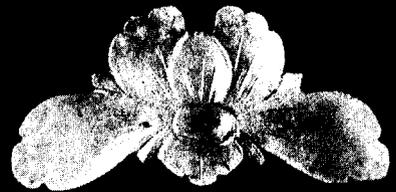
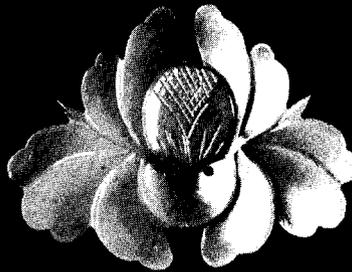
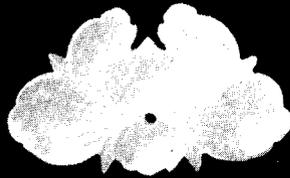
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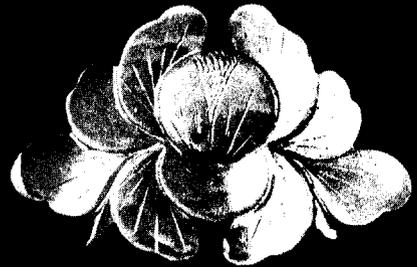
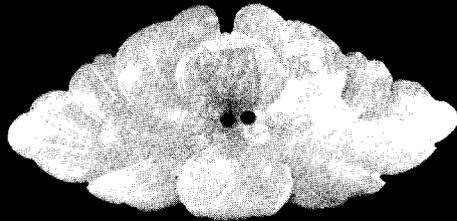
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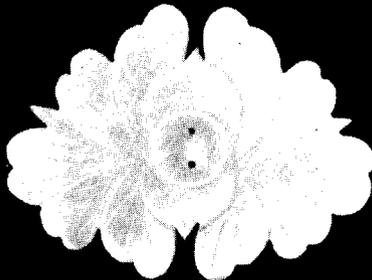
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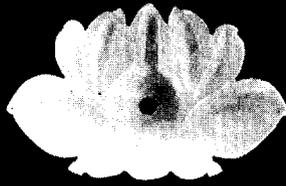
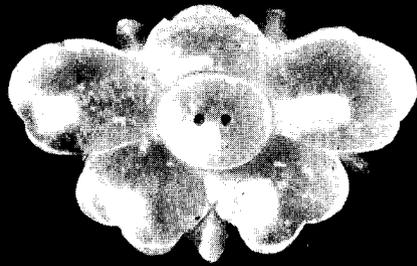


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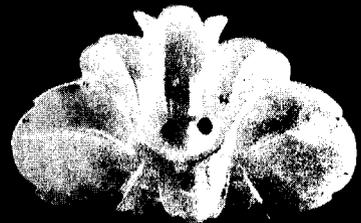
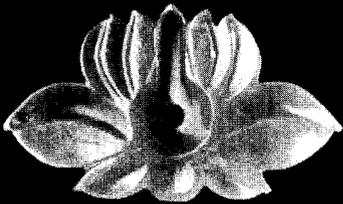
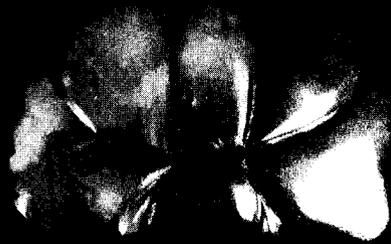


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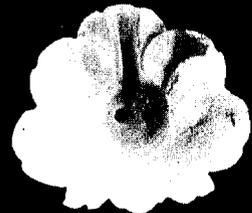
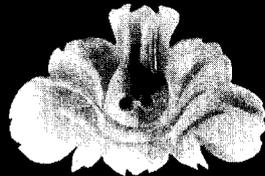
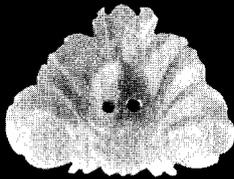
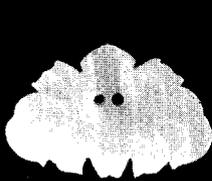




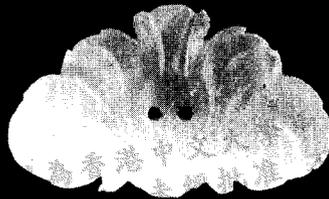
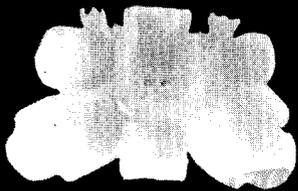
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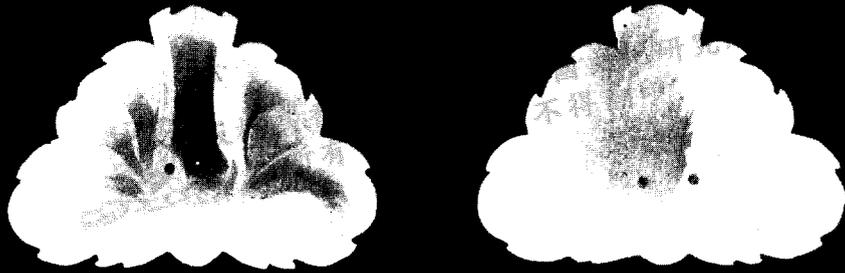


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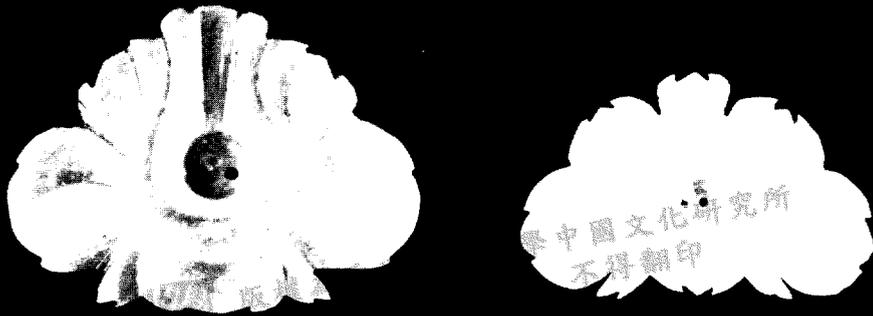
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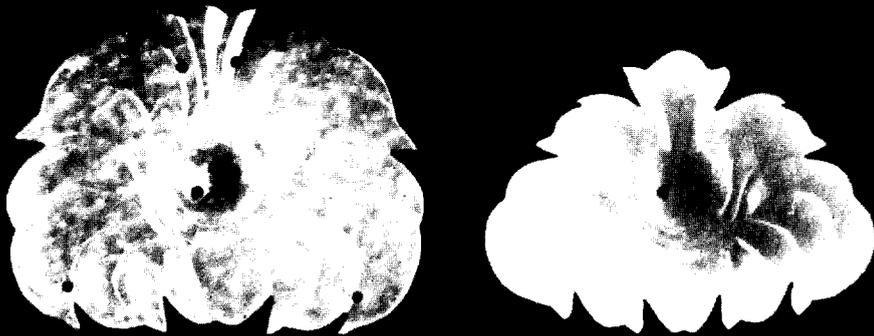
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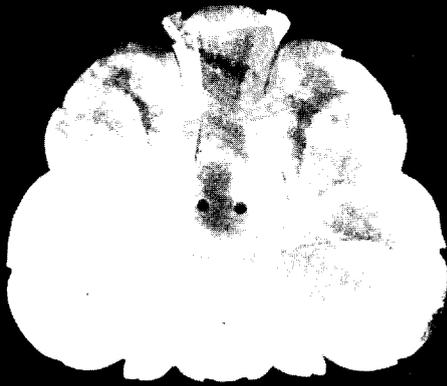


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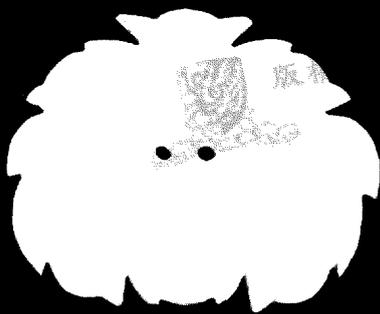


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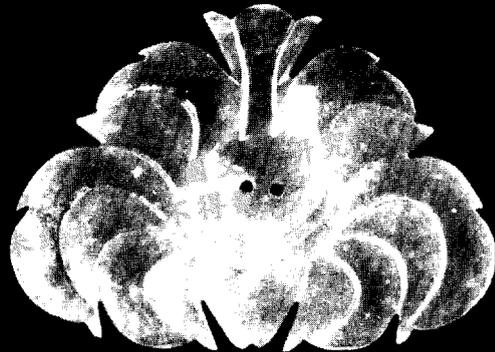
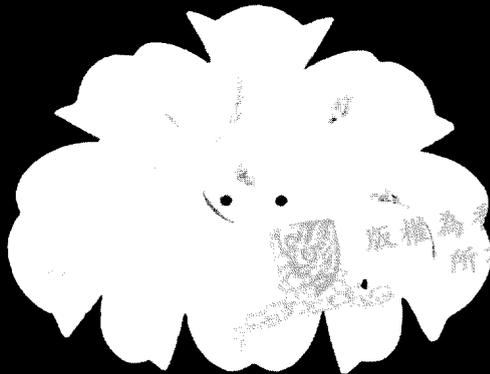




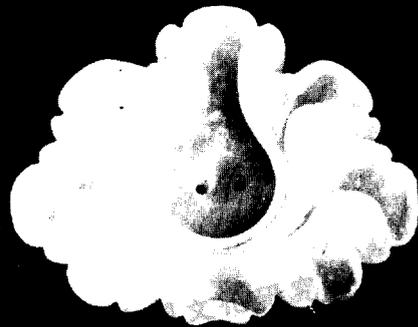
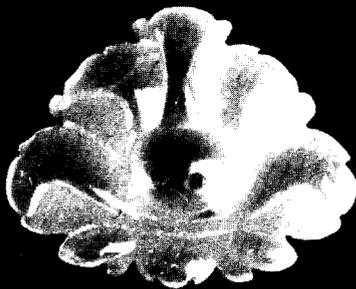
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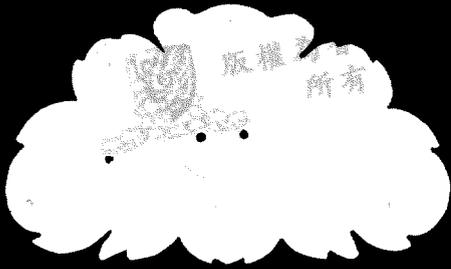


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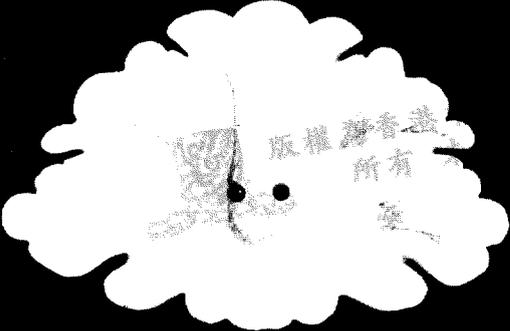


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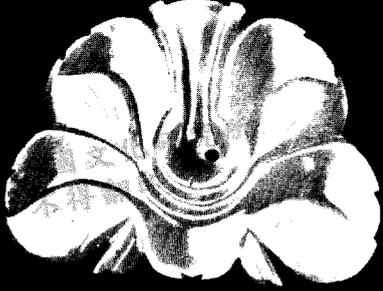
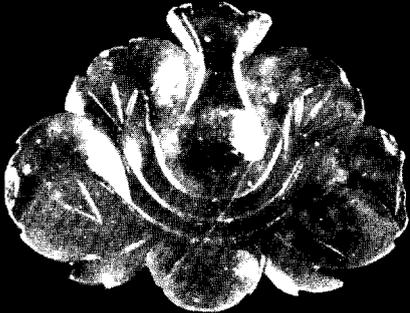
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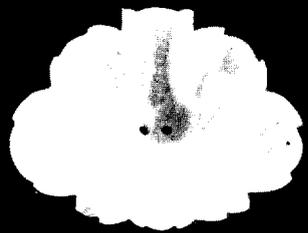
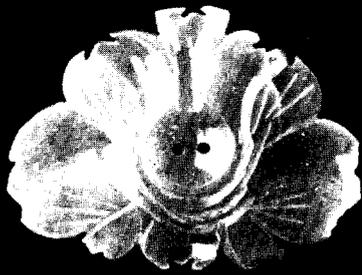
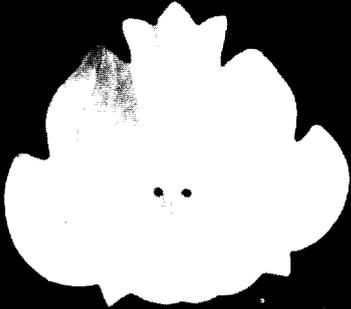
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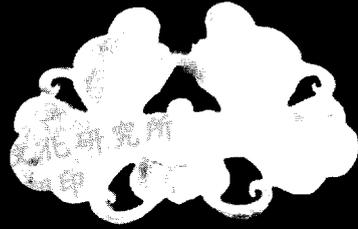
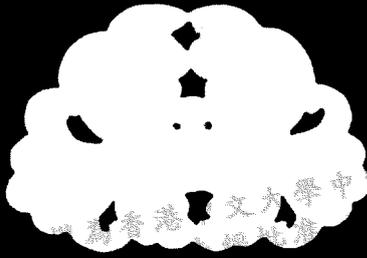
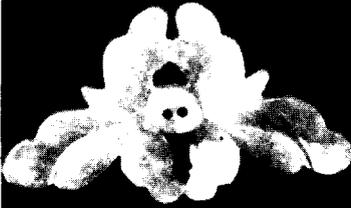


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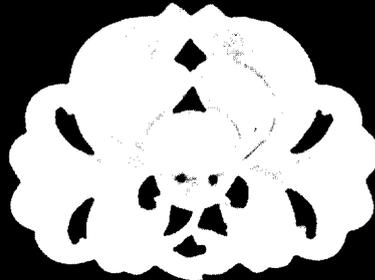
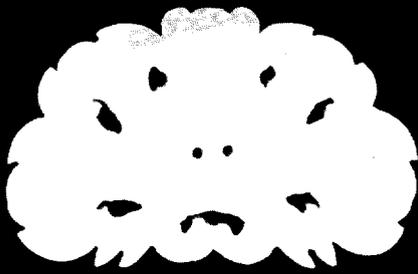




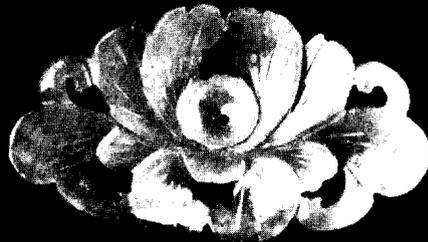
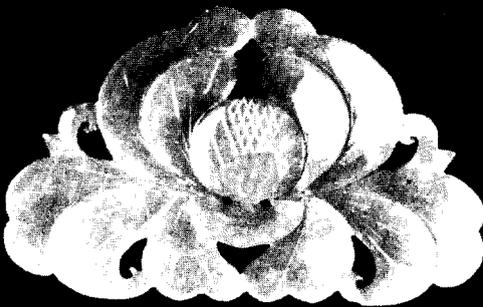
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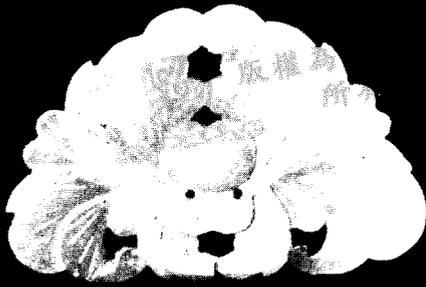


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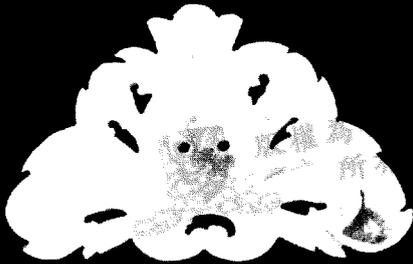


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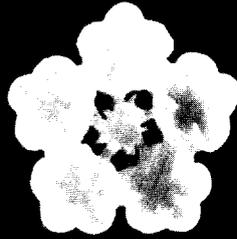
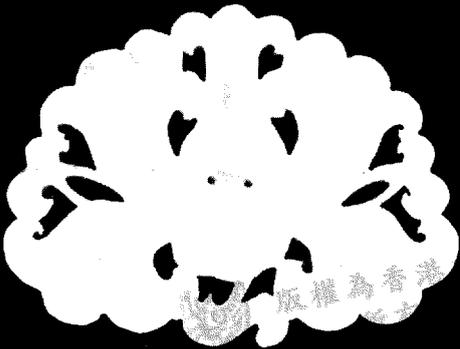
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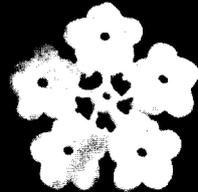
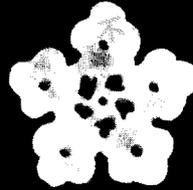
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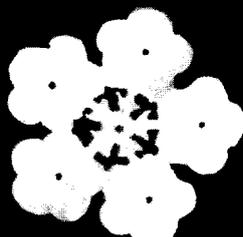
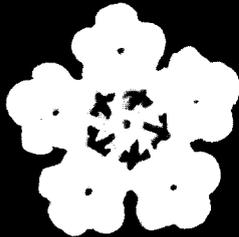
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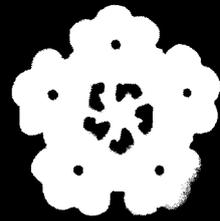
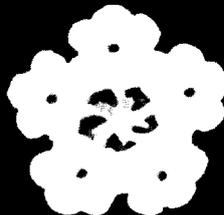
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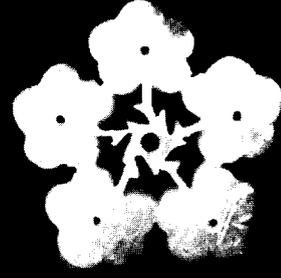
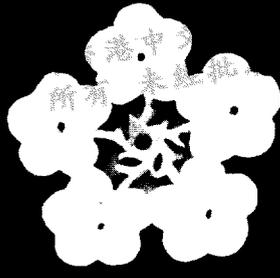
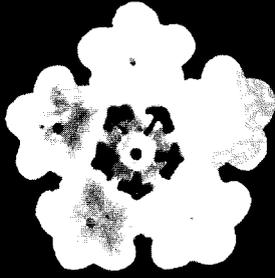


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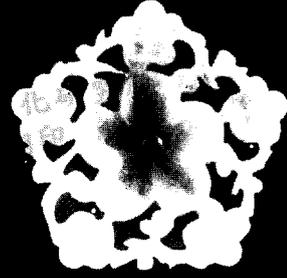
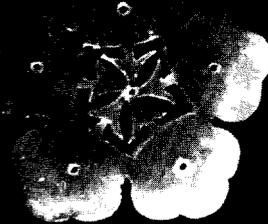
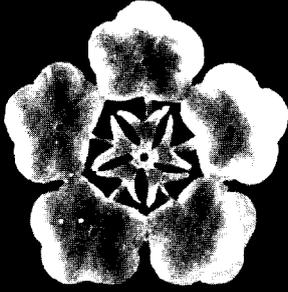


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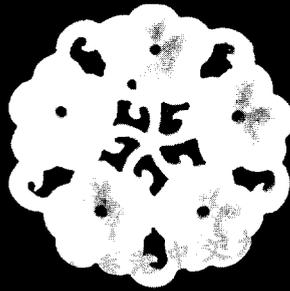




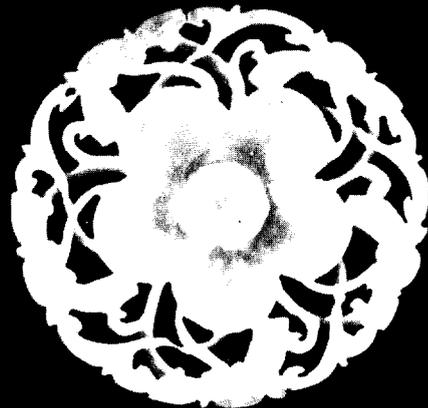
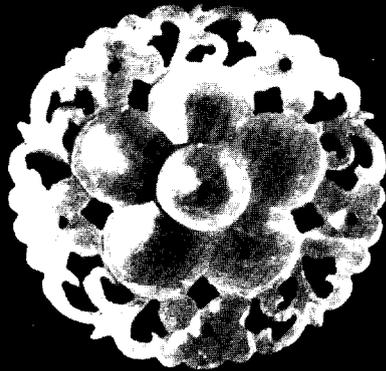
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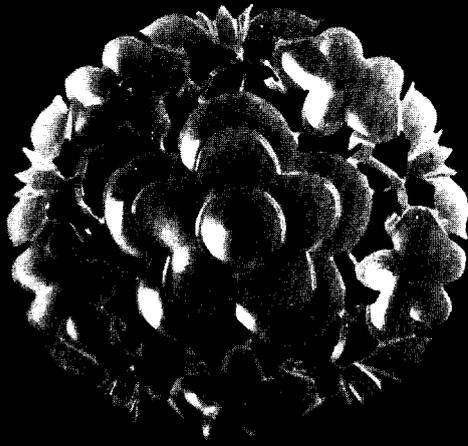
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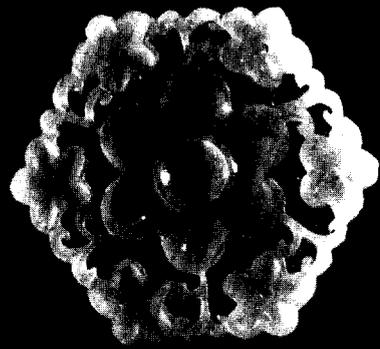
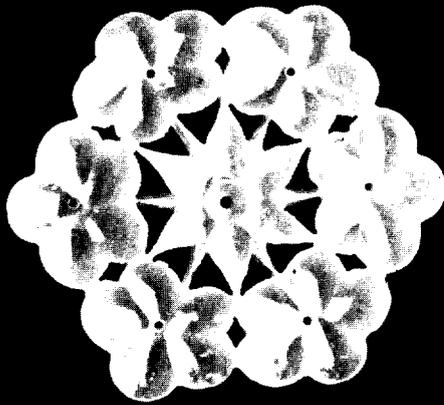
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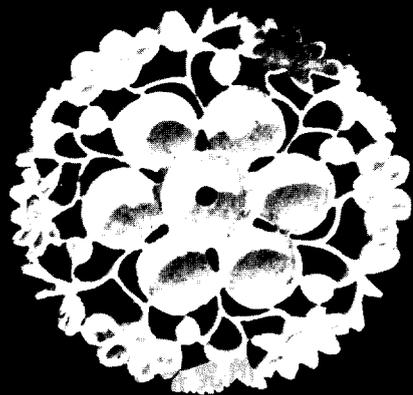
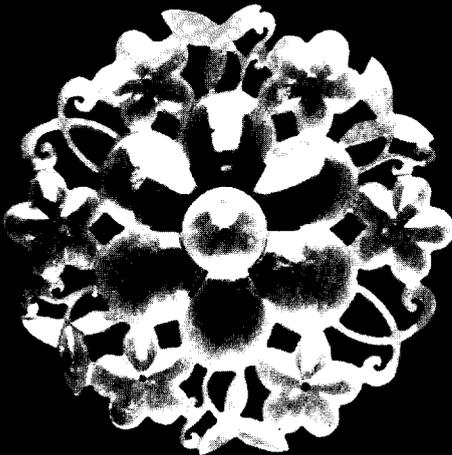
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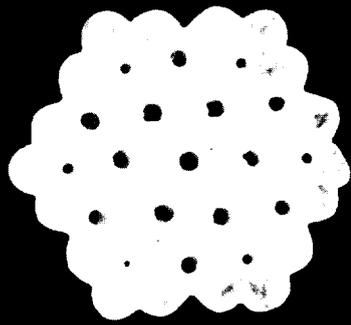
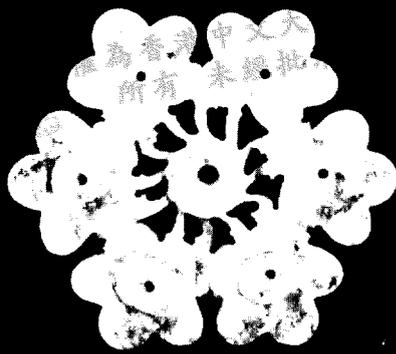
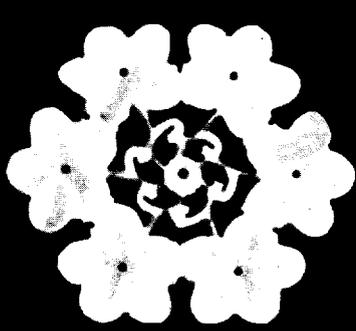
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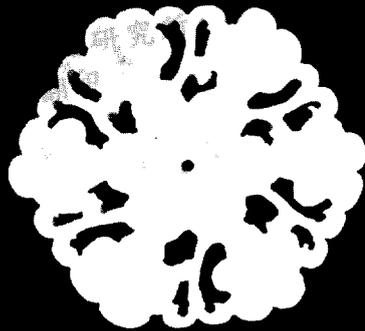
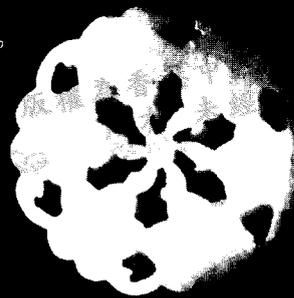
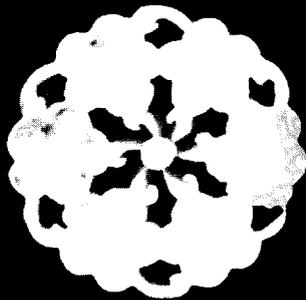
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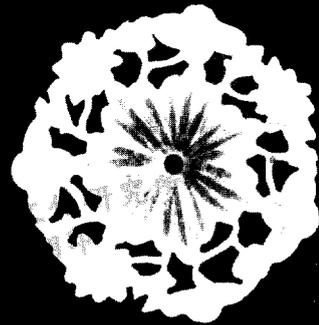
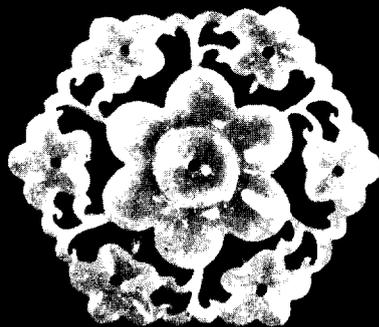
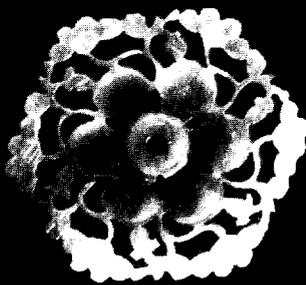
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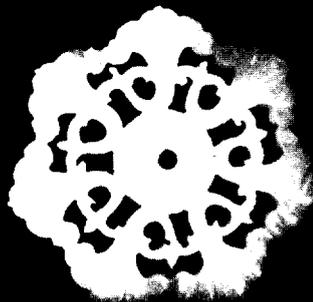
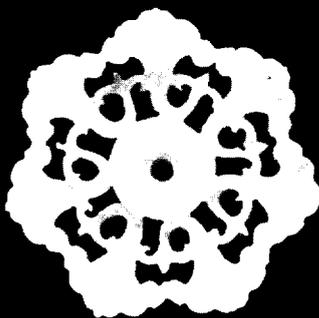
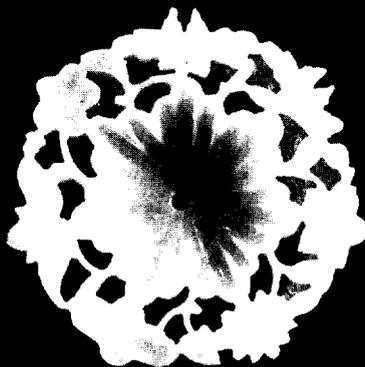
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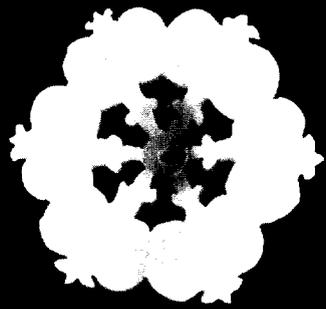
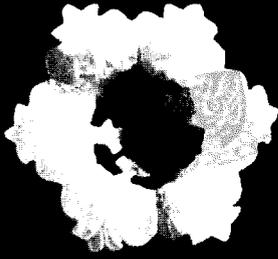


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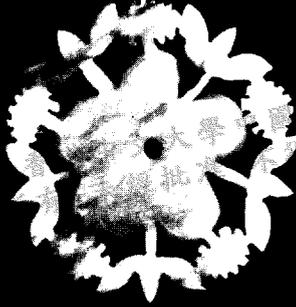
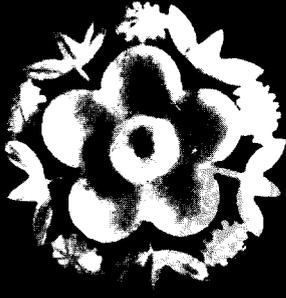


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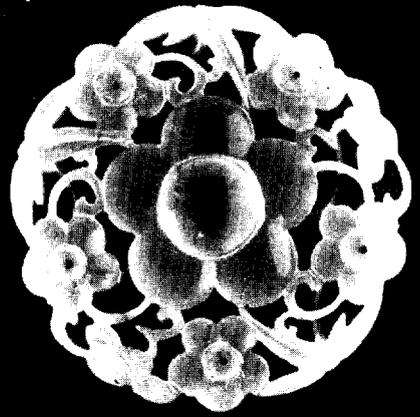
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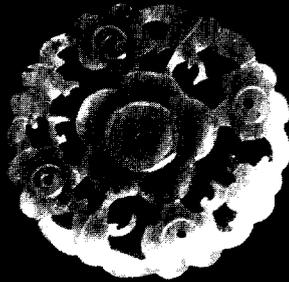
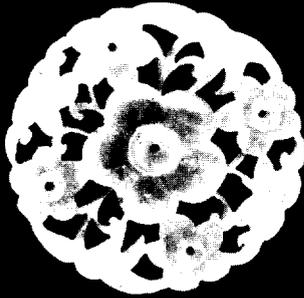
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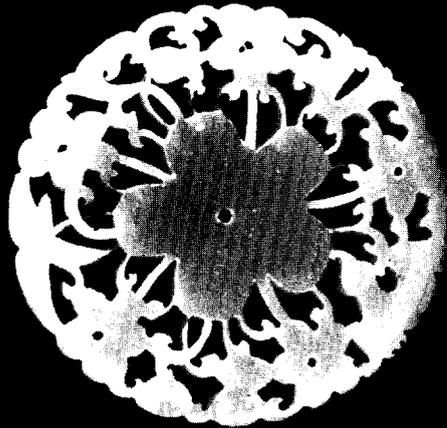
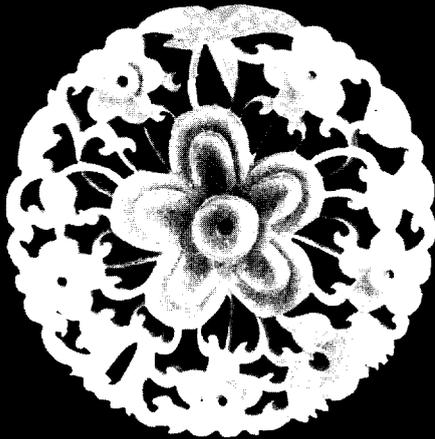
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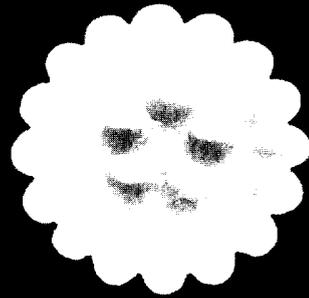
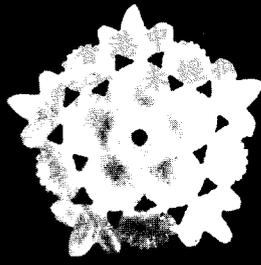
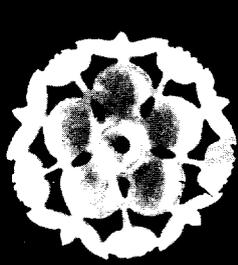


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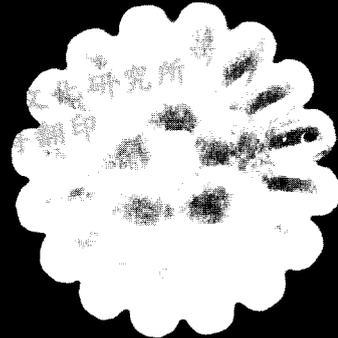
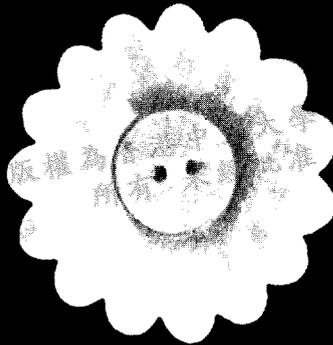
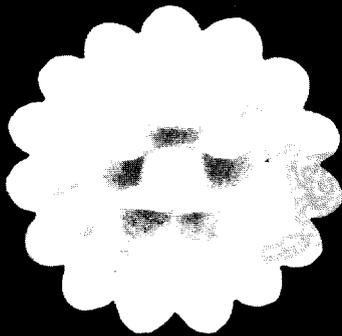


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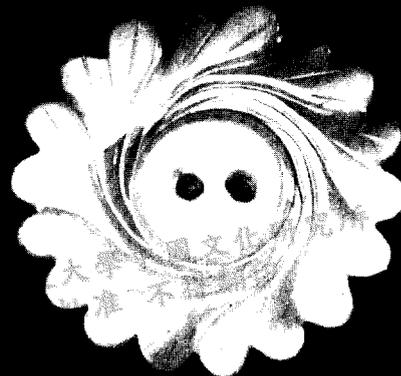
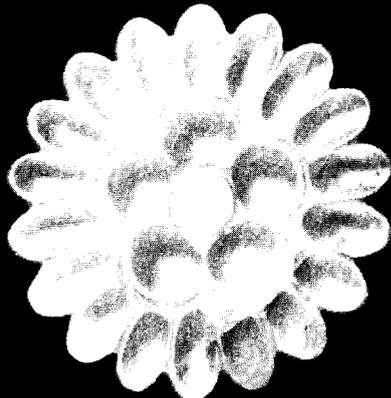


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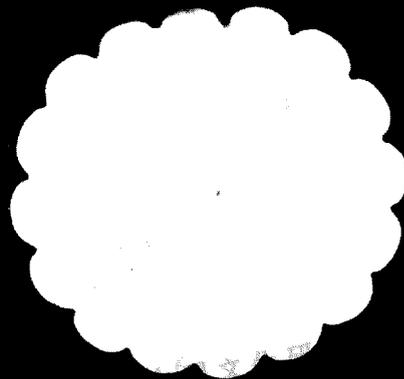
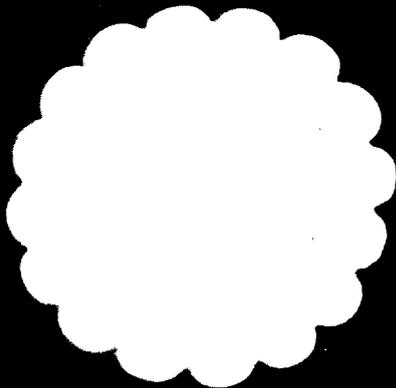


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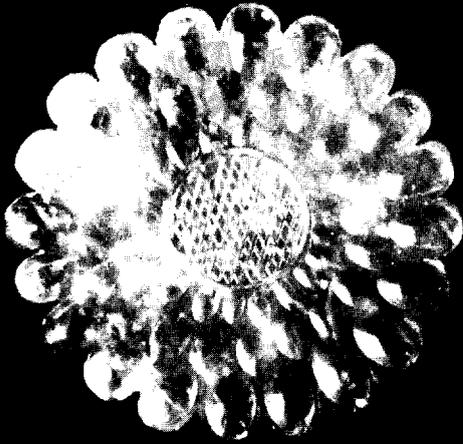


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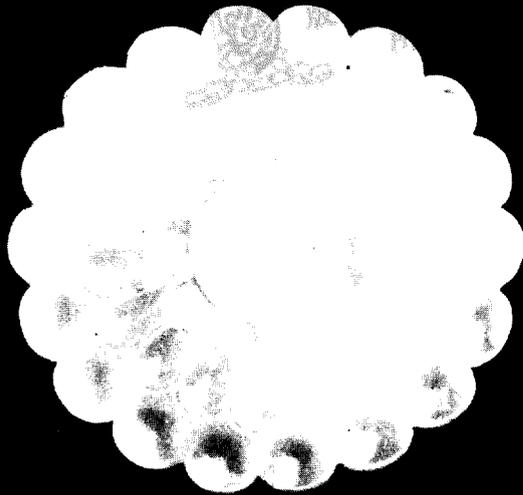
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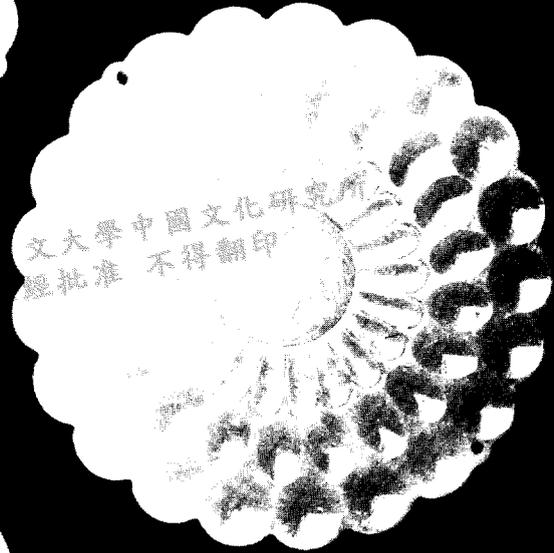
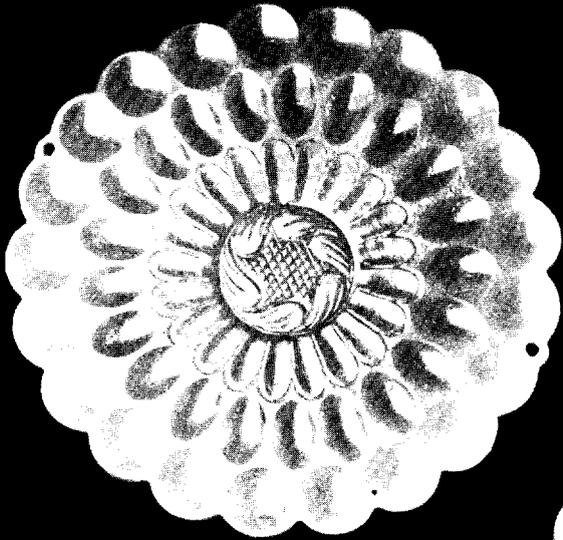


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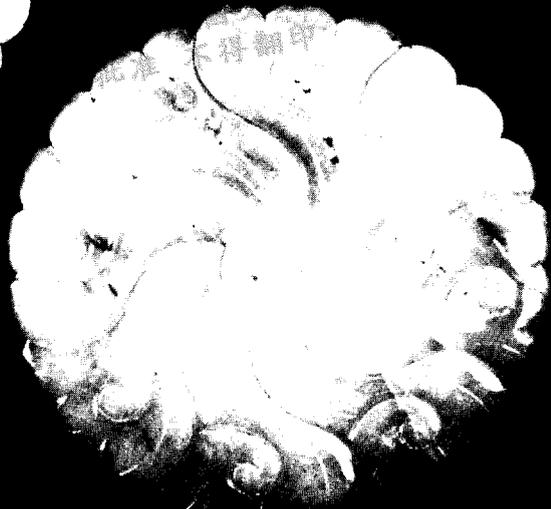
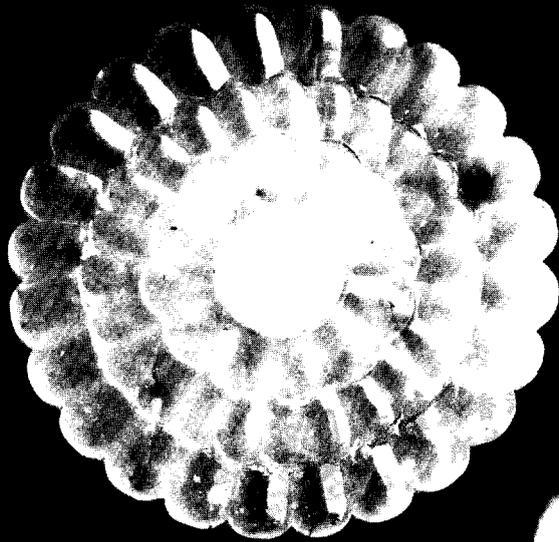


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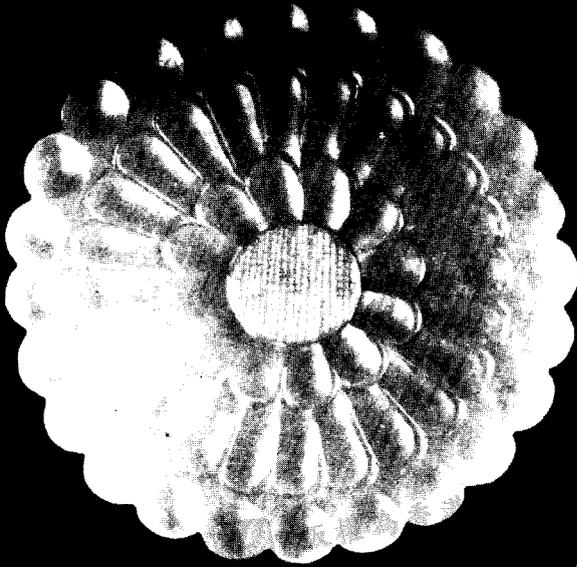


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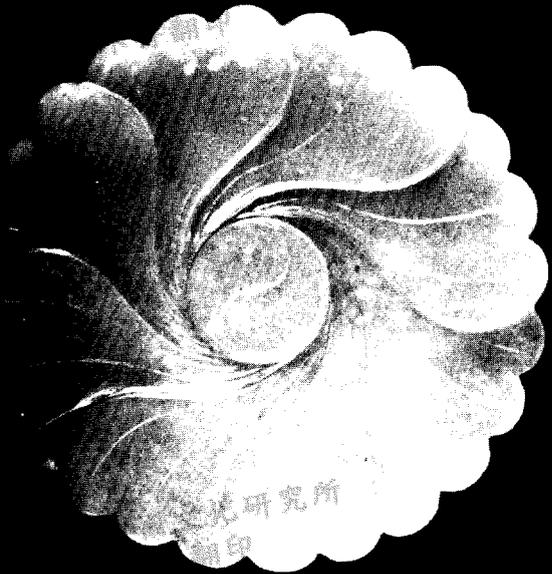
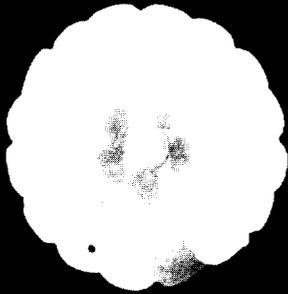


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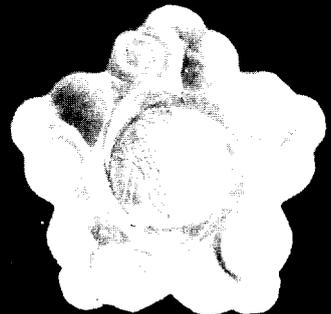
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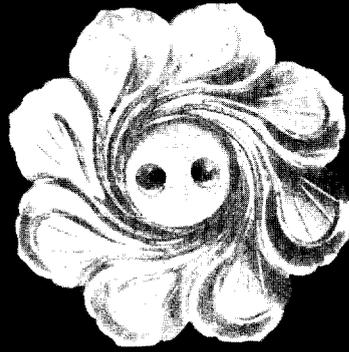
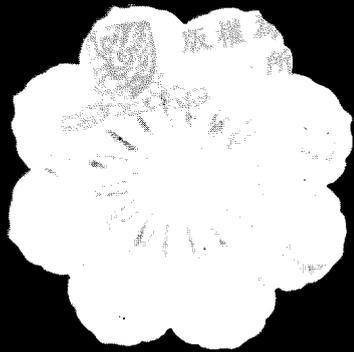
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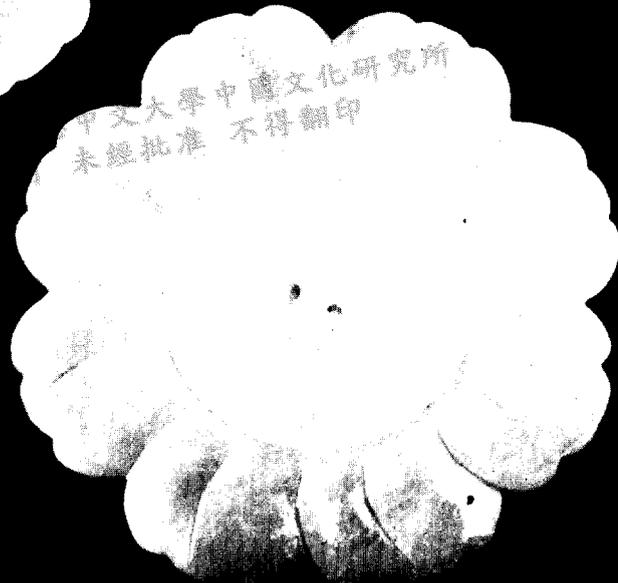
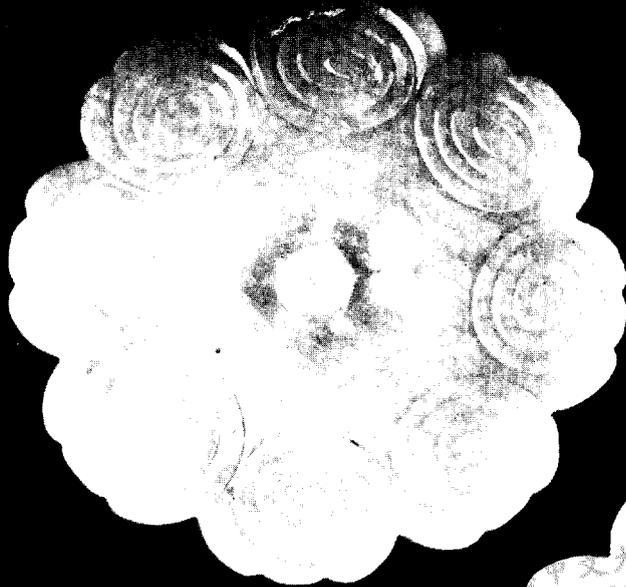
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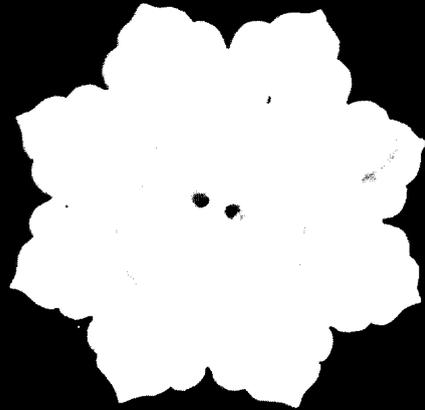
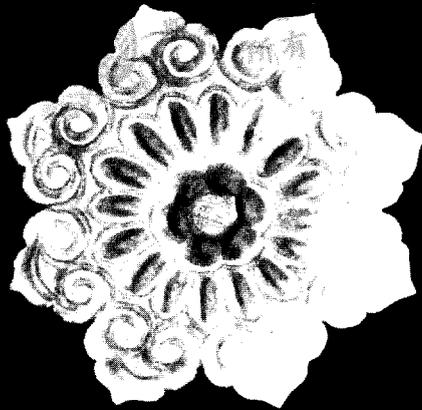
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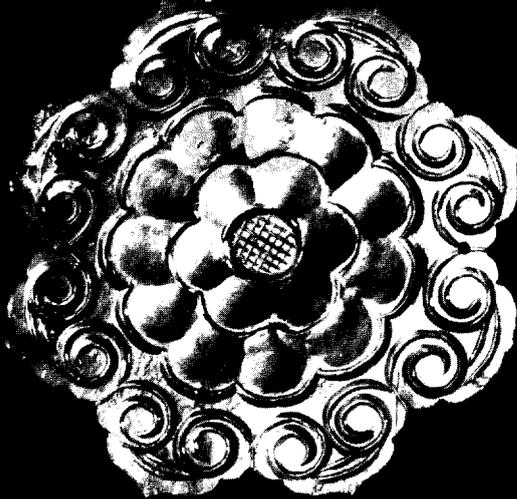
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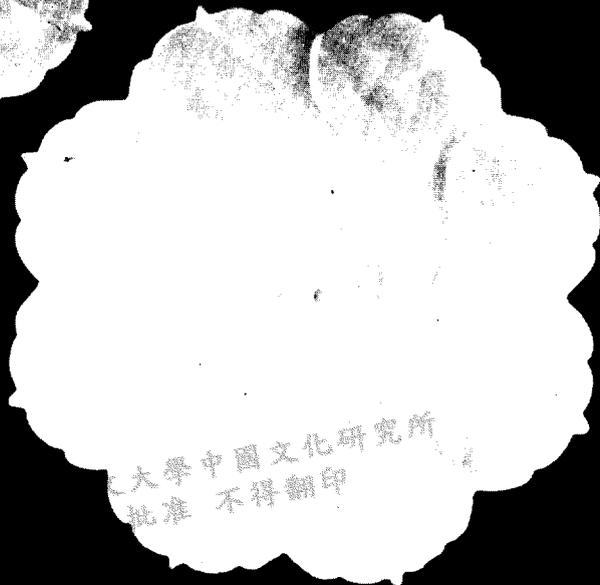
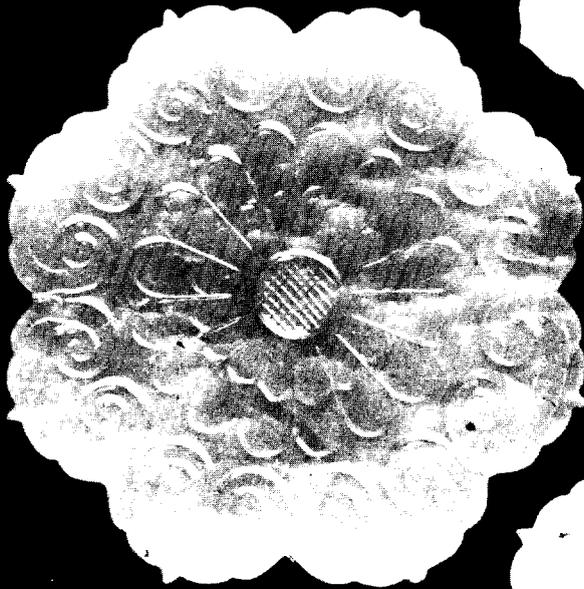
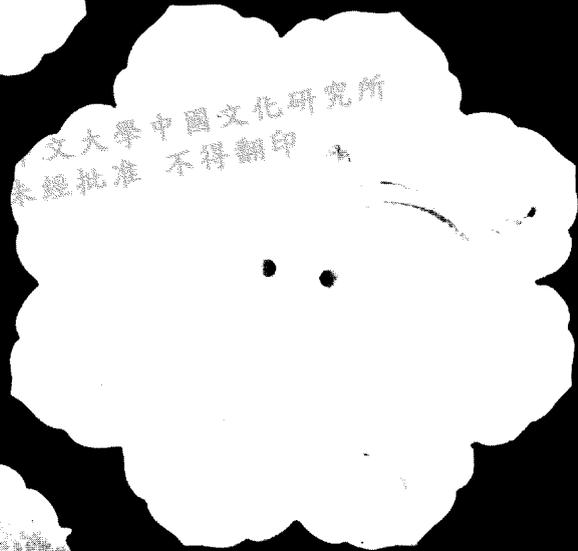
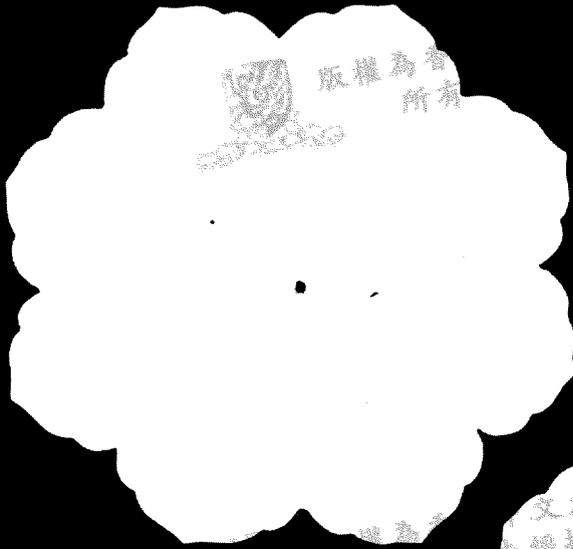
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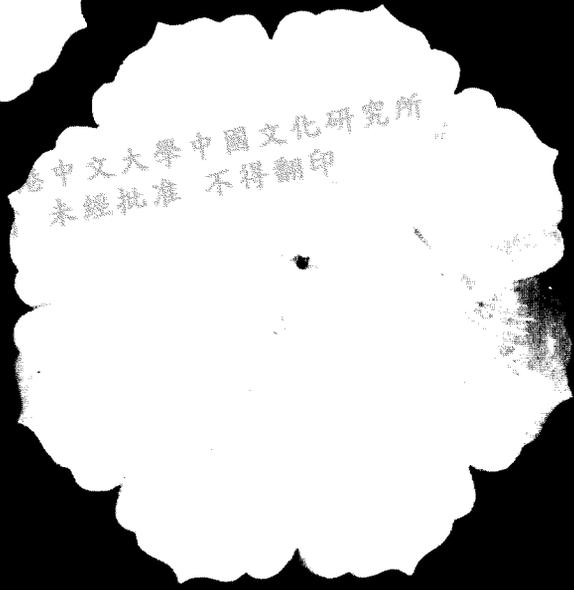
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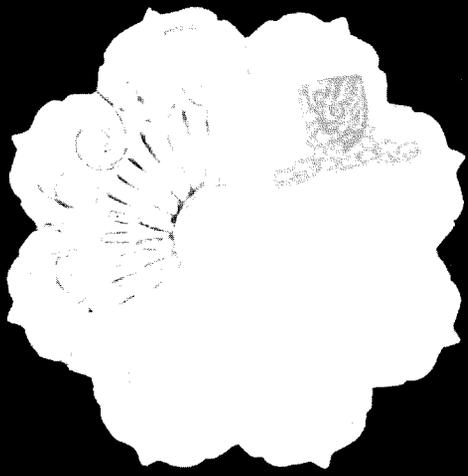
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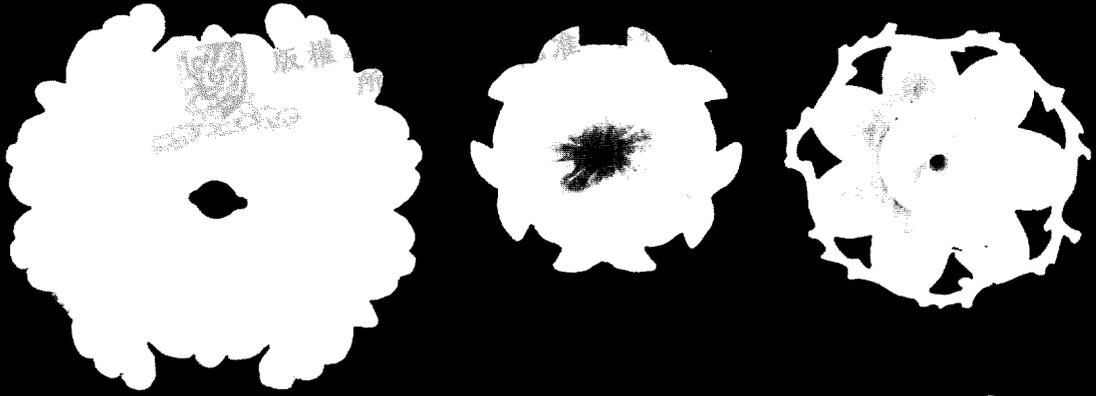


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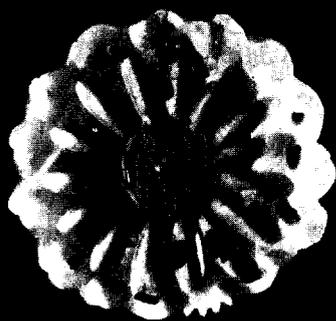


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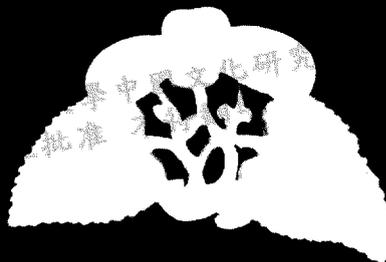


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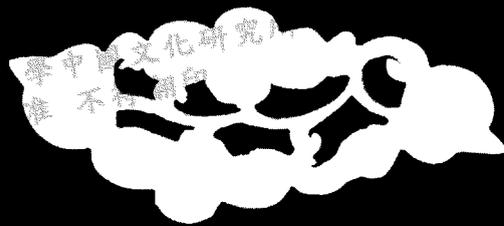
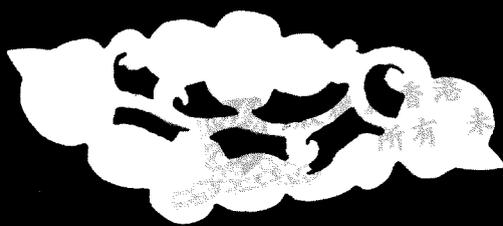


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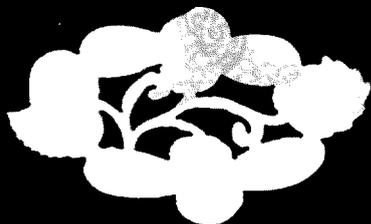


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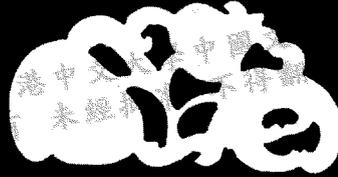
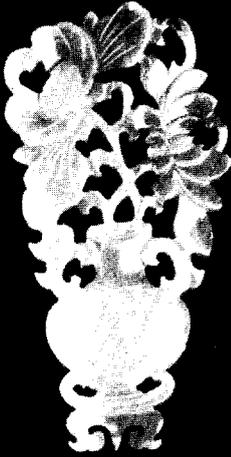
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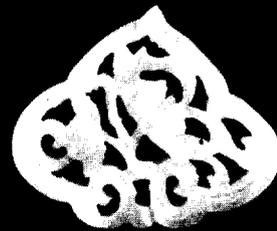
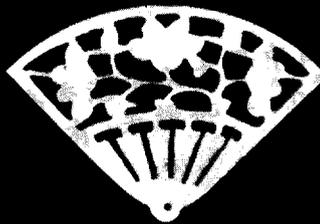
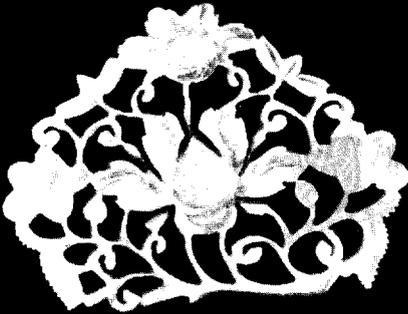


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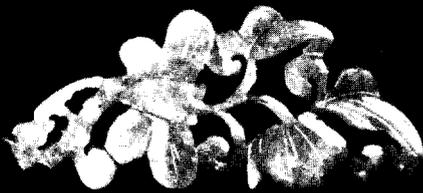


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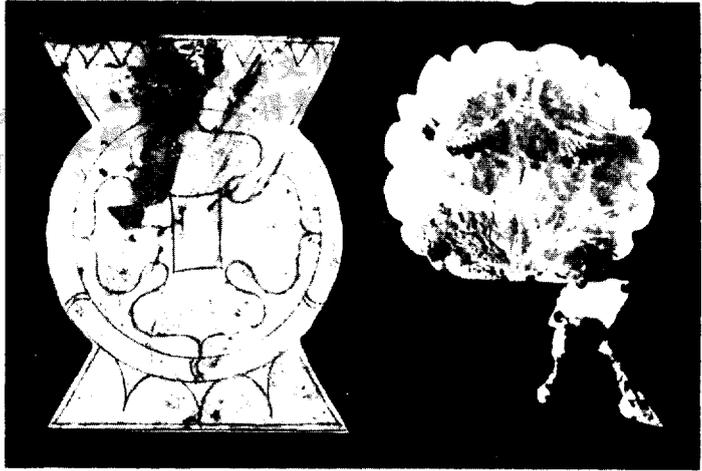
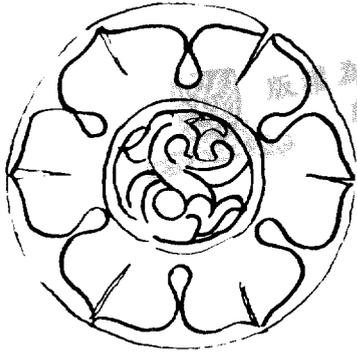
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 **FIGURES**
1-48

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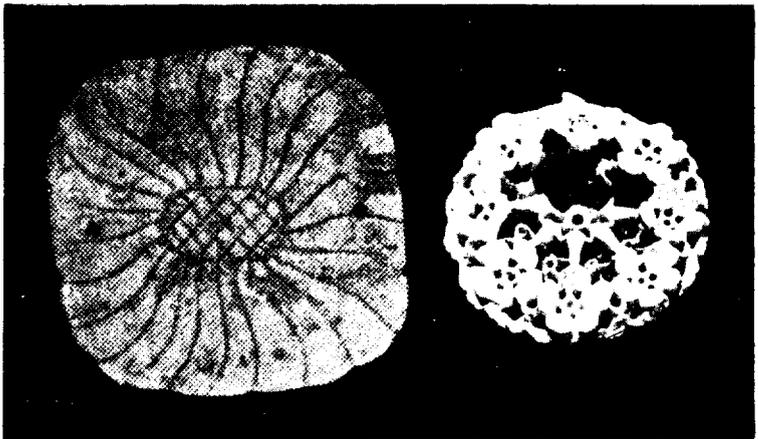
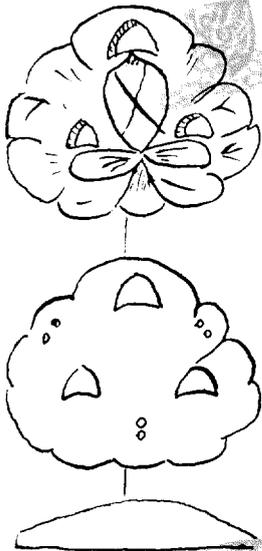
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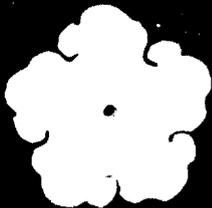
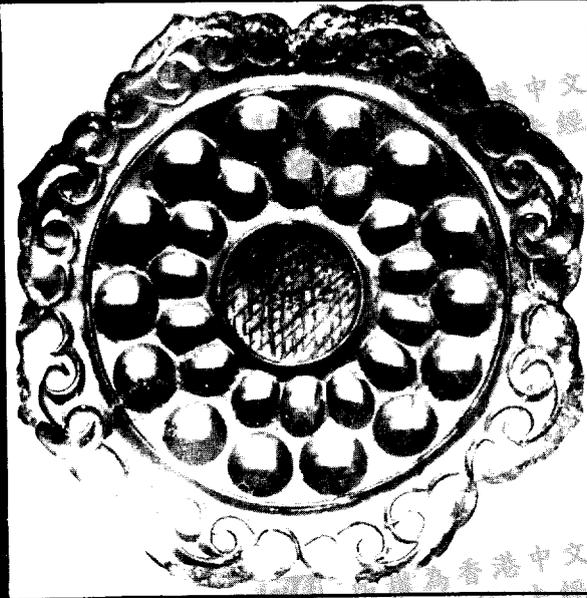


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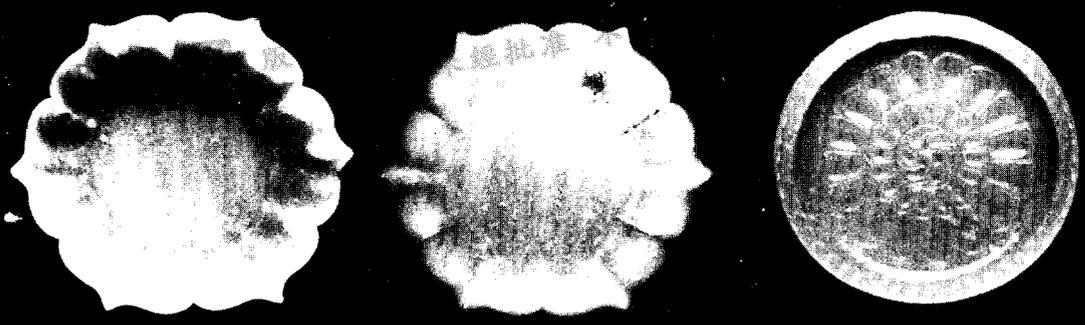


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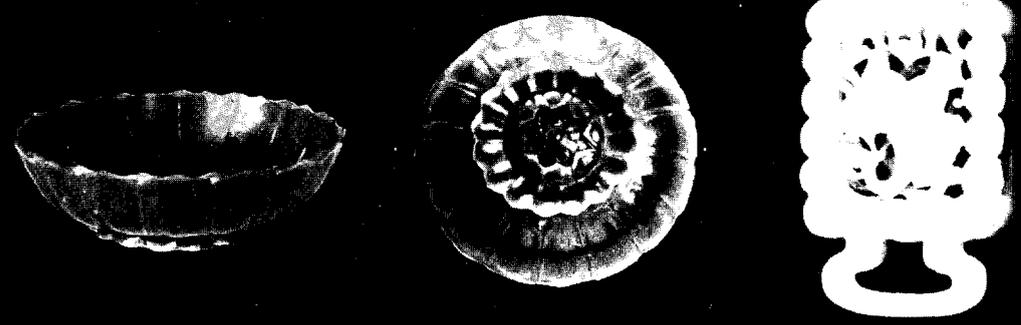
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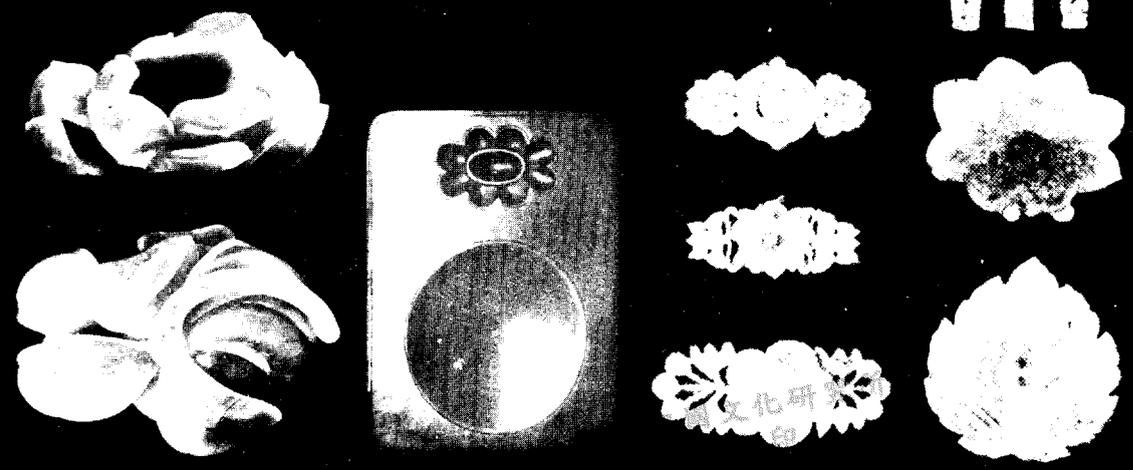
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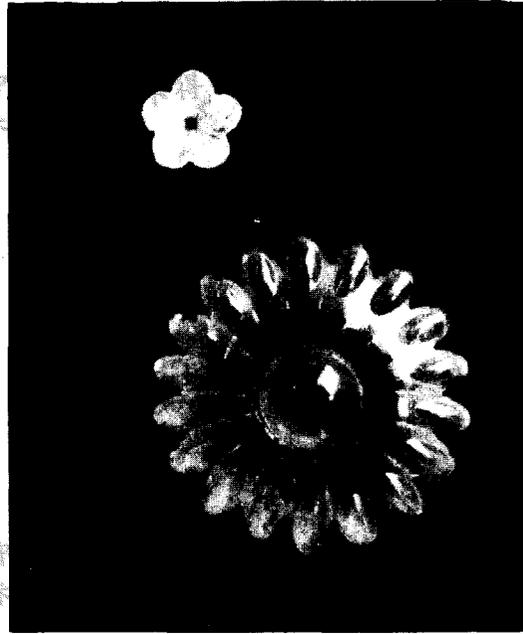


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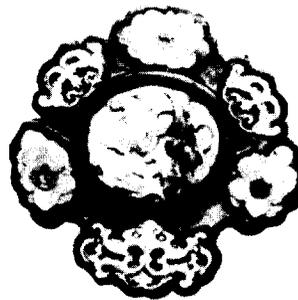
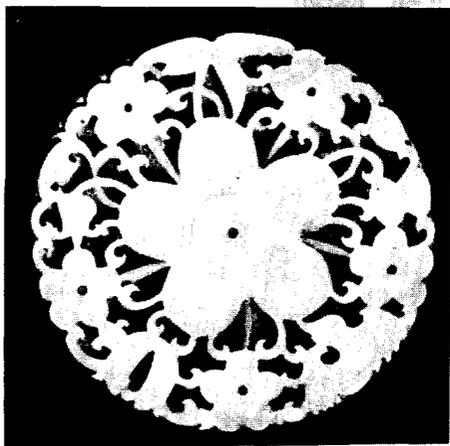


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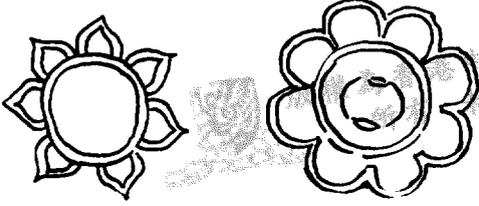


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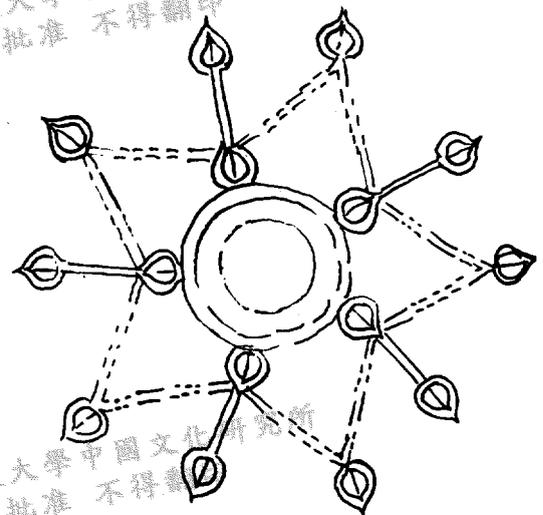
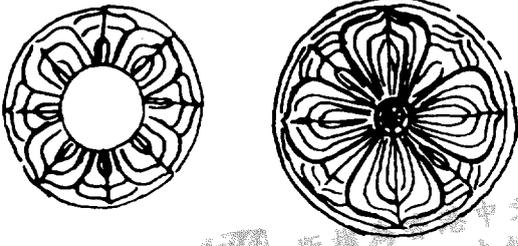
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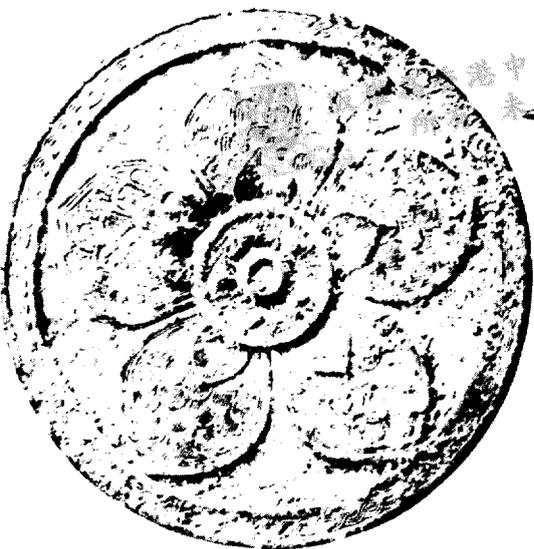


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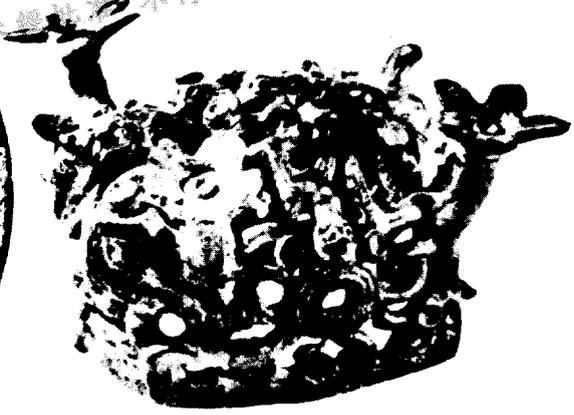
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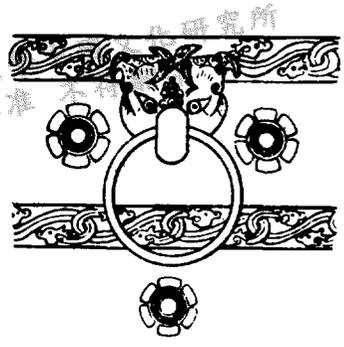
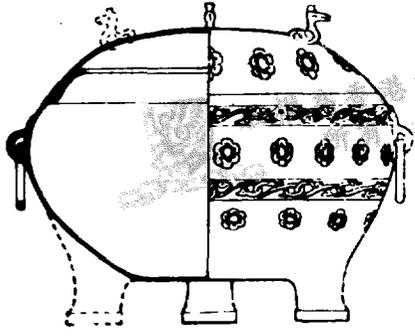
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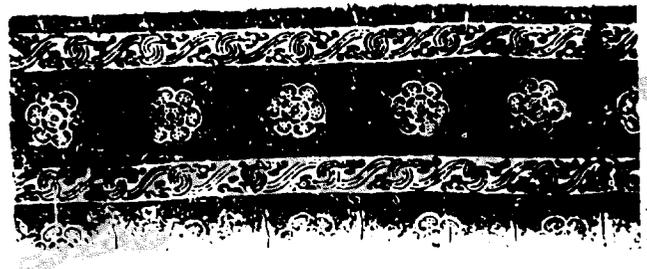
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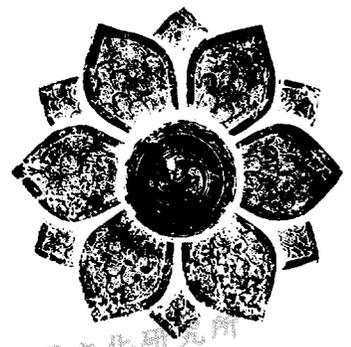
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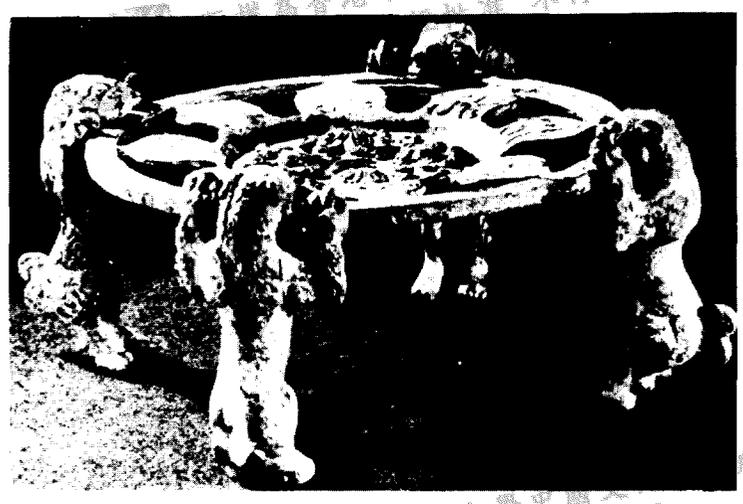
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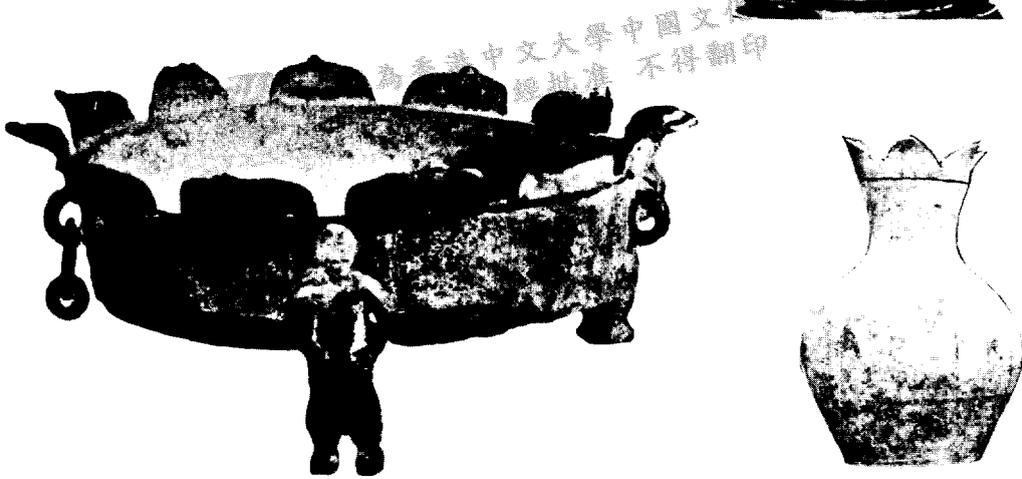
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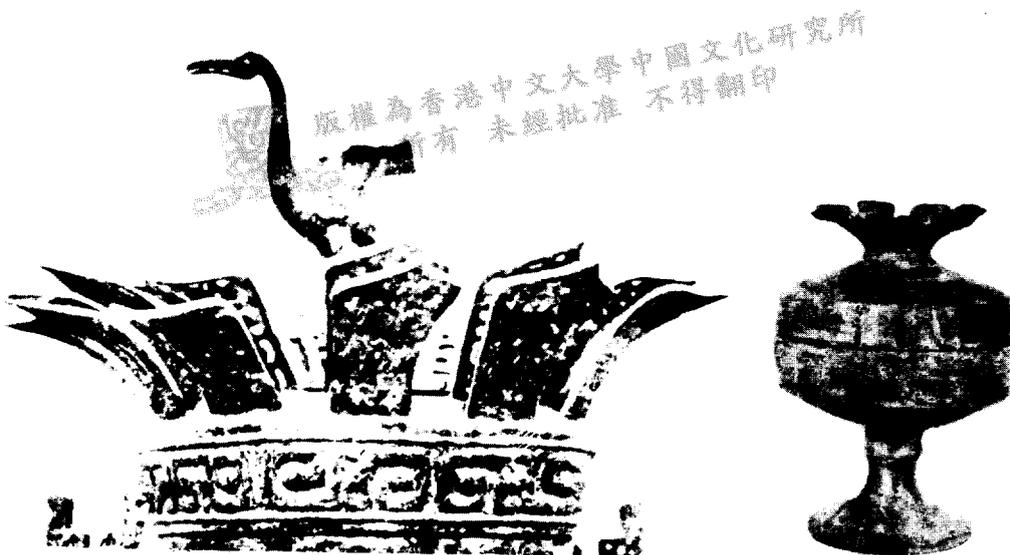
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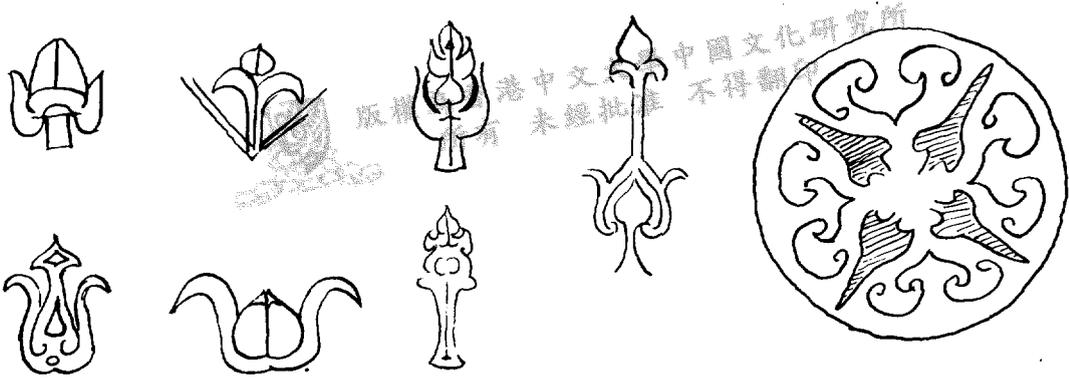
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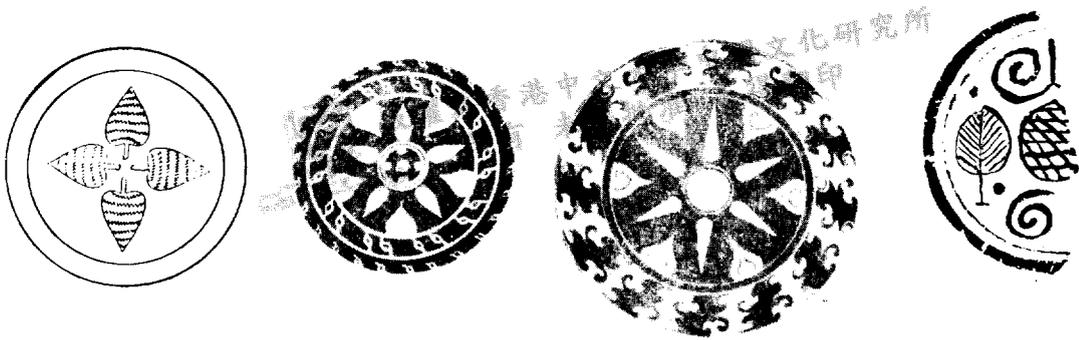
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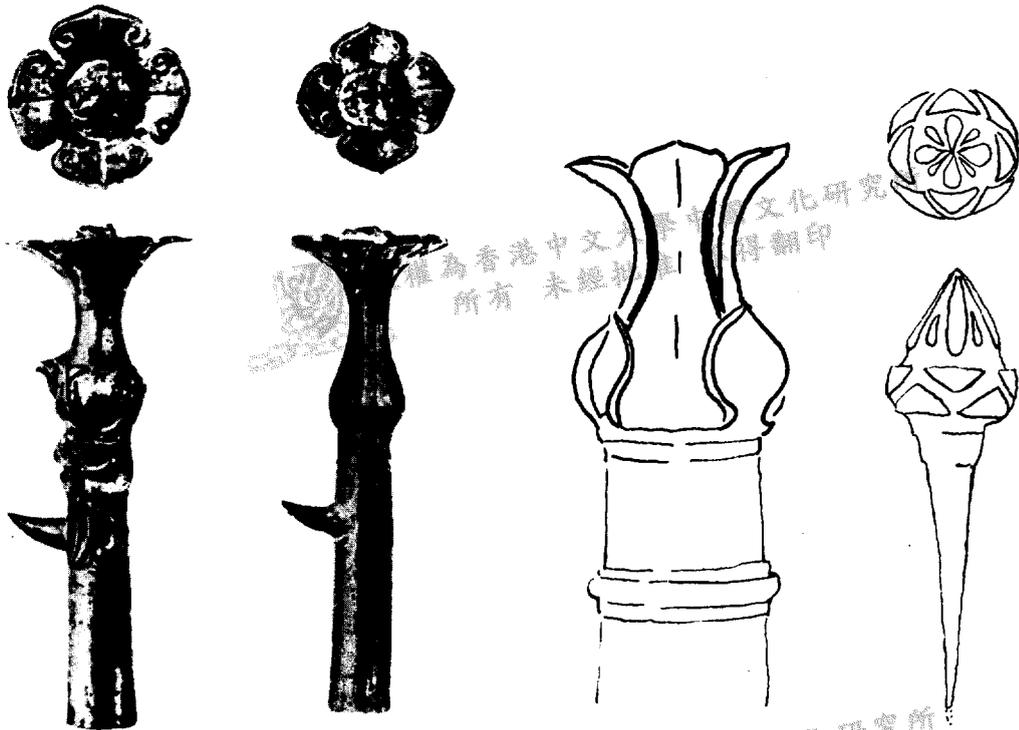
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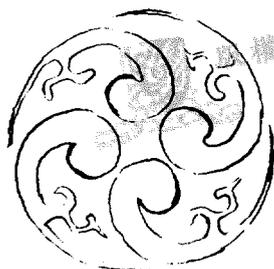


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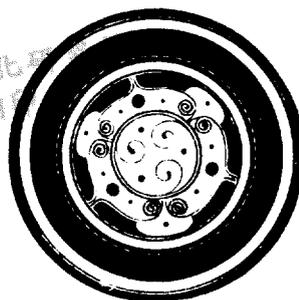
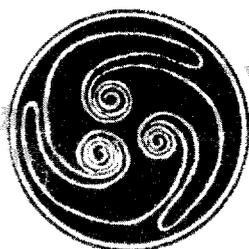
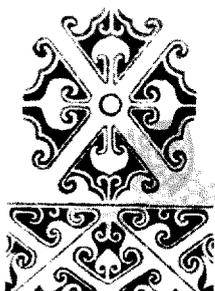


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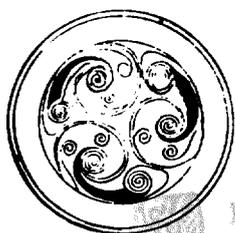
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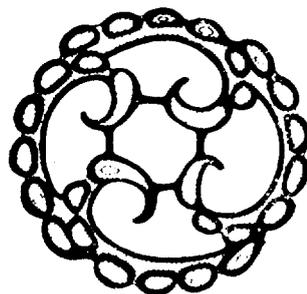
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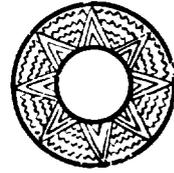
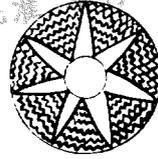
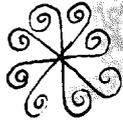


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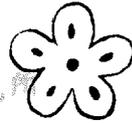
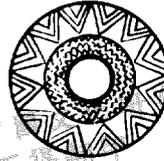


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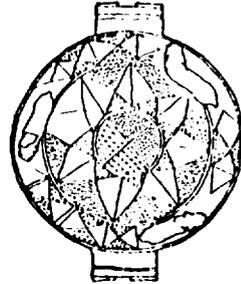
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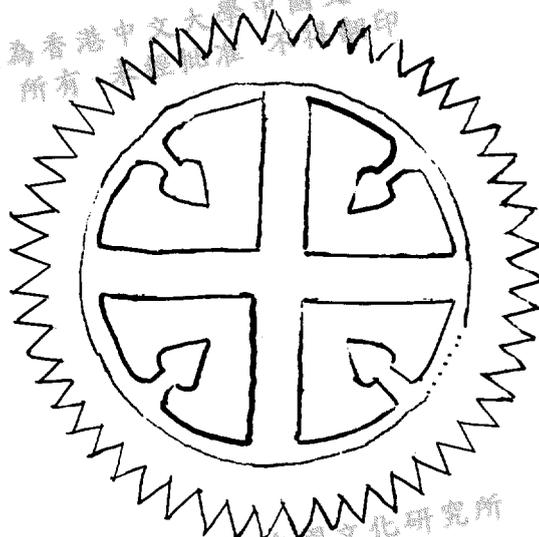
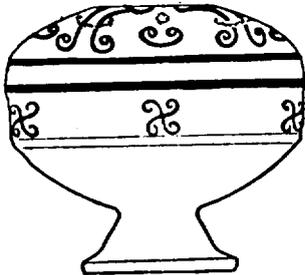
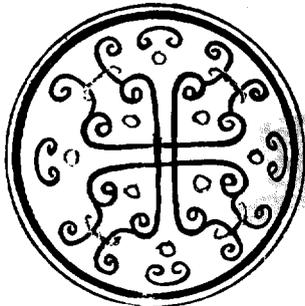
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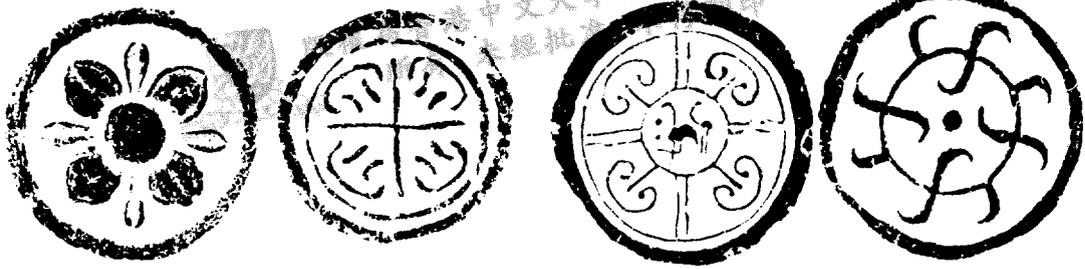
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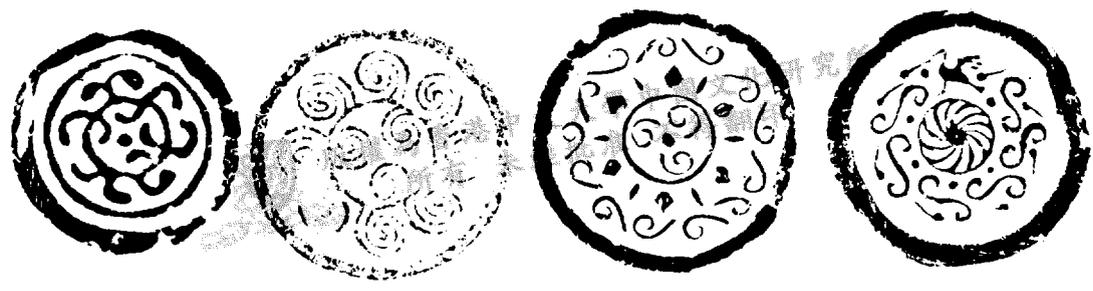
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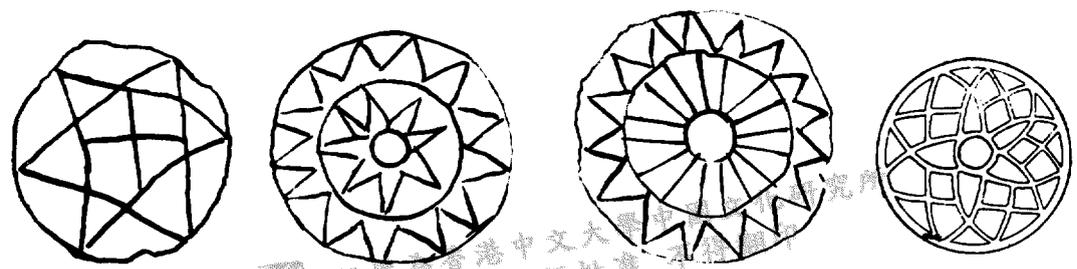
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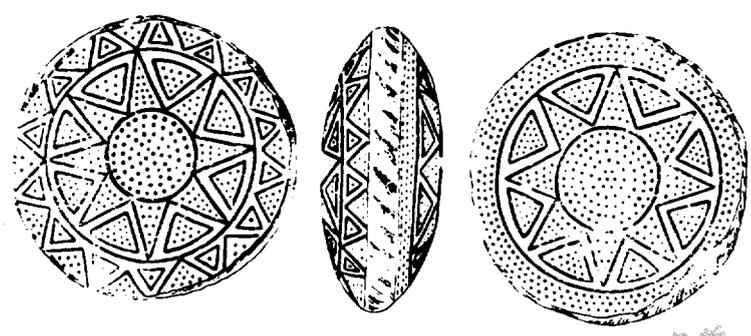
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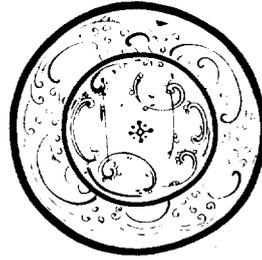
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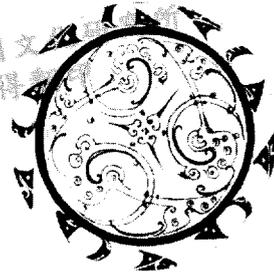
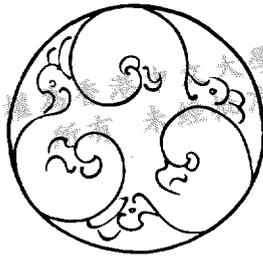
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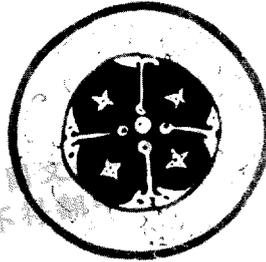
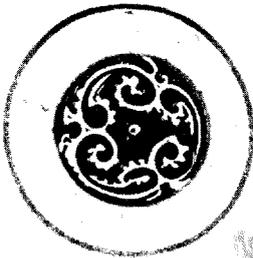
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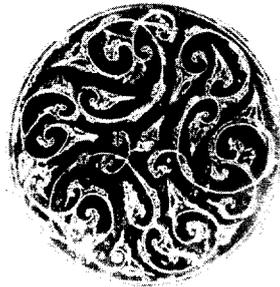
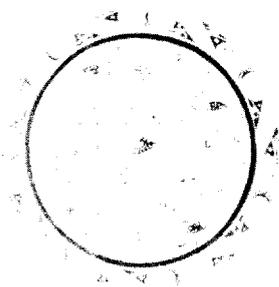
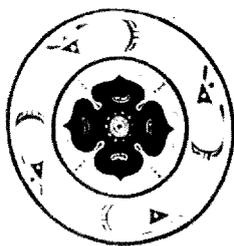


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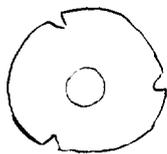
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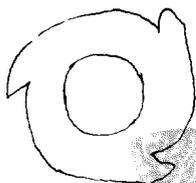
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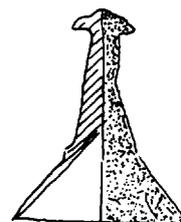
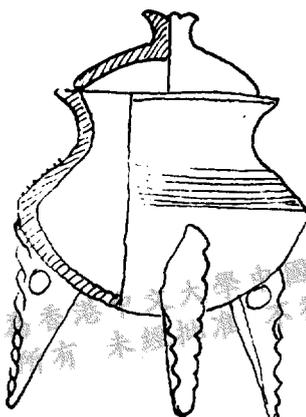
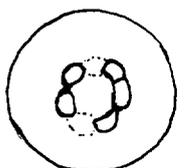


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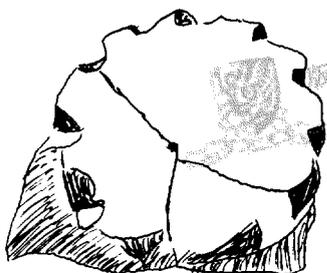


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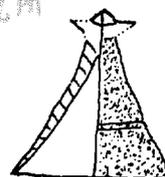
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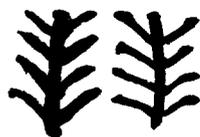
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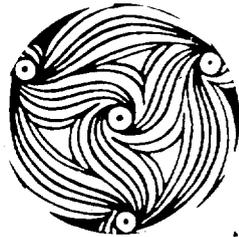
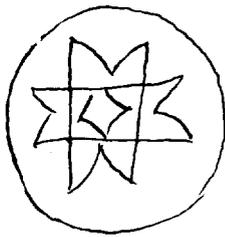


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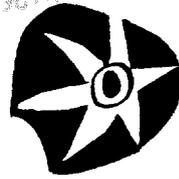
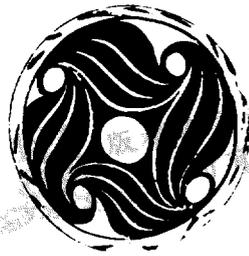
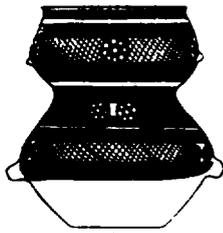


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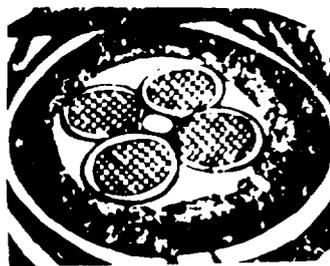
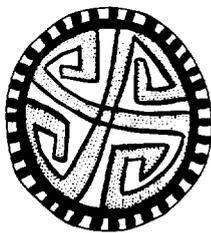
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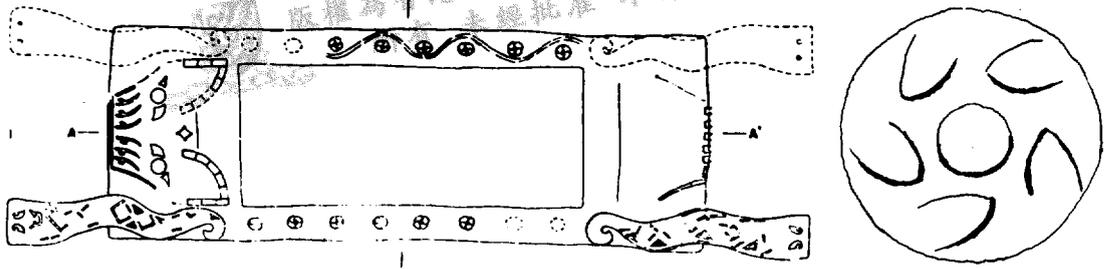


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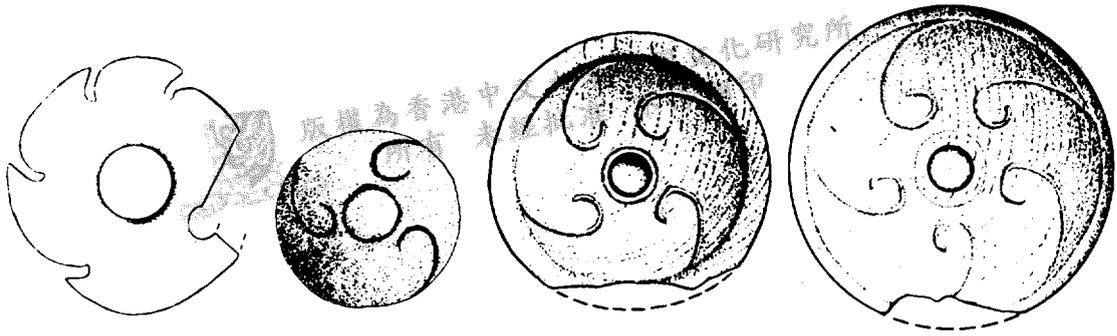
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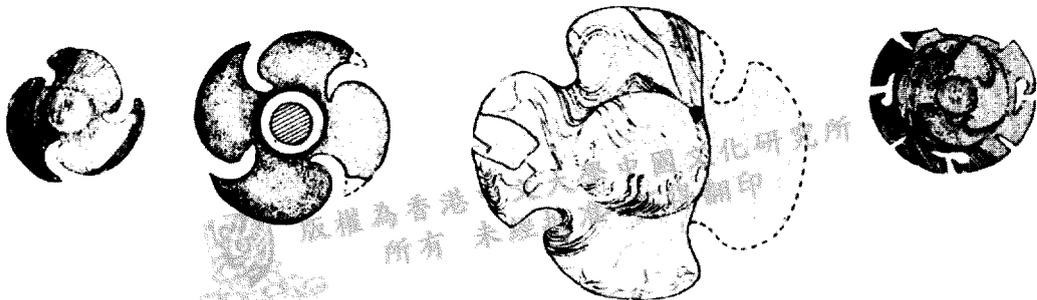
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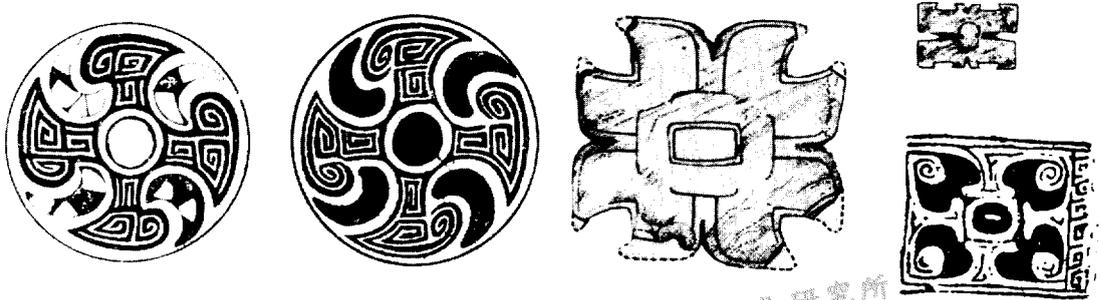
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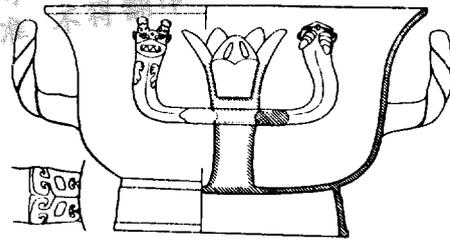


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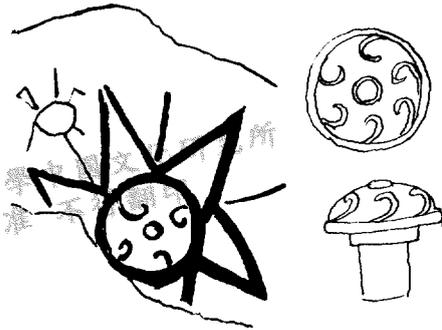


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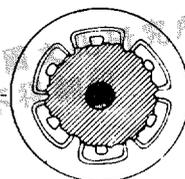
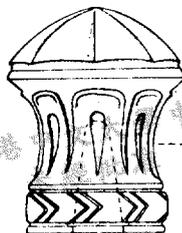
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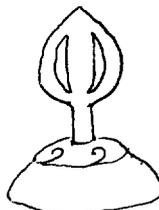
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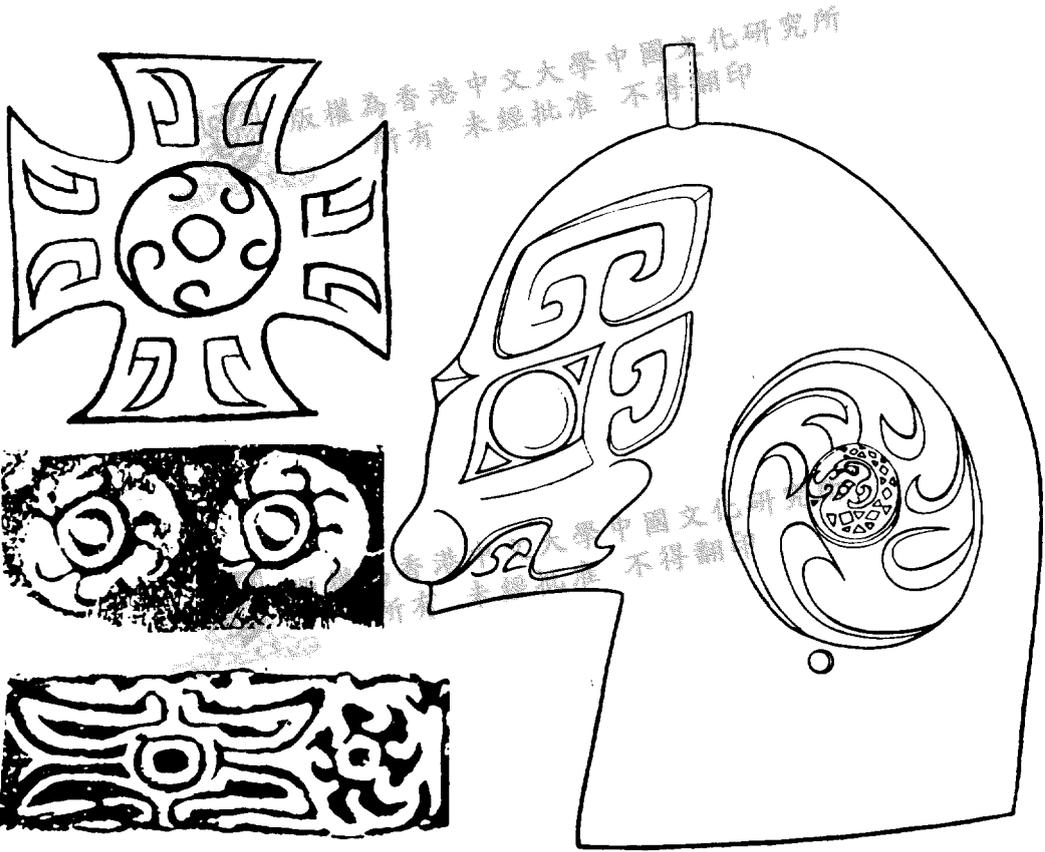


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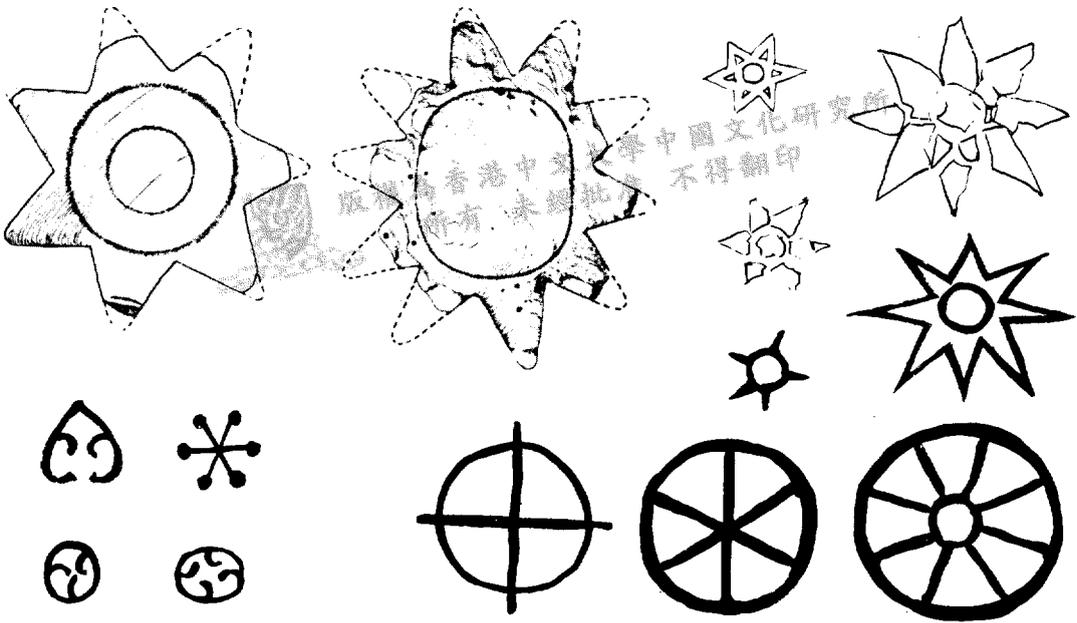
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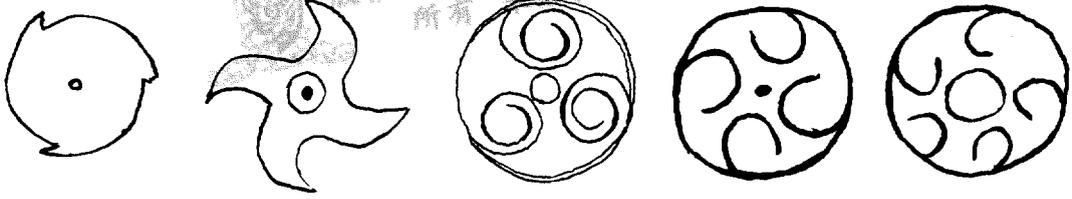
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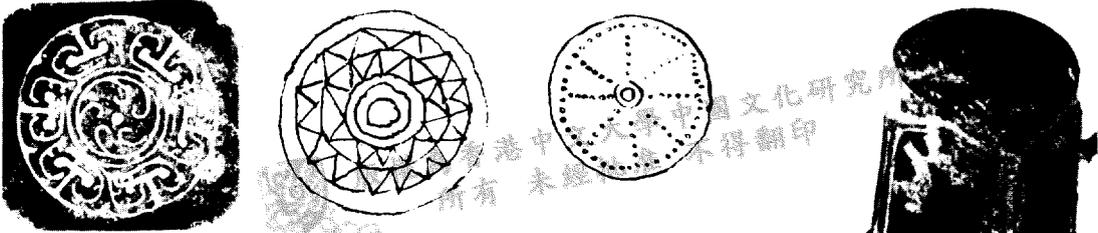


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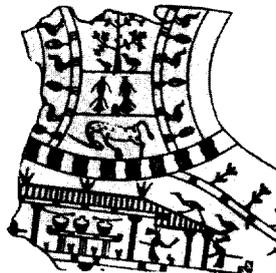
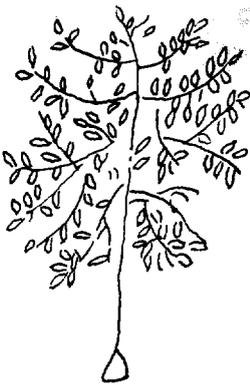
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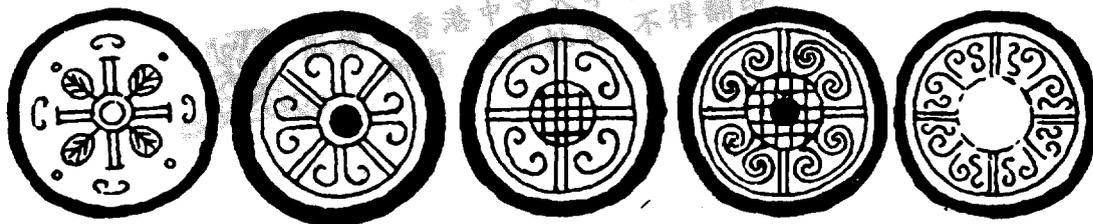
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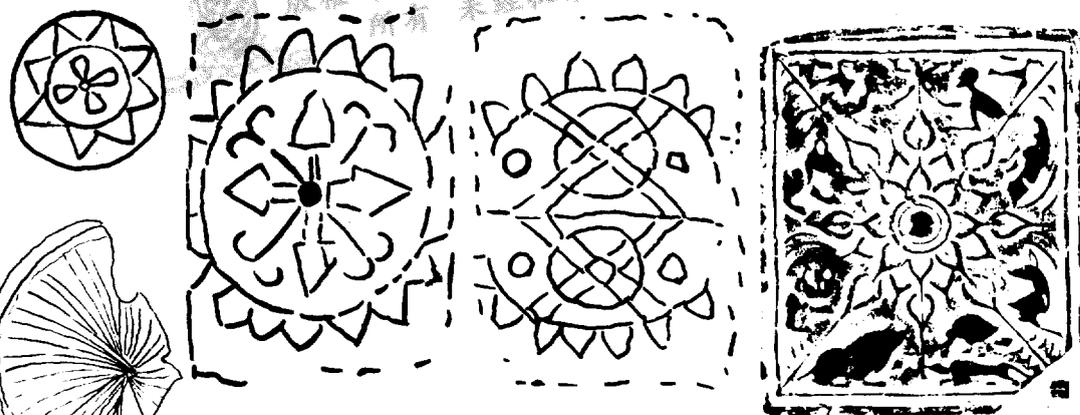
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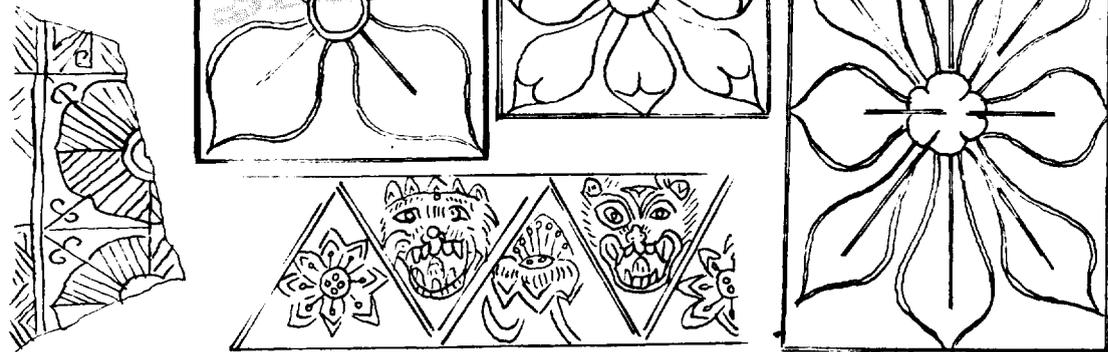


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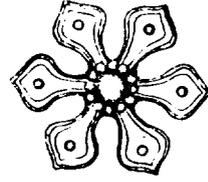
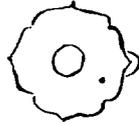
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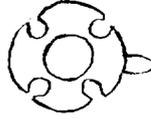
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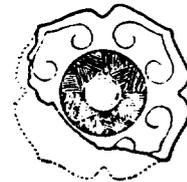
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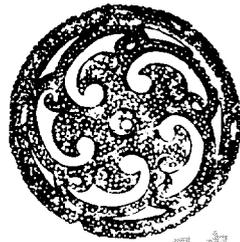
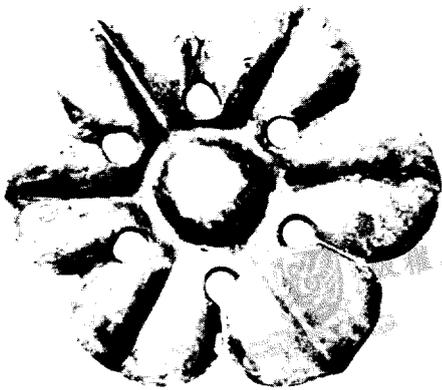
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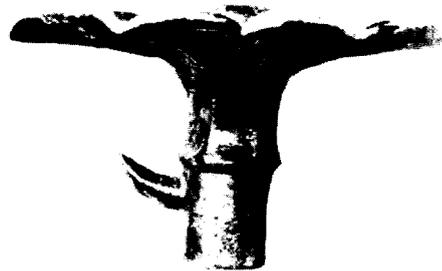


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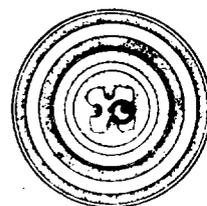
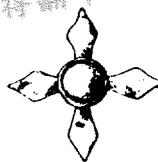
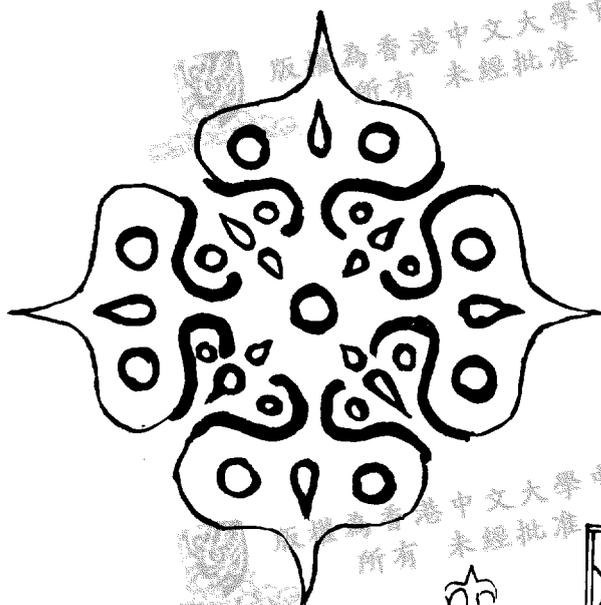


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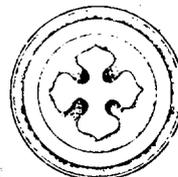
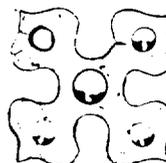
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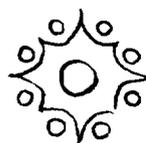
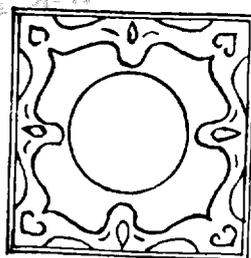
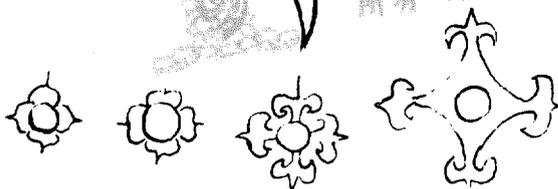
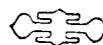


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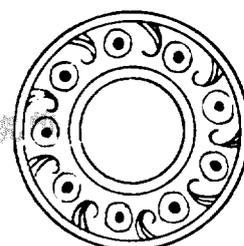
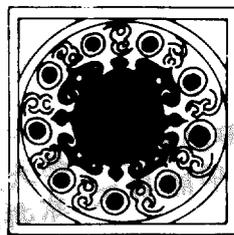
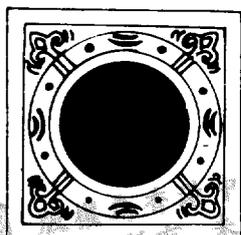
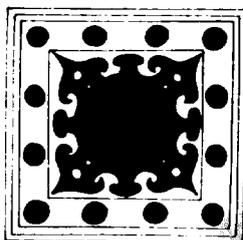


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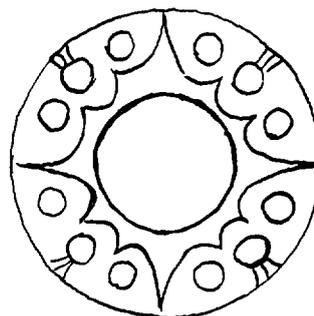
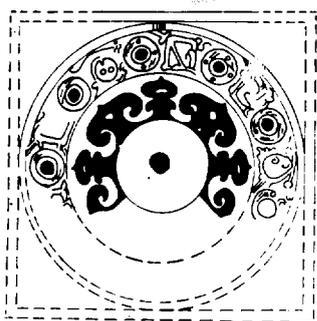
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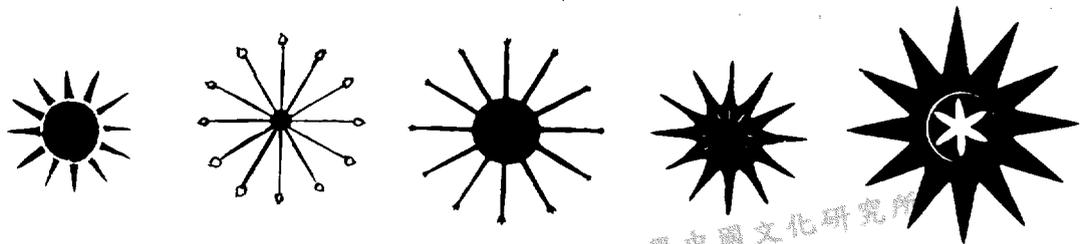
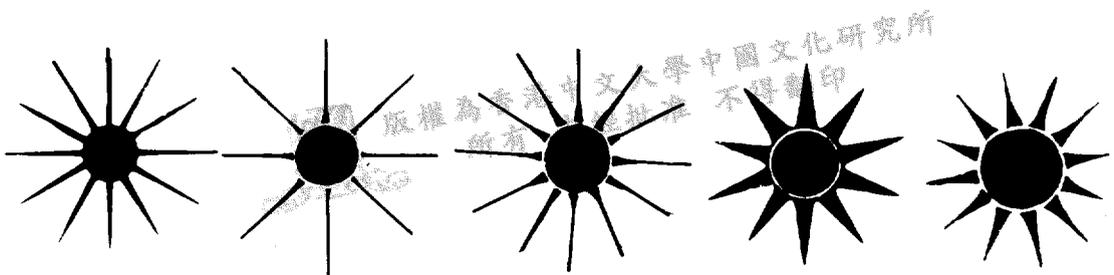
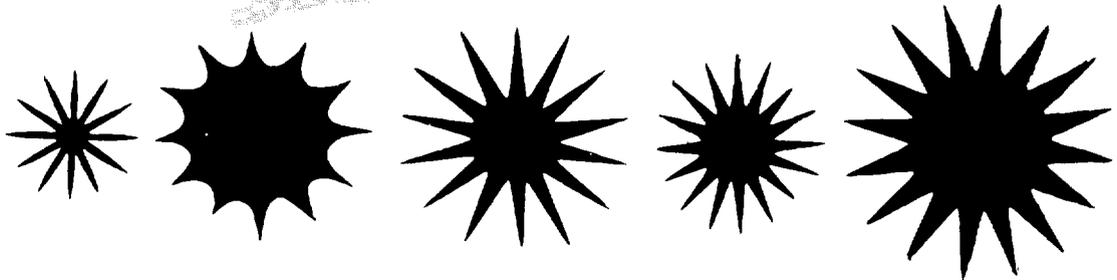
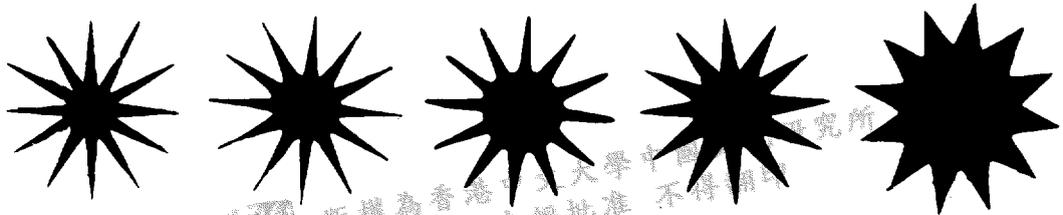
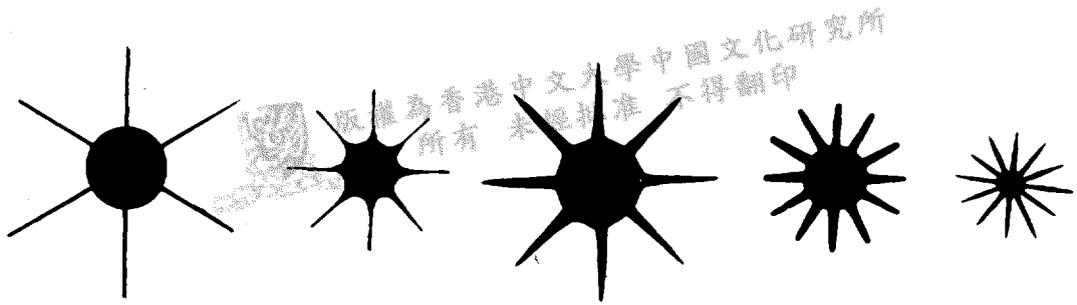


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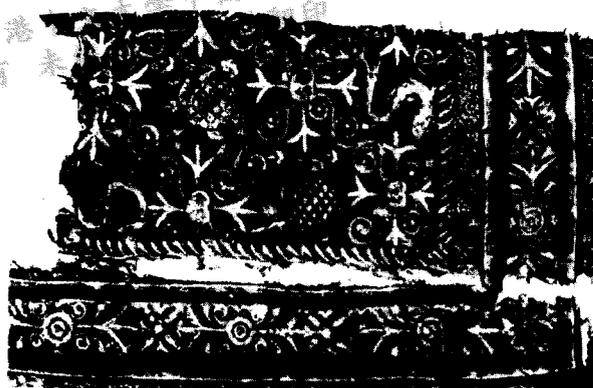


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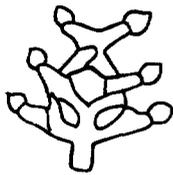
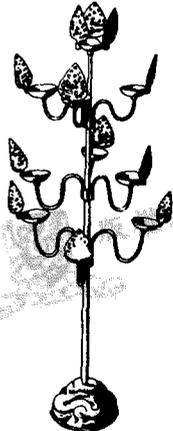


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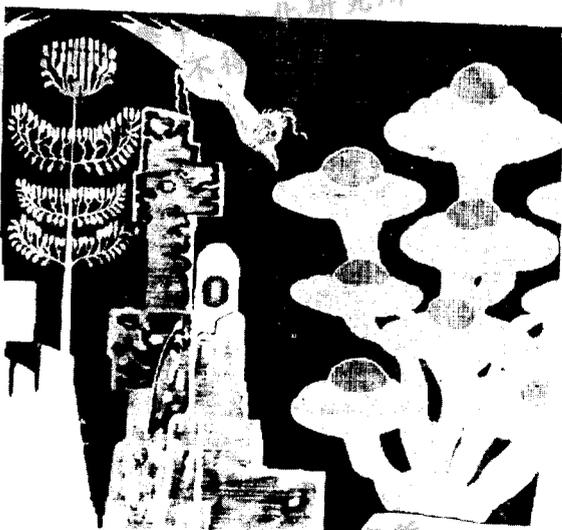
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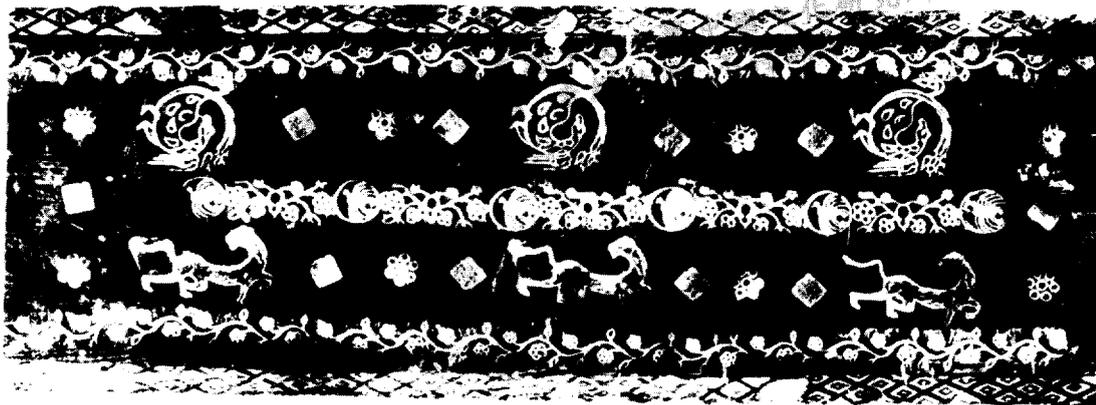
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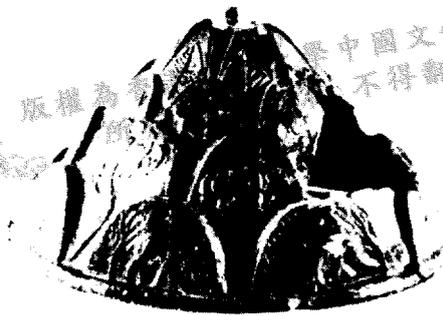
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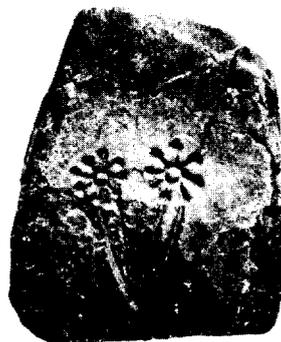
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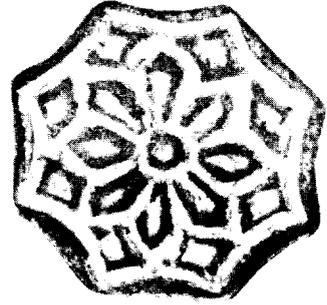
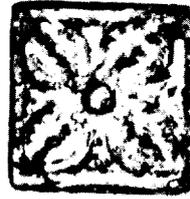
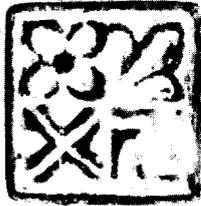


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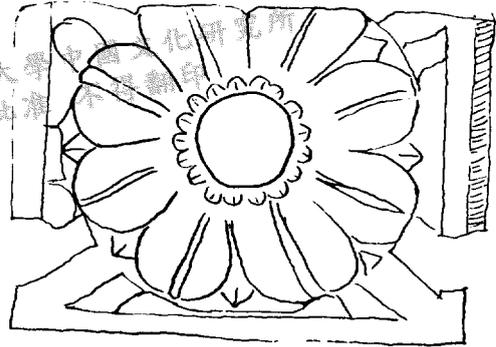
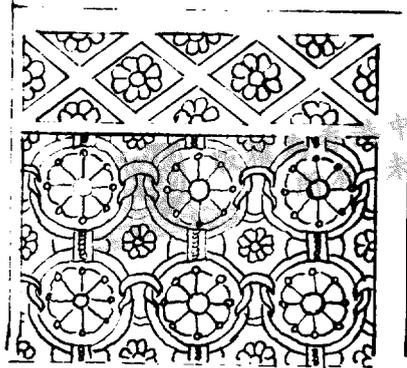


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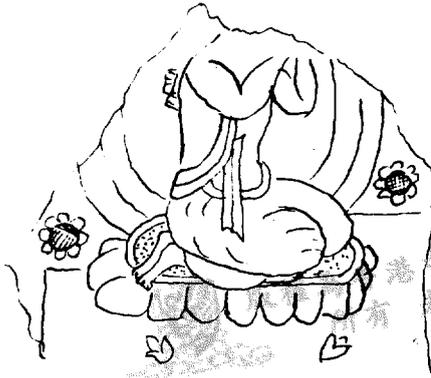
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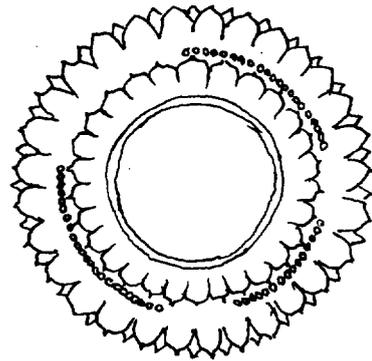
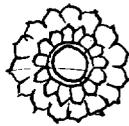
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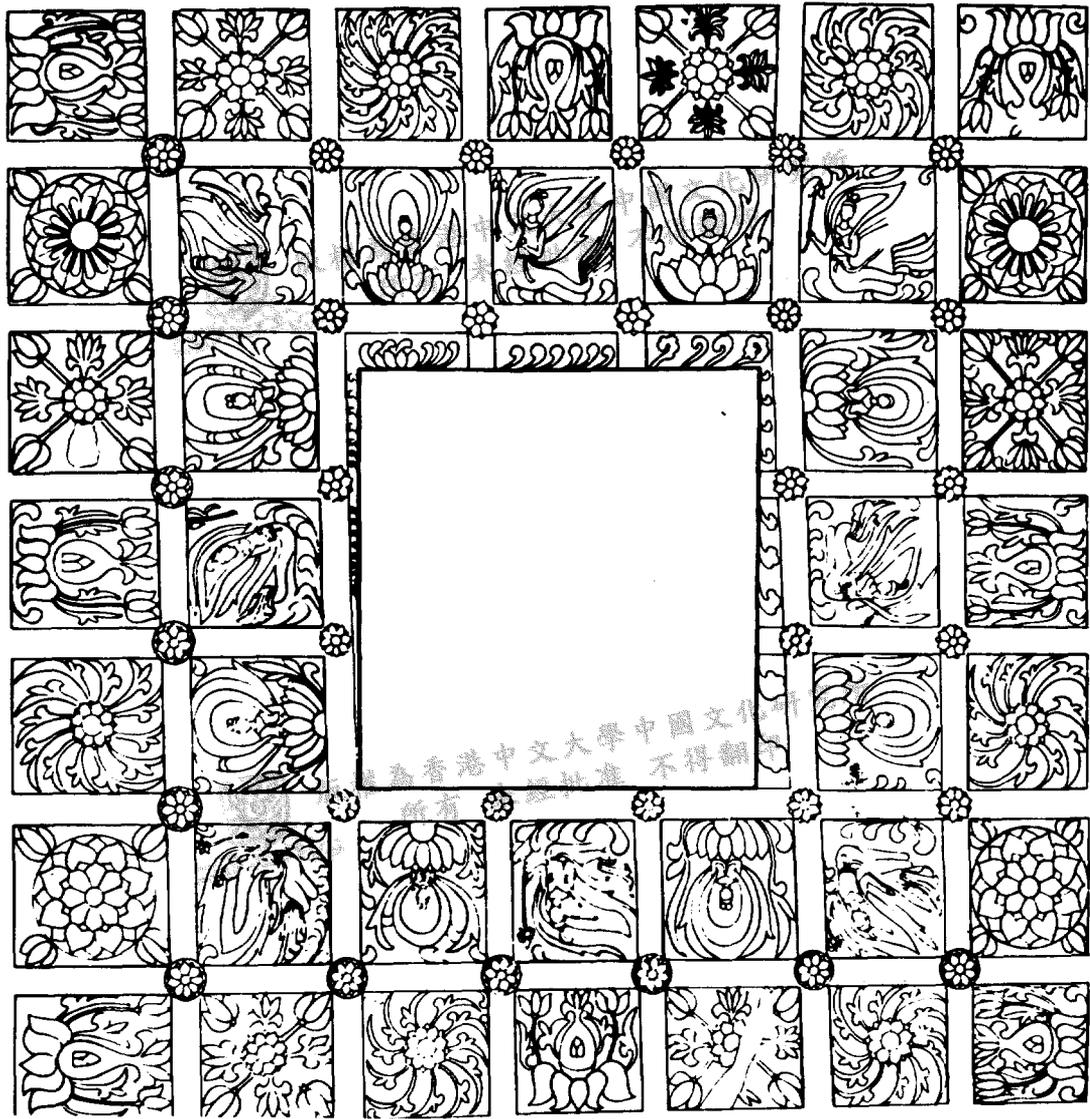
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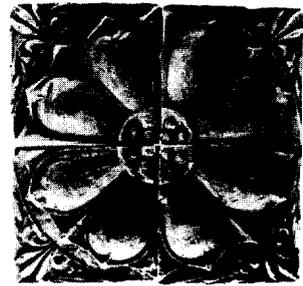
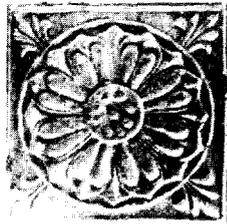
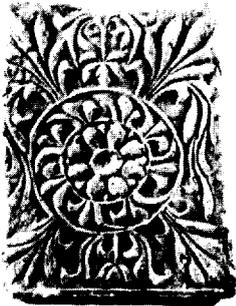


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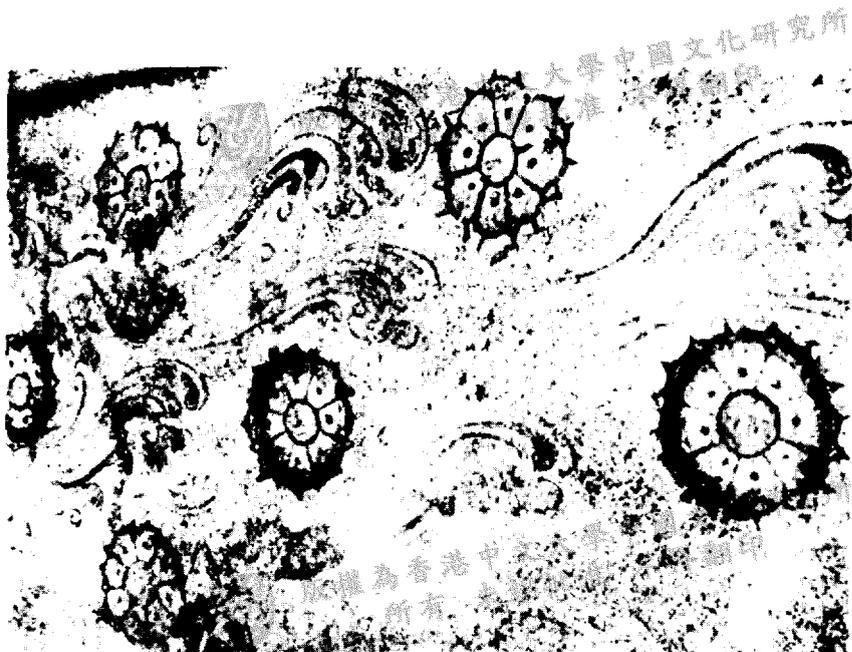
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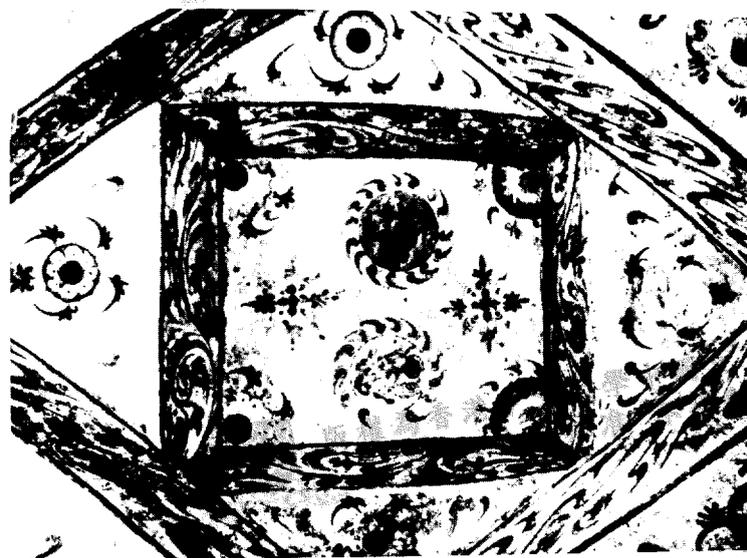


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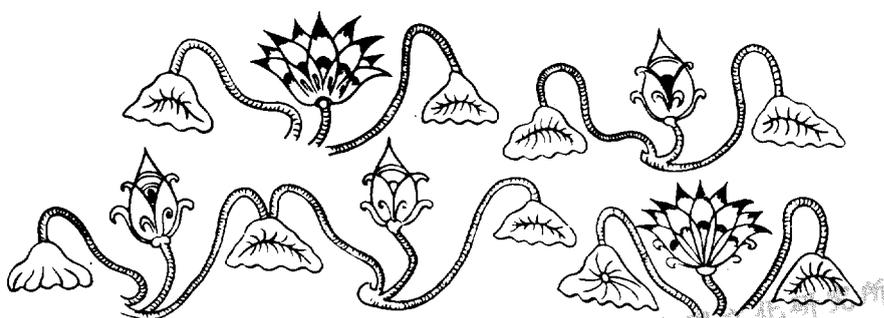
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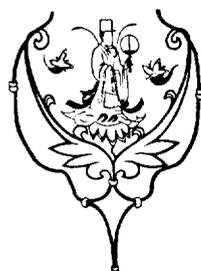
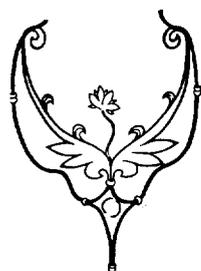
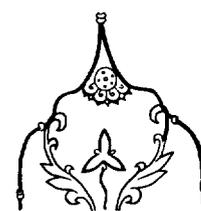
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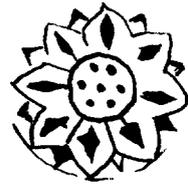
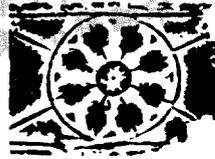
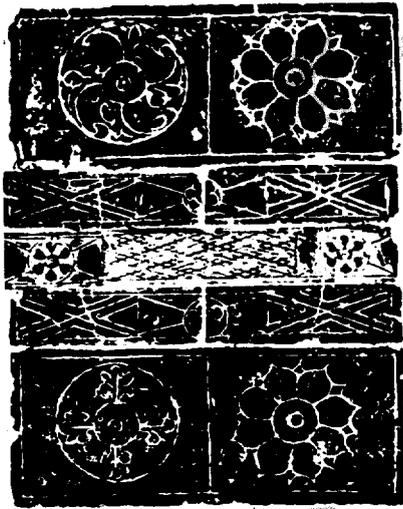
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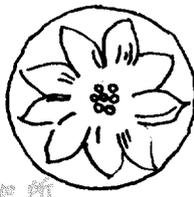
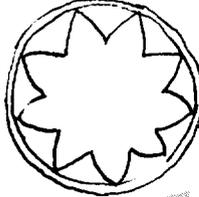
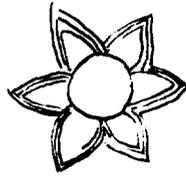
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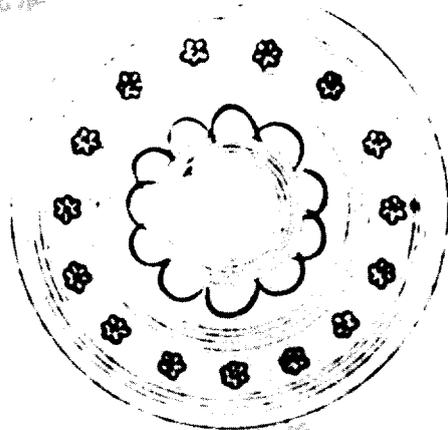
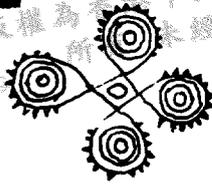
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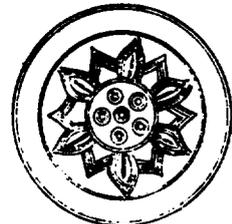
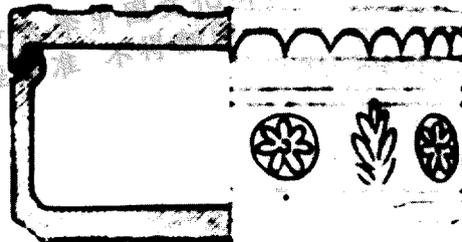
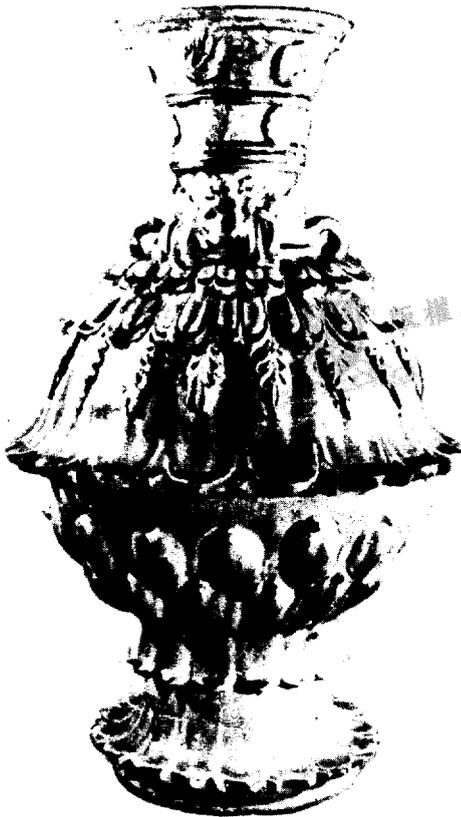
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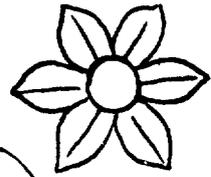
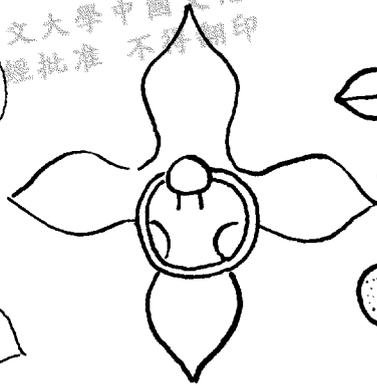
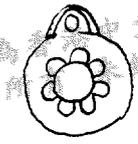
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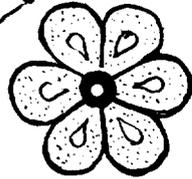
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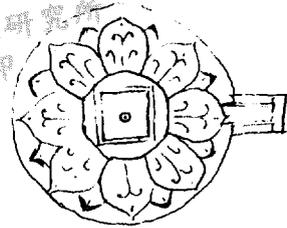
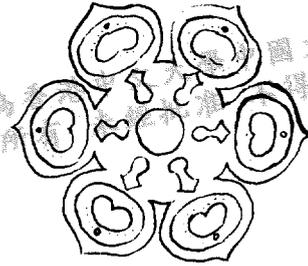
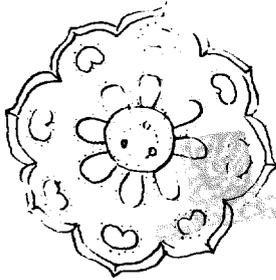
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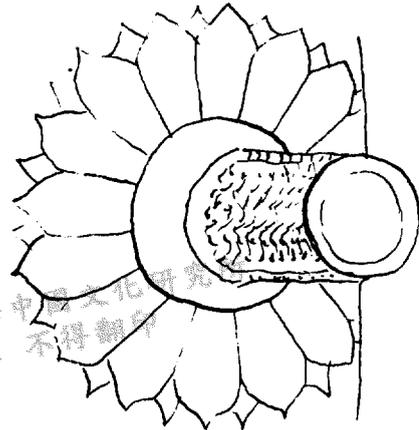
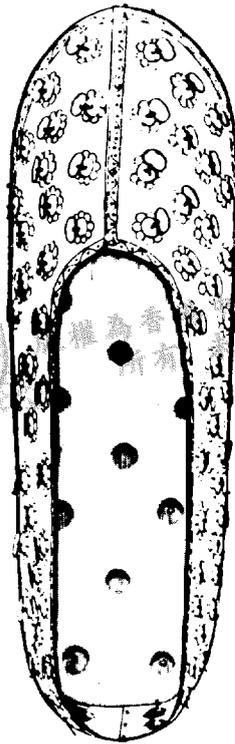
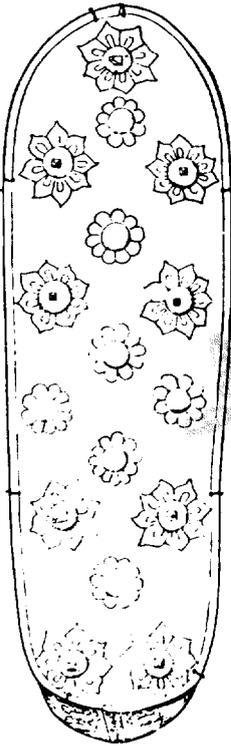
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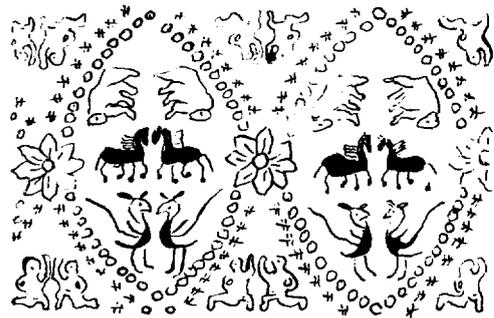
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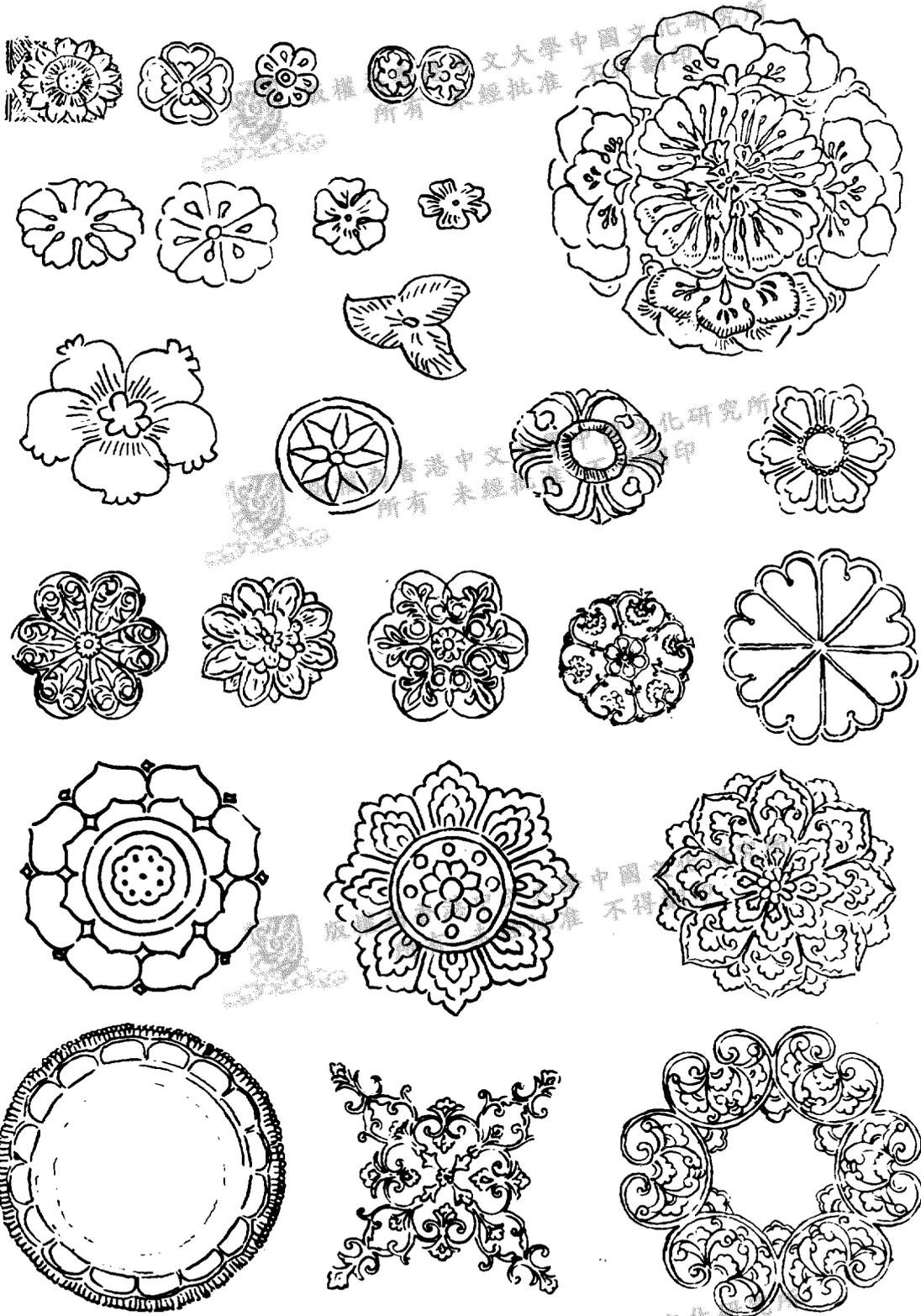
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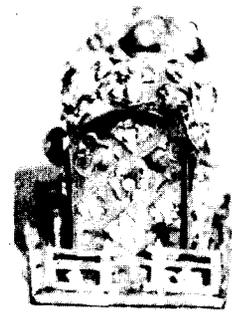
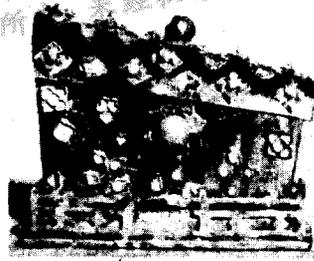
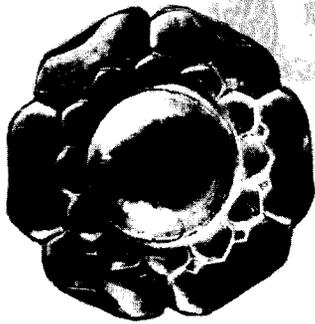
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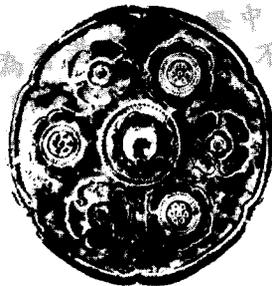
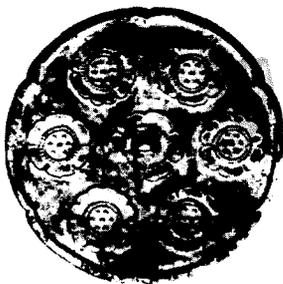
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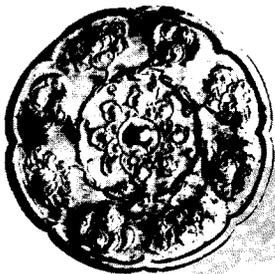


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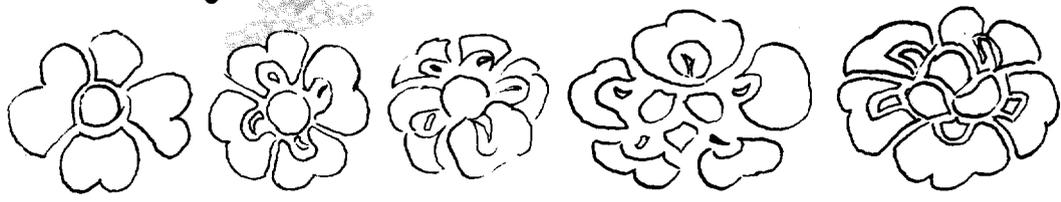
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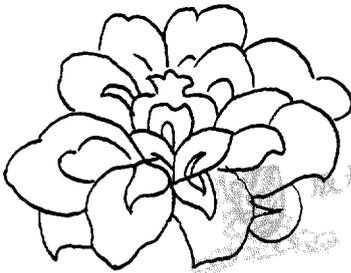


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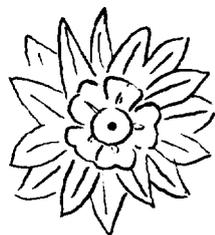
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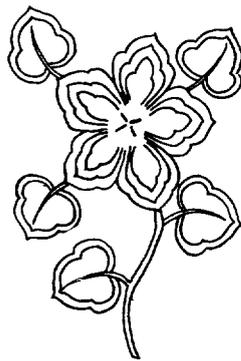
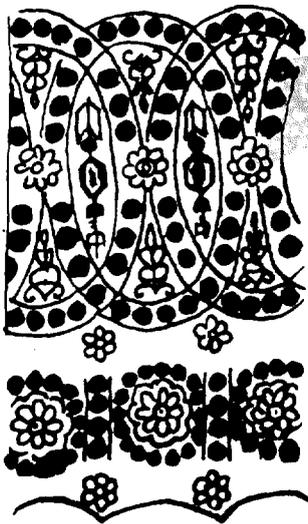


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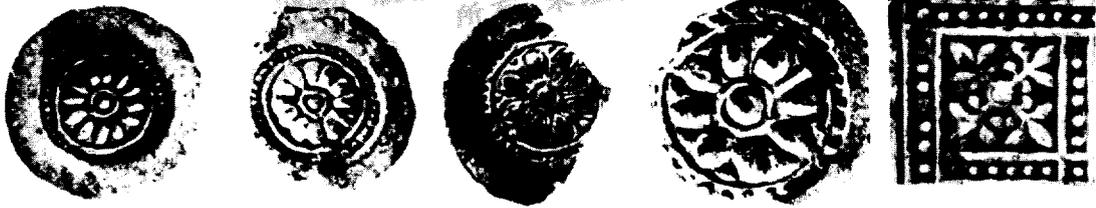
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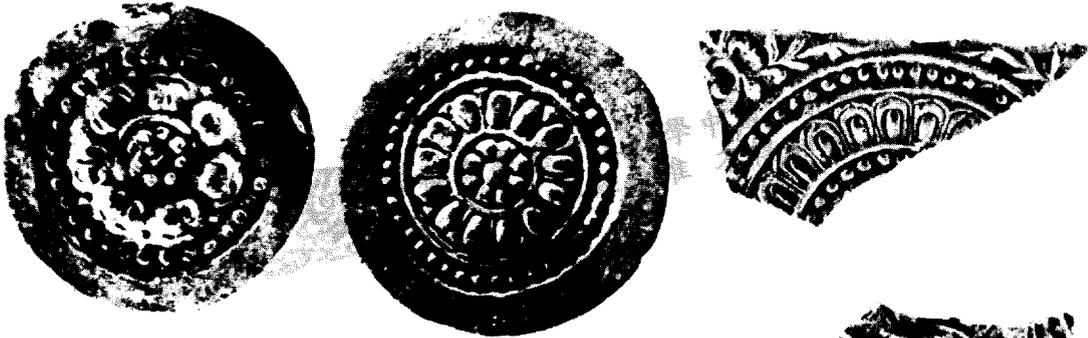
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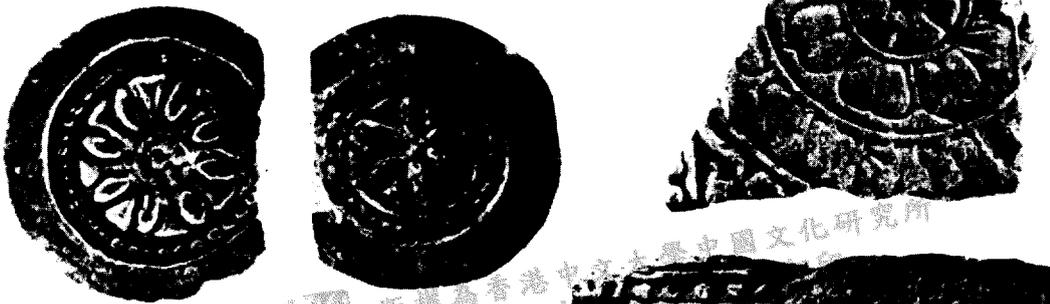
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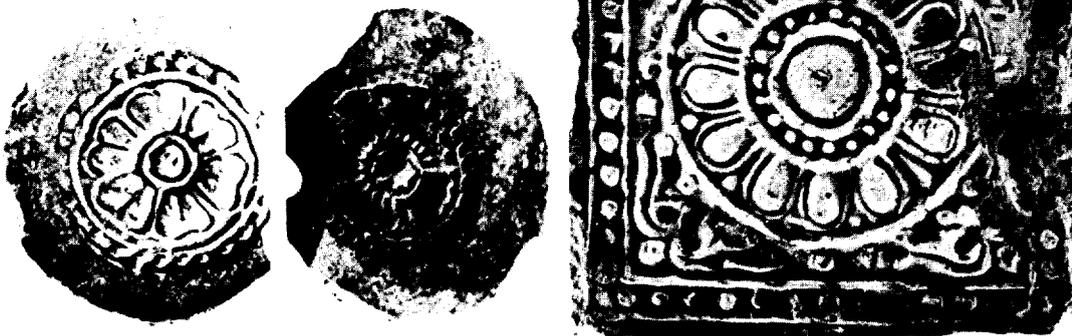


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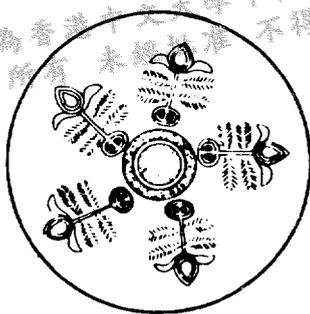
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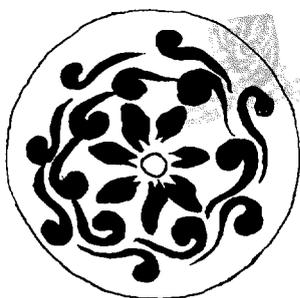


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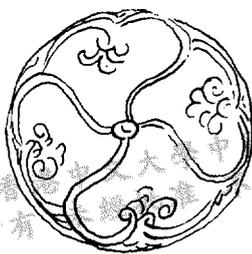
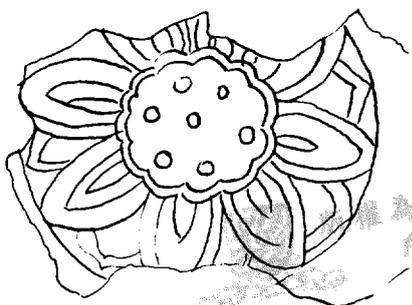
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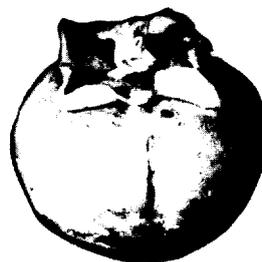
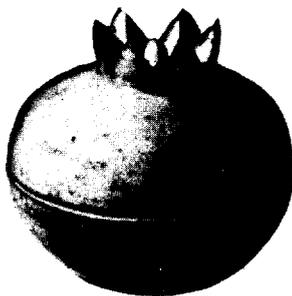
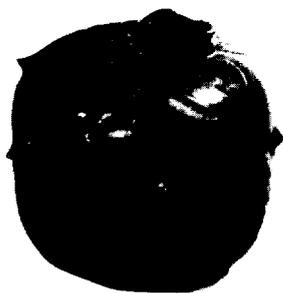
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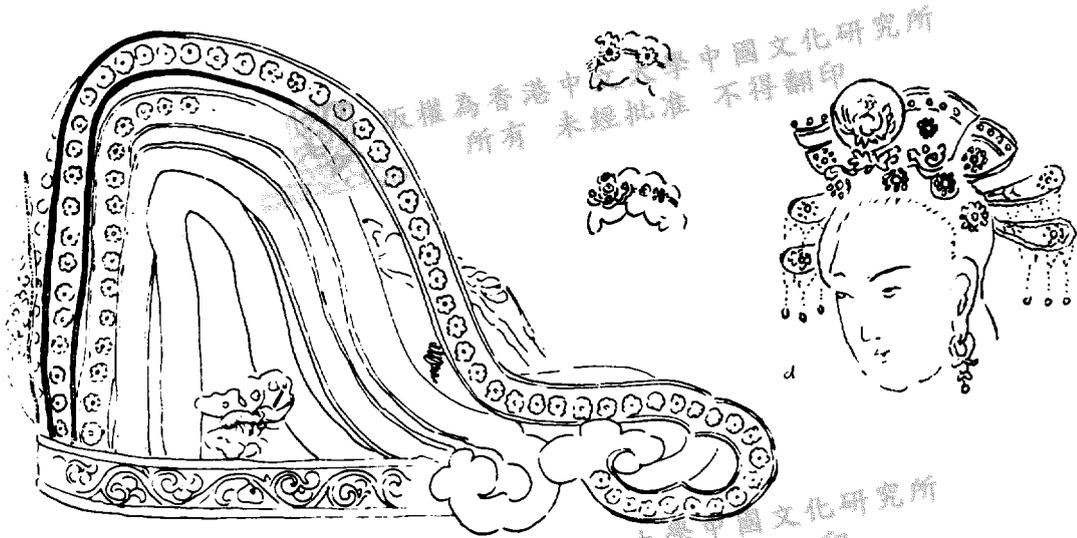


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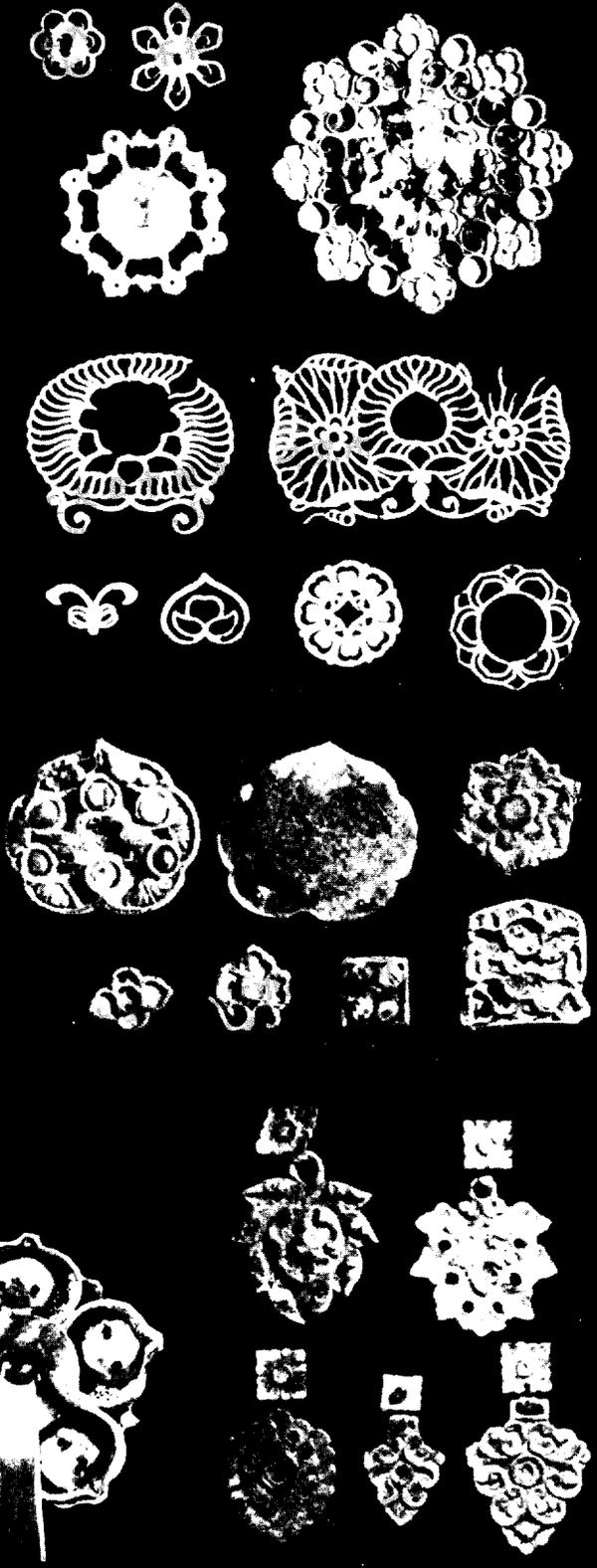
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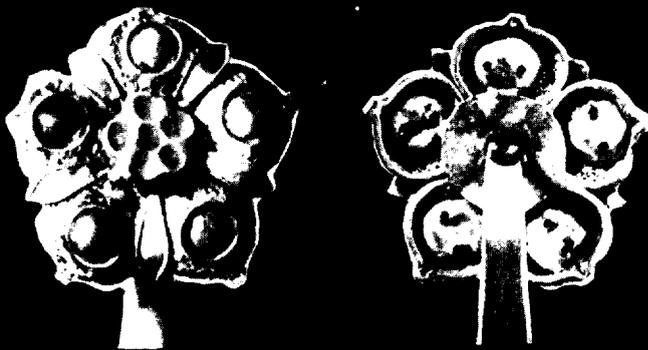
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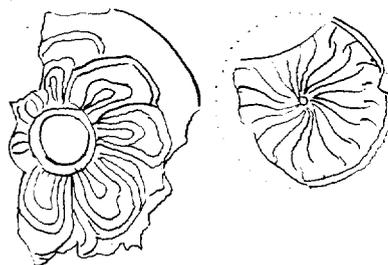


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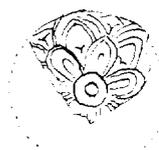
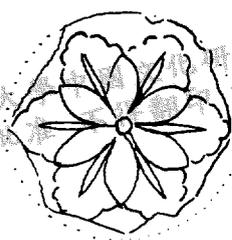
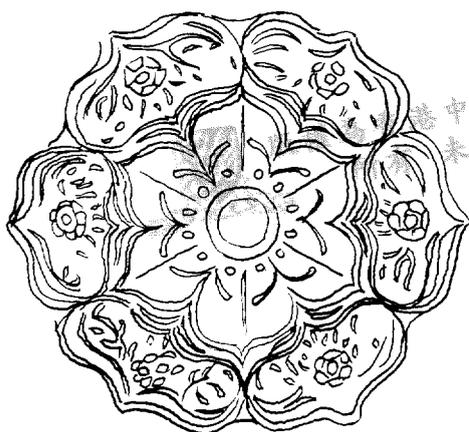




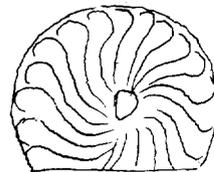
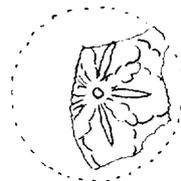
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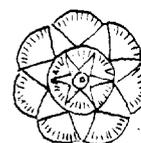
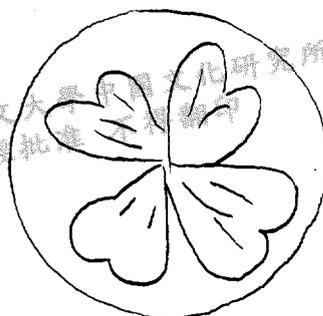
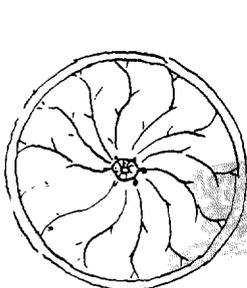
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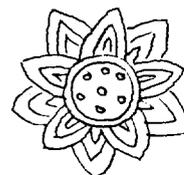
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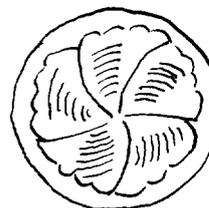
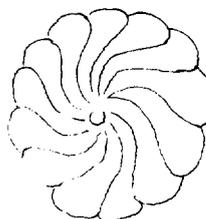
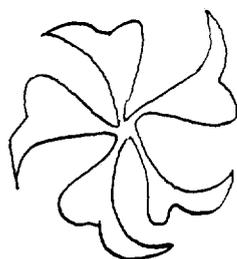
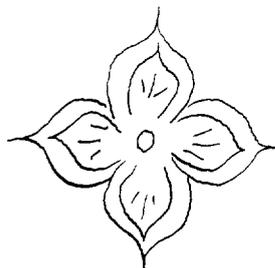
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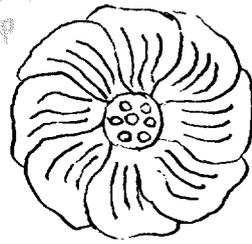
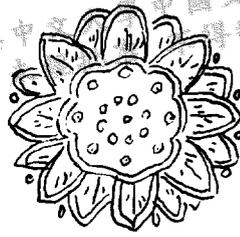
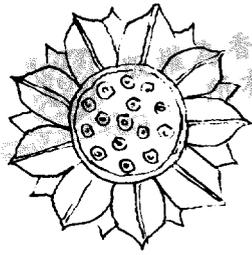
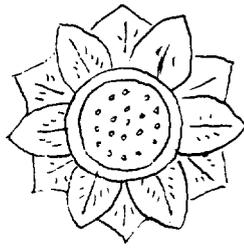
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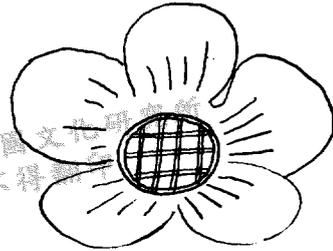
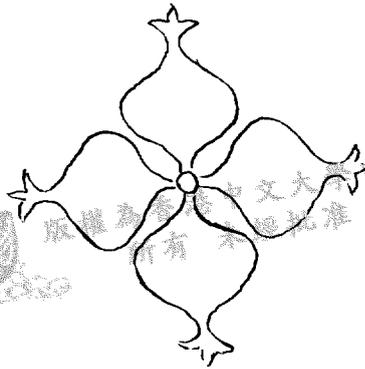
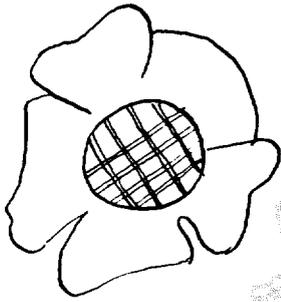
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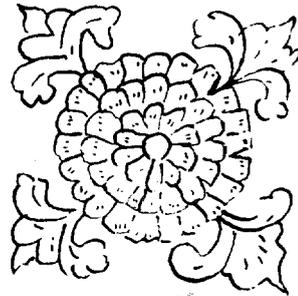
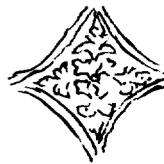
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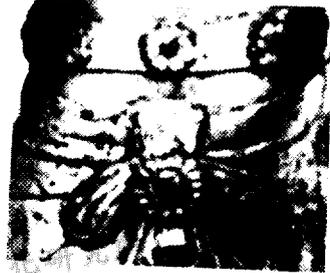
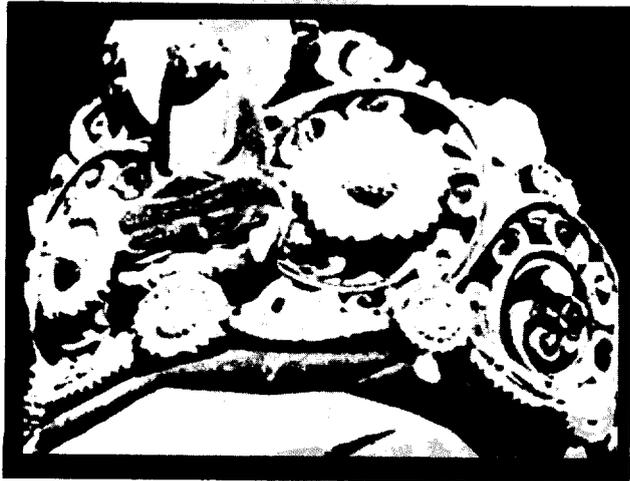


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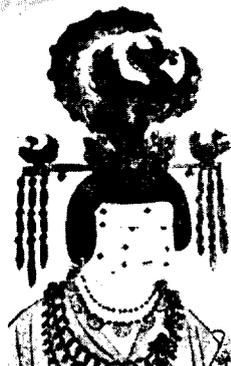
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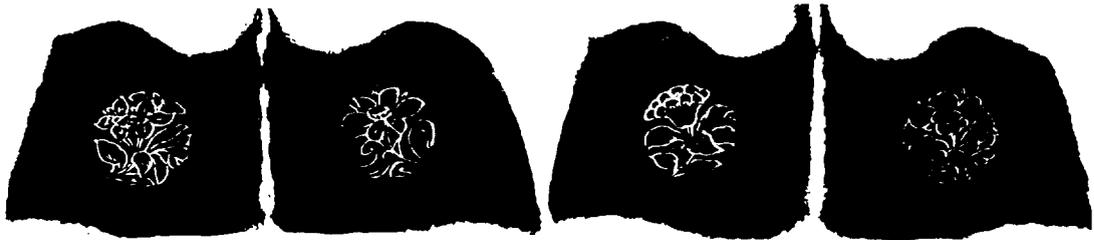
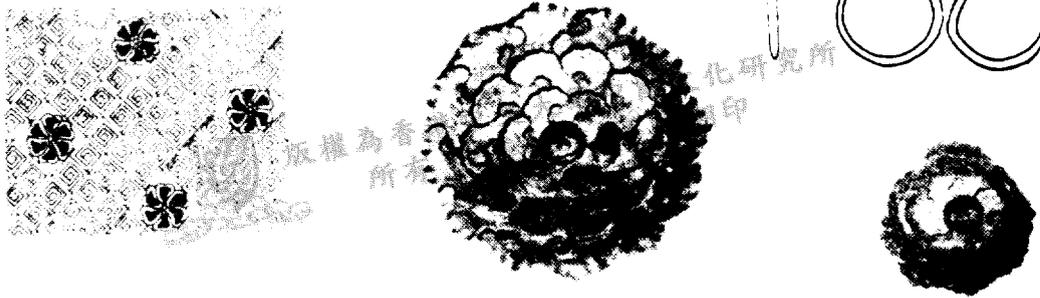
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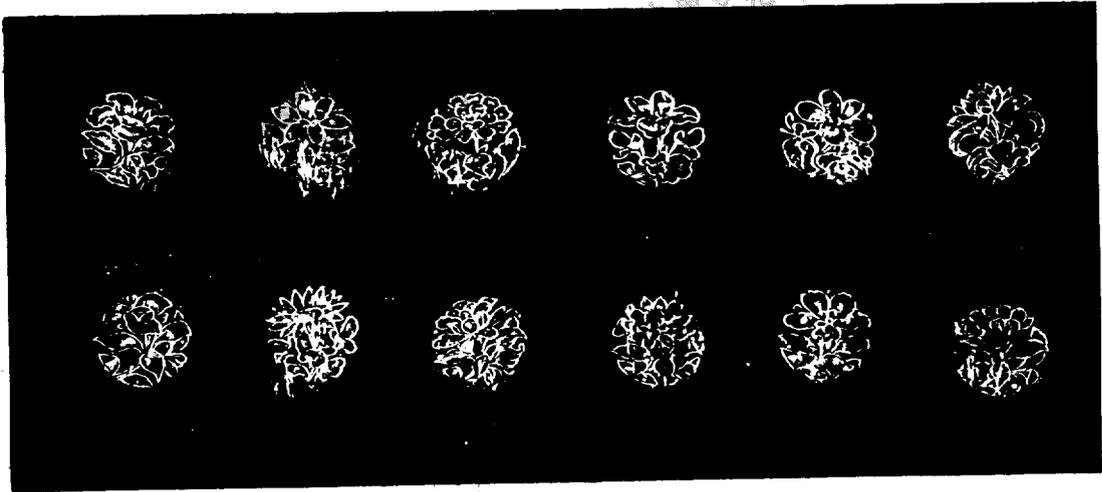
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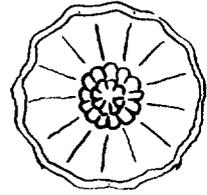
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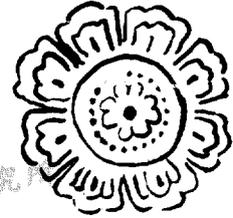
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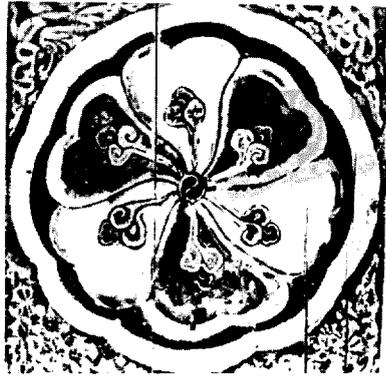
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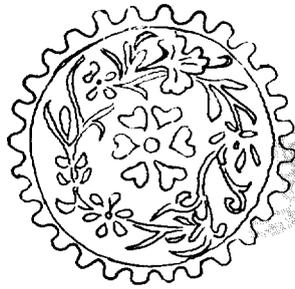
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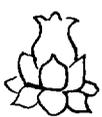
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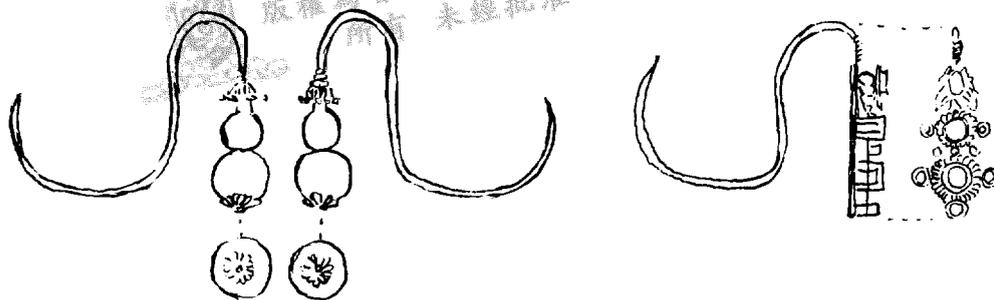
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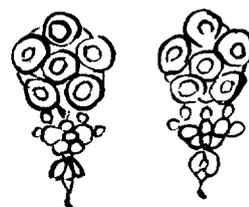
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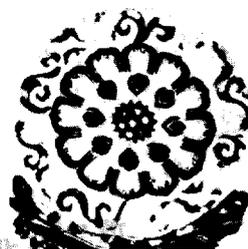
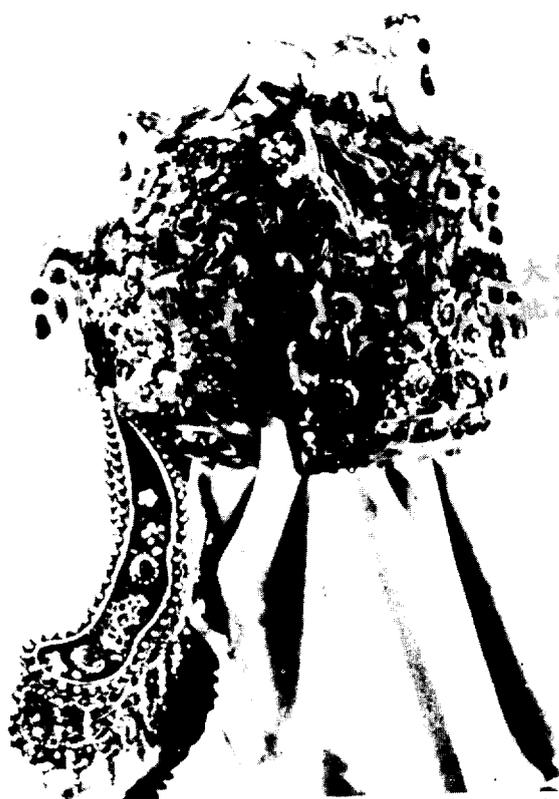
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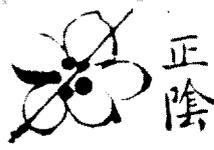
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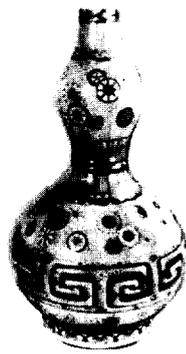
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玉花雕刻與花卉紋飾

(摘 要)

鄭 德 坤

玉花是一種花形的小玉器，是古代首飾及衣袍上裝配的零件。因為入土長久，原飾器物腐化，僅存玉花。它們原來的用法已無可考，所以不為普通藏家所重視。玉華齋主人好古成癖，特別喜愛小品，玉花細巧玲瓏却是他搜尋的對象。經數十年的積集得四百六十三件，成為這類玉雕最豐富的收藏。

這批古玉設計巧妙，雕琢精緻，可為治玉藝術的代表；花卉圖案變化多端，足見古人精神所寄托。從考古方面着想，玉花多數經土壤侵蝕過，玉質腐化程度不一；有的貼染各種顏色，有的還附着原飾器物的殘片，可與近年來出土的器物相印證，實為學術考古不可多得的資料。本文研究這批玉花，分四章，略述如下：

一 玉花的綜述 這批玉花的原料頗為一致。全是「西玉」一類的材料，俗稱「羊脂玉」，潔白瑩潤的居多。淺綠、淡黃或淡灰色的也不少，但都清明可愛。因入土日久，表面多帶土斑，略呈生坑色澤。其中一件（No. 262）是料器仿造品，質料、顏色、形式及琢法和玉花相彷彿。

這類玉器雖為小品零件，可是玉匠雕琢都按照治玉的程序，逐步進行，毫不草率簡略從事。玉璞選定之後，先經「砣工」割鋸，解剖成片；再交「打眼」鑽鑿孔眼；然後由「上花」細心雕琢；最後才「打磨」上光。成品瑩潤煥發，玲瓏可愛。

玉花圖案的結構，大體是以花朵的各單位，如花瓣、花冠、花萼、花蕊、花鬚、花托、花柱等等，分別組合而成。間有其他題材，如旋渦、如意及陰陽等幾何紋飾和松竹梅、蘭菊、百合、蓮花、石榴、靈芝、和合、鳥獸、昆蟲等等具體圖象。圖案主題是花朵盛開，正面的作團圓或細長形，側影的作三角形，多少都帶有幾何圖案的意味。有的花瓣重疊，成複葉花朵；有的羅列花朵，成圓形團花；有的枝葉具全，或錯襟成叢，或參配其他紋飾，儼然花卉圖象。治玉技巧與繪畫藝術的關係，可見一斑。這些出土殘品多數還光亮奪目，神氣奕奕，充分表現它們是些心思靈巧、經驗豐富、技藝高超的玉匠的作品，富有高尚藝術的價值。

二 玉花的著錄

這批玉花的形狀圖案，種類繁複。經分析著錄，可分為二十一類如下：

A. 花瓣圓形花飾	Nos. 1—47	47 件
B. 花瓣（附小眼）圓形花飾	Nos. 48—60	23 件
C. 花瓣（附長孔）圓形花飾	Nos. 61—89	29 件
D. 花瓣及花冠圓形花飾	Nos. 90—142	52 件
E. 雙層花瓣圓形花飾	Nos. 143—173	31 件
F. 花瓣、花冠及花萼圓形花飾	Nos. 174—189	16 件
G. 透雕圓形花飾	Nos. 190—196	7 件
H. 細長花飾	Nos. 197—224	28 件
I. 複葉花飾	Nos. 225—245	21 件
J. 層疊花飾	Nos. 246—259	14 件
K. 側影花飾	Nos. 260—291	32 件
L. 凹雕花飾	Nos. 292—334	43 件
M. 透雕花飾	Nos. 335—348	14 件
N. 五花圓形花飾	Nos. 349—368	24 件
O. 六花圓形花飾	Nos. 369—379	11 件
P. 七花圓形花飾	Nos. 380—382	3 件
Q. 石榴圓形花飾	Nos. 383—385	3 件
R. 三友圓形花飾	Nos. 386—394	9 件
S. 圓牌花飾	Nos. 395—418	24 件
T. 襍類花飾	Nos. 419—430	12 件
U. 花卉花飾	Nos. 431—463	33 件

玉花的用途雖不可細考，但是從他們的孔竅種類頗可探識其原來佩帶及利用的方法。茲據鑿孔方法分類如下：

第一類，Nos. 1—394 玉花，多數穿有小孔。有置單獨一眼於花朵中心者，有小孔成羣環列者。Nos. 9, 63, 136, 222 及 272 五件甚至於還附帶着原器的金屬殘片，可見這類玉花是裝配首飾的零件。花上小眼既可用以安裝在服飾器物之上，又可以鑲嵌其他飾物，如金、銀、珠寶之屬。

第二類，Nos. 395—418 玉花，背面中心多帶有隧道式的孔竅，可供穿佩之用。這類玉花是裝附在袍服上的飾物，由此可見一般。

第三類，Nos. 431—463 玉花，都是透雕花卉圖象，不另鑿孔竅，以備穿配，其用爲鑲嵌裝飾，亦極明顯。這三類玉花的形制及雕琢雖同屬一系統，但因功用不同，花紋形式互相迥異，他們各自的差別可一目瞭然。

這三類玉花的年代也似乎不完全相同。第一類都是出土的文物，年代較早。第二類多數不是出土品，時代似乎較晚。第三類完全沒有入過土，時代最淺近應該沒有問題。此外 Nos. 419—430 襍類花飾，玉花的形制及琢法多少都和這三類有相當的關係，可見這三類的製作不但同屬一系統，而時代上也有若干的重疊。近年來考古發掘發現了許多新材料，這些玉花和他們對證，年代也略可確定。

三 考古學上的玉花 玉質的首飾是一種普通的裝飾品，來源甚古。漢人用「玉勝」，又名「華勝」。山東武梁祠石刻就有這種器物的圖象。高麗樂浪漢墓也曾出過玉勝。這些都是古人以玉爲飾的實證。近年來長沙東漢墓發現玉荷花瓣二枚，陝縣唐墓也有鴛鴦花卉玉片。這些漢、唐的玉飾在形制上和本文所著錄的玉花有顯著的分別，本文玉花非漢、唐遺物，甚爲明顯。

到了五代以下，遼、宋、金、元，這類玉花才逐漸被人發現。如合肥南唐古墓出土的金質「步搖」，以細長梅花玉片爲飾，義縣蕭相公墓的牡丹花飾，寧城縣遼墓的玉片作菊花等形，集寧金墓的梅花玉飾，廣東宋墓的料製花飾和吳縣宋呂師孟墓的梅花玉飾等等，都可與第一類玉花互相印證。

其餘如永濟宋道士墓的圓牌花飾與廣東宋墓的圓牌料器，形制及花紋却和第二類的玉花完全相同。此外如桂林宋墓的花首玉簪，杭州宋墓的花形玉碟，宋花卉紋飾的玉「銅鑼洗」，元荷花形的玉盃和花鳥透雕帶扣等等，在風格及雕工上都可以證明第一和第二類玉花是宋、元時代服飾的遺物。

元、明以來玉飾的形制雕琢略有改變。透雕盛行。花紋以自然花卉爲主，而配以鳥、獸、昆蟲等物。蘭州明彭澤墓的金瓜花葉玉片，北京明墓的花龍玉帶飾，定陵的楊柳葵花等玉佩，熹宗三妃墓的玉花飾和黑舍里墓的牽牛花牌等等都是透雕的作品，和第三類的玉花較爲相近。這類的玉花流行於明末清初，也可斷定。

第一類玉花盛行於宋、元，到了明、清，這類飾物已不流行，除了成爲古玩外，且有將其當做布施用品的。按古人建造舍利塔、佛院或佛像時，常常要布施些財寶、錢幣、首飾、經卷等類的東西。崇德縣崇福寺的重修就發現了些這類的梅花玉飾。這是明末郭欽華和清中葉楊秀才施捨的。劍橋大學考古博物館的明末觀音坐像裡也有這類玉花。

近年以來，這類小品更不受人重視。新興的手工業却利用牠們來裝飾些出口的藝術品。例如以這類玉花修裝的玉花盆、鼻煙壺、煙盒、紙鎮等等新藝術品，在海外市場上常常可以看見。

四 花卉紋飾的演進 玉花年代的確定又可由花卉紋飾的演進得到旁證。中國花卉紋飾起源於史前。史前的彩陶及其他器物上的花卉裝飾約有四類，就是花瓣圓形紋、花冠圓形紋、枝葉紋和幾何式的圓形紋等。幾何紋飾有些是用簡化的花卉紋組合而成的。組合圖案遂成爲中國紋飾藝術的主流。商、周花卉圖案利用花朵各單位爲母題更爲顯明。花冠、花瓣、花蕾、花蒂等圖案都很普遍，也可分爲四類，就是圓形花卉圖案、花冠紋飾、花瓣圖案及簡化的花卉圖案。簡化的花卉圖案往往與幾何式圖案相近似。漢代器物的裝飾，商、周圖案之外還增加些新材料，如寫實花卉、花序圖案、纏枝花卉及葉山紋飾等等。花卉首飾的利用也很普遍。這是上古花卉紋飾最燦爛的時期。

漢通西域，佛教東傳後，印度、中亞的藝術輸入，花卉紋飾又增加許多新的植物圖象。最普通的是蓮花一類的圖案。六朝佛教廟宇的裝飾這類花卉紋飾特別顯著。這些外來的紋飾後來漸漸漢化，而被應用到各種藝術品上。

唐朝是中國藝術復興隆盛的時代。對外貿易發達，許多外來的貨物，如波斯的金、銀器皿，極爲盛行。貴族習於奢華，金、銀、寶石的首飾服裝等，五花八門，盛極一時。近年來各地出土的隋、唐金、銀首飾很多，可爲明證。這些金屬裝飾品多數是以花卉爲主題，各單位分別雕鑄，然後接合鑲嵌，組合成器。宋承唐代奢侈風氣，婦女首飾的誇張，有加無減。花卉紋飾更爲繁盛，變化無窮。當時工藝美術發達，各種工業都有顯著的成就。金、銀花卉各種單位漸次改用玉雕。玉花雕琢的盛行，料器製造的應運而興，都可以證明這新興的趨勢。玉花圖案簡繁不一，與上古的花卉紋飾顯有分別，但是與同時流行的圖案紋飾却相吻合。新近發現宋、元以下的文物很多，可相印證。

宋代「玉院」發達，治玉技術更加進步。經元、明的繼續改進，益加完備。明末清初玉雕「鬼斧神工」的表現，並不是偶然的。這批玉花不但可以說明這種工業自身的演進，也可以代表近千年來中國花卉紋飾藝術發展的趨勢。