

# Chinese Art



Stephen W. Bushell

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**Bushell S. W.**

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Dealing not only with architecture, sculpture, and painting, but also with bronze and ceramics, this text offers a complete panorama of Chinese arts and civilisation. In his text, the author Bushell stresses the importance of knowing the society to understand the arts.

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# Содержание

Historical Introduction	6
1. – Ancient Era	9
2. – Imperial Era	11
Qin Dynasty	11
Han Dynasty	15
Southern And Northern Dynasty	15
Tang Dynasty	16
Sung Dynasty	16
Yuan Dynasty	19
Ming Dynasty	19
Chronology	21
Qing Dynasty	21
I. Architecture	24
1. – Roof	27
2. – Military	33
3. – Civil	41
4. – Funereal	46
5. – Religious	57
Конец ознакомительного фрагмента.	68

# **Stephen W. Bushell**

## **Chinese Art**

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## Historical Introduction

蕙苒迎秋吐招搖暎水濱劍  
寶匣峰彩寫蒲津下照參差  
露苒弱蘋勻當巢翠甲北止  
鱗美以時先後而言色故新  
正堪玩誰報涉江人

唐陳至詠芙蓉  
做董其昌

**Anonymous**, *The Kangxi Emperor (1654–1722) A Tang poem about the lotus in bloom*, c. 1703.

Hanging scroll, ink on silk, 186.7 × 85.3 cm.

Palace Museum, Peking.

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

## 1. – Ancient Era

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

The legendary, not to be confused with the purely mythical, period begins with Fu Hsi (c. 2800 B. C.), the reputed founder of the Chinese polity. The second of the three ancient sovereigns, Chu Yung is chiefly celebrated as the conqueror of Kung Kung, the first rebel and the leader of a titanic insurrection in times of old, when he well-nigh overwhelmed the earth with a watery deluge. The third of the San Huang is Shen Nong Shi, the Divine Husbandman, who first fashioned timber into ploughs, and taught his people the art of husbandry. He discovered the curative virtues of herbs, and founded the first markets for the exchange of commodities. With the emperors Yao and Shun we stand on firmer ground, as they are placed by Confucius at the head of the *Shu Ching*, the classical annals compiled by him, and idealized as perfect models of disinterested rule for all time.

Yao set aside his own son, and called on the nobles to name a successor, when Shun was chosen; and Shun, in his turn, passing by an unworthy son, transmitted the throne to an able minister, the great Yu. Yu departed from these illustrious precedents and incurred the censure of “converting the empire into a family estate,” and since his time the hereditary principle has prevailed. Yu gained his great reputation by the success of vast hydrographic works which continued for nine years until the country was rescued from floods and finally divided into nine provinces. His labours are described in the *Tribute of Yu* which is found with some modifications in the *Shu Ching* compiled by Confucius, and in the first two of the dynastic histories – the Historical Memoirs of Ssu-ma Ch’ien (85 B. C.), and the Annals of the Former Han Dynasty by Pan Ku (92 A. D.). He is said to have cast nine bronze tripod vessels (*ting*) from metal sent up from the nine provinces to the capital, situated near Kaifeng Fu, in the province of Honan. These were religiously preserved for nearly 2,000 years as palladia of the empire. The great Yu is the former of the Hsia Dynasty in company with Chieh Kuei, a degenerate descendant and the last of the line, a monster of cruelty, whose iniquities cried out to heaven, until he was overthrown by Tang, “the Completer” and the founder of the new dynasty of Shang. The Hsia Dynasty was succeeded by the Shang, and the Shang by the Chou.

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

The division of the country into hereditary fiefs, conferred upon scions of the royal house and representatives of the former dynasties, led to ultimate disaster. As the power of the surrounding

feudatories increased, that of the central kingdom waned, until it was unable to withstand the assaults of the barbarous tribes on the south and west. King Hsüan, a vigorous ruler, resisted the invaders with success; but little more than ten years after his death, the capital was taken by the barbarian tribes, and in the year 771 B. C., his son and successor, King Yu, was slain. The reign of King Yu is memorable for the record in the canonical Book of Odes of an eclipse of the sun on the 29th of August 776 B.C, the first of a long line of eclipses, which give points of chronological certainty to subsequent Chinese history.

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

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

This system of presiding chiefs, or rather of leading States, checked for a time the prevailing disorder; but it was succeeded by the period of the contending States, when the country was again devastated by civil wars, which continued for more than two centuries, until King Nan, in 256, surrendered finally to the Prince of Ch'in and brought the Chou Dynasty to an end.

## **2. – Imperial Era**

### **Qin Dynasty**



**Anonymous**, *Qin Shi Huang*, From a 19th c. Korean album, 19th c.  
Paper, Folio. British Museum, London.

King Cheng succeeded to the throne of Ch'in in 246 B. C., and in 221 B. C., after he had conquered and annexed all the other States, he founded a new and homogeneous empire on the ruins of the feudal system. He extended the empire widely towards the south, drove back the Hiung-nu Turks from the north, and built the Great Wall as a rampart of defense against these horse-riding nomads. He tried to burn all historical books, declared himself the First Divus Augustus and decreed that his successor should be known as the Second, the Third, and so forth, even down to the ten-thousandth generation. But his ambitious projects came to nothing, as his son, who succeeded as Erh Shih Huang Ti, or Emperor of the second generation, in 209 B. C., was murdered by the eunuch Chao Kao two years later, and in 206 his grandson, a mere child, gave himself up to the founder of the House of Han, Liu Pang, bringing with him the jade seals of State, and was assassinated a few years later.

The civilization of China during the three ancient dynasties would appear to have been, so far as we know, mainly, if not entirely, an indigenous growth. Towards the close of this period, in the fifth and fourth centuries B. C., the Ch'in State (Shensi Province) extended its boundaries towards the south and west, and from its name was undoubtedly derived that of China, by which the country generally became known to the Hindus, Persians, Armenians, Arabs and Ancient Romans. About the same time or somewhat earlier, signs of an overland traffic with India, by way of Burma and Assam, appeared in the south-west, started by traders of the Shu State (Szechuan Province), by which route Hindu ideas of forest seclusion and asceticism penetrated and gave a marked colour to the early Taoist cult which sprang up in these parts.



**Anonymous**, *Kublai Khan's armies lay siege to the Chinese fortress O-Chou*, Illustration  
14th c. Book c. 1590. Paper, Folio.  
Golestan Palace, Teheran.

## Han Dynasty

The next dynasty, the Han, was the first to open up regular communication with western countries by sending Chang Ch'ien on a mission to the Yueh-ti, or Indo-Scythes, whose capital was then on the northern bank of the Oxus River. The envoy started in 139 B. C., was kept prisoner for ten years by the Hiung-nu Turks, who ruled Eastern Turkestan, but at last reached his destination through Ta Yuan (Fergana). Travelling through Bactria, he tried to return by the Khotan Lobnor route, but was again stopped by the Hiung-nu, until he finally escaped and got back to China in 126 B. C., after an absence of thirteen years. Chang Ch'ien found bamboo staves, cloth, and other goods offered for sale in Bactria, which he recognised as products of Szechuan, and was told that they were brought there from Shên-tu (India). He reported to the emperor the existence of this southwestern trade between China and India, and also the name of Buddha and of Buddhism as an Indian religion. The grape vine (*pu-t'ao*), the lucerne (*Medicago sativa*), the pomegranate from Parthia (*Anhsi*), and several other plants were introduced into China by him, and were cultivated in the Shang Lin Park at the capital.

The Emperor Wu Ti subsequently sent friendly embassies to Sogdiana, and to Parthia in the beginning of the reign of Mithradates II., and sent an army to Fergana in 102–100 B. C., which conquered the Kingdom of Ta Yuan, and brought back in triumph thirty horses (of classical fame). In the far south, Kattigara (Indochina China) was annexed in 110 B. C., given the Chinese name of Jih Nan, "South of the Sun," and a ship was dispatched from that port to get a supply of the coloured glass of Kabulistan, which was becoming so highly valued at the Chinese court.

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

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

## Southern And Northern Dynasty

During the period of the "Northern and Southern Dynasties," when China, from the beginning of the fifth to nearly the end of the sixth dynasty, was divided, Buddhism flourished exceedingly.

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

## **Tang Dynasty**

In the Sui Dynasty the empire was re-united, and under the Great Tang Dynasty (618–906), which followed, it attained its widest limits. The Tang ranks with the Han as one of the great "world-powers" of Chinese history, and many of the countries of Central Asia appealed to the Son of Heaven for protection against the rising prowess of the Arabs.

A Chinese general with an army of Tibetan and Nepalese auxiliaries took the Capital of Central India (Magadha) in 648, and fleets of Chinese junks sailed to the Persian Gulf, while the last of the Sassanides fled to China for refuge. The Arabs soon afterwards came by ship to Canton, settled in some of the coastal cities, as well as in the province of Yunnan, and enlisted in the imperial armies of the north-west for service against rebels. Nestorian missionaries, Manicheans, and Jews came overland during the same period, but the Crescent prevailed in these parts and has lasted ever since, the number of Chinese Muslims today being estimated to exceed 20,000,000.

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

Stimulated by such varied influences, Chinese art flourished apace, the Tang Dynasty being generally considered to be its golden period, as it certainly was that of literature, belles-lettres, and poetry. However, the Tang power during its decline was shorn, one by one, of its vast dominions, and finally collapsed in 906. The Kitans, who gave their name to Marco Polo's Cathay, as well as to Kitai, the modern Russian word for China, were encroaching on the north, a Tangut power was rising in the north-west, a Shan kingdom was established in Yunnan, and Annam declared its independence.

Of the five dynasties which rapidly succeeded one another after the Tang, three were of Turkish extraction, and they may be dismissed as being of little account from an artistic point of view.

## **Sung Dynasty**

In 960, the Sung Dynasty reunited, the greater part of China proper, shorn of its outer dominions. The rule of the Sung has been justly characterised as a protracted Augustan era, its inclinations being peaceful, literary, and strategical rather than warlike, bold, and ambitious. Philosophy was widely cultivated, large encyclopedias were written, and a host of voluminous

commentaries on the classics issued from the press, so that the period has been summed up in a word as that of Neo-Confucianism. The emperor and high officials made many collections of books, pictures, rubbings of inscriptions, bronze and jade antiquities, and other art objects of which important illustrated catalogues still remain, although the collections have long since been dispersed. During this time, the Chinese intellect seems to have become crystallised, and Chinese art gradually developed into the lines which it still, for the most part, retains.



**Anonymous court artist, *Portraits of the Kangxi Emperor in court dress (1662–1722)*, early 18th c. Hanging scroll, ink and colour on silk, 278 × 143 cm. Palace Museum, Peking.**

## Yuan Dynasty

The Yuan Dynasty (1280–1367) was established by Kublai Khan (1215–1294) a grandson of the great Mongol warrior, Genghis Khan. The Mongols annexed the Uigur Turks and destroyed the Tangut kingdom, swept over Turkestan, Persia, and the steppes beyond, ravaged Russia and Hungary, and even threatened the existence of Western Europe. China was completely overrun by nomad horsemen, its finances ruined by issues of an irredeemable paper currency, and its cities handed over to alien governors called *darughas*. A Chinese contemporary writer describes the ruin of the porcelain industry at Ching-tê Chên at this time by exorbitant official taxation, so that the potters were driven away from the old imperial manufactory there, to start new kilns in other parts of the province of Kiangsi.

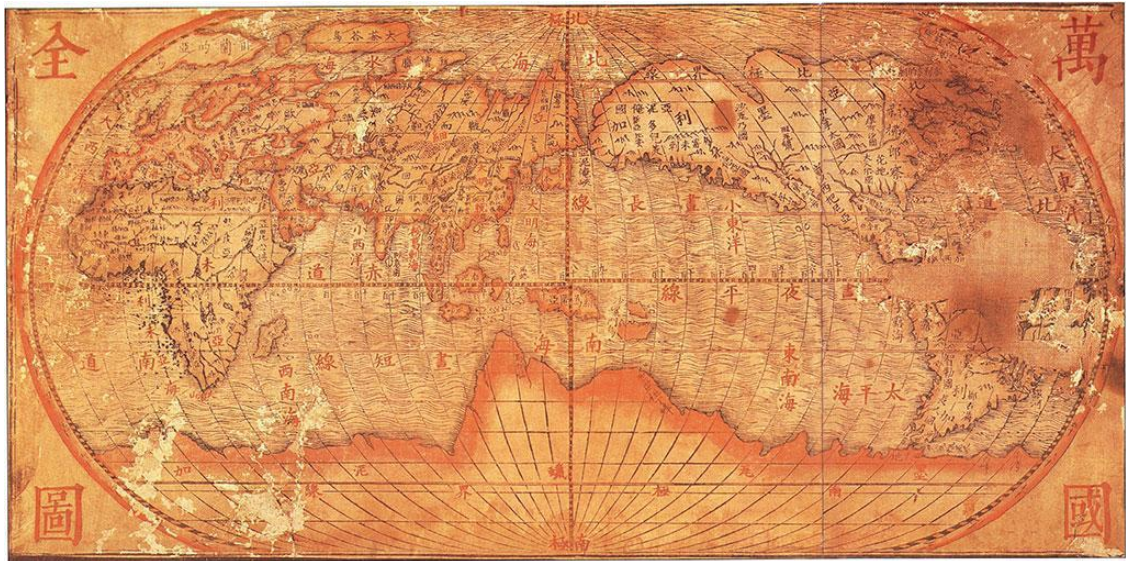
Marco Polo is astonished at the riches and magnificence of the great Khan, who was really a ruler of exceptional power and made good use of his Chinese conquests. But the culture which surprised the Venetian traveller was pre-Mongolian, and its growth was due mainly to Chinese hands. Even the wonderful cane palace of Marco Polo was actually the old summer residence of the Sung emperors at Kaifeng Fu, in the province of Honan, which was dismantled and carried away piece by piece to be built up again in the park of the new Mongolian capital of Shangtu, outside the Great Wall of China.

The Mongolian era is responsible for some of the remarkable similarities that have been noticed in industrial art work of Western and Eastern Asia, which were then for the first time under the rule of the same house. Hulagu Khan is said to have brought a hundred families of Chinese artisans and engineers to Persia about 1256; and similarly, the earliest painted porcelain of China is decorated with panels of Arabic script pencilled in the midst of floral scrolls, strongly suggestive of Persian influence.

## Ming Dynasty

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

The early Ming emperors kept up communication with the West by sea, and the reigns of Yung Lo (Zhu Di) (1360–1424) and Hsüan Te are especially distinguished by the career of a famous eunuch admiral, who went in command of armed ships to India, Ceylon, and Arabia, down the African coast to Magadoxu, and up the Red Sea as far as Jiddah, the sea-port of Mecca. Celadon porcelain (*ch'ing tz'u*) is included in the list of articles taken to Mecca in the reign of Hsüan Tê (1426–35), and it was perhaps one of these expeditions that brought the celadon vases sent by the Sultan of Egypt in 1487 to Lorenzo de Medici. In the next century, Portuguese and Spanish ships appeared for the first time in these seas and Chinese ships were seen no more.



**Giulio Aleni** (1582–1649), Complete Map of All Nations, c.1620.  
Paper. British Museum, London.

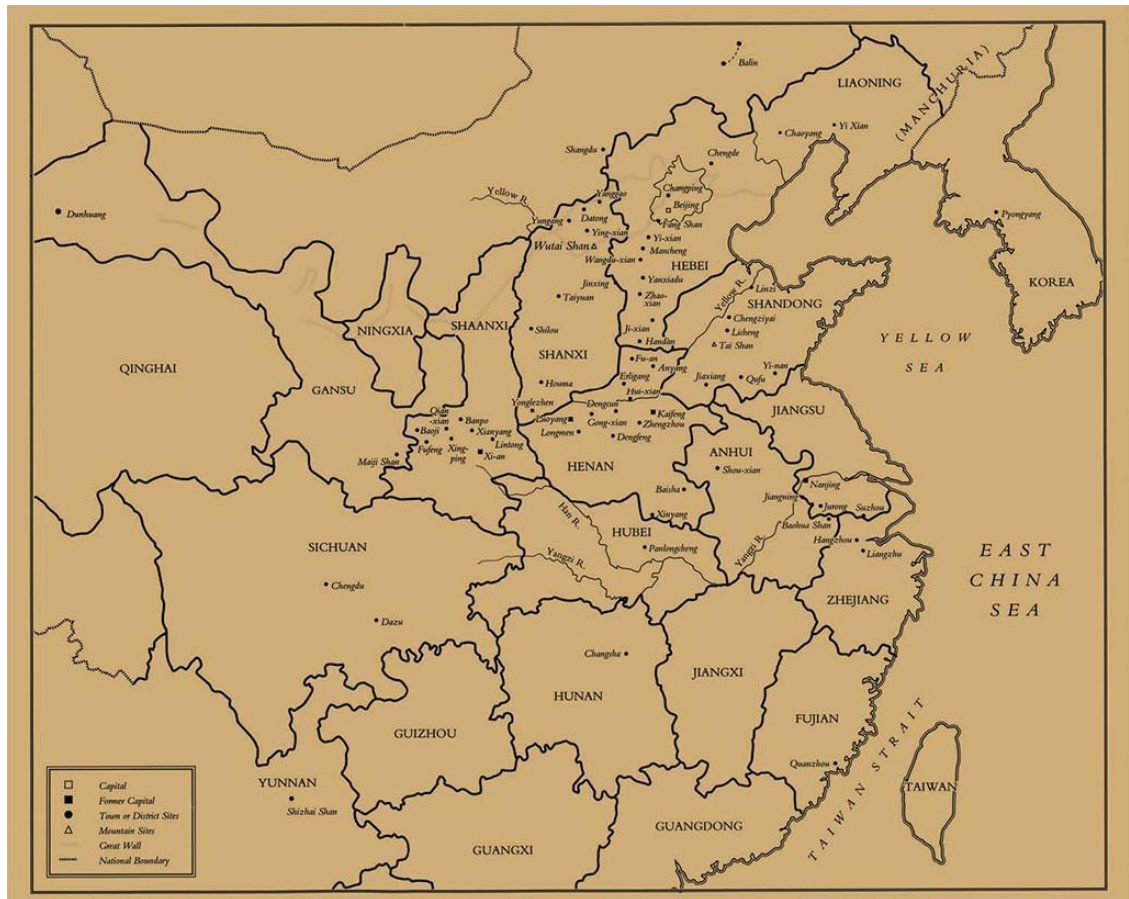
## **Chronology**

### **Qing Dynasty**

The Qing Dynasty also known as the Manchu Dynasty, was the last ruling dynasty of China from 1644 to 1912. Starting in 1644 it expanded into China proper and its surrounding territories, establishing the Empire of the Great Qing. During its reign, the Qing Dynasty became highly integrated with Chinese culture.

However, its military power weakened during the 1800s, and faced with international pressure, massive rebellions and defeats in wars, the Qing Dynasty declined after the mid-19th century. The collapse of the Qing Dynasty in 1912 brought an end to over 2,000 years of imperial China and began an extended period of instability of warlord factionalism

NAME OF DYNASTY	DURATION OF DYNASTY.
Hsia	2207-1765 B.C.
Shang	1765-1122 B.C.
Chou	1122-256 B.C.
Qin	221-207 B.C.
Han	206 B.C. - 220 A.D.
Three Kingdoms	220-265
Jin	265-420
Southern-Northern Dynasties	420-589
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Sung	960-1279
Yuan	1279-1368
Ming	1368-1644
Qing	1644-1911
Republic of China	1912
People's Republic of China	1949



*Map of China.*

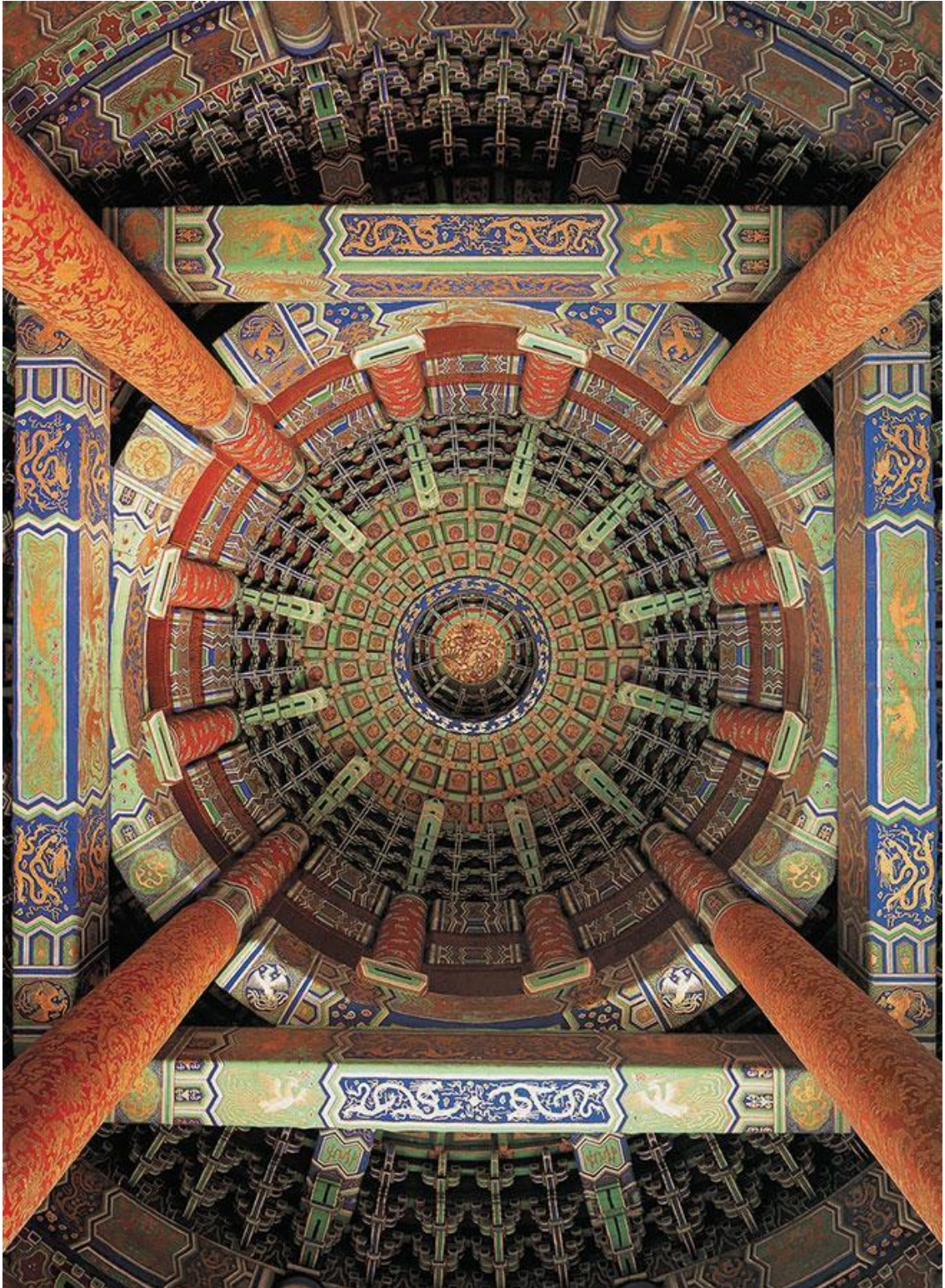


**Wang I-p'eng** (15th c.), *Inscription on Wu Chen's Manual of Ink Bamboo*, 15th c.  
Album leaf, ink on paper, 38 × 53.1 cm.  
National Palace Museum, Taipei.

## I. Architecture



*Juyong Pass*, 15th c.  
50 km northwest of Peking.



*Qi Nian Dian (Altar of Prayer for Grain)*  
*Dragon Phoenix caisson, 1420. Wood. Peking.*

China, in every epoch of its history, and for all its edifices, civil or religious, public or private, has kept to a single architectural model. Even when new types have been introduced from the west under the influence of Buddhism and Mohammedanism, the lines have become gradually toned down and conformed to his own standard by the levelling hands of the Chinese mason. It

is a cardinal rule in Chinese geomancy that every important building must face the south, and the uniform orientation resulting from this adds to the general impression of monotony.

## 1. – Roof

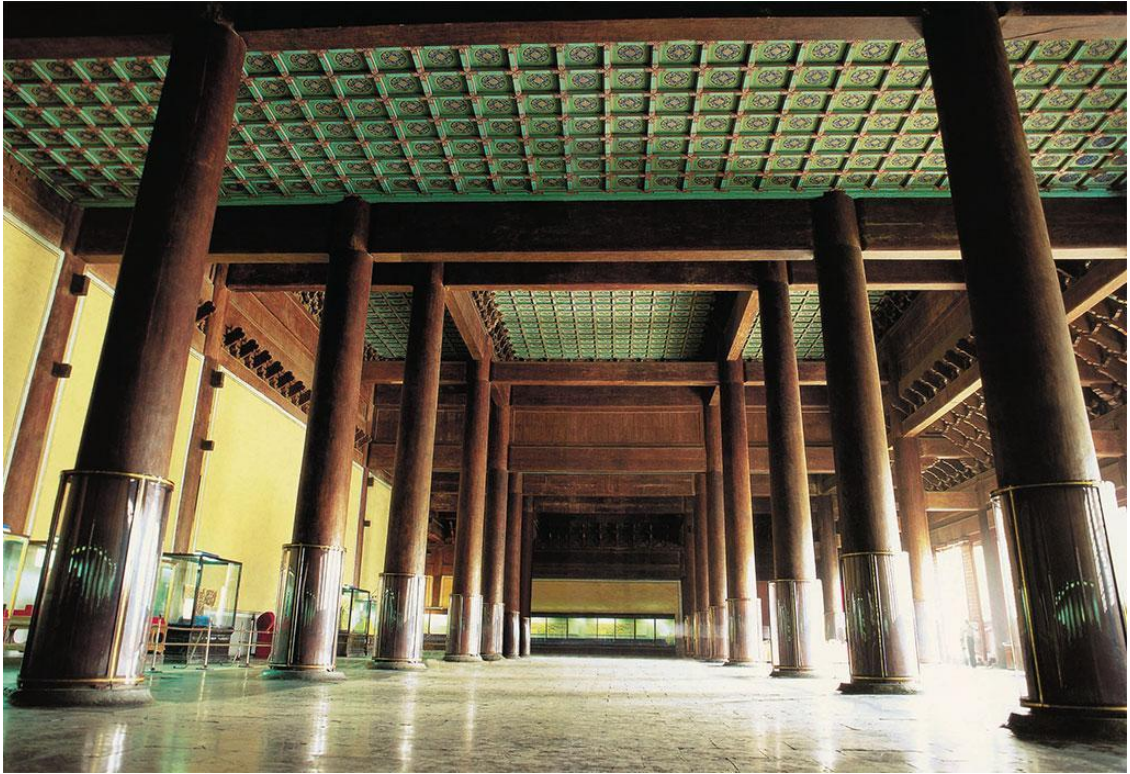
The most general model of Chinese buildings is the *t'ing*. This consists essentially of a massive roof with recurved edges resting upon short columns. The curvilinear tilting of the corners of the roof has been supposed to be a survival from the days of tent dwellers, who used to hang the corners of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

The roof is the principal feature of the building, and gives to it its qualities of grandeur or simplicity, of strength or grace. To vary its aspect, the architect is induced occasionally to double, or even to triple it. This preponderance of a part usually sacrificed in Western architecture is justified by the smaller vertical elevation of the plan, and the architect devotes every attention to the decoration of the roof by the addition of antefixal ornaments, and by covering it with glazed tiles of brilliant colour, so as to concentrate the eye upon it.

The dragons and phoenixes posed on the crest of the roof, the grotesque animals perched in lines upon the eaves, and the yellow, green and blue tiles which cover it are not chosen at random, but after strict sumptuary laws, so that they may denote the rank of the owner of a house or indicate the imperial foundation of a temple.

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

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



*The Chinaberry (nanmu wood) pillars in the Ling'en Hall of Changling, 1450–1500. The Royal Mausoleum of Ming.  
Changling, North-West of Peking.*



*Mufu (Mu family mansion), 13th-14 th c.*  
Lijiang old town. Lijiang.



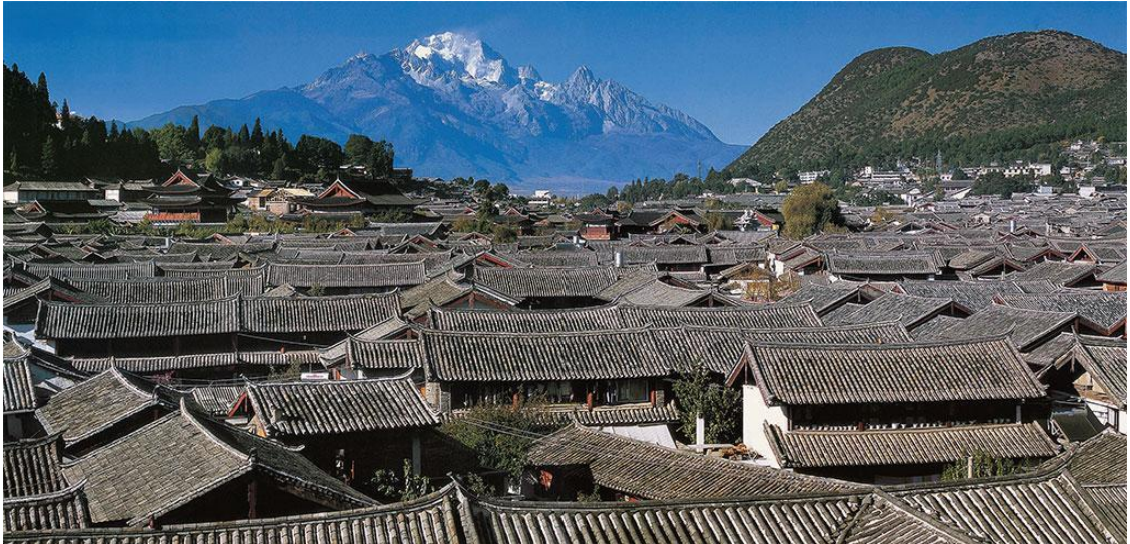
*Small figures on the ends of roofs on Chinese temples, 17th c. The Royal Mausoleum of Ming. Changling, North-West of Peking.*

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

The stability of the structure depends upon the wooden framework; the walls, which are filled in afterwards with blocks of stone or brickwork, are not intended to figure as supports. In fact, the space is often occupied entirely by doors and windows carved with elegant tracery of the flimsiest character.

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

Chinese buildings are usually one-storied and are developed horizontally as they increase in size or number. The principle which determines the plan of projection is that of symmetry. The main buildings and the wings, the side buildings, the avenues, the courtyards, the pavilions, the decorative motifs, all the details, in fact, are planned symmetrically. The architect departs from this formal adherence to symmetry only in the case of summer residences and gardens, which are, on the contrary, designed and constructed in the most capricious fashion. Here we have pagodas and kiosques elevated at random, detached edifices of the most studied irregularity, rustic cottages and one-winged pavilions, all placed in the midst of surroundings of the most complicated and artificial nature, composed of rockeries, lakes, waterfalls, and running streams spanned by fantastic bridges, with an unexpected surprise at every turn.



*The Ancient city of Lijiang, 13th c.-14th c. Lijiang old town. Lijiang.*



*The Great Wall of China stretching over the mountains, 16th c.  
North of Peking.*

The Old Town of Lijiang, a well-preserved old city of ethnic minorities with brilliant culture, is a central town of the Lijiang County of the Naxi Ethnic Minority in Yunnan Province. As a result of the combination of the multinational culture and the progress of Naxi ethnic minority, the buildings in the town incorporate the best parts of the architectural traits of Han, Bai, and Tibet into a unique Naxi style. All temples are built on the most favourable site according to Fung shui, a geomantic system followed by even the most sophisticated Chinese. Architecturally the roof is a dominant feature, usually made of green or yellow rounded tiles and steeply raked. The ridgepole is decorated with porcelain figures of divinities and lucky symbols, such as dragons and carps.

Ruins in China are rare, and we must turn to books to get some idea of ancient architecture. The first large buildings described in the oldest canonical books are the lofty towers called *t'ai*, which were usually square and built of stone, sometimes rising to the height of nine meters, so that they are stigmatised as ruinous follies of the ancient kings. There were three kinds of *t'ai*; one intended as a storehouse of treasures, a second built within a walled hunting park for watching military exercises and the pleasures of the chase, and a third, the *kuan ksiang t'ai*, fitted up as an astronomical observatory.

## 2. – Military

The Great Wall of China is a series of stone and earthen fortifications in China, built, rebuilt, and maintained between the 5th century B. C. and the 16th century A. D. to protect the northern borders of the Chinese Empire. The most famous is the wall built by the first Emperor of China, Qin Shi Huang, of which little remains, and which was much farther than the current wall, which was built during the Ming Dynasty.

The Great Wall stretches over approximately 6,700 km from Shanhaiguan in the east to Lop Nur in the west. At its peak, the Ming wall was guarded by more than one million men. It has been estimated that somewhere in the range of 2 to 3 million Chinese died as part of the centuries-long project of building the wall. The height of the wall is generally from 6 to 9 meters and at intervals of some 180 meters are towers about 12 meters high. Its base is from 4 to 7 meters thick and its summit 3.5 meters wide. The wall is carried over valleys and mountains, and in places is over 1200 meters above sea level.



*The Great Wall at Badaling, 16th c.*  
North of Peking.



*Xian city wall of the old Tang imperial city, 1370–1378. Qian (Xian). Xian.*



*The Panmen Water Gates as seen from outside the city walls, 1333–1370.*

Suzhou. Suzhou, Jiangsu Province.

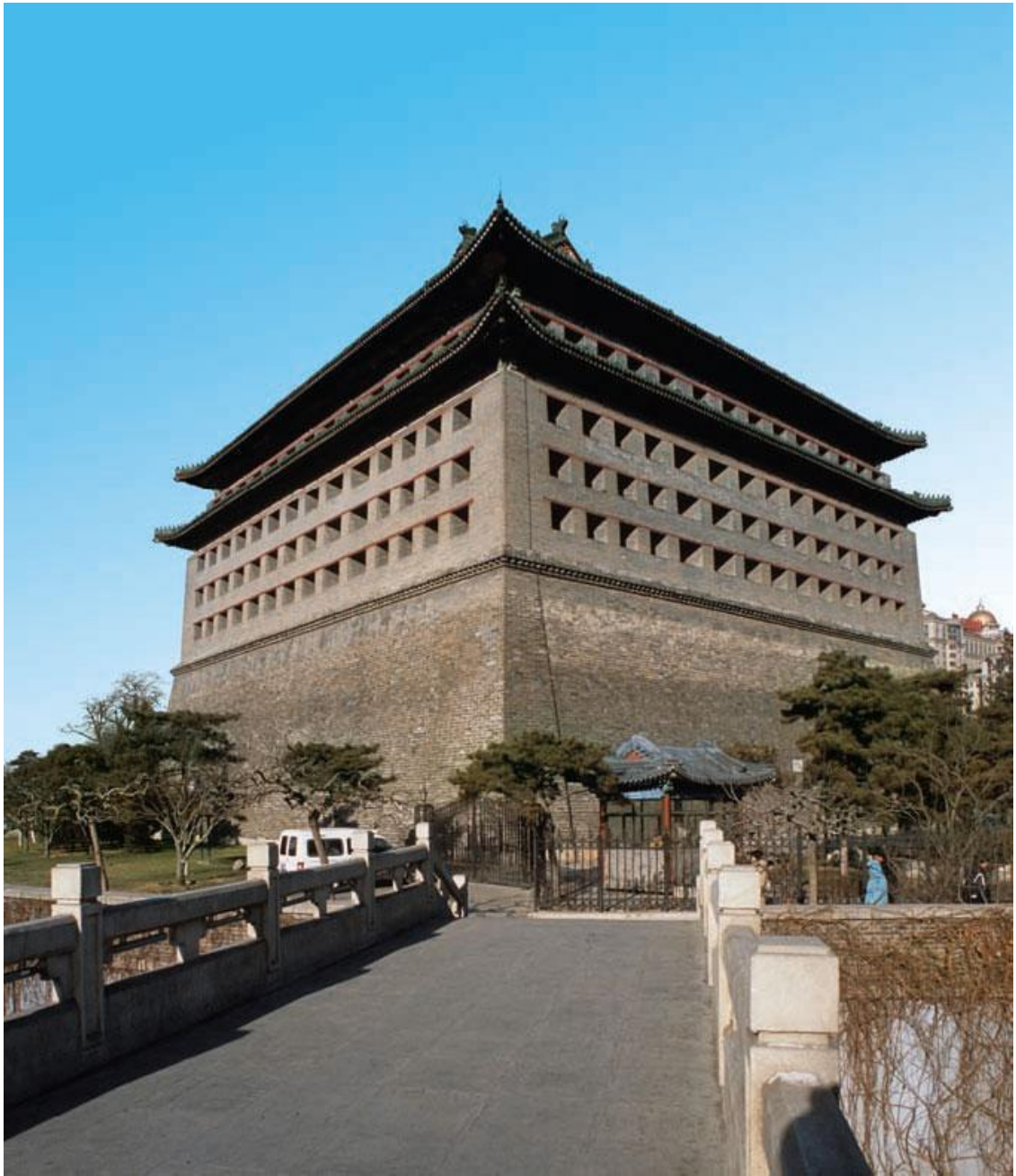
Before the wall was built by using bricks, it was created by earth, stones and wood. During the Ming Dynasty bricks were heavily used in many areas of the wall, as well as materials such as tiles, lime, and stone. Bricks were easier to work with than earth and stone as their small size and light weight made them convenient to carry and augmented construction speed. Consequently, stones cut in rectangular shapes were used for the foundation, inner and outer brims, and gateways of the wall.

Among the later representatives of the *t'ai* are the towers of the Great Wall, which are built of stone with arched doors and windows – the Chinese seem always to have employed the arch in stone architecture – the storied buildings dominating the gateways and angles of the city walls, often used to store arms; and the observatory of Peking, which is also a square tower mounted upon the city wall. When the tower is planned out as an oblong, broader than it is deep, it is technically called a *lou*.

The Xi'an City Wall is not only the most complete city wall that has survived in China, but it's also one of the largest and most complete ancient military systems of defense in the world. The construction of the City Wall of Xi'an was initiated by Zhu Yuanzhang, the first emperor of the Ming Dynasty (1368–1398). The circumference of the city wall is 14 km long. The military defense facilities here including the city wall, city moat, drawbridges, watchtowers, corner towers, parapet walls and gate towers once made up a complete city defense system. The wall now stands 12 meters tall, 12–14 meters wide at the top and 15–18 meters thick at the bottom. Every 120 meters, there is a rampart which extends out from the main wall. On the city wall there is a range of outward parapets interrupted by as many as 5984 crenels, and there are altogether protruding ramparts. On each of the four corners of the city wall there is a watchtower. The city wall is surrounded by a moat, which is 18 meters wide and 6 meters deep.



*The Great Wall at Badaling, 16th c.*  
Badaling. North of Peking.



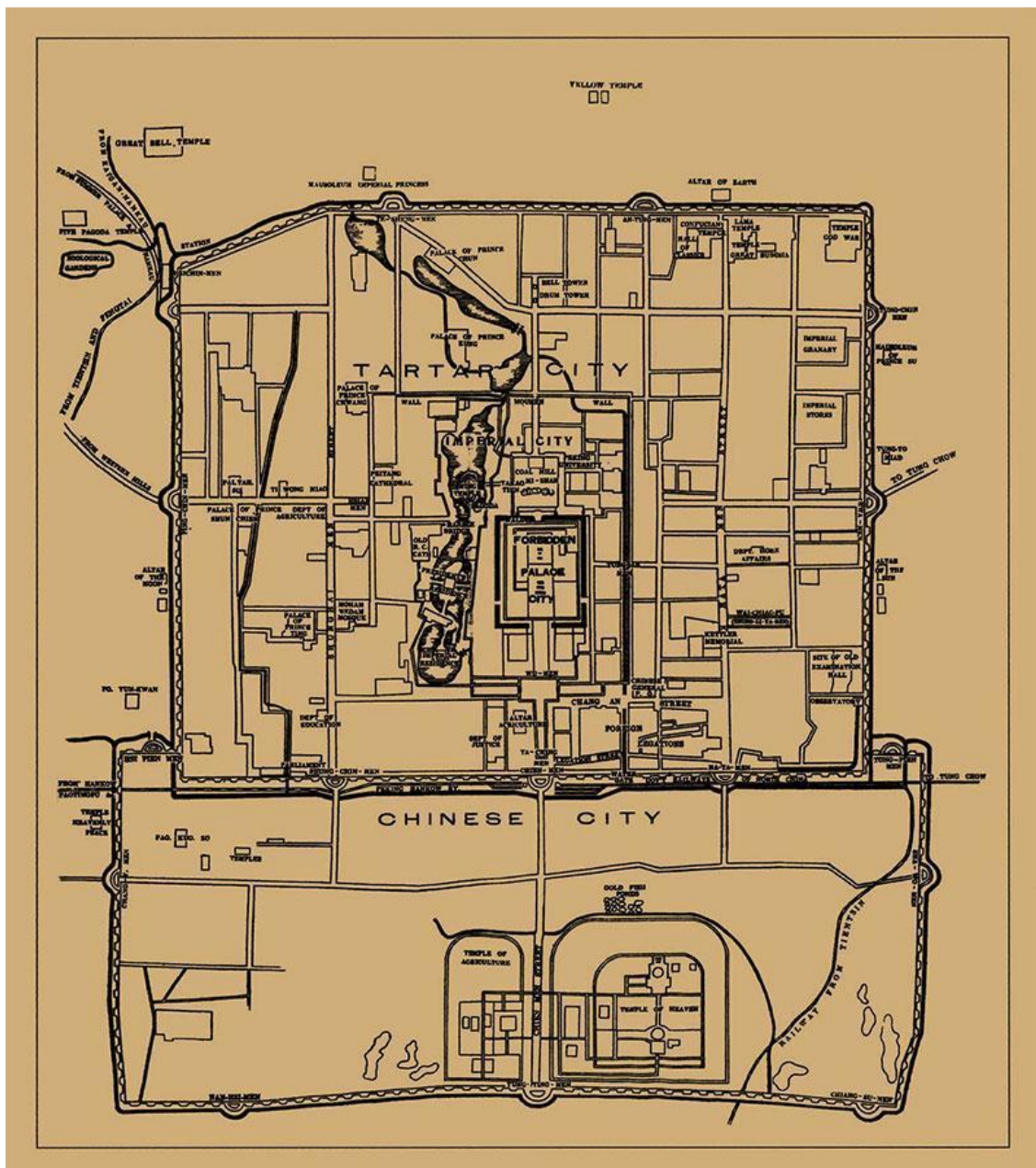
*Arrow Tower (Jian Lou), Dongbianmen, Ming city walls. It used to be southeast tower of the four corner towers of the city walls, 1419–1435. Peking.*

Panmen City Gate was first built during the Wu Kingdom of Spring and Autumn Period (770–476 B. C.) and it is the only well preserved water-and-land city gate in the world now. The current gate was reconstructed in 1351. It consists of water and land gates, the city gate tower and city walls at both sides. Panmen Gate is part of the ancient city wall built in 514 B. C. that surrounded and protected Suzhou.

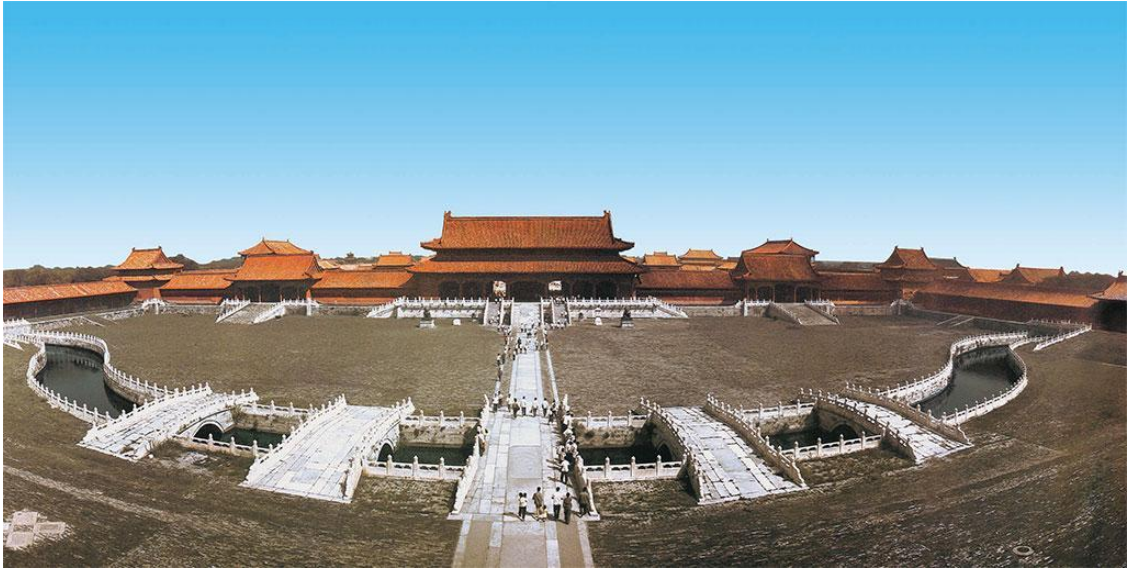
The city wall of Peking was a fortification built around 1435. The architect Kuei Xiang constructed nine gates and five fortresses, a design which symbolized the Emperor's divinity of both the Nine and the Five. It was 23.5 km long. The wall was 15m high, 20m thick at ground level, and 12m thick at the top. It had an extensive fortification system, consisting of the Palace city, the Imperial city, the inner city and the outer city. Specifically, it included many gate towers, gates, archways, watchtowers, barbicans, barbican towers, barbican gates, barbican archways, sluice

gates, sluice gate towers, enemy sighting towers, corner guard towers and moat. It had the most extensive defense system in Imperial China. The terre-plein was well and smoothly paved, and he is defended by a crenellated parapet. The outer faces of the walls are strengthened by square buttresses built out at intervals of 60 meters, and on the summits of these stand the guard houses for the troops on duty.

The massive 30-meter-high Dongbianmen Tower is a 568-year-old arrow castle dating from 1436. It is the largest and oldest corner tower along a city wall in China. With its 144 arrow holes helping to protect the city, it also looked over the link with the Grand Canal. It is located at the southeastern corner of the outer city walls. There was also a watchtower was built during the Qianlong era (1735–1796), with two levels of arrow windows, four windows per level on the northern side, and two windows per level each on the eastern and western sides.



*Map of Peking, 1917.*



*The Gate of Supreme Harmony, 15th c.*  
Forbidden City, Peking.



**Xu Yang**, *Bird's eye View of the Capital*, 1767.  
Hanging scroll, colour on silk, 255 × 233.8 cm.  
Palace Museum, Peking.



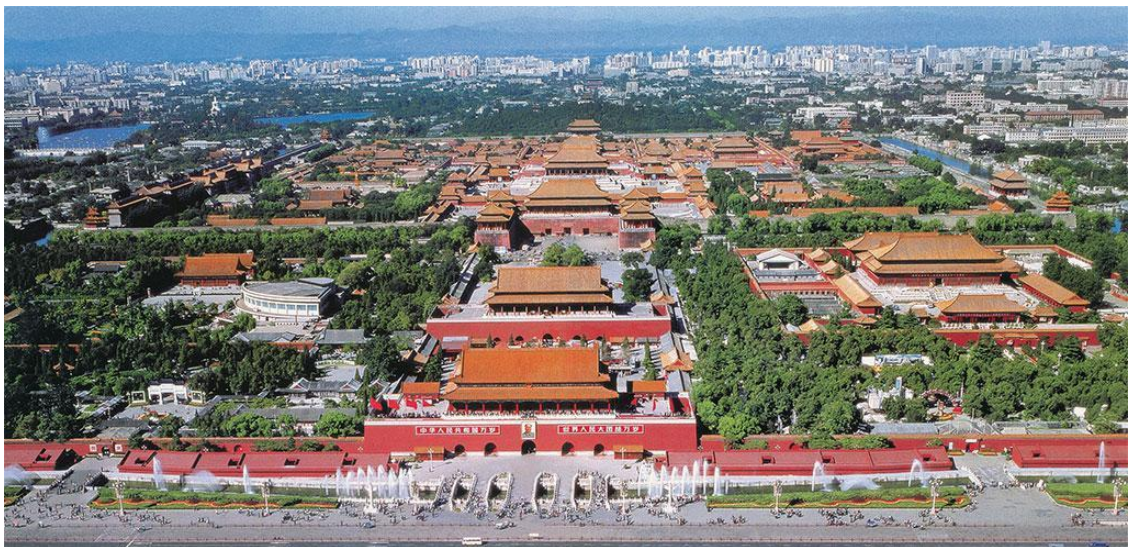
*The Throne hall, 1420.*  
Imperial Palace (Forbidden City). Peking.

### 3. – Civil

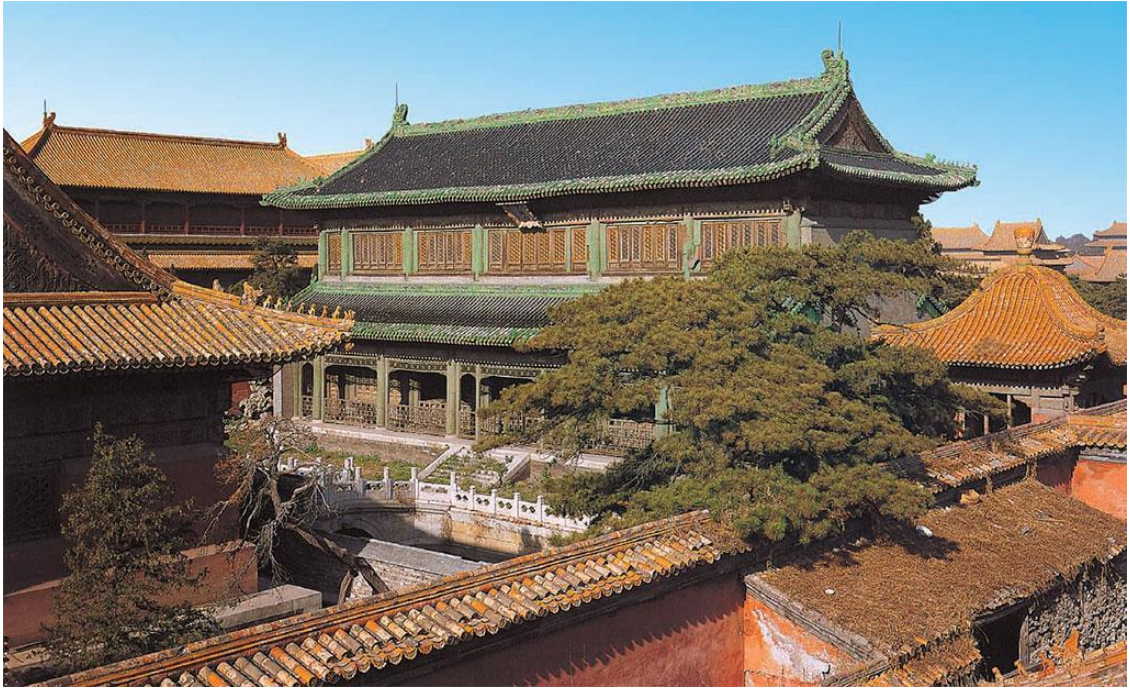
Lying at the center of Peking, the Forbidden City was the imperial palace during the Ming and Qing dynasties. Rectangular in shape, it is the world's largest palace complex and covers 74 hectares. Surrounded by a six meter deep moat and a ten meter high wall are 9,999 buildings (today 8,662 are still intact). Construction of the palace complex began in 1407 and was completed fourteen years later in 1420.

The Hall of Supreme Harmony is at the heart of the immense Forbidden City palace complex. It is the grandest and the most important building in the nation. The Hall of Supreme Harmony is also known as the “Throne Hall.” Covering a floor area of 2,377 square meters, the grand hall is the largest wooden structure in the world. No building in the empire was allowed to be higher than it during the Ming and Qing Dynasties, because of its symbol of imperial power. The hall is 35 meters high, 64 meters wide, and 37 meters long, respectively. There are a total of 72 pillars, in six rows, supporting the roof. The doors and windows are embossed with clouds and dragons. The Hall was used for grand ceremonies such as the Emperor's enthronement ceremony and the Emperor's wedding.

Since yellow is the symbolic colour of the royal family, it is the dominant color in the Forbidden City. Roofs are built with yellow glazed tiles; decorations in the palace are painted yellow; even the bricks on the ground are made yellow through a special process. However, there is one exception. Wenyuange, the royal library, has a black roof. The reason for this is that it was believed that black represented water, and could therefore extinguish fire. The Wenyuange was build to house 36,000 volumes.



*Bird's eye View of the Forbidden city, 15th c. Forbidden City, Peking.*



*The pavilion of Literacy Profundity (Wenyuange), 1420.*  
Imperial Palace (Forbidden City), Peking.

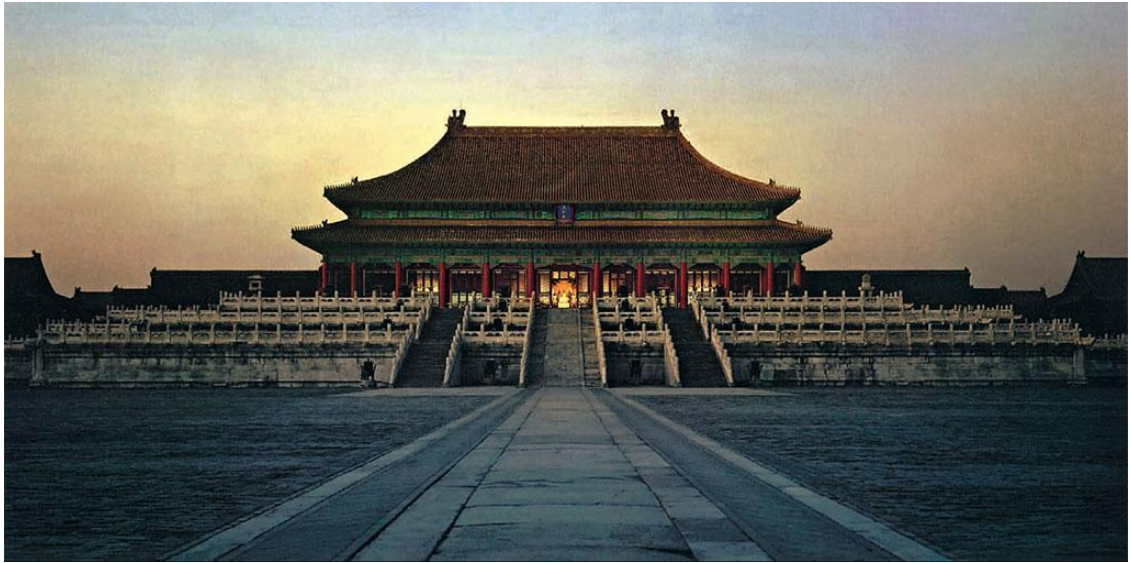
The Hall of the Classics, called Pi Yung Kung, was built after an ancient model by the emperor Ch'ien Lung in Peking, adjoining the national university called Kuo Tzu Chien. The emperor goes there in state on certain occasions to expound the classics, seated upon the large throne within the hall, which is backed by a screen fashioned in the form of the five sacred mountains. It is a lofty square building with a four-sided roof covered with tiles enamelled imperial yellow, and surmounted by a large gilded ball, encircled by a pillared verandah under a second projecting roof of yellow tiles. Each of the four sides consists of seven pairs of folding doors with tracery panels. It is surrounded by a circular moat with marble balustrades crossed by four bridges leading to the central doors. On the sides of the courtyard in which it stands are two long, cloistered buildings sheltering 189 upright stone steles covered with inscriptions over the front or back.

The inscriptions comprise the complete text of the thirteen "classics," and were engraved by the emperor Ch'ien Lung, in emulation of the Han and Tang dynasties, both of which had the canonical books cut in stone at Si An Fu, the capital of China in their time. The text is divided on the face of the stone into pages of convenient size, so that rubbings may be taken on paper and bound up in the form of books. It was the custom, as early as the Han Dynasty, to take such impressions, a practice which may possibly have first suggested the idea of block printing.

The name of the lake K'un-ming Hu, near Si'an Fu, once the leading metropolis in the province of Shensi, comes down from the Han Dynasty, when Emperor Wu Ti had a fleet of war ships maneuvering to exercise his sailors for the conquest of Indochina China.

The marble bridge of seventeen arches in the picture is a remarkable example of the fine stone bridges for which the neighborhood of Peking has been celebrated since Marco Polo described the many arched bridge of Pulisanghin, with its marble parapets crowned with lions, which spans the river Hunho, and is still visible from the hills which form the background of the summer palace. The bridge pictured above, which was built in the twentieth year of Ch'ien Lung (1755 A. D.), leads from the cemented causeway to an island in the lake with an ancient temple dedicated to the dragon god and called Lung Shên Ssu, the name of which was changed by Ch'ien Lung to Kuang

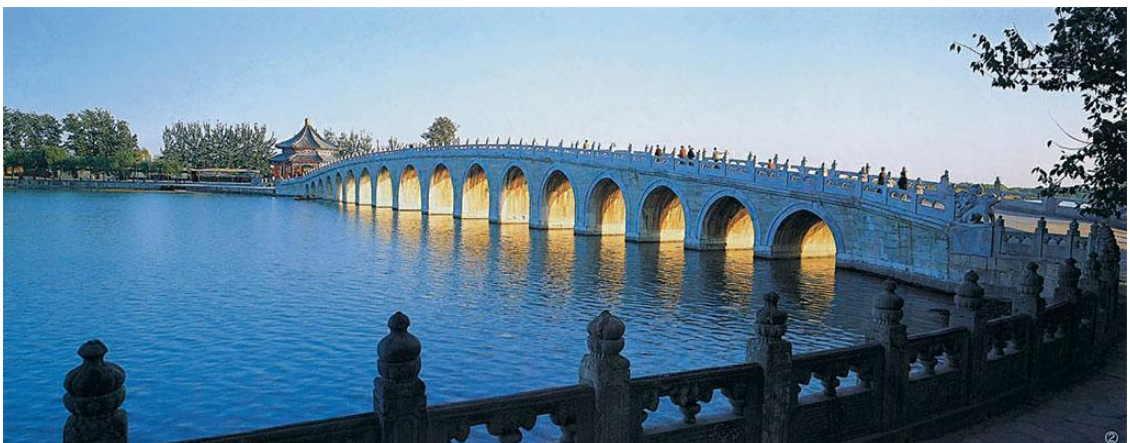
Jun Ssu, the “Temple of Broad Fertility,” because the Emperor, as a devout Buddhist, objected to the deification of the Naga Raja, the traditional enemy of the faith.



*The Hall of Supreme Harmony, 1406.*  
Imperial Palace (Forbidden City), Peking.



*Pi Yung Kung (Biyong), Imperial Hall of the Classic, 1784. Peking.*



*Seventeen arch bridge*, 18th c.  
Summer Palace, Peking.

## 4. – Funereal

The Terracotta Army is one of the most significant archeological excavations of the 20th century. The site, dating from 210 B. C., was discovered in 1974 by several local farmers near Xi'an, Shaanxi province. The Terracotta Army was buried with the first emperor that united China in 221 B. C., Ying Zheng (260–210 B. C.), who declared himself as Qin Shi Huangdi, meaning the first emperor. Their purpose was to help rule another empire with Shi Huangdi in the afterlife.

The terracotta figures vary in height (184–197cm) according to their role, the tallest being the Generals. Only about 1,000 soldiers have been excavated so far; archaeologists estimate that there are over 7,000 soldiers (infantry to generals), 130 chariots with horses, and 150 cavalry horses. The terracotta figures were manufactured both in workshops by government labourers and by local craftsmen. The head, arms, legs and torso of each figure were created separately and then assembled.

Then a fine clay slip was added, and details such as eyes, mouth, nose and details of dress were carved into the clay while it was still pliable. Additional pieces such as ears, beard and armor were modeled separately and attached, after which the whole figure was fired at a high temperature. [1, 2] The statues were vividly painted; and although most of that paint has worn away, traces of it may be seen on some of the statues.

The imperial tombs of the Northern Sung Dynasty (960–1127), the Sung Mausoleums, are in western Gongxian County, Henan Province. The stone statues guarding the gates are finely sculpted, demonstrating that Sung Dynasty stone sculptures had gradually discarded a pronounced mythical air and begun to display a sense of real life. These reflected the artistic creativity of Sung Dynasty laboring people and the unified system of stone sculpture of the Northern Sung period. Emperor Zhen Zong was buried in 1022. Scattered around his mausoleum are sixteen mounds, sites of structures long vanished. In front of the mausoleum, the spirit path is lined with 48 stone sculptures. On each side are fourteen human statues, two sheep, two tigers, two horses, a unicorn, a phoenix, an elephant and an ornamental pillar, and in front of the mausoleum is a stone altar.



*Baocheng, Minglout and Five stone altar of Chongling, 18th c.*

The Royal Mausoleum of Qing, Changling.



*Terracotta Army, Qin Dynasty, A charioteer with outstretched arms that once held the reins of his steed, 210 B. C. Terracotta, height 187 cm.*  
Tomb of Qin shi Huang Di, Xianyang.



*Terracotta Army, Qin Dynasty, A standing archer, 210 B. C. Terracotta, height 187 cm.*  
Tomb of Qin shi Huang Di, Xianyang.



*Terracotta Army, Qin Dynasty, Generals are the tallest and Heaviest members of the army, 210 B. C. Terracotta, height 202 cm.*  
Tomb of Qin shi Huang Di, Xianyang.



*Terracotta Army, Qin Dynasty, A dismounted cavalryman and his horse, 210 B. C. Terracotta, height 186 cm.*  
Tomb of Qin shi Huang Di, Xianyang.



*Stone figure of a military guarding the sacred way of the Royal Mausoleum of Ming, 15th-16th c. Stone, height 210 cm.*

The Royal Mausoleum of Ming. Changling, North-West of Peking.

The Ming Dynasty Tombs, also known as “Thirteen Ming Tombs,” are north of Peking. The location of the Ming Tomb was chosen based on the theory of geomancy and Feng Shui. The layout of the mausoleum is closely combined with natural environment factors such as mountains and rivers, with each tomb built against the mountain and facing the river. The sacred walkway that leads to the Ming Tombs is flanked by giant stone statues, leading to the Changling, which is the tomb of Emperor Yongle. The Eastern Qing Tombs were first built in 1663, following the model of the Ming Tombs. A twelve-meter-wide “sacred way of the spirit” is paved with bricks and lined by stone statues of animals, soldiers.

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

The treatment of the human figure in sculpture of a later period is indicated in the photograph of one of the colossal men in armor which guard the entrance of the mausoleum of the emperor Yung Lo (1403–24), about twenty-five miles north of Peking.

Another figure appears in the background, and two of the three gates leading to the tomb are seen in the distance. The avenue of approach is lined with monoliths of men and animals carved in blue limestone. The military mandarins, six in number, have mailed coats reaching down below the knees, close-fitting caps hanging over the shoulders, a sword in the left hand and a marshal's baton in the right. The civil officials have robes with long hanging sleeves, tasselled sashes, bound with jade-mounted belts, embroidered breastplates, and square caps. The animals which follow, facing the avenue, include two pairs of lions, two of unicorn monsters, two of camels, two of elephants, two of kilin (mythological monsters) and two of horses. One pair of each animal is represented standing, the other seated or kneeling.



*Stone elephant at the tomb of the Zhezong emperor, 1022. Stone, height 240 cm. Tomb Zhezong emperor, China.*



*Chariot with a three-man team including the charioteer, 210 B. C. Terracotta, height 190 cm. Shaanxi Museum, Xi'an.*



*Changling, Ming Tombs.  
The Ling'en Gate, 1450–1500.  
The Royal Mausoleum of Ming, Changling.*

A good illustration of the *t'ing*, which is so characteristic of Chinese architecture is the large sacrificial hall of the emperor Yung Lo. The tombs of the Ming Dynasty, called colloquially Shih san Ling, "Tombs of the Thirteen (Emperors)," are, as the name indicates, the last resting-places of thirteen of the Ming emperors. The first was buried at Nanking, his capital; the last near a Buddhist temple on a hill west of Peking, by command of the Manchu rulers when they obtained the empire.

The emperor Yung Lo (1403–1424), who made Peking his capital, chose this beautiful valley for the mausoleum of his house. It is six miles long, thirty miles away from Peking to the north, and the imperial tombs are in separate walled inclosures dotting the slopes of the wooded hills which skirt the valley with its rows of colossal stone figures.

At the end of the avenue one comes to a triple gateway, leading to a court with a smaller hall, and passes through to reach the main courtyard with the large sacrificing hall, where, by order of the Manchu emperors, offerings are presented to the long-deceased ruler of a fallen dynasty by one of his lineal descendants selected for the purpose.

The hall is mounted upon a terrace with three balustrades of carved marble extending all around, ascended by three flights of eighteen steps in front and behind, leading to three portals with folding doors of tracery. It is 70 meters long by 30 meters deep, with a massive tiled roof supported by eight rows of four pillars each. The columns, of *persea nanmu* wood, are 3.5 meters around at the base and over 20 meters high to the true roof, under which there is a lower ceiling, about 10 meters from the floor, made of wood in sunken square panels painted in bright colours.

The ancestral tablet is kept in a yellow-roofed shrine mounted upon a *daïs*, with a large, carved screen in the background, and in front stands a sacrificial table with an incense urn, a pair of pricket candlesticks and a pair of flower vases arranged in a line upon it.

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

## 5. – Religious

One of the grandest and most interesting sights of Peking is the Temple of Heaven, which is within the southern city, surrounded by stately cypress trees in the midst of a walled park over three miles in circumference. Heaven is not worshipped alone; the ancestral tablets of four of the imperial forefathers are always associated with the tablet of Shang Ti, the supreme deity, followed by those of the sun, moon, planets, and starry constellations, while the spirits of the atmosphere, winds, clouds, rain and thunder are arranged in subordinate rank below. Heaven is distinguished by the offering of blue jade *pi*, a foot in diameter, round and with a square hole in the middle, like the ancient mace-head symbols of sovereignty, and by sacrificing a whole bullock as a burnt offering.

The jade and silk are also burnt: twelve rolls of plain white silk and hempen cloth are sacrificed for Heaven, one for each of the other spirits, and the banquet piled on the altar in dishes of blue porcelain is proportionately lavish.

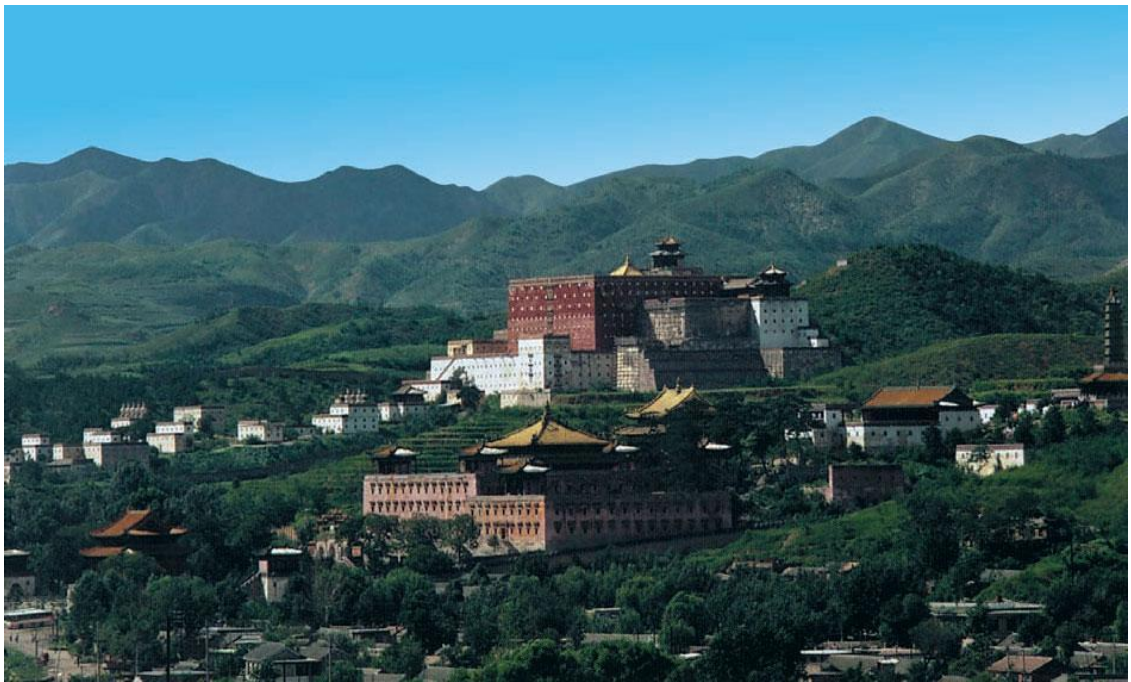
The Great Temple of Heaven, T'ien T'an, is the most sacred of all Chinese religious structures. It consists of three circular terraces with marble balustrades and triple staircases at the four cardinal points to ascend to the upper terrace, which is 30 m wide, the base being 80 m across. The platform is laid with marble stones in nine concentric circles and everything is arranged in multiples of the number nine. The emperor, prostrate before heaven on the altar, surrounded first by the circles of the terraces and their railings, and then by the horizon, seems to be in the centre of the universe, as he acknowledges himself inferior to heaven, and to heaven alone. Around him on the pavement are figured the nine circles of as many heavens, widening in successive multiples until the square of nine, the favourite number of numerical philosophy, is reached in the outer circle of eighty-one stones. The great annual sacrifice on the altar is at dawn on the winter solstice, the emperor having proceeded in state in a carriage drawn by an elephant the day before, and spent the night in the hall of fasting called Chai Kung, after first inspecting the offerings. The sacred tablets are kept, during the remainder of the year, in the building with a round roof of blue-enamelled tiles behind the altar which is seen on the right of the picture. The furnace for the whole burnt offering stands on the southeast of the altar, at the distance of an arrow flight; it is faced with green tiles, and is 2.75 m high, ascended by three flights of green steps. The bullock is placed inside upon an iron grating, under which the fire is kindled. The rolls of silk are burned in eight open-work urns, stretching from the furnace eastward; an urn is added when an emperor dies. The prayers written upon silk are also burned in these urns after they have been formally presented in worship before the tablets.

To the north of the great altar, which is open to the sky, there is a second three-tiered marble altar conceived in similar lines, but somewhat smaller, called the Ch'i Ku T'an, or "altar of prayer for grain." This is dominated by the imposing triple-roofed temple which is covered with tiles of deep cobalt blue shining in the sunlight so as to make it the most conspicuous object in the city. The name of this edifice, as set forth on the framed plaque fixed under the eaves of the upper roof, in Manchu and Chinese script, is Ch'i Nien Tien, "temple of prayer for the year."

The emperor goes there early each year in spring to make offerings for a propitious year. It is thirty meters high, the upper roof supported by four stately pillars, the lower roofs by two circles of twelve pillars, all straight trunks of *nanmu* trees brought up from the south-west.



*Imperial Vault of Heaven (Huang Qiong Yu) Here the tablets of the Emperor's ancestors were kept, 1530. Peking.*



*The Putuozongcheng Miao, Chengde, c. 1771. Chengde (Rehe), China.*

Originally founded by the emperor Ch'ien Lung, it was rebuilt in every detail after the old plan. During the ceremonies inside everything is blue; the sacrificial utensils are of blue porcelain,

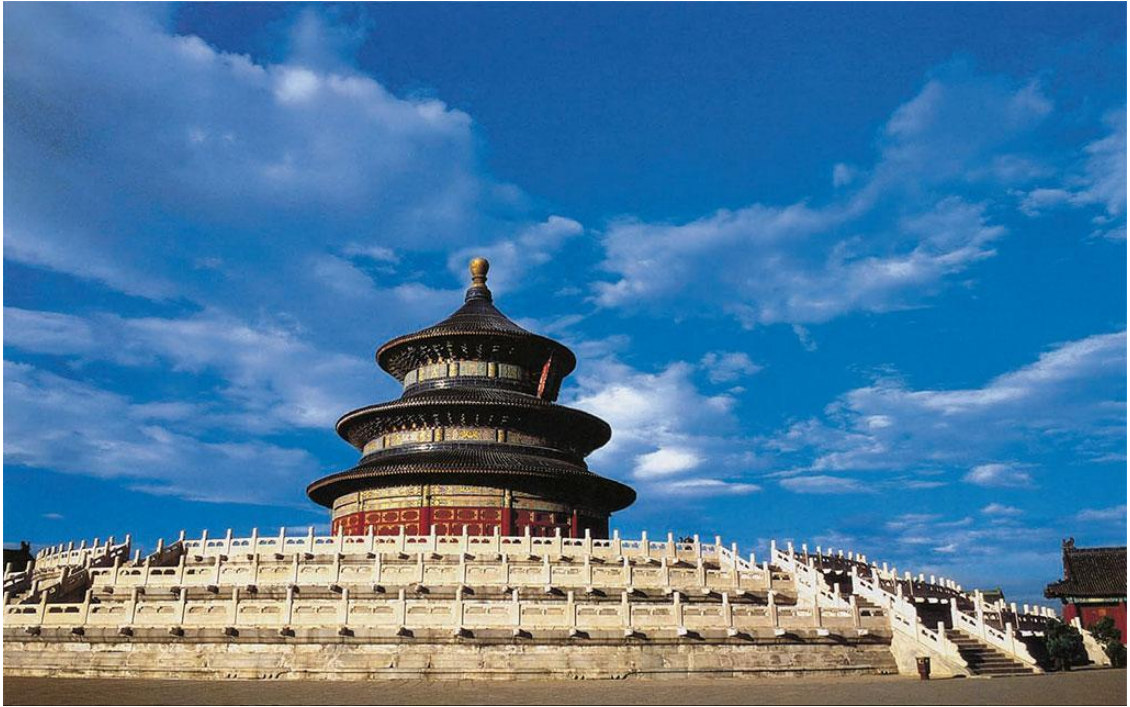
the worshippers are robed in blue brocades, even the atmosphere is blue. Venetians made of thin rods of blue glass, strung together by cords, being hung down over the tracery of the doors and windows. Colour symbolism is an important feature of Chinese rites. At the temple of earth, all is yellow; at the temple of the sun, red; at the temple of the moon, white, or rather the pale greyish blue which is known as *yueh pai*, or moonlight white, pure white being reserved for mourning.

The altar of the earth, Ti T'an, is on the north of the city outside the city wall, and is square in form; the offerings are buried in the ground instead of being burned. The temples of the sun and moon are on the east and west and are also outside the city wall of Peking; the princes of the blood are usually deputed by the emperor to officiate at these.

The Yonghe Temple also known as the "Lama Temple" is a temple and monastery of Tibetan Buddhism located in Peking. It is one of the largest and most important Tibetan Buddhist monasteries in the world. The building and artworks of the temple combine Han Chinese and Tibetan styles. Building work on the Yonghe Temple started in 1694 during the Qing Dynasty. After Yongzheng's ascension to the throne in 1722, half of the building was converted into a lamasery, a monastery for monks of Tibetan Buddhism. The other half remained an imperial palace. After Yongzheng's death in 1735, it was donated for use as a lamasery. As a result of the ancient architecture, every element of the temple is entirely symmetrical, with main halls on a north-south axis and wing halls on both sides. Along the axis, there are five main halls which are separated by courtyards: one of them is the Pavilion of Ten Thousand Happinesses (Wanfuge).



*Altar of Heaven (Yuan Qiutan), Temple of Heaven, 1530.*  
Temple of Heaven, Peking.



*Hall of Prayers for an Abundant Harvest. (Qi Nian Dian), 1420. Peking.*



*Lama Temple (Yonghe Lamaserie), 1694. Peking.*

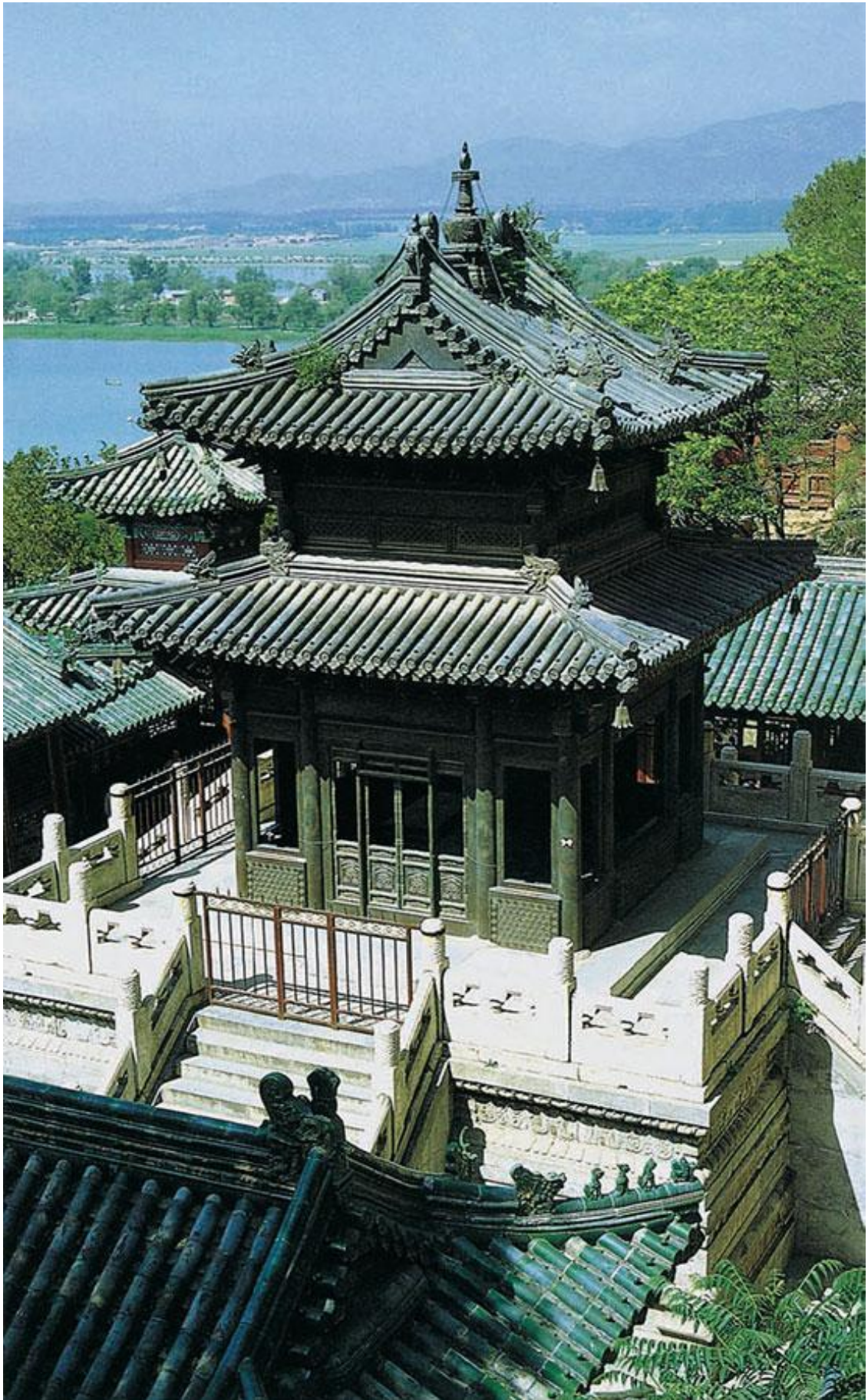
The general plan of a Buddhist temple resembles that of a secular residence, consisting of a series of rectangular courts, proceeding from south to north, with the principal edifice in the centre and the lesser buildings at the sides. A pair of carved stone lions guard the entrance, flanked by lofty twin columns of wood which are mounted with banners and lanterns on high days and holidays. The gateway is large and roofed to form a vestibule, in which are ranged, on either side, gigantic figures of the four great kings of the devas, *Ssu ta t'ien wang*, guarding the four quarters. In the middle are generally enshrined small effigies of Maitreya, the Buddhist Messiah, conceived as an

obese Chinaman with protuberant belly and smiling features, and of Kuan Ti, the State god of war, a deified warrior, represented as a mailed figure in the costume of the Han period, seated in a chair.

Passing through the vestibule one sees on either side of the first court a pair of square pavilions containing a bronze bell and a huge wooden drum, and in front the main hall of the temple, called Ta hsiung pao tien, the Jewelled Palace of the Great Hero, that is to say, of Sakyamuni, the historical Buddha. He is always the central figure of an imposing triad enthroned upon lotus pedestals inside; the two others are usually Ananda and Kasyapa, his two favourite disciples. Along the side walls are ranged life-size figures of the eighteen Arhats (Lohan) with their varied attributes, disciples who have attained the stage of emancipation from rebirth.

Behind the principal court there is often another secluded courtyard sacred to Kuan Yin, the “goddess of mercy,” where Chinese ladies throng to offer petitions and make votive offerings. Avalokitesvara (Kuan Yin) is installed here in the central hall, often supported by two other Bodhisattvas, Manjusri (Wên-chu), the “god of wisdom,” and Samantabhadra (Pu-hsien), the “all-good.” The surrounding walls are usually studded with innumerable small figures of celestial bodhisats, tier upon tier, moulded in gilded bronze or clay and posed in niches. The wing buildings in this court are devoted to the deceased inmates of the monastery and contain portraits and relics of bygone abbots and monks. The side cloisters are two-storied in the large temples, the treasures of the monastery being stored above, as well as libraries, blocks for printing books, and the like.

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



*Bronze temple. Summer Palace, 17th c. – 18th c. Summer Palace, Peking.*

The difference between Lamaism and the ordinary form of Chinese Buddhism is shown most strongly by their discordant conceptions of Maitreya, the coming Buddha. His Chinese statuette, under the name of Milo Fo, is placed in the vestibule of a temple, and he is also worshipped in many private houses and shops, so he is almost as popular a divinity among men as Kuan Yin, the so-called "goddess of mercy," is among Chinese women. In Japan, Hotei, the merry monk with a hempen bag, is claimed by some to be an incarnation of the Bodhisattva Maitreya, and is there endowed with traits in the spirit of playful reverence which characterises the Japanese artist.

The Lama conception of Maitreya, on the contrary, is that of a dignified and colossal figure robed as a prince with the jewelled coronet of a bodhisattva, in a ring above the other crests of the roofs of a lamasery, or occasionally carved on the face of a cliff. There is a gigantic image of Maitreya in the Temple of Yonghe, at Peking, made of wood, over twenty-six meters high, the body of which passes through several successive storeys of the lofty building in which it is installed. The devout votary must climb a number of winding staircases to circumambulate the sacred effigy in the orthodox way, until he finally reaches the immense head. Yung Ho Kung was the residence of the Emperor Yung Cheng before he came to the throne, and it was dedicated to the Lama church, in accordance with the usual custom, when he succeeded in 1722. When the Emperor visits the temple a lamp is lit over the head of Maitreya, and a huge praying wheel on the left, which reaches upwards as high as the image, is set in motion on the occasion. The resident lamas, mostly Mongols, number some 1,500, under the rule of a Gegen, or living Buddha, of Tibetan birth, who rejoices in the title of Changcha-Hutuktu Lalitavajra.

Lamaism may be said to rank as the State church of the reigning Manchu dynasty. No other Buddhist temples are permitted to be built inside the walls of the imperial city, and bands of Lama priests are admitted into the palace on various occasions, when evil spirits have to be exorcised, or when music is required at imperial funerals.

The Lama temple was built by the Emperor K'ang Hsi, in the vicinity of the summer residence at Jehol, outside the Great Wall of China.

The temple is built in the style of the famous palace-temple of Potala at Lhasa, the residence of the Dalai Lama. Built in 1771 Putuo Zongcheng Temple in Chengde, imitating the style of the Potala Palace, the temple is also named Little Potala Palace. This temple was built for celebrating the emperor Qianlong's birthday. But the resemblance is only superficial; deceptive as it may be when seen at a distance from one of the pavilions in the imperial park, on closer inspection the apparently storied walls prove to be a mere shell, with doors and windows all unperforated. The temple buildings erected upon the hill behind, the double roofs of which appear above the walls in the picture, are really planned in the conventional lines of the *t'ing* and finished after the ordinary canons of Chinese architecture.



*The Flower Pagoda at the Liu Rong ('Six Banyan Trees'), 1097.  
Guangzhou, Guangdong (Kwangtung).*

The Temple of the Six Banyan Trees is an ancient Buddhist temple built in Guangzhou in 537. It was originally called the Baozhuangyan Temple, but today it carries the name given by the great writer Su Dongpo in the Sung Dynasty (960–1279). It is said that he visited the temple while returning to the north. During his visit, he found six particularly striking banyan trees there. The temple burned down and was rebuilt in the Northern Sung Dynasty. Flower Pagoda, the main

structure of the temple, was built in 1097 and named for its colorful exterior. It was rebuilt again 1373 A. D. after another fire and restored in 1900.

A bronze temple stands on the southern slope of the hill of Wan Shou Shan, standing 7.55 meters tall and weighing more than 200,000 kilograms. Every adornment was executed with the lost wax method. Inside is a list of the craftsmen who took part in its construction. Every detail of the temple is executed in bronze, the pillars, beams, tiles, tracery of doors and windows, and all ornamental appendages having been previously moulded in metal. This is one of the few buildings which defied the fire in 1860. It stands on a marble foundation with carved railings and steps. The miniature stupa, or dagaba, which crowns the crest of the roof, is an attribute of a Buddhist building, and this one, in fact, is intended to be a shrine for the historical Buddha, as it contains a gilded image of Sakyamuni enthroned on a lotus calyx, with the usual set of utensils for burning incense.

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