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Christian Art in China.

By Berthold Laufer.

When, in the course of the sixteenth century, the East-Asiatic world gradually came into contact with European commerce, works of European art also found their way into the East. Woodcuts and copper engravings of European origin were colored in India, and embodied in albums of Indian miniatures[1] side by side with native productions. Not least was it the policy of the Jesuit missionaries to impress the minds of the people by means of artistic decoration of the churches, especially with paintings. This was the case when Christianity was introduced into Japan, where Xavier had already brought a picture of the Madonna. In 1562 five churches are mentioned as being adorned with paintings, most of which were ordered from Portugal in that period.[2]

The appearance of European art works in China, and the beginning of their influence on Chinese art, date from the end of the sixteenth century, during the close of the Ming dynasty, and may be generally and well marked by the year 1583, the date of the arrival in China of the great Jesuit Matteo Ricci.

At that early date, specimens of foreign art were not only imported into China, as we shall see, but were also copied by Chinese painters. A good example of this kind is presented by a folding-album[3] containing six paintings on silk, all mere copies of European productions. The last of these paintings is signed, in the lower right-hand corner, *Hsüan-Tsai pi-shu* ("brush-work of Hsüan-Tsai"), which is one of the designations of the painter Tung K'i-ch'ang (1555–1636).[4] A red seal is attached to the signature, but it is now nearly faded out and illegible. The album was acquired by me at Hsi-an fu, Shensi Province.

As regards the identification of the subjects represented in these pictures, I must state at the outset that I am not a specialist in the history of

[1] F. Sarre, in Jahrbuch der Königl. Preußischen Kunstsammlungen, 1904, vol. XXV, No. 3, p. 157.

[2] H. Haas, Geschichte des Christentums in Japan, Tokyo, 1904, vol. II, pp. 319, 320.

[3] Size 37.1 cm. by 27.5 cm.

[4] F. Hirth, Scraps from a Collector's Notebook, T'oung Pao, 1905, p. 383. He must have been an artist of great productivity; many of his works being enumerated in the *Wan shou shêng tien*, chaps. 55, 57, 58, 59.

European art, and that my explanations are mere preliminary suggestions, which should be rectified by experts.

Plates I and II. The first painting (plate I) represents a man (perhaps one of the apostles) sitting on a stone bench overshadowed by a tree, holding an unfolded book in his left hand, and a goose-quill in his right. His upper-garment is dark-blue, and held by a narrow red girdle; his neckcloth is of a light-reddish color; his under-garment violet. His long hair hangs down over neck and forehead. A small boy in red clothing stands behind the bench, and is touching the edge of the book with his left hand.

The second (plate II) shows the figure of a Dutch general, apparently, clad in a coat-of-mail, and wearing a wig with long-flowing curls covering the ears. He holds in his right hand what may be the handle of a spear or a flag-staff, while at his left side the hilt of a sword of Chinese type is visible. He is accompanied by two soldiers who wear curious pointed caps (the one blue, the other violet). Of the one man, only the head, sword-blade, and feet are represented. The other carries a round Chinese shield of rattan in his left hand and a drawn Chinese sword in his right; but his blue trousers, red gaiters, and high top-boots allow of no doubt as to his *Landsknecht* origin. In the left upper corner, part of a flag is represented.

Professor HIRTH[1] has figured, from a series of Chinese woodcuts published in 1743, the portrait of the hero Ti-Ts'ing, in which he has pointed out the effect of European influence in the representation of hair-dressing with long wigs. The same illustration is reproduced also by JAMES W. DAVIDSON[2] with the designation "Koxinga (from a Chinese scroll)." It is matter for regret that the author reveals neither the source from which he derived his picture nor the authority for this identification; but nevertheless it is quite credible that, according to some more recent traditions, it goes also under the name of "Koxinga." The expectation of Professor Hirth,[3] that some fortunate chance might throw into our hands the *Urmodell* to this un-Chinese head of Ti-Ts'ing, is now fulfilled by the present picture painted by Hsüan-Tsai. The type of the Dutchman with long hair and flowing locks figures largely in Chinese and Japanese art of the seventeenth

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[1] Über fremde Einflüsse in der chinesischen Kunst, München und Leipzig, 1896, p. 63. F. FEUILLET DE CONCHES, in his excellent paper Les peintres européens en Chine et les peintres chinois (Revue contemporaine, vol. XXV, 1856, p. 39), has already alluded to this cut with the words: "On trouve jusqu'à un guerrier illustre, un demi-dieu du temps des Soung (nommé Ti-tsing), lequel, vu seulement à mi-corps, offre, chose curieuse, tout l'aspect d'un seigneur de la cour de Louis XIV, avec la grande perruque et le rabat." The same portrait will be found also in the *Kieh-tse yüan hua ch'uan*, book IV, p. 29; as this work was published in 1679 (WYLIE, Notes on Chinese Literature, 2d ed., p. 155), we can but presume that the picture in the collection of 1743 was simply copied from this book.

[2] The Island of Formosa, Past and Present, London and New York, 1903, plate opposite p. 54.

[3] *L. c.*, p. 62, note 1.

and eighteenth centuries.[1] In Japan I saw several water-colors of that colonial period, representing well-portrayed Dutchmen in intimate Japanese surroundings. A. FORKE[2] describes two figures of Europeans noticed by him on a *P'ai-lou* near P'ing-yao hsien, Shansi Province; each man is leading a lion by a halter. From their features, their full whiskers and mustaches, boots, jacket, large slouch-hat, and mantilla, one may well recognize in them at first glance, according to him, Europeans of the seventeenth century, either Dutch or Spaniards.

In this connection, I may be allowed to reproduce here (fig. 1), for the curiosity of it, a chinesized portrait of the Great Elector of Brandenburg. This was first published in the "Berliner Kalender, herausgegeben vom Verein für die Geschichte Berlins, 1903," merely with the explanation printed below the cut, "wood-engraving from the year 1685, destined for the projected enterprises of the Great Elector in China." I understand that the original is preserved in the Print Cabinet of the Royal Museum of Berlin, but no information could be obtained from that quarter regarding the details of the history of this picture. This originated, of course, in Prussia, and not in China; and it seems to me that the Chinese writings along the four edges have been composed by Christian Mentzel, a would-be sinologue of that time. The Chinese characters reproduced in facsimile in his book "Chronologia" (1696)[3] are of exactly the same style, and have the same stiff appearance, as those on the engraving. On the lower margin we read in Chinese the year "1685 *T'ien chu*," whereby he apparently meant to express "the year of our Lord," the position of the words being certainly wrong. Along the left margin the date is given "45th year of Brandenburg (*Pi-lang-têh-ko-êrh-jih*)." The inscription on the top seems to be intended to mean "Portrait of the Great Elector, the Warrior (?);" on the right, "The highly intelligent Elector P'ing-ssŭ [perhaps for Frederick William; p'ing = peace = Fried-rich], the Warrior, the holy Emperor." Whether a copy of this portrait ever arrived in China, I am unable to say; but what the Chinese could have made out of this jargon, it is hard to see, and what effect it was to have produced upon them is still more difficult to understand. Perhaps it was an effort similar to that made some nine years ago by the Czar Nicholas II, or his advisers, when he had a book published in Tibetan, Mongolian, and Russian, enumerating all his pious acts and qualities in the interest of Russian propaganda in Central Asia,—a book which is said to have been greatly appreciated by the Tibetans for some time.[4]

Cut: Fig. 1.

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[1] GULLAND, Chinese Porcelain, p. 238, fig. 412; Catalogue of the Morgan Collection of Chinese Porcelains, New York, 1904, plate XX and p. 65; A. BROCKHAUS, Netsuke, Versuch einer Geschichte der japanischen Schnitzkunst, Leipzig, 1905, pp. 399, 400.

[2] Mitteilungen des Seminars für Orientalische Sprachen, Berlin, 1898, vol. I, 1, p. 47.

[3] See the long title in H. CORDIER's Bibliotheca sinica, vol. I, 2d ed., col. 560.

[4] Also China is the land of unlimited possibilities. Mr. W. W. ROCKHILL (The Century Magazine, vol. XLI, 1890–91, p. 253) tells us the following: "I once

Plate III. The third painting of Hsüan-Tsai (plate III) represents what I presume to be Christ and the two disciples of Emmaus (Luke XXIV, 13–35).[1] Christ wears a red garment, with a green pallium hanging in folds over his left shoulder; he is barefooted; his long flowing hair ends in curls; he is raising his right hand as if about to speak; the fingers of both hands are stretched out. The man at his left has on a bluish coat with a violet cape, a yellow turban, and blue shoes. The man at his right wears a blue coat, a brown mantle thrown over it in folds, red shoes, and likewise a turban.

Plate IV. The fourth painting (plate IV) may be John the Baptist in prison (?); the vault of the background being suggestive, perhaps, of a dungeon. The snake wound in a ring which he holds between his hands is not, as far as I know, a symbol usually found with him,[2] and the subject may therefore be better explained as an allegory of wisdom. He is sitting on a bench with legs crossed (the left foot is destroyed in the picture), with long hair, green coat, violet mantle, a skin over his lap, and the top of his feet wrapped with green cloth.

Plate V. The fifth in the series (plate V) represents doubtless the apostle Luke. He is sitting on the back of an ox under a willow-tree, writing in an unfolded book. He wears a long blue coat, the white edge of his shirt being visible over the breast; and a flowing rose-colored tunic hangs gracefully over his right shoulder. The hair and beard are white, and the cap rose-colored. A piece of red cloth is spread over the back of the animal.

Plate VI. The last picture (plate VI), somewhat larger than the others (37 cm. by 30.1 cm.), seems to represent a group of allegorical figures arranged on a balcony, and symbolizing art and science. The woman on the right—in red garment with blue shawl, and green ribbon fluttering in her hair—is holding up a globe in her left hand, while an unrolled map hangs downward from her right hand. The female figure next to her—in green dress with red girdle, and rose-colored shawl around head and shoulders—is drawing a circle on a square wooden board with a pair of compasses. A man is

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came across a Chinese book entitled 'The Fifty Manifestations of Kuan-yin.' One picture showed her likeness as she appeared to an old man in Shansi, another the form under which she had shown herself to a devout priest, and in one she had appeared to a poor laborer as Peter the Great of Russia, for there was the picture of the great emperor in breastplate and wig and with a marshal's baton in his hand." In a Buddhist temple of China, a statue of Napoleon I has been seen, with incense burning in front of it; in another, an image with European traits and costume, very similar to the portrait of Father Verbiest, has been observed; the Chinese watchmakers honor Father Ricci as their patron, and keep in their shops his image or tablet with the usual incense-sticks and red candles (P. LOUIS GAILLARD, Croix et Swastika en Chine, Shanghai, 1893, p. 182).

[1] See F. W. FARRAR, The Life of Christ as represented in Art, New York, 1894, p. 357.

[2] The snake appears as an attribute of John the Evangelist, but it is always coiling around a chalice.

leaning over the rail, holding an oblong folio volume(?); he is clad in a blue vest and brown sleeves. Two boys stand behind him, one with an open book. At the left we see a woman in green upper-garment and red under-garment, holding a flute (colored red) in her left hand, and a mirror (? a white circular object with red handle) in her right.[1]

In Chinese accounts regarding the career of Tung K'i-ch'ang, nothing appears to be said as to his being influenced or attracted by European subjects. It does not seem unlikely that, in his capacity as President of the Board of Rites at Peking, he came into contact with Ricci, who may have furnished him with the models of his album. To all appearances, these pictures are not copied from oil-paintings, but from miniatures, or, still more likely, from engravings, directions for the coloring of which may have been orally imparted to him by his instructor or instructors.[2] The man who may justly claim the honor of having introduced European art and science into China is the Jesuit Matteo Ricci, a man of extraordinary character and talents. The fascinating story of his life and labors has often been narrated,[3] but a critical biography worthy of the man and the great-

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[1] It may not be out of place to refer, in connection with this subject, to the fact that in 1629 Father Francesco Sambiaso (1582–1649) published a treatise in Chinese, On Sleep and Allegorical Paintings; he also wrote a book, Answers to Painting (H. CORDIER, L'imprimerie sino-européenne en Chine, Paris, 1901, p. 43; M. COURANT, Catalogue des livres chinois, vol. I, Paris, 1902, p. 299). It would be interesting to investigate whether these two dissertations ever exercised any influence on native art.

[2] The same has been done by the artists of India (see p. 1). Indeed, we learn from GEORGE STAUNTON (Macartney's Embassy, vol. II, London, 1797, p. 309) that this procedure was followed in fact also in China. Admiring the talent of the Chinese artists for coloring, he observes: "Some European prints have been copied by them, and colored with an effect which has attracted the admiration of the best judges; and a gentleman eminent for his taste in London, has now in his possession a colored copy made in China, of a print from a study of Sir Joshua Reynolds, which he deems not unworthy of being added to his collection of valuable paintings."

[3] The best notices regarding him are: Father HENRI HAVRET, La stèle chrétienne de Si-ngan-fou, second part, Shanghai, 1897, pp. 8–21. Father LOUIS GAILLARD, Nankin Port ouvert, Shanghai, 1901, pp. 271–276; Idem, Nankin d'alors et d'aujourd'hui, Shanghai, 1903, pp. 209–212. G. E. MOULE, Early Chinese Testimony to Matteo Ricci, Chinese Recorder, 1889, vol. XX, pp. 81–83. L. NOCENTINI, Il primo sinologo P. Matteo Ricci, Florence, 1882 (Pubblicazioni del R. Istituto di studi superiori); this is an enlarged reprint of a former paper published in the Reports of the Congress of Orientalists of Florence, 1878. ETTORE RICCI, Per un Centenario, XXV Gennaio 1601–1901, L' Italia nella conoscenza geografica della Cina sopratutto al principio del Seicento, Macerata, 1904. The bibliography of his Chinese works is given by HENRI CORDIER, L'imprimerie sino-européenne en Chine, Paris, 1901, pp. 39–41; see also the additional notes by PELLIOT, Bulletin de l'École française d'Extrême-Orient, 1903, vol. III, pp. 112–113, and M. COURANT, Bibliographie coréenne, Paris, 1896, vol. III, p. 288. I may be allowed to repeat here two Protestant judgments on Ricci. The one is to be found in the Chinese Repository, vol. II, p. 123, as follows: "Up to this

ness of his work is yet to be written. The finest monument has been bestowed on him by the Chinese, who have deemed him deserving of the honor of a place in the Imperial Annals of the Ming Dynasty (*Ming shih*, chap. 323).[1] It is stated there that the Emperor did not pay attention to the remonstrances of the Board of Rites, who proposed to transport him to Kiangsi, but was pleased with the man who had come from so distant a country, and ordered him to remain in the capital, bestowing upon him rich presents, giving him a house, and paying for his maintenance. Subsequently the officers as well as the people conceived an affection for him and held him in great esteem. He died in 1610, and was buried by imperial order in the western suburb of the capital. Ricci himself appears to have been a great lover of art, and to have brought along from Italy a goodly number of pictures and images. From the very beginning of his missionary activity, we see him distributing these, and winning adherents by the impression made upon them through Christian art works. The most remarkable of these instances is Ricci's meeting with the Governor Chao Hsin-T'ang in Suchow in 1598, shortly before his journey to Peking, to whom he presented an image of the Saviour. The Governor looked up to it full of reverence, and said, "It is impossible to look upon this image irreverently." Thereupon he had a high platform erected in a place that usually served for the adoration of Heaven, and, burning incense and candles, he worshipped. Looking up from the image, he was thus addressed by Ricci: "Not this image is eternal, but true is the great Lord of Heaven, the earth and the whole creation!"[2]

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time, the name of Ricci, one of the most distinguished of them [*i.e.*, Catholic missionaries], is known to the Chinese. He might have shone as a philosopher in Europe, but he chose the less splendid career of preaching what he believed to be truth, to the greatest of nations. As a man of learning he had few equals, and who among us [*i.e.*, Protestants] can compare with him in fervent zeal? Such an instance of devotedness to such a cause might well cause us to blush." And JAMES LEGGE (The Nestorian Monument of Hsi-an fu, London, 1888, p. 55) says of him: "Ricci especially was a man amongst men. Intended originally for the profession of the law, he had entered the Church and become a Jesuit. He was a man of great scientific acquirements, of invincible perseverance, of various resource, and of winning manners, maintaining with all these gifts a single eye to the conversion of the Chinese, the bringing the people of all ranks to the faith of Christianity ... Roger and Ricci found it difficult to obtain any footing. If they had been men of less earnestness, they would have abandoned their enterprise and returned to Europe; if they had been men of inferior qualifications, they would have been forced to abandon it. But they maintained their hold and improved their position. By his linguistic ability, his science, and his adroit management, Ricci succeeded in establishing himself first at Chao ch'ing, the old metropolis of Canton province," &c.

[1] This document has been translated by E. BRETSCHNEIDER, Chinese Intercourse with the Countries of Central and Western Asia, China Review, vol. IV, No. 6, pp. 391–392, or Mediæval Researches, vol. II, London, 1888, pp. 324–326.

[2] *Chêng chiao fêng pao*, Siccawei, 1894, vol. I, p. 4a; HAVRET, La stèle chrétienne, vol. II, p. 14.

In the noteworthy petition which Ricci sent to the Emperor on January 28, 1601,[1] he enumerates among the presents brought from his native land, and offered to the Court, an image of the Lord, two images of the Holy Virgin, a prayer-book in one volume, a crucifix inlaid with pearls, two striking-clocks, a map of the world,[2] and a Western lute. The images of the Lord and the Virgin are alluded to also in the *Ming-shih*.

Four European engravings contributed by Matteo Ricci are to be found in the *Chʻêng-shih Mo-yüan*,[3] *i. e.*, "*Park* or Collection of Ink-Cakes by Mr. Chʻêng." His full name is Chʻêng Chün-fang or Chʻêng Yu-po. He was a famous manufacturer of ink-cakes in his time, and enlisted the services of great artists and other men of note in furnishing him with drawings and autographs to be impressed on his ink-cakes. A catalogue of the latter was published in the book mentioned, which is one of the most beautiful and admirable productions of Chinese typography. The exact date of the publication is not given; but judging from the date 1605, under which Ricci's essays are signed, it must have been brought out after that year. Ricci himself describes how he made the acquaintance of the ink-manufacturer, and outlines a brief characterization of him. His fame was so well founded at that time as to secure for him an invitation to contribute his share to the collection. He eagerly seized this welcome opportunity of giving the Chinese, through the channel of religion, an idea of Western art and literature. Besides, it was a good means of propaganda, since the four religious subjects were put to a practical purpose, and, being worked on ink-cakes, found their way among the people in numerous copies. Many actual specimens of Chʻêng's ink-cakes have been preserved to the present day, and I acquired several of them in Nanking and Hsi-an fu; but, despite diligent search and inquiry, I failed to discover those with Ricci's engravings.

The most interesting point in connection with them is, doubtless, that here we have the first biblical stories told in Chinese, and reproduced as a facsimile-writing in Ricci's own hand,[4] every word being romanized by him

[1] Printed in *Chêng chiao fêng pao*, vol. I, pp. 4b–5a, and in S. Couvreur, Choix de Documents, Ho kien fou, 1901, pp. 82–87, with French translation (where, however, the postscript is lacking).

[2] This map has been reproduced in the Rivista di Fisica, Matematica e Scienze Naturali, 1903, vol. IV, in an article by P. Gribaudi, Il P. Matteo Ricci e la geografia della Cina (pp. 321–355, 459–464).

[3] 程氏墨苑. See A. Wylie, Notes on Chinese Literature, 2d ed., p. 146; Maurice Courant, Catalogue des livres chinois, Paris, 1900, p. 67b.

[4] Wylie (The Bible in China, in his Chinese Researches, Shanghai, 1897, p. 93) remarked: "The Jesuits first made their appearance in China in the sixteenth century, and though they prosecuted the objects of their mission with a praiseworthy vigor, we hear nothing of a complete translation of the Scriptures having been published by them. Matteo Ricci, indeed, in a letter to Yu Chun-he, a metropolitan high functionary, early in the seventeenth century, excuses himself from the task, on the plea of pressure of other matters. The plea may have been so far valid; but it is probable other motives also weighed with this distinguished missionary." This statement must now be modified to a certain extent.

in Gothic script at the special wish of Ch'êng. This system of romanization based on the Portuguese alphabet was perhaps originated by Ricci himself, and continued for a long time in the Chinese grammars and dictionaries of the Jesuits.[1] In these essays, as well as in the books published by him, Ricci proves himself a master of Chinese style and a connoisseur of classical and Buddhistic literature. From an art-historical point of view we are confronted with the singular fact that four European engravings were here for the first time published in China by a Chinese, in a Chinese book, and applied at the same time to productions of Chinese workmanship for wide circulation among the Chinese people. Thus, it cannot be denied that these engravings may possibly have exercised a certain influence on Chinese art and thought.

Cut: Fig. 2.

The first of Ricci's engravings (fig. 2) represents Christ and Petrus; its signification becomes clear from the translation of Ricci's text given below. The romanized Chinese heading reads from right to left *sín lh^ pú hài*, identical with the first four words in Ricci's text, and meaning "Faith walks over the Sea." Under the picture we read: "Martinus de Vos inventor / Antonius Wierx sculpsit / Eduardus ob Hoeswinkel excutit." Maerten de Vos (1532–1603) was a Flemish painter, born in Antwerp, whose numerous paintings and drawings were popularized by more than six hundred engravings.[2] Antonius Wierx (1555–1624) is the well-known engraver, who was associated with his two brothers Jan and Jérôme; all three developed an incredible productivity, and worked a great deal for the Jesuits. Eduard von Hoeswinkel was an art-dealer and art-publisher of Antwerp.[3]

The translation of the text accompanying this engraving (Text 1—4) is as follows (compare Matthew XIV, 25–33; Mark V, 35–41, VI, 45–52; Luke VIII, 22–25):—

"Faith walks over the Sea, but Doubt sinks beneath the Water.

"When the Lord[4] descended from Heaven and assumed human shape to teach the world, he first instructed twelve holy followers (apostles),

[1] See HENRI CORDIER, in Centenaire de l'École des Langues Orientales Vivantes, Paris, 1895, p. 269.

[2] H. W. SINGER, Allgemeines Künstlerlexikon, vol. V, Frankfurt, 1901, p. 36. This and the following woodcut were presumably taken from the collection entitled "Evangelicae historiae imagines ex ordine evangeliorum etc. Authore Hier. Natali S. J., Antverpiae Anno Dei MDXCIII." This work contains 153 sheets after drawings of M. de Vos, B. Passeri, H. J. and A. Wierx, Ad. and J. Collaert, C. Mallery, and others (see NAGLER, Neues allgemeines Künstlerlexikon, vol. XX, p. 558).

[3] NAGLER, Neues allgemeines Künstlerlexikon, vol. VI, p. 220.

[4] It is interesting to note here the word *T'ien-chu* ("the Heavenly Lord"), which Ricci was probably the first to coin, and which is still the Catholic term for "God." The history of this word has been expounded by Father H. HAVRET, T'ien-Tchou "Seigneur du Ciel," Variétés sinologiques No. 19, Shanghai, 1901 (see especially pp. 8–9). Besides *T'ien chu*, Ricci employs as terms for God *T'ien* 天 and *T'ien ti* 天帝.

the first of whom was named Petrus (Po-to-lo).[1] One day when Petrus was in a boat, he became confused, seeing the Lord standing on the beach of the sea, and said, 'If thou art really the Heavenly Lord, allow me to walk over the sea without sinking.' The Lord granted his request. While walking along, he noticed a violent storm exciting the waves, doubts arose in his heart, and he gradually sank. The Lord seized his hand and said, 'Thou of little faith! Why dost thou doubt? Men of sincere faith follow the weak water, as if it were solid rock. When doubt returns, also the water turns to its true nature. The brave and noble man who follows the commandments of Heaven is not burnt by fire nor pierced by a sword, nor sinks he into the water. Wind and waves, why should he fear them? And thou, the first of the apostles, doubtest! If thou now believest in me, this instantaneous doubt of a single man will suffice to dispel entirely the future doubts of many millions of men. To accomplish this, believe in me without doubt! Without relying on reasons, influence their belief, influence also their doubts!'

"Composed by the European Li Ma-Tou (Matteo Ricci)."

The second engraving (fig. 3), representing Christ and the two disciples of Emmaus, bears the title *lȟ t'ŭ vâen xiĕ* "Two Wanderers inquire for the Truth" (see the text 5—8). Below, in the right-hand corner of the engraving, are the words "Antonius Wierx sculpsit;" under the line on the margin, "Martinus de Vos inventor. Eduardus ob Hoeswinckel excutit." Cut: Fig. 3.

The translation of Ricci's text is thus:—

"Two Wanderers inquire for the Truth and obtain it.[2]

"At the time of the sufferings of our Lord the Saviour, there were two wanderers fleeing; and while they walked together, they talked of these affairs (Luke XXIV, 14) and were sad. The Lord transformed himself and suddenly entered between them, inquiring for the cause of their grief. Then he explained to them with the words and testimony of the Old Scriptures (Luke XXIV, 27) that the Lord had to incur sufferings to save the world, and that afterwards he would enter again into the Heavenly Kingdom. Then he announced: 'I do not follow the joys of the world nor do I resign to the misery of the world; the Lord has descended into the world that there is joy if he wants joy, that there is suffering if he wants suffering, and he must choose suffering, there is certainly no error about this. Amidst the suffering of the world there is great joy stored up, among the joys of

[1] 伯多落. The present Catholic way of writing the name is 伯多祿. The word 徒, which here means "apostle," is now 宗徒.

[2] 捨空虛 means literally "to give up what is void," and is a Buddhistic term, *shĕ* corresponding to Sanskrit upekṣā, and *k'ung-hsü* to çūnyā; but here Ricci apparently understands "what is void" in a Christian sense, perhaps the void of the heart caused by the lack of knowledge about Christ. By recognizing Christ and his teachings, the two wanderers fill this gap, and, abandoning (*shĕ*) it, obtain the truth.

the world there is great suffering amassed; this is not supreme wisdom, but who can contest it?' The two wanderers recognized that during the whole life there is a way of seeking grief, as common men hunt for treasures. Thus their grief was set at rest, and by their merit of loving misery, they constantly presented offerings to the Heavenly Kingdom.

"Respectfully written on the first day of the twelfth month of the thirty-third year of the period Wan-li (1605), the year having the cyclical signs *i-ssŭ*, by Li Ma-Tou (Matteo Ricci) of the Society of Jesus of the Holy Trinity."[1]

Cut: Fig. 4.

The third engraving (fig. 4) bears the Chinese title in transcription *yn̂ sę guéi kĭ* ("Sensuality and Corruption"). (Text 9—12.) Below we read, "Crispiam de Poss fecit et excutit." The name is somewhat misrepresented, perhaps due to the Chinese engraver. The artist's proper name is de Paas, but he is usually called Crispin de Passe (born around 1560; died in 1637 in Utrecht).[2] He was active in Cologne, Amsterdam, Utrecht, Paris, and London as a most fertile engraver, and has created several series of round-pictures, from one of which the present one is probably taken. The subject of the engraving is indicated by the Latin inscription along the margin, which reads, "Sodomitae in Lothi aedes ingressunt, Angelisque vim facturi et ijs abusuri; a Domine, ne eos invenirent, caecitate percutiuntur. Genesis XIX."

Ricci's composition accompanying this engraving reads as follows:—

"How Sensuality and Corruption were punished by Heavenly Fire.

"In days of old the inhabitants of the region of Sodom[3] had all sunk into sensual lust, and the Lord therefore abandoned them. In the midst of these people there was one pure man, named Lot.[4] The Lord commanded an angel to inform him beforehand that he should hurriedly leave the city and go into the mountains. Then fell from heaven rain, a big blaze, and abundant fire; men and animals were destroyed by fire and no trace of them left. The wood of trees and the stones of the mountains, all changed into embers and sank into the earth. In the place of a lake which was there before, the earth formed a pool sending forth stinking water to bear

[1] *Pao hsiang san tso*, literally "the three precious images;" presumably the Trinity is understood, which is now called 聖三 in Catholic terminology. Here, and in the same phrase of the next essay, the character *pao* is wrongly romanized *teú* by confounding it with the following somewhat similar character *tou* in Li Ma-Tou.

[2] Compare NAGLER, Neues allgemeines Künstlerlexikon, vol. X, pp. 564 et seq.; FR. MÜLLER, Die Künstler aller Zeiten und Völker, Stuttgart, 1864, vol. III, p. 237; JOH. JAC. MERLO, Kölnische Künstler in alter und neuer Zeit, Düsseldorf, 1895, p. 644; H. W. SINGER, Allgemeines Künstlerlexikon, Frankfurt, 1898, 3d ed., vol. III, p. 381.

[3] So-to-ma 鎖多痲. The present Catholic writing is 琐多瑪.

[4] Lo-shih 落氏. The present Catholic writing is 洛得.

testimony until nowadays of the Heavenly Ruler's wrath—vicious passion and corruption are like this water. Lot kept himself pure among corrupted ones, and Heaven therefore wonderfully showed him his favor. Those men who pursue virtue among the virtuous may easily do so. Only those who, encountering depraved customs, are eminently incited to righteousness, are truly courageous and firm, but such are few in the world. Where wisdom meets with virtuous customs, it requires self-confidence to enjoy happiness; where it meets with bad usages, it requires self-perfection to enjoy happiness; but we never reach what is beyond our own power.

"Respectfully written on the first day of the twelfth month of the thirty-third year of the period Wan-li (1605), the year having the cyclical signs *i-ssŭ*, by Li Ma-Tou (Matteo Ricci) of the Society of Jesus of the Holy Trinity."

The fourth and last engraving of Ricci (fig. 5), representing a Madonna with child, is not accompanied by any explanatory text, but bears in Gothic writing only the heading *T'ien chù* ("the Heavenly Lord"). Around the halo of the Madonna, the words "Ave Maria Gratia Lena" are discernible, and at the foot the Latin inscription is printed "Domina nostra S. Maria (cui ab antiquitate cognomen) cuius imago in summa / aede dum Ferdinandus tertius Hyspalim expugnarat in pariete depicta, inventa / Nuestra Señora de l'Antigua in 8 cm° I a p v 1597" ("Our Mistress Saint Mary [who has this cognomen from antiquity], whose image was invented and painted on the wall in the sublime church, after Ferdinand III had conquered Sevilla").[1] The reading of the final portion is somewhat doubtful, and has probably not been reproduced correctly by the Chinese engraver. Professor C. Justi[2] suggests the reading, "Anno a partu virginis (in the year from the birth of the Virgin) 1597." Our Chinese illustration is doubtless derived from a copper engraving by Hieronymus Wierx (born 1551), under which the same inscription is found, except the last line, containing the date.[3] The engraving of Wierx is a reproduction of the famous wall-painting of the Madonna, called "Nuestra Señora de l'Antigua," in the great chapel named after her in the southern side-aisle of the cathedral Maria de la Sede of Sevilla.[4] The Archbishop Diego de Mendoza had the present chapel erected, which he had chosen for his sepulchre. The picture of the Madonna is dated back by tradition into the Visigothic period, and is said to have

Cut: Fig. 5.

[1] This conquest took place on Nov. 22, 1248, after a siege of eighteen months, through Ferdinand III of Castilia, 1199–1252; Sevilla had been conquered by the Arabs in 712, and remained in their possession until then. Hispalis was the city's name in the times of classical antiquity.

[2] I am greatly indebted to the eminent art-historian of Bonn for the identification of this wood-engraving with the famous painting in the cathedral of Sevilla.

[3] See Nagler, Neues Allgemeines Künstler-Lexikon, München, 1851, vol. XXI, p. 413, No. 136; L. Alvin, Les Wierix, Bruxelles, 1866, No. 546.

[4] A picture of this cathedral will be found in Lübke und Lützow, Denkmäler der Kunst, pl. 58, fig. 2.

been hidden away in the mosque:[1] it shows, however, according to the judgment of Professor C. JUSTI, the style of the fourteenth century.

Now, it was essential that I should obtain a good reproduction of the original painting to compare it with our Chinese engraving, and to this end I applied to the German Consul at Sevilla. On Aug. 23, 1904, I received from him the information that the picture in question hangs in a corner of a completely dark chapel, where it is impossible to take a snapshot, and that no permission is granted for photographing this particular painting. After considerable search, I finally received through the kindness of Professor v. Loga, Director of the Print-Department in the Royal Museum of Berlin, a half-tone reproduction of it made in Madrid. To my great surprise, it showed many striking differences from the Chinese woodcut. The whole robe of the Madonna is different in its ornamentation and arrangement; in the painting, a kneeling and worshipping woman is at the left side of Mary, who is lacking on the woodcut; in the latter, the child Jesus holds a bird in his lap, which is not in the painting; this one has neither the Latin words along the halo, nor the central angel on the top reading in an unfolded book-roll, nor any of the ornamentation on the background and the two side-margins. The question as to what may be the additional work of the Chinese artist cannot be decided, of course, on the basis of this comparison, since the model for the Chinese engraving was, as mentioned, a cut by Wierx. This cut, however, does not seem to be in existence now; at least, notwithstanding numerous inquiries made in the print-departments of European museums, I did not succed in finding it.[2]

Besides the four engravings and the descriptive text, Ricci has contributed also a *self-written* essay in Chinese and romanization, a facsimile of which is given in the third book of the same work of Ch'êng, and is here reproduced (Text 13—24).

The translation of this document is as follows:—

"Composition dedicated to Ch'êng Yu-po.

"Extensive, forsooth, is the merit of literature in its diffusion over the whole world! If the world were without literature, how could it master its eagerness to learn and to teach, how could it endure such darkness! Voices distant a hundred paces only do not hear one another, but writing serves them as a means of mutual understanding. Two men who dwell at a distance of some ten thousand miles mutually ask and answer, talk and discuss, as if sitting opposite to each other.

"The future men of the hundred generations are not yet born, and I am not able to know what men they will be, but here we have literature, by means of which the future men of ten thousand generations will under-

[1] The mosque stood in the Arabic period on the site of the subsequent cathedral which began to be constructed in 1401.

[2] Perhaps these lines may incite some reader with better opportunities for studying European prints to trace out the existence of the engraving in question.

stand our thoughts as we understand our contemporaries and the former men of a hundred generations ago. So there is properly no posterity, for those who lived formerly bequeathed to us their books, so that we still hear of their mode and speech, view their refined manners, and know the history of that period. There is indeed no difference between the present and the past.

"Among the countries, the Land of the Nine Provinces[1] is spread like a ridge-pole on the great earth. Like the body of the individual, so also epochs of a thousand years die out, exhausted, having attained the end of their strength. But we enjoy the records of the books: reclining or sitting, without leaving our lodging, we know their customs, we understand the laws of their government, their vast knowledge, the yields of their soil, and their industrial products. It does not take us the space of one day to rove over the earth, as if holding it on our palm.

"If for the study of the holy religion, for the work of the hundred families, for the dexterity in the six arts, there were no books, how could the present time arrive at a thriving condition! If in the ancient countries, literature had been esteemed only, while the arrangement of the oral traditions had been lightly dealt with and no records of them had taken place, our books would not be on a broad and firm foundation.

"Some of the words of a single man may be heard by numerous people, but the sound of many words does not reach them. As to books, however, they allow an immeasurable number of men to hear their voice simultaneously. Whether they are distant from one another or live in different regions, it does not matter. Speech glides along rapidly, and therefore it is not easy for the hearer to think it carefully over and keep it attentively in mind. Nor has the speaker an easy task, he has repeatedly to prepare and arrange, and must be able to put his speech into a definite form. The author, however, has the satisfaction of choosing his words, he writes, and by writing over again, he makes corrections all round, he brings his work out, and this is all. Therefore the publication of books is more meritorious than speech-making.

"This year, Tou (Ricci) received from old Mr. Chu Shih-lin[2] a card of introduction with some verses, and was fortunate enough to make the acquaintance of Ch'êng Yu-po and to grasp his hands, knowing that this gentleman's intentions were deep.[3] Mr. Ch'êng has advanced in years over the fifty, but is still full of energy, and has, despite his age, the one desire of travelling throughout the world. A lover of antiquity, well-read and refined, he does his business, and the ink-cakes manufactured by him are extremely artistic. In this work, he was not only active himself, but secured also the co-operation of others.

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[1] China is so called after the nine provinces of the Emperor Yü.

[2] 祝石林 was a censor especially devoted to Ricci (see *Chêng chiao fêng pao*, vol. I, p. 4 a).

[3] The phrase 旨遠 is derived from the *Yi-king* (see COUVREUR, Dictionnaire de la langue classique chinoise, p. 419 b).

"It is I who reverently look up to the flourishing literature of Italy, but who take enjoyment also in looking at the ancient bronze vessels of China, as they are contained in the *Po ku t'u*,[1] and as they were the finest art-productions of a remote past. But also the men of the present age produce work of equal value, study and work being always the same. For if we now glance at the ink-cakes made by Mr. Ch'êng, as they are contained in his present collection (the *mo-yüan*), and compare them with the artistic skill of olden times, we see that they are not inferior.

"When I announced to him the writing of Italy, I anxiously thought, at the moment when I was about to carry it out, of Yao, Shun, and the Three Dynasties [Shang, Hsia, Chou], but then I set speedily to work. Mr. Ch'êng asked me what the usual practice of literature is in my country, inquired also for the scholars of the different schools, then he desired to obtain the various forms of our writing and to study them. I said: 'Master, you have obtained famous writings of a whole generation of China, what would a foreign literature serve you? Only a small country has an undeveloped learning, but it would be of little avail to explain extensively only a small part of your questions. Italy's literature is too large a field, and this literature is not accessible here.'

"On the first day of the twelfth month of the thirty-third year of the period Wan-li (1605), the year having the cyclical signs *i—ssŭ*, composed by the European Li Ma-Tou (Matteo Ricci) and written with a quill."[2]

Ricci was the first to bring Christian pictures near to the hearts of the Chinese. As two of his engravings emanate from Antonius Wierx, and the Madonna from Hieronymus (Jérôme) Wierx, it may be supposed that he took along to China a complete series of the works of the Wierxes, as far as they relate to biblical subjects. In 1637, Giulio Aleni published an illustrated life of Christ in Chinese, the plates of which, after the engravings of the Wierxes, had been cut in China.[3] O. MÜNSTERBERG[4] mentions from the Urban Collection a life of Jesus in wood-engravings and printed on Chinese paper with Chinese writing, the drawings, however, after European models. Here it is doubtless the question of one of the Jesuit Bible editions of that period.

[1] The well-known illustrated work on ancient bronzes, catalogue of the collection of the Emperor Hui-Tsung, published by Wang-Fu between 1107 and 1111.

[2] That is, not with a Chinese writing-brush, but with a European goose-quill.

[3] HENRI CORDIER, L'imprimerie sino-européenne en Chine, Paris, 1901, pp. 1, 2, No. 3.

[4] Ostasiatisches Kunstgewerbe in seinen Beziehungen zu Europa, Leipzig, 1895, p. 16. WYLIE (The Bible in China, in his Chinese Researches, p. 94) says in regard to this period: "Selections from Scripture elegantly illustrated were at one time published, but they are now of an extreme rarity, and only to be met in the cabinets of the curious. In some works on the fine arts, we find specimen pages of these Christian books given as *Chef d'œuvres* of wood-engraving."

Purely mundane European pictures also seem to have been copied by Chinese artists, or used in a modified way for their own purposes, sometimes for satirical caricatures. An example of this kind is shown in plate VII, which is the first of a series of twelve miniature paintings in a folding-album, describing the love-story of the couple seen on our plate, after the manner of the so-called "spring-pictures" (*ch'un hua*). The two people are Europeans of somewhat Rococo style, to which fashion also many details in furniture and ornament on the other paintings refer. The woman has black hair, dark-blue upper-garment with green cape, red skirt, and a petticoat embroidered with the Chinese wave-pattern. The man has red hair, wig with long-flowing curls, a light-green coat with white-and-black vest, violet trousers which below are white with rose-colored streaks, blue stockings, yellow shoes with red bows, and holds a slouch-hat with red ribbon in his left hand. The eyes and brows of both faces are strongly Chinese; the expression of insolent voluptuousness is well brought out in the man's face. The painting of the whole album is exceedingly fine, and much industry is wasted on all ornamental details of the costumes. It bears no signature, as do none of the works of a similar character, and the time of its make is hard to guess. From all appearances, it surely is not modern, and may belong to either the seventeenth or eighteenth century. I found it at Hsi-an fu. Unfortunately, very little of Christian work has survived the ravages of time. Of Christian medals, none, to my knowledge, have been preserved, and any cognizance of their existence is due only to the learned brothers Fêng Yün-p'êng and Fêng Yün-yüan. In their remarkable archæological work *K'in shih so*, issued in 1822, they published, in the volume dealing with coins, a plate containing seven Catholic medals, the designs on which have been identified by Father Gaillard[1] with the Saviour, the Holy Virgin, John the Baptist, Francis Xavier, the Virgin of Saint Luc, presumably Saint Ignace, and Saint Theresa with Saint John of the Cross. It is also strange that no copy of the *T'ien hsio ch'u han*, a collection of works of the Jesuits of the seventeenth century,[2] has been preserved, and that it is not even known where it was printed. Information regarding it has been searched for in vain by the present Jesuits of Siccawei, as I was told there, and I myself made many efforts to trace it in various places of China, without success.

Plate VII.

It is well known that the Jesuits established a studio of painting at the court of the Emperor K'ien-lung. The most eminent painters were the Italian Joseph Castiglione and the French Jean-Denis Attiret. Formerly, Belleville and Gherardini had worked under the Emperor K'ang-hsi. As

[1] Croix et Swastika en Chine, Shanghai, 1893, p. 162, note. On another Christian medal see ibid., p. 163.

[2] A. Wylie, Notes on Chinese Literature, 2d ed., p. 265. Pelliot (Bulletin de l'École française d'Extrême Orient, 1903, vol. III, p. 109) has calculated the date of the publication at between 1628 and 1630, but it does not exist in Siccawei, as he supposes.

the history of these painters has been repeatedly narrated,[1] I may be content with this reference, and publish here for the first time two paintings originating from the K'ien-lung Jesuit school.

Most of the work done by the Jesuit painters seems to have been destroyed or lost, but I succeeded in hunting up at Peking two scrolls which I think must be specimens of their accomplishments.[2] Both water-colors are very similar in style and subject; neither is signed, or accompanied by any legend. They are here reproduced in plates VIII and IX. The picture on plate VIII apparently represents a Madonna in a light-blue dress with red mantle, very much in the style of the Venetians. She holds an imperial globe with a cross on it (*Reichsapfel*) in her left hand, and is seated on a wooden bench in front of a table on which the character *fu* 福 "good luck" is painted (in yellow with brown outlines). Portions of the picture have been cut out by a vandalic hand, and subsequently supplemented. Thus the head of the Madonna with her present Chinese expression, and the lines denoting the stairs which lead to the building, are also a later addition. In the doorway to the house in the background, a maid appears, in light-green dress, light-blue mantle, and violet petticoat. She carries with both hands a dish of fruit, among which "Buddha's hand" (*fu shou*, Citrus sacrodactylus) is plainly visible. Her face is Chinese. While the buildings with their pillars are in Italian style, the two rooms on the first and second floor, with windows wide open, are furnished and decorated after Chinese fashion (table with porcelain flower-vases). In the upper room a landscape picture hangs on the wall. The inside of the window-sashes is painted light-blue. The roof of the house is covered with a cloud of Chinese style.

Plates VIII and IX.

As regards the other painting (plate IX), I am unable at present to state its colors, as it is now in a private collection in Boston. It is doubtless the mate to the preceding, as Chinese pictures often appear in pairs. In

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[1] The best that has ever been written on this subject is the paper by M. F. FEUILLET DE CONCHES, Les peintres européens en Chine et les peintres chinois (Extrait de la Revue contemporaine, Paris, 1856, vol. XXV, 47 p.). Paléologue (L'art chinois, pp. 289–293), who deals with the same subject, but much less fully, seems not to have been acquainted with that interesting treatise. Very commendable also is the solid study of the Jesuit artists by JOH. HEINRICH PLATH, Die Völker der Mandschurei, Göttingen, 1830, pp. 840–860. In the history of Macao, a Portuguese painter also, Joaquim Leonardo da Roza, is mentioned, sent to Peking in 1781, and maintained at the court there at the Senate's expense (C. A. MONTALTO DE JESUS, Historic Macao, Hongkong, 1902, p. 175).

[2] The Chinese dealer's mark on the back of the scrolls is *yang lou jên* 洋樓人 "man of foreign (European) structures." At the time of Lord Macartney's embassy to China (1792–94), several oil-paintings of Castiglione were still in existence in the palace Yüan-ming-yüan, suspended from the walls, and some of his albums also were stored away in trunks (see G. STAUNTON, Macartney's Embassy, London, 1797, vol. II, p. 308; JOHN BARROW, Travels in China, London, 1804, pp. 323–324).

the foreground, a pine-tree emerges from under a piece of rock. A woman, perhaps also intended for a Madonna, holds a child on her lap, while a boy stands beside her grasping her mantle. A maid in similar attitude to the one on the previous picture holds a tray with a teapot; she is followed by a dog. There can be no doubt of the Italian character of the building in the background. There is an open veranda on the top, on which two boys are playing. Curiously the square bases of the front columns are turned in the wrong direction.

The half-Chinese and half-European style of these two pictures, the Chinese technical element being in the foreground, agrees perfectly with what we read in contemporary records about the work of Castiglione and Attiret, those poor painters whose own genius was cruelly suppressed and gagged by imperial command, and who were forced to yield to the imperial whims and ideas regarding painting.[1]

Although Jesuit art never exerted a fundamental influence on Chinese art, yet the efforts of those humble and modest workers were not altogether futile. Their imposing works of architecture and gardening left a deep impression upon the minds of the people; they introduced into China painting by means of enamel colors, after the method of Limoges;[2] they perfected the cloisonné process; they taught painting on glass; they widened the horizon of the native artists by the introduction of new ornaments, patterns, and subjects, by which they greatly promoted the porcelain industry, and secured to Chinese ware a larger market in Europe. "Jesuit porcelain" is still well known to all collectors of china.[3]

To the most famous achievements of the Jesuit painters belong a series of sixteen large copper engravings, known as "The Victories of the Emperor

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[1] Portraits of generals painted by Jesuits at the time of K'ien-lung, with Chinese and Manchu text, are mentioned by F. W. K. MÜLLER, in Zeitschrift für Ethnologie, 1903, vol. XXXV, p. 483. These recall to mind the fifteen or twenty portraits representing the Chinese imperial family, spoken of by FEUILLET DE CONCHES (*l. c.*, p. 38) as being preserved in the Library of the Palace Barberini in Rome. He remarks that they represent the most magnificent Chinese miniatures ever seen by him, and that they were sent by the Emperor himself to Pope Urban VIII (1623 to 1644), which doubtless means that the sending was a mark of homage from the European missionaries to the Pope. The figures show, according to him, such perfection in modelling, color, and composition, such energy of individuality, that few works of our Occidentals are comparable to them.

[2] M. PALÉOLOGUE, L'art chinois, p. 239. The Illustrated Catalogue of the Chinese Collection of Exhibits for the International Health Exhibition (London, 1884, p. 83) mentions enamelled hand-stoves with panels containing foreign landscapes, and among them three specimens of the enamel made under the earlier emperors of the present dynasty, "the last being specially interesting as showing the influence of the foreign school of painting introduced by the Jesuits."

[3] See GAILLARD, Croix et Swastika en Chine, pp. 209–210; GULLAND, Chinese Porcelain, pp. 237 et seq.; Führer durch die Sammlung des Kunstgewerbe-Museums, 13th ed., Berlin, 1902, p. 86; Ostasiatischer Lloyd, 1903, p. 243.

K'ien-lung," and engraved in Paris between 1770 and 1774.[1] This work is still of intense culture-historical interest, and well repays close study. The general character of the compositions, also in the landscape backgrounds, is thoroughly Chinese. There is one point in them of special interest in the history of art-motives, and that is the extensive use made of the motive of the flying gallop in the horses. The ingenious study of S. REINACH[2] on the propagation and history of this motive is well known. According to the investigations of this archæologist, the theme of the flying gallop, foreign to the art of Europe, appears there for the first time in a popular engraving of England of 1794, and becomes more frequent towards 1820, spreads in France towards 1817, and in Germany towards 1837. He attributes this to the influence of Chinese models, porcelains, and lacquers, which were imported and imitated during the eighteenth century in great numbers.[3] In the sixteen Jesuit engravings, earlier evidence is now given as to the vehicle which may have transmitted this motive from China to Europe. Several copies having remained in France, it was quite unavoidable that this striking feature, which is so many times repeated in the battle-scenes of those engravings, should have impressed and forced itself upon those artists who had an opportunity for studying them. In plates X and XI, portions of two of the engravings, after a set of the originals in the possession of the author, are shown, to illustrate the frequent occurrence of the flying gallop on them. Plate X reproduces the right portion of engraving No. 10, which is anonymous; the copperplate was made by B. L. Prevost in 1774. Plate XI represents the middle portion of engraving No. 14, drawn by Attiret at Peking in 1766.

Plates X and XI.

As an example of the efforts of Protestant art practised in China during the nineteenth century, I select six illustrations from a series of fifty-eight engravings made by an unknown Chinese artist to illustrate a Chinese translation of Bunyan's "Pilgrim's Progress." The translation was made by William C. Burns, and first published at Amoy, 1853. A reprint was issued at Hongkong in 1856, with a preface and ten illustrations. There are several later editions printed at Shanghai;[4] and one in my possession, in the Canton vernacular, was published in 1871 in two volumes.[5] The latter edition is adorned with fifty-eight woodcuts, all in Chinese style.

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[1] For details see H. CORDIER, Bibliotheca sinica, 2d ed., vol. I, col. 641; FEUILLET DE CONCHES, *l. c.*, p. 19.

[2] La représentation du galop dans l'art ancien et moderne (Extrait de la Revue Archéologique, 1900 and 1901), Paris, 1901.

[3] *L. c.*, p. 113.

[4] See Memorials of Protestant Missionaries to the Chinese: giving a List of their Publications, and Obituary Notices of the Deceased, Shanghai, 1867, pp. 175, 176. The anonymous author of this interesting and very careful and accurate book is ALEXANDER WYLIE.

[5] There is another recent edition in Amoy Colloquial romanized, published in 1897 in 2 vols. This edition has the portrait of Bunyan as frontispiece, and woodcuts different from those in the Canton edition.

Fig. 6 (No. 1 of the series) represents an Evangelist directing a Christian; fig. 7 (No. 2), a Christian in the Slough of Despond; fig. 8 (No. 10), the conflict with Apollyon; fig. 9 (No. 11), a Christian in the Valley of the Shadow of Death; fig. 10 (No. 51), the entertainment by Gaius; fig. 11 (No. 52), the marriage at Gaius' house. Fig. 6—11.

In concluding these remarks on Christian art in China, I may mention that at the present time there exist a curious kind of European pictures made by Chinese artists (especially on wall-paintings in temples), known under the name "Shanghai pictures," or "the outlandish method of Shanghai." Very likely this tendency has spread from Shanghai. I saw such pictures on the outer wall of one of the halls of the Temple of the Eight Genii (*Pa hsien ngan*),[1] outside of the eastern gate of Hsi-an fu, designated by that name, and representing rows of streets with perspective narrowings towards the background, and two-storied houses. In one of the temples on the P'an shan, about two days' journey eastward from Peking, I noticed paintings representing Europeans and European buildings, with an avenue lined with trees, two men in black coats, one in white, the other in black trousers, each with a black hat, one holding a cane, the other a spread umbrella. Similar pictures have been seen and described by A. FORKE.[2] He mentions oil-paintings, made in 1888, representing European houses and gardens in a temple at T'ai-yüan fu, Shansi Province, and similar pictures, with figures of European men and women, on the shops of the opium-dealers of the same city, also recently painted, the opium-dealers being still acquainted with the name of the artist, who lived in the place. In a temple of Lu-ts'un, Shansi, he observed wall-paintings showing Europeans with blond beards, tight-fitting trousers, red vests, and red canes; and in a temple of Lin-t'ung, Shensi, pictures with foreign quays, bridges, harbors, and steamers. It should be remarked that all these representations are by no means intended as caricatures, but merely serve decorative purposes; they are all inaccurate in detail, very sketchy, and are purely mechanical, not artistic work. They are not copied after direct European models, but originate in the fancy of the native, and are wholly lacking in realism.

[1] I acquired from there the famous painting of T'ang-yin representing the Eight Genii, and painted especially for that temple by the artist in the last year of his life.

[2] Mitteilungen des Seminars für Orientalische Sprachen, Berlin, 1898, vol. I, 1, pp. 38, 51, 59, 67.



Zu: Laufer, Christian Art in China.



Zu: Laufer, Christian Art in China.

Plate III.



Zu: Laufer, Christian Art in China.



Zu: Laufer, Christian Art in China.

Plate V.



Zu: Laufer, Christian Art in China.

Plate VI.



Zu: Laufer, Christian Art in China.



Zu: Laufer, Christian Art in China.

Plate VIII.

Plate IX.





Zu: Laufer, Christian Art in China.



Zu: Laufer, Christian Art in China.



Zu: Laufer, Christian Art in China.

Fig. 1.



Zu: Laufer, Christian Art in China. I.

Fig. 3.

xiĕ vuên tû shí

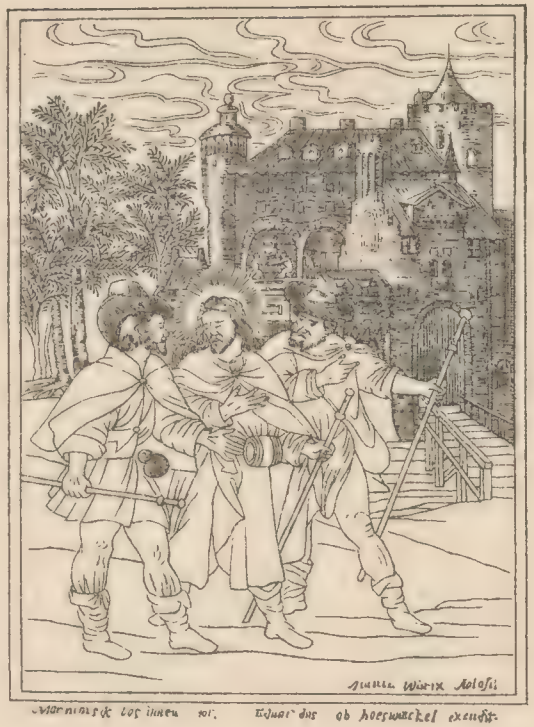


Fig. 2.

hài pú shî sín



Zu: Laufer, Christian Art in China.

Fig. 5.



Fig. 4.



Zu: Laufer, Christian Art in China.

Fig. 7 (Nr. 2) Christian in the Slough of the Despond.



Fig. 6 (Nr. 1) Evangelist directs Christian.



Fig. 9 (Nr. 11) Christian in the Valley of the Shadow of Death.



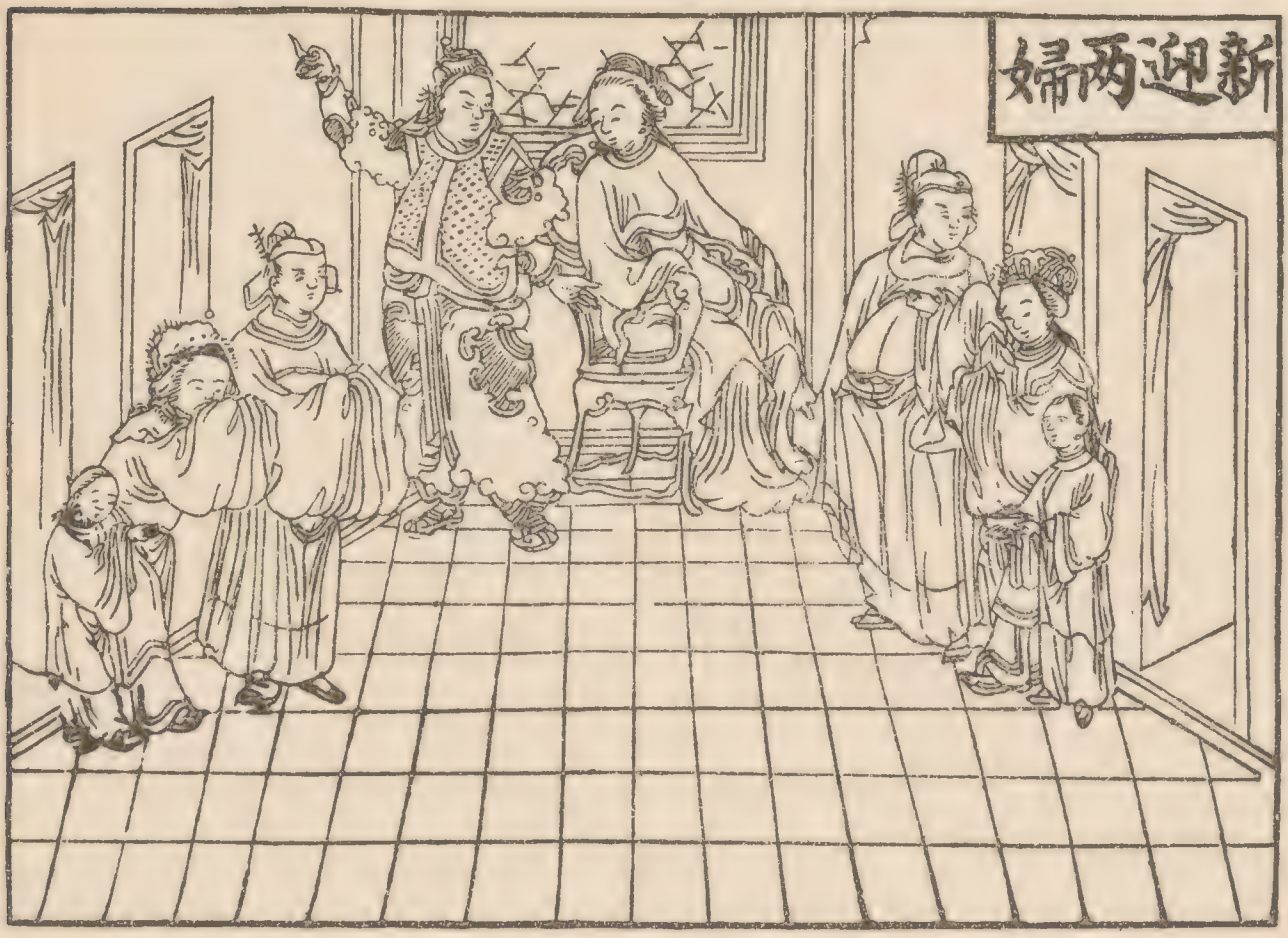
Fig. 8 (Nr. 10) The Conflict with Apollyon.



Fig. 10 (Nr. 51) Entertainment by Gaius.



Fig. 11 (Nr. 52) The Marriage at Gaius' House.



Text to the Engraving of Petrus.

2.

者	chè	心	ʃīn	天	tiēn	涯	iâi
何	hô	便	pién	主	chù	則	cĕ
以	ì	疑	nhî	使	sv̀	曰	yue
疑	nhî	而	lĥ	之	chȳ	倘	tàm
乎	hû	漸	ciên	行	hîm	是	xý
篤	tŏ	沉	chîn	時	xî	天	tiēn
信	sín	天	tiēn	望	vám	主	chù
道	táo	主	chù	猛	mœm	使	sv̀
之	chȳ	援	iuên	風	fūm	我	ngò
人	gîn	其	Rî	發	fă	步	pú
踵	cœùm	手	xèu	波	pō	海	hài
弱	lŏ	曰	yuĕ	浪	lám	不	pŏ
水	xùi	少	xào	其	Rî	沈	chîn
		信	sín				

1.

多	tō	誨	hoéi	天	tiēn		
落	lŏ	十	xĕ	主	chù	信	sín
一	yĕ	二	lh́	已	ỳ	而	lĥ
日	gĕ	聖	xím	降	Kiám	步	pú
在	çái	徒	tû	生	ʃēm	海	hài
船	chûên	其	Rî	託	tŏ	疑	nhi
恍	hoàm	元	iuên	人	gîn	而	lĥ
惚	hoĕ	徒	tû	形	hîm	即	ciĕ
見	Kién	名	mîm	以	ì	沈	chîn
天	tiēn	曰	yuĕ	行	hîm		
主	chù	伯	pĕ	教	Kiáo		
立	liĕ	多	tō	于	yû		
海	hài	落	lŏ	世	xí		
		伯	pĕ	先	ʃiēn		

Zu: Laufer, Christian Art in China. IX.

4.

後	hcú	亦	yĕ
疑	nhi	感	càn
使	sù	其	Rî
彼	pỳ	疑	nhî
無	vû	也	yè
疑	nhî		
我	ngò		
信	sín		
無	vû		
據	Kiú		
故	cú		
感	càn		
其	Rî		
信	sín		

歐 cū
邏 ró
巴 pà
利 Kí
瑪 mà
竇 tcú
撰 ſiuén

3.

如	Jû	行	hîm
堅	Kiēn	天	tiēn
石	xiĕ	命	mím
其	Rî	火	hùo
復	Jŏ	莫	mŏ
疑	nhî	燃	gên
水	xùi	刃	gín
復	Jŏ	莫	mŏ
本	puèn	刺	çú
性	ſím	水	xùi
馬	iên	莫	mŏ
勇	yùm	溺	niĕ
君	Kiūm	風	Jūm
子	çù		

浪	ſám	則	cĕ
何	hô	一	yĕ
懼	Kiú	人	gîn
乎	hû	瞬	xún
然	gên	之	chŏy
元	nuên	疑	nhî
徒	tû	足	çŏ
疑	nhî	以	ì
也	yè	竟	Kím
以	ì	解	Kiài
我	ngò	兆	cháo
信	sín	衆	chúm
矣	ìi	之	chŏy





6.

樂	lŏ	世	xí	後	héu	聖	xím
欲	yŏ	樂	lŏ	復	fŏ	經	kīm
苦	cù	勿	vœ̆	入	giŏ	言	yên
則	cĕ	辟	çû	於	yû	證	chím
苦	cù	世	xí	已	kỳ	天	tiēn
而	lĥ	苦	cù	天	tiēn	主	chù
必	pyĕ	歟	iû	國	quœ̆	必	pyĕ
擇	cœ̆	天	tiēn	也	yè	以	ì
苦	cù	主	chù	則	cĕ	苦	cù
決	kiuĕ	降	kiám	示	xíj	難	nân
不	pŏ	世	xí	我	ngo	捄	kiéu
謬	miéu	欲	yŏ	勿	vœ̆	世	xí
矣	ìi	樂	lŏ	從	çûm	而	lĥ
世	xí	則	cĕ				

5.

形	hŷm	而	lĥ	天	tiēn		
而	lĥ	同	tûm	主	chù	二	lh́
忽	hŏ	行	hîm	捄	kiéu	徒	tû
入	giŏ	且	cèè	世	xí	聞	vuên
其	kî	談	tân	之	chȳ	實	xiĕ
中	chūm	其	kî	故	cú	即	ciĕ
問	vuén	事	sú	受	xéu	捨	xè
憂	yēu	而	lĥ	難	nân	空	cūm
之	chȳ	憂	yēu	時	xî	虛	hiū
故	cú	焉	iên	有	yèu		
因	īn	天	tiēn	二	lh́		
解	kiài	主	chù	徒	tû		
古	cù	變	pién	避	pí		

7.

苦之中蓄有大樂世樂之際藏有	大苦非上智也孰辯焉二徒既悟	終身為道尋楚辛如俗人逐珍貝	矣夫其楚辛久已息而其愛苦之
cù chōy chūm hiŏ yèu tá lŏ xí lŏ chy cý çâm yèu	tá cù fī xám chý yè xŏ pién iên lh́ tû kíj gû	chūm xīn guây táo sîn çô ʃīn ʃû sŏ gîn chŏ chȳn pœ́i	ù fû kî çò ʃīn kièu j̀ siĕ lh̀ kî ngái cù chȳ

8.

功常享于天國也	萬曆三十三年歲次乙巳臘月朔遇	寶像三座耶蘓會利瑪竇謹題	
cōm châm hiàm yû tiēn quĕ yè	uán lyĕ ʃān xæ ʃān niên ʃúi çú yĕ sú lă me sŏ yú	Teú ʃíám ʃan çoó yê ʃū hóei Lý Mà Teú Kìn tŷ	





10.

為 gu̯ŷ	陷 hién	燎 lráo	山 xān
證 chým	於 yû	無 vû	即 ciĕ
天 tiēn	地 tí	遺 ŷ	天 tiēn
帝 tý	地 tí	乃 nài	雨 yú
惡 ú	瀦 chīu	及 Kiĕ	大 tá
嫌 hiên	為 gu̯ŷ	樹 xú	熾 chiĕ
邪 siê	湖 hû	木 mŏ	盛 xím
色 sę̆	代 tái	山 xān	火 hùo
穢 gúei	發 fă	石 xyĕ	人 gîn
淫 în	臭 chéu	俱 Kiú	及 Kiĕ
如 Jû	水 xùi	化 hóa	獸 xiéu
此 çù	至 chí	灰 bōei	虫 chûm
也 yè	今 Kīn	燼 cín	焚 fuên

9.

氏 xj́	主 chù	上 xám	嫍 yn̂
天 tiēn	因 īn	古 cù	色 sę̆
主 chù	而 lĥ	鎖 sò	穢 guéi
命 mím	棄 Kí	多 tō	氣 Kí
天 tiēn	絕 ciuĕ	麻 mâ	自 çú
神 xîn	之 chȳ	等 tèm	速 sŏ
預 iv́	夫 fû	郡 Kiún	天 tiēn
示 xí	中 chūm	人 gîn	火 hùo
之 chȳ	有 yèu	全 ciuên	
遽 Kiú	潔 Kię̆	溺 niĕ	
出 chŭ	人 gîn	於 yû	
城 chîm	落 lŏ	嫍 yn̂	
往 vàm		色 sę̆	
		天 tiēn	

12.

用 yúm	萬 uán	寶 ʔeú	
以 ì	曆 lyɛ̆	像 ʃíám	
自 ç̣ij	三 ʃān	三 ʃan	
礪 ʃý	十 xæ	座 ç̣oó	
無 vû	三 ʃān	耶 yê	
適 xiɛ̆	年 niên	蘓 ʃū	
不 pŏ	歲 ʃúi	會 hóei	
由 yêu	次 ç̣ú	利 ʃý	
已 kỳ	乙 yɛ̆	瑪 mà	
也 ỳ	巳 ʒú	竇 ʔeú	
	臘 lă	謹 kìn	
	月 ɯe	題 t̊ŷ	
	朔 ʒŏ		
	遇 yú		

11.

落 ʃŏ	善 xén	卓 chŏ	遇 iûu
氏 xj	中 chūm	然 gên	善 xén
穢 guéi	從 ç̣ûm	竦 ʂùm	俗 sŏ
中 chūm	善 xén	正 chím	則 cĕ
自 ç̣ij	夫 fû	是 xj	喜 hỳ
致 chý	人 gîn	真 chīn	用 yúm
淨 cím	能 nêm	勇 yùm	以 ì
是 xý	之 cōy	毅 ŋhý	自 ç̣ij
天 tiēn	惟 iûui	世 xí	賴 ʃái
奇 kî	值 chiĕ	希 hī	遇 iûu
寵 chùn	邪 siê	有 yèu	惡 ɯŏ
之 chōy	俗 sŏ	焉 iên	習 siĕ
也 yè	而 ʃhî	智 chý	則 cĕ
			喜 hỳ





Zu: Laufer, Christian Art in China. XIV.

14.

後	htú	知	chī	如	Jû	者	chè
可	cǒ	其	Kî	對	túi	睽	q̆ūei
達	Tă	何	hô	坐	çǒ	居	Kiū
已	Kỳ	人	gîn	焉	iên	幾	Kì
意	ý	而	Lĥ	百	pǒ	萬	ván
如	Jû	以	ì	世	xí	里	lì
同	tûm	此	çù	之	chȳ	之	chȳ
世	xí	文	vên	後	htú	外	vaí
而	Lĥ	也	yè	人	gîn	且	cîe
在	çái	令	Lîm	未	ví	相	ʃiām
百	pǒ	萬	ván	生	ʃêm	問	vúen
世	xí	世	xí	吾	gû	荅	Tă
之	chȳ	之	chȳ	未	ví	談	tân
前	cîên			能	nêm	論	Liún

13.

遠	yuèn	任	gín	廣	quàm		
聲	xīm	其	Kî	哉	çāi	述	xǔ
不	pǒ	憤	Juèn	文	vên	文	vên
相	ʃiām	悱	fí	字	çú	贈	cém
聞	vûen	何	hô	之	chȳ	幼	yéu
而	Lĥ	堪	cán	功	cām	博	pǒ
寓	yú	其	Kî	於	yū	程	chîm
書	xū	闇	ngán	宇	Yù	子	çù
以	ì	汶	vén	內	núi		
通	tūm	乎	hû	耶	yê		
即	cie	百	pǒ	世	xí		
兩	leàm	步	pú	無	vû		
人	gîn	之	chȳ	文	vên		
				何	hô		

Zu: Laufer, Christian Art in China. XV.

16.

掌	chàm	其	kî	出	chŭ	不	pŏ
焉	iên	土	tù	室	xĕ	能	nêm
聖	xím	宜	nhi	門	mên	殫	tān
教	kiáo	物	vœ	即	ciĕ	極	kiĕ
之	chy	產	çân	知	chī	而	lhî
業	nhiĕ	曾	cēm	其	kî	吾	gû
百	pĕ	不	pŏ	俗	sŏ	曹	çâo
家	kīa	終	chūm	達	tă	因	yn
之	chy	日	gĕ	其	kî	書	xū
工	cūm	輿	yû	政	chím	誌	chý
六	lŏ	地	tí	度	tŏ	卧	gúo
藝	nhí	如	lû	其	kî	坐	çŏ
之	chy	指	chì	廣	quàm	不	pŏ
				識	xiĕ		

15.

地	tí	彼	pì	言	yên	先	sien
一	yĕ	時	xî	視	xý	正	chým
人	gín	者	chè	其	kî	已	ỳ
之	chy	無	vû	半	fūm	沒	mŭ
身	xīn	異	ý	容	yûm	後	héu
百	pœ	也	yè	知	chī	人	gîn
旬	siûn	萬	ván	其	kî	因	yn
之	chy	國	quœ	時	xy	其	kî
壽	xéu	九	kieù	之	chy	遺	ỳ
竭	kiĕ	州	chēu	治	chý	書	xū
蹶	kiuĕ	棼	luên	亂	luón	猶	yçu
以	ì	布	pú	於	yū	聞	vuên
行	hím	大	tá	生	sēm	其	kî
						法	fă

17.

巧	Kiào	尚	xám
無	vû	文	vên
書	xū	逾	iû
何	hô	易	yí
令	lîm	治	chíy
今	Kīn	何	hô
至	chí	者	chè
盛	xím	言	yên
若	Jŏ	之	chȳ
是	xí	傳	chuên
與	iù	莫	mŏ
故	cú	紀	Kĭ
國	quœ	之	chȳ
逾	iû		

以	ì	萬	ván
書	xū	人	gîn
不	pŏ	聽	tím
廣	quàm	之	chȳ
也	yè	多	tō
不	pŏ	則	cĕ
穩	uèn	聲	xīm
也	yè	不	pŏ
一	yĕ	暨	Kŕ
人	gîn	已	ỳ
言	yên	書	xū
之	chȳ	者	chè
或	hoĕ	能	nêm

18.

令	lím	而	lhô
無	vû	諦	tý
量	leâm	識	xiĕ
數	sú	之	chȳ
人	gîn	不	pŏ
同	tûm	容	yûm
聞	vuên	言	yên
之	chȳ	者	chè
其	Rî	再	çáy
遠	yuèn	三	sān
也	yè	脩	ſieu
且	ciè	整	chìm
異	Ý	而	lhô

亏	Jām	俾	pì
無	vù	確	Kiŏ
礙	ngái	定	tím
也	yè	焉	iên
言	yên	若	Jŏ
者	chè	書	xū
速	sŏ	也	yè
流	ſieû	作	çó
不	pŏ	者	chè
容	yûm	預	yú
聞	vuên	擇	cĕ
者	chè	之	chȳ
詳	ciâm	筆	piĕ
思	sū		

國 quǒe	作 çó	雅 yà	氣 Kí
之 cōy	而 lĥ	為 guêi	不 pǒ
文 vên	且 cìe	事 ſú	少 xào
至 Chý	以 ì	即 ciě	衰 sūi
盛 xím	廓 qǔo	其 Kî	行 hîm
也 yè	助 çú	所 sò	遊 iêu
向 hiám	作 có	製 chí	四 sú
嘗 xâm	者 chǐ	墨 mę	方 fām
見 Kién	吾 gû	絕 ciuě	一 yě
中 chūm	是 xý	精 cīm	意 ý
國 quǎe	以 ì	巧 Kiào	以 ì
彝 ŷ	欽 Kīn	則 cě	好 háo
鼎 tìm	仰 nhàm	不 pǒ	古 cù
	大 tá	但 tān	博 pǒ
		自 çú	

知 chī	林 lîn	著 chú	而 lĥ
此 çù	祝 chǔ	書 xū	重 chûm
君 Kiūn	翁 vīm	功 cīm	筆 piě
旨 Chì	詩 xī	大 tá	改 cài
遠 yuèn	柬 Kièn	乎 hû	易 ỹ
矣 ìi	幸 hím	立 liě	方 fām
程 chîm	得 tě	言 yên	圓 yuên
子 çù	與 iù	者 chè	乃 nài
壽 xíú	幼 yéu	也 yè	著 chú
踰 yû	博 pǒ	今 Kīn	之 cōy
艾 gái	程 chîm	歲 súi	衆 chúm
而 lĥ	子 çù	竇 tíú	也 yè
志 chí	握 ǒ	因 īn	故 cú
	手 xèu	石 xě	能 nêm

22.

中	chūm	者	chè	子	çù	將	ciām
國	quǒ	殊	ẓû	聞	vuên	上	xiám
一	yě	狀	ciám	敝	pí	企	Kí
世	xí	欲	yǒ	邦	pām	唐	tâm
之	chȳ	得	tě	素	sú	虞	yû
名	mîm	而	lĥ	習	siě	三	sān
文	vên	諦	tý	文	vên	代	táy
何	hô	觀	quōn	而	lĥ	且	ciè
以	ì	之	chȳ	異	ý	駸	cīn
荒	hoām	予	yù	庠	siâm	駸	cīn
外	vái	曰	yuě	之	chȳ	上	xiám
文	vên	子	çù	士	ʃú	之	chȳ
為	guêi	得	tě	且	ciè	矣	ì
				文	vên	程	chîm

21.

昔	ʃiě	觀	quōn	時	xî	法	fǎ
工	cūm	程	chîm	人	gîn	物	vǒ
巧	Kiào	子	çù	無	vû	如	Jû
無	vû	所	sò	異	ý	博	pǒ
異	ý	製	chí	學	hǒ	古	cù
吾	gû	墨	mę̌	工	cūm	圖	Tû
乃	nài	如	Jû	不	pǒ	所	sò
諗	xìn	墨	mę̌	二	lh́	載	çày
大	tá	苑	iuèn	事	ʃú	往	vàm
國	quǒ	所	sò	所	sò	往	vàm
之	chȳ	載	çày	以	ì	極	Kiě
文	vên	似	sú	乃	nài	工	cūm
治	chý	與	yìu	尒	lh̀	緻	chý
行	ʿhîm	疇	ʿchêu	今	Kīn	其	Kî

24.

			萬 uán
			曆 lyɛ̆
		歐 cū	三 lān
		邏 ró	十 xa'
		巴 pà	三 lān
		利 kí	年 niên
		瑪 mà	歲 lúi
		竇 tcú	次 ç̣ú
		撰 siuén	乙 yě
		並 pím	巳 sú
		羽 yù	臘 lă
		笔 pię̆	月 me
			朔 sŏ

23.

耶 yê	繹 yɛ̆	大 tá	及 Kiě
褊 pièn	所 sò	國 quǎ	也 yè
小 siào	聞 vuên	文 vên	
之 cōy	或 hŏe	明 mîm	
國 quǎ	者 chè	之 cōy	
僻 pic̆	萬 ván	盛 xím	
陋 lcú	分 fuēn	耳 lh̀	
之 cōy	之 cōy	若 lŏ	
學 hiŏ	一 yě	其 Kî	
如 lû	不 pŏ	文 vên	
令 lîm	無 vû	也 yè	
演 yèn	少 xào	不 pŏ	
	裨 pý	能 nêm	





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