

tic figure painting from the vapors of emptiness and absurdity. Delacroix, whom Constable's paintings in the Salon of 1824 had excited with a new sense of color, also made a journey to England and absorbed its art and literature. A man of the world who refused to run with the long-haired clique entranced with their own eccentricities and who professed classical theories in his writings, he made use of all the machinery of romanticism. His magnificent lithographs and etchings include the tortured illustrations to *Faust*, the *Hamlet* set (see fig. 2), Moorish subjects like the well-known *Juive d'Alger*, made after his trip to Morocco, and scenes from mediaeval history and the novels of Walter Scott. In his tense prints of animals, the luminous blacks of the lithograph writhe with the spring of muscles beneath satin skins.

A crowd of lesser but engaging talents have left in prints a very varied and lively record of the feverish spirit of the period. Gavarni, witty and detached, mocked gracefully at the romanticism in the actions and dress of the outré generation to which he belonged. In his lithographs smartly disheveled lorettes and slim heroes with long hair and farouche beards (then a horrid novelty), loud-checked pantaloons, and exaggerated coats immortalize the *vie de bohème*. Achille Devéria and Gigoux drew the great men of romanticism, Dumas, Hugo, Lamartine. Charlet and Raffet glorified the Napoleonic legend in endless military lithographs, which

are occasionally dramatic. Célestin Nanteuil and the Johannots illustrated *Gil Blas* or *Paul et Virginie* with bizarre but spirited vignettes, etched or engraved on wood.

In Europe by the middle forties the pictorial manner of romanticism was petrifying into a formula, in France alone its hopeful spirit fulfilled its early promise. Through Géricault and Delacroix and the landscape painters romanticism took its place in the succession of French art as the genesis of the modern art that was to follow.

Alice Newlin.

### CHINESE TEXTILES WITH INSIGNIA OF OFFICIAL RANK

The Far Eastern Department has lately been enlivened by the purchase of some thirty-four small examples of Chinese textiles.<sup>1</sup> Most of them belong to the category of the so-called "mandarin squares," which are really the insignia worn at court on official or special occasions. The list of the eighteen prescribed for the nine ranks of civil officials and the nine ranks of military officials has often been published but seems worth repeating below,<sup>2</sup> as our collection is now almost complete and we are able to

<sup>1</sup> Acc. nos. 36.65.1-34. Fletcher Fund. Shown in the current Room of Recent Accessions.

<sup>2</sup> As given by Herbert A. Giles, *A Chinese-English Dictionary* (2d ed., 1912), p. 1 of Tables (following p. 1711).

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#### INSIGNIA OF OFFICIAL RANK

GRADE	CIVIL	MILITARY
1	White crane ( <i>Grus viridirostris</i> )	Unicorn of Chinese fable
2	Golden pheasant ( <i>Thaumalia picta</i> )	Lion of India ( <i>Felis leo</i> )
3	Peacock ( <i>Pavo mulicus</i> )	North China panther ( <i>Felis Fontanierii</i> )
4	Wild goose ( <i>Anser ferus</i> )	Tiger of Manchuria ( <i>Felis tigris</i> )
5	Silver pheasant ( <i>Gallophasis nycthemerus</i> )	Black bear ( <i>Ursus tibetanus</i> )
6	Eastern egret ( <i>Egretta modesta</i> )	Mottled bear ( <i>Ailuropus melanoleucus</i> )
7	Mandarin duck ( <i>Aix galericulata</i> )	Tiger cat ( <i>Leopardus macroteloides</i> )
8	Quail ( <i>Coturnix communis</i> )	Seal ( <i>Phoca equestris</i> )
9	Paradise flycatcher ( <i>Tchitrea Incei</i> )	Fabulous bovine animal
Unclassed	Chinese oriole ( <i>Oriolus chinensis</i> )	

# COMPARATIVE TABLE OF INSIGNIA 1

## CIVIL RANKS

PERIODS	FIRST RANK	SECOND RANK	THIRD RANK	FOURTH RANK	FIFTH RANK	SIXTH RANK	SEVENTH RANK	EIGHTH RANK	NINTH RANK	UNCLASSED RANK
Reign of Hung Wu, 26th Year (1393) <sup>2</sup>	Crane	Golden pheasant	Peacock	Goose	Silver pheasant	Egret	Mandarin duck	Oriole	Quail	Flycatcher
Late Ming Dynasty, about 1600 <sup>3</sup>	"	"	"	"	"	"	"	Quail	Flycatcher	Oriole
Reign of Shun Chih, 9th Year (1652) <sup>4</sup>	"	"	"	"	"	"	"	"	"	Not stated
Reign of K'ang Hsi, 1st Year (1662) <sup>4</sup>	"	"	"	"	"	"	"	"	"	"
Reign of Ch'ien Lung, 32d Year (1767) <sup>5</sup>	"	"	"	"	"	"	"	"	"	Flycatcher
Late XIX Century <sup>6</sup>	"	"	"	"	"	"	"	"	"	Oriole
Early XX Century <sup>7</sup>	"	"	"	"	"	"	"	"	"	"
Early XX Century <sup>8</sup>	"	"	"	"	"	"	"	"	"	"

## MILITARY RANKS

PERIODS	FIRST RANK	SECOND RANK	THIRD RANK	FOURTH RANK	FIFTH RANK	SIXTH RANK	SEVENTH RANK	EIGHTH RANK	NINTH RANK
Reign of Hung Wu, 26th Year (1393) <sup>1,2</sup>	Lion	Lion	Tiger	Leopard	Bear	Tiger cat	Tiger cat	Rhinoceros	Sea horse
Late Ming Dynasty, about 1600 <sup>3</sup>	"	"	Leopard	Tiger	"	"	"	Sea horse	Rhinoceros
Reign of Shun Chih, 9th Year (1652) <sup>4</sup>	<i>Ch'i lin</i>	"	"	"	"	"	"	Rhinoceros	Sea horse
Reign of K'ang Hsi, 1st Year (1662) <sup>4</sup>	"	"	"	"	"	"	"	"	"
Reign of Ch'ien Lung, 32d Year (1767) <sup>5</sup>	Unicorn <sup>9</sup>	"	North China panther <sup>10</sup>	"	"	Mottled bear <sup>11</sup>	Rhinoceros	Seal <sup>12</sup>	"
Late XIX Century <sup>6</sup>	"	"	Leopard	"	"	Tiger cat	Tiger cat	Rhinoceros	"
Early XX Century <sup>7</sup>	<i>Ch'i lin</i>	"	"	"	"	Tiger cat	Rhinoceros	Rhinoceros	Fabulous bovine animal <sup>13</sup>
Early XX Century <sup>8</sup>	"	"	"	"	"	"	Tiger cat	"	Sea horse

<sup>1</sup> Compiled by Wang Chii-chen.

<sup>2</sup> See the *Ta Ming Hui Tien*, quoted in the *T'u Shu Chi Ch'eng*, part XXVIII, book 325.

<sup>3</sup> See the *Sun T'ai T'u Hui*, compiled by Wang Ch'i (pre-dated 1607).

<sup>4</sup> See the *Ta Ch'ing Hui Tien*, quoted in the *T'u Shu Chi Ch'eng*, part XXVIII, book 326. In the K'ang Hsi list only the insignia for the first ranks are explicitly stated, but the

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<sup>9</sup> The characters read *ch'i lin*.

<sup>10</sup> The character reads leopard.

<sup>11</sup> There is no evidence that a second variety of bear was used on the squares. Giles is the only authority to mention the mottled bear.

<sup>12</sup> The characters read sea horse.

<sup>13</sup> The characters read rhinoceros.

present a second table, with chronological changes and other corrections, showing what birds and animals were prescribed at different periods.<sup>3</sup> Our chronological changes account for many of the apparent contradictions in the classification of these squares. Nothing accounts for Mr. Giles's translation of *hai ma* as seal. A *hai ma* is a sea horse and not a seal at all, and you can see one any day galloping through the waves with little pennants of flame floating off its shoulders and haunches.

There are other insignia, some of which, the Imperial ones, we have known about; but now come some which are new to us and to which our attention has been directed by Mrs. Julia St. Clair Krenz—such as one which she suggests was worn by the scholar ranking highest in his examinations at the time of his election to the Han Lin. Here is depicted a man standing on the dragon-head of a huge fish, and the symbolism is unmistakable. "To stand alone on the head of the Ao fish"—that is, to be *chuang yüan* or first in the Han Lin examinations—is a familiar literary allusion dating back to Ming times. The Han Lin was the Imperial Academy at which much fun has been poked because the candidates for the final examination were required to write on the spot essays, on a given subject, which showed how well they knew the classics and were automatically appointed to governmental positions if they passed. But there have been times in the history of the West when the people might well have been grateful for a little education in their rulers—the Romans, for instance, when Alaric and his Goths arrived at their gates. The joke becomes silly when one turns to the classics which were the basis of the examination, for they contain set forth for anyone to read an excellent and not impractical set of principles for the conduct of society whether the practitioner is governing or being governed.

No doubt the selection of emblems for the insignia was equally logical, but the reasons thereof have never been set down; and if some old Chinese scholar is not persuaded to do an essay on it soon our descendants are going to be a good deal mystified. It is easy to see why the dragon should be reserved

for the emperor and the *mang*, the four-clawed creature which in all other respects resembles the dragon, should be used by princes of the third and lesser degrees, by nobles of the blood of the first degree, and for the temporary titles of duke, marquis, and so forth, and why the Chinese phoenix was reserved for the empress (always remembering that when the phoenix appears as one of a pair, the other symbolizes the emperor). And it is easy to understand, if you have that kind of mind, why the gentler birds should be used for the literary or civil officials and the more predatory animals, real and fabulous, should be used for the military officials; but to decide why the crane should be used for the first rank of civil officials and the mandarin duck for the seventh or why the lion should be used for the second rank of military officials and the sea horse for the eighth is not easy at all. Wang Chi-chen has ferreted out a dictum which says that the *ch'i lin* was not used for the first rank of military officials until the K'ang Hsi period but that the *ch'i lin* and the *pai chai* were used by the higher ranking nobles—we think the *ch'i lin* for dukes and marquises and the *pai chai* for prince consorts and counts.

Unfortunately we have not at hand an extremely illuminating Chinese bestiary and are forced to fall back on the definitions of the K'ang Hsi dictionary, which, though fine reading, can scarcely be called scientific treatises. Take, for instance, the description of the *ch'i lin*: The *ch'i lin* is a kind beast. It has the body of a deer, the tail of an ox, the feet of a horse. Its sound is that of the *yin chung lü lü*, which corresponds to a particular musical scale. Its walk is correct—it picks its way when it walks so as not to step on living insects or living grass. It lives in flocks but never goes in a pair. It does not fall into pits or snares. It is beautiful and graceful and appears when a good emperor reigns. It is beautiful and graceful indeed—observe its portrait!

Mrs. Krenz also found for us that delectable beast the *hsieh ch'ai* and brought us one firmly tucked under her arm. The *hsieh ch'ai* was said to be worn by members of the censorate. It is a marvelous creature with one horn, loosely described as a supernatural

<sup>3</sup> On page 129.

goat. It can distinguish between right and wrong; and when it comes upon a fight it promptly butts the wicked, and in a debate it growls at the holder of wrong views.

From the descriptions turn to the repre-

lieve that they existed—certainly I should be no more surprised to see a *hsieh ch'ai* rounding a corner than a Pekingese.

Our recently acquired textiles are almost without exception of superb technique.



PARADISE FLYCATCHER, EMBLEM OF A CIVIL OFFICIAL, NINTH OR UNCLASSED RANK



CH'I LIN, EMBLEM OF A NOBLE (IN THE MING DYNASTY)



HSIEH CH'AI, EMBLEM OF A CENSOR K'O SSÜ (SILK TAPESTRY)



TIGER, EMBLEM OF A MILITARY OFFICIAL FOURTH RANK

sentations themselves. (The Chinese really are wonderful!) Cheiron and the Minotaur and even the great god Pan seem like such simple, ordinary creations compared to these. And so logically are they put together, they might make some of our palaeontologists so extremely nervous that they would get up hopeful expeditions for discovering their prototypes. It is really difficult not to be-

There are eighteen examples that we are positive are of the Ming Dynasty, some with a great deal of gold couching and bits of peacock feather. Of these fifteen are definitely insignia. One, a round embroidery, may have been an insigne or a mirror cover and is of a type of embroidery hitherto unrepresented in the Museum collection although we have seen fragments of it on the

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covers of Ming Buddhist sutras. Another, an Imperial insigne, is remarkable for its eccentric and rather electric treatment of the scales of the dragon. There are five handsome specimens of tapestry, the finest so cleverly done that it is impossible to tell which is the obverse and which is the reverse. It is not so fine a weave (or at least

so fine a thread) as the blue coat in the William Christian Paul collection, but it is even more clever technically. Among the later squares are two examples of appliqué (a technique which we have not had before in the insignia), one done with the prettiest of colored silks and the other in gold and silver paper.

ALAN PRIEST.

## NOTES

**A BEQUEST AND A GIFT OF MONEY.** A bequest of \$5,000 has been received from William Kennon Jewett and a gift of \$100 from Mrs. Harry Harkness Flagler.

**MUSEUM MOTION PICTURES.** The days and hours of the showings of motion pictures during the summer months—June through September—are Wednesdays, Saturdays, and Sundays at 2:30 p.m. The subjects are announced in the monthly Calendars and on the bulletin boards in the Fifth Avenue entrance hall.

**MEMBERSHIP.** At a meeting of the Board of Trustees held May 18, 1936, Mrs. Samuel T. Peters was elected a **BENEFACTOR** in recognition of her gifts, and the following persons, having qualified, were elected in their respective classes: **FELLOWS FOR LIFE**, Mrs. David K. E. Bruce, Charles B. Squier; **SUSTAINING MEMBER**, Mrs. Victor W. Knauth. **ANNUAL MEMBERS** were elected to the number of fifteen.

**TWO WATER COLORS BY MARIN.** The Museum has received two water colors by John Marin as gifts from An American. Both were painted in 1927, one on the Maine coast, entitled *Pertaining to Deer Isle—The Harbor No. 1*, the other in New Hampshire, called *Franconia Range—Mountain Peaks*. They are shown this month in the Room of Recent Accessions.

**CONTEMPORARY AMERICAN PAINTINGS.** Four paintings have recently been purchased with income from the Arthur Hop-pock Hearn Fund and will be on exhibition in the Room of Recent Accessions this month. They are: *Into the Sun* by Stephen Etner, *Portrait of a Young Woman* by Rob W. Godfrey, *Harbor at Tangiers* by Ade-

laide Milton de Groot, and *The Velvet Dress* by Henry Schnakenberg.

**THE LAZARUS SCHOLARSHIP.** At the meeting of the Board of Trustees held May 18, 1936, the awarding of the Jacob H. Lazarus Scholarship in mural painting, presented in 1892 by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus, was approved and confirmed. Matthew William Boyhan is the fourteenth holder of this scholarship, which has been administered by the American Academy in Rome for the Museum since 1915. He wins the award with his design for a heroic Pietà, certain sketches, and a large allegorical fresco. The tenure of the scholarship is two years.

**BENJAMIN FRANKLIN AND HIS CIRCLE.** For its current exhibition, *Benjamin Franklin and His Circle*, the Museum issued a catalogue<sup>1</sup> which is not only an illuminating guide to the exhibition but also a reference work of permanent value. This catalogue presents a chapter on Franklin's interest in the arts by R. T. H. Halsey, a chronology of the chief facts of his life with special reference to the exhibition by Agnes D. Peters, and notes on the objects in the exhibition (many of them illustrated) by Mr. Halsey, Joseph Downs, and Marshall Davidson. Also included are a list of lenders and a preface by the Director of the Museum.

**THE STAFF.** Through the generosity of the Carnegie Corporation, scholarships in the Department of Fine Arts of the Graduate School of New York University were

<sup>1</sup> *Benjamin Franklin and His Circle: a Catalogue of an Exhibition at The Metropolitan Museum of Art, New York, from May 11 through September 13, 1936.* ix, 155 pp., 130 ill., 8vo. Bound in paper. Price \$1.00.