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C. Other texts

All references to the Thirteen Classics, other than the *Chuenchiou* and its commentaries, are to the *Mohwang shiangou* edition of the *Shyrsanjing juhshuh*.

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For texts other than the Thirteen Classics the following editions have been used:

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TWO YÜAN SILVER CUPS AND THEIR IMPORTANCE FOR DATING OF SOME CARVINGS IN WOOD AND RHINOCEROS HORN

BY

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The collection of Chinese art in the possession of His Majesty the King of Sweden is today one of the most informative for more particular aspects of the applied art. It is comprehensive not only in regard to archaic bronzes and jades, ceramics and lacquers of all periods, but also in regard to various types of carvings and unusual objects made for the scholar's desk. The basis for this paper is a silver vessel from the Yüan period and some wood and rhinoceros carvings in the King's collection. Their obvious resemblance to each other in shape and decoration invite comparison and an attempt to decide their relative relation in time.

The silver piece from the Yüan period (1279-1368) in the King's collection (No. 2465), Pls. 1 and 2, represents a quite different type of silver work from the silver vessels made in great quantities during T'ang and which are well known.¹⁾ It is in the shape of a rhinoceros horn cup with flat base (h. 65 mm., w. 90 mm.) and is cast in *cire perdue* of solid silver with walls thick in places because of the decoration. The handle, made in the shape of a pine tree, is cast in two separate parts, the trunk with branches in one and the needles in the other, which are soldered together and then fixed to the cup.

A landscape is depicted around the vessel with two deers in the centre. The white-spotted animals are walking on a terrace, the buck leading and turning his head towards the accompanying doe. There is an obvious intimacy in this deer picture which is rarely found on T'ang patterns with similar subjects. Above are heavy, overhanging cliffs like stalactites, forming grottos and below the terrace the waves break. On the left side of the cup the pointed cliffs appear again above another terrace, rising steeply from the sea. Further to the left are high rocks from which a waterfall plunges. When the water hits the rock at the sea shore it breaks into froth and foam joining the sea waves beating on the rocky shore. Close to the waterfall

¹⁾ For all notes see end of this article.

is the pine tree with its gnarled trunk and winding branches which spread the coma along the lip of the cup and hide parts of the cliffs. The needles radiate from a central hole and form an oval. The other side shows the diagonally striated mountain wall falling steeply to the sea and partly shadowed by the pine. At the root of the tree there are some *ling chih* (mushrooms) and above flowers climb against the cliff (most probably chrysanthemum). Bamboo and small shrubs grow in the crevices and creepers hang down from the cliffs. Clouds hide the mountain here and there. On this side the signature in seal script is placed on the rock.

That is the landscape summarily described. Examining the pattern more closely there are, however, more interesting details to be noted. Obviously the cup is first cast in *cire perdue* and afterwards carefully engraved and chased with all the minor details. The cliffs, for instance, are modelled with their clefts, grooves, cracks and unevenness, thus giving the true character of a coarse surface. A technical peculiarity is the three-dimensional modelling of some details. This is especially noticeable in the froth of the breakers. Most of the curling tips are cut free from the background, which stresses the impetuous and gives an illusion of depth. Three dimensions are further given to the stalactites which are hanging down almost free from the background and to the deers, as their legs and heads are partly free. The pine is in full round with the bark carefully described, with the holes and scars from broken branches, and the twisted twigs; a fine outline drawing of dots is traced to represent each piece of bark. The silversmith has worked in the metal as a sculptor would in wood or rhinoceros horn.

To increase the aesthetic qualities of his landscape the artist has added enamel in *champlevé* in several places. The main colours are blue and green; blue is used for the terraces, parts of the cliffs, one cloud, the trunk of the pine and some bamboo leaves, green is applied on the waves of the sea, the waterfall, the needles of the pine and some shrubs. Yellow is found on one cloud, the *ling chih* and the spots on the deer. Aubergine is used on one cloud, on some flowers, in the eyes of the deers and for the signature. Today much of the enamel is gone. Still it increases the aesthetic effect of the cup and when new it must have been very spectacular.

Some doubts have been raised about the authenticity of the enamel. A closer study of the surfaces which are, or have been, covered by enamel, show, however, that they are carefully prepared to hold the enamel. Along the outlines of the enamelled parts—the terraces, the clouds, the waves—are thin edges and the needles, the holes on the trunk, the bamboo leaves, the flowers and shrubs are all first engraved. All this technical preparation to hold the enamel could not have been made later on, but only at the same time as the cup was chased and engraved after the casting.

Thanks to the seal inscription "Pi-shan" the artist can be established to be Chü Pi-shan or Chü Hua-yü, a native of Wei-t'ang in Chaihsing, Chekiang, who was a silversmith living between ca 1300-1362. The most famous works by this artist are three "raft cups" which were in the Imperial Collection in Peking, one of which is now in the possession of Mrs Sheila Riddle, London (Pl. 3). This vessel originally belonged to the Yüan-ming-yüan Palace outside Peking, but was taken away during the expedition in 1860 and later purchased by General Sir Robert Riddulph in 1861. The vessel was published first in 1912 by R. L. Hobson²⁾ and last year by Sherman Lee.³⁾ It is not necessary to repeat here what has been said by these authors about the raft cup, but we can state that even if this one is of a rather different type from the wine cup in the King's collection the treatment of the silver is the same in both. The raft cup has also been cast in *cire perdue*. It is primarily a full round sculpture showing a man seated in the log of an old gnarled tree. The subject is believed to depict the famous Han Explorer Chang Ch'ien who travelled as far as Ferghana in Western Asia during Emperor Han Wu-ti. In later legends it was told that he sought the source of the Yellow River which flowed from the Milky Way. The artist presents him as a friendly, somewhat fat man wearing a pointed beard and seated with naked breast and belly and a smile on his face. The dress is held together with a ribbon girdle hanging down in two ends. On his head is a cap. The man has been modelled with great feeling but the old log is artistically more interesting. The gnarled trunk is sculptured in the soft metal with every irregularity in the bark, broken branches and twigs. The surface of the stock looks like an old dead and dry cedar or plum tree of the type often found in Chinese paintings from Sung, Yüan and Ming. Four smooth spots—marks from broken-off branches—are covered with inscriptions, one giving the date 1345, and we also find a signature of the same type as on the cup on Pls. 1, 2. It is easy to see the similarity of the craftsmanship between this silver raft cup and the wine cup on Pls. 1, 2. Both have been cast in *cire perdue* of solid silver and afterwards the exterior surface has been carefully chased, engraved or treated with various tools to obtain a realistic impression of natural scenery. When compared side by side the silver vessels show obvious similarities even in details. On the raft cup there is, however, no preparation made for enamelling. In both cases Chü Pi-shan has worked with cast silver as if he was carving in wood or horn. The signatures confirm that the two vessels are made by the same artist.

Chü Pi-shan is also known to have made "crab-cups", "shrimp cups" and other fanciful designs in the most productive period of his life about 1328-1362. Most famous, however, are his "raft cups" which appear in two types; one represented by the described silver cup, Pl. 3, with the figure seated *inside* the raft, the other with Chang Ch'ien seated *on* the log and reading a book. No example in silver of the second type has been preserved but one is reproduced in Chin Shih So by the brothers Fen in 1820, Pl. 2. This type is, however, wellknown in rhinoceros horn.

In the King's collection there are no less than three of these showing Chang Ch'ien seated on the log. This might have a technical reason. It would have been difficult to carve the seated figure out of the horn if it had been placed in the log as in the silver cup (Pl. 3) because the horn has not the natural shape for such a sculpture. The rhinoceros horn cups known to the author all have the figure placed where the horn widens. Thus there are two openings on the cup, one in the middle and the other at the broader end of the horn behind the figure. The tapered end of the log—the stem of the “boat” has a spout formed by the trunk and surrounding branches. The log is similar to the silver one in the rendering of the bark, scars from broken off branches etc., but does not show so many minor details, this again depending on the difference in material. Characteristic for the rhinoceros horn “boat” is that the log is really floating along the water of Huang Ho. The waves are depicted in a way similar to those on the silver cup on Pls. 1, 2 with the landscape, e.g. with breakers and froth. The waves are more or less “wild” in the movement on the various raft cups, but are always there.

On Pl. 4 a, b, the smallest of the three rhinoceros raft cups in the King's collection (No. 2352) is reproduced. It shows Chang Ch'ien seated in a niche made of branches and holding a lotus flower. (L. 185 mm.) Underneath, there are two whirlpools from which froth is bubbling. Each breaker is edged with curls like the arms of an octopus, partly carved in full round as on the silver cup Pls. 1, 2. The cup Pl. 4 c, d (No. 1945 in the King's collection) is somewhat bigger (L. 250 mm.) and Chang Ch'ien has in this case a book on his knee. A flower basket is hung on a twig to his left. The water underneath makes only one whirl in the centre and the froth appears only on the stem and stern of the raft boat. A third raft cup in the King's collection (No. 1924) depicts Chang Ch'ien seated on the log with a whisk in his hand. Beside him is a branch of blossoming prunes growing out of the log imitating the kind of wood used for the log. Here again there are two whirls underneath with breakers and froth. This cup is very near in type to the two others but is now damaged.

A raft cup in Mr. W. Fleisher's collection in Stockholm (Pl. 5 a, b) is somewhat more complicated in the rendering of Chang Ch'ien, as he is surrounded by blossoming prunes and lotus with flowers and leaves. The water makes two whirlpools surrounded and divided by foam. This cup has an inscription in archaic characters: tsai lai hua chia tz'u, a cyclical date, and a circular seal with “Hsien”, a square one with “Yü Yuan”, both unknown names.

It is not certain which was the first of the raft cups, those of silver or those of rhinoceros horn. That they have a close connection in the craftsmanship is obvious. The silver cup can be dated to the middle of the 14th century (1345) when the artist Chü Pi-shan was active. In the National Palace Museum in Taipei is a rhinoceros

raft cup from the Imperial collection in Peking with an inscription by Ch'ien Lung. In type it is very near to that in the Fleisher collection. In various catalogues it has been dated only to Ming.⁴⁾

Among the numerous rhinoceros cups in the King's collection two other pieces are of interest in this connection. Pl. 6 a, b shows a simple oval-shaped cup (No. 2609) with the lip pointed at one end and square at the other. Two dragons climb along the lip, a third on the interior. The foot is made in the shape of a whirl-pool with breakers of the same type as on the raft cups just described. This whirl-pool is also used as base for a small cup in the shape of a leaf. Pl. 6 c, d (No. 1650) which undoubtedly belongs to the same period as the other ones.

To solve the problem of a more exact dating of the rhinoceros raft cups we have to compare them with some other carvings in rhinoceros horn and wood which show parallels to the silver wine cup signed by Chü Pi-shan.

A landscape with mountains, waterfalls and trees, and sometimes with human figures or animals, is a common decoration on a certain type of rhinoceros horn cups. Pls. 7 and 8 reproduce such a cup in the Royal collection (No. 2589). It is of larger size (h. 130 mm., w. 178 mm.) and has also an interior decoration but it is related to the silver cup in the rendering of the landscape scenery. In the centre, below the spout, a waterfall gushes down between two steep cliffs. Falling upon a stone in the river the water divides into breakers and froth which are modelled in full round in the same way as on the silver cup. The water disappears beneath the cup. Also the carving of the cliffs with their stalactites hanging down in high relief and the groups of small holes here and there, the clouds hiding parts of the mountains and designed with raised outlines and the pine trees, show great similarities. Especially the big pine tree inside the cup is reminiscent of the one on the silver cup with its old curving trunk, free roots and needles arranged almost in a circle. Compared with the silver cup the motif is richer in variety of trees, creepers, plants and seaweeds and further, there are human figures. A boat is being punted along by one man at the stern and three men are seated in the boat around a table. The old one is pointing towards the waterfall, a crane is flying above. The subject of this landscape is most probably an illustration of the famous poem “The red cliff” by Li Po, which has also been painted many times from Sung onwards.⁵⁾

Another rhinoceros cup in the same collection (No. 1955, h. 100 mm., w. 141 mm.), shows a variety of the landscape motif, Pls. 9 and 10 a, b. In the centre a waterfall appears from the steep mountains and passes under a bridge to disappear underneath the cup. On the left side of the bridge, a boy is riding a water-buffalo and two men are approaching the stream. The man in front is holding an umbrella against the rain, the other follows carrying a bag. They are both looking at a cloud with a dragon symbolizing rain. The wind is blowing which can be seen

from the leafy trees to the right, on which the branches and leaves are moving. A cliff in open-work makes the handle of the cup. Between the cup and the freestanding rock a big pine and a smaller leafy tree grow, the pine spreading its coma along the lip of the cup in the same way as on the silver cup. The inside is also decorated with a landscape with rocks, a waterfall and a tree. All landscape details are carved and worked in a similar way to those on the silver cup. Inside the cup is a poem carved in relief and on the exterior there is an inscription of two archaic characters, the name of an unknown artist.

A third rhinoceros cup in the collection, No. 2302, Pls. 11 and 10 c, d (h. 98 mm., w. 148 mm.), can be placed in the same group. The exterior is decorated with a mountain landscape with a waterfall and trees growing on terraces and rocks. A philosopher and his servant are walking along a path towards an open pavillion where a scholar is seated. The wanderers are partly hidden behind some trees, but the path comes into the light again at a bridge passing over the stream. Two pine trees form the handle spreading their comas along a part of the lip. Clouds cover the rest of the lip. Along the path grass and flowers are seen. The detail work with cliffs and rocks, trunks, needles and roots, grass and flowers is very similar to that of the silver wine cup.

The studies of these three cups may be enough to stress the connection between the silver wine cup and the rhinoceros horn cups of this particular type. Undoubtedly the landscape seen on Chü Pi-shan's silver wine cup was common also in horn carvings, at least from early Ming. The subject depicted on the silver cup is obviously of taoistic meaning: The mountain of Long Life rises out of the Sea of Happiness. The two white-spotted deer also symbolize long life and so do the pine tree and the *ling chih* mushrooms. These symbolic subjects are found again in some wood carvings of various kinds which can be dated fairly exactly. In the accomplishment there are clear similarities to the rhinoceros cups as well as to the silver wine cup. In the question of dating the rhinoceros horn cups, they play an important rôle. First there are three wooden cups, one of which is in His Majesty's collection, No. 2425, (h. 110 mm., d. 106 mm.), Pl. 12. It is carved out of the root of the s.c. *chen hsiang* tree in a shape reminiscent of a rhinoceros horn with its point uncut. The exterior decoration is a landscape with mountains and rocky terraces. The central motif is a philosopher seated on the terrace with two white-spotted deer in front of him. The buck is feeding close to the man and the doe rests lower down but turns her head towards the buck as in the deer scene on the silver cup. Behind is a pine tree partly cut free from the background and with open roots, curving trunk and branches with needles arranged in circles. Grass tufts and other shrubs grow on the cliffs. In the sky are some spiral clouds and a crane is flying above the philosopher. The landscape is carved with an obvious interest for a realistic presentation of nature, as on the cups we have already studied. Especially

the terraces above the steep cliffs are like those on the silver cup, but many details such as the bark and the rock surfaces with their groups of drilled holes are parallels to the rhinoceros and silver cups. The subject depicted has a deeper meaning with many symbols of long life.

The two other wooden cups of the same type belong to Mrs Sheila Riddle, Pl. 13 a, b. They are both carved in *chen hsiang* wood and signed by the two brothers Chang of late Sung. They have a flat base as the silver cup and the presentation of the landscape decoration with figures, trees and vegetation is rather like that of the wooden cup in the royal collection and the Yuan silver cup. Undoubtedly the wooden cup in His Majesty's collection must be of about the same date as those signed by the Chang-brothers.

Besides the wooden cup there are a few more wood carvings in His Majesty's collection which we have good reason to deal with, as they show close relationship with the wooden cups as well as with the silver wine cup. A small bamboo sculpture, No. 2600, Pl. 13 c, depicts a similar subject as that on the wooden cup No. 2425, Pl. 12. An old philosopher or a poet with a long beard is seated on a mountain terrace listening to the music of the water running in front of him. The streamlet breaks into waves just as it leaves the scene to go underneath the sculpture. A high cliff rises to the left with a projecting part to which a pine tree with curving trunk and branches clings. The artist has tried to create a pleasant and realistic landscape, which was common in carvings in other materials and in classical paintings, as a background to his poet or philosopher. The sculpture has two inscriptions, one underneath giving the name of the artist, *Mo Lin*, of whom it has not been possible to get any information, and the other on the back of the big cliff giving the subject, "Fei Chüan"—A cascade.

A brush rest in the shape of a pine branch, No. 2493, Pl. 14, belongs to the same group of carvings. It is carved in bamboo in full round. The clusters of needles are arranged in three peaks rising from the main branch thus giving interspace to place the brushes. The needles radiate from a small hole in the centre. Every piece of bark is minutely described showing a scrupulous attention to depiction of detail from nature, which affiliates it with the earlier described carvings.

Very like this small sculpture of a pine branch, is a box of bamboo belonging to Mrs Riddle, Pl. 15 b. It is oval with flattened base and slightly rounded sides joining the cover without any (marked) transition. The decoration covers sides and top. A pine tree winds its branches and twigs around the box, partly free from the background which is the trunk with its pieces of bark in low relief. The groups of needles are arranged as on the brush rest, and each cluster describes a circle with

a small hole in the centre. Squirrels play among the branches. Of special interest is the date, the 12th year of Yung-lo, i.e. 1415.

A similar subject is described on a brush stand in the Royal collection, No. 2492, Pl. 15 a. A section of bamboo trunk is carved into an old gnarled pine stock with branches and twigs. The stock has holes and cavities from broken off branches and some perhaps imitate holes made by insects. Lichen covers parts of the trunk and branches. The lichen has a very characteristic shape of oval concave disks of various sizes with a hole in the centre. It obviously represents the variety *Cladonia*. The bark is not accentuated in this case and the needles radiate from a convex centre and form an oval. The whole carving of the old pine trunk is done with the same sensitive realism as the other sculptures described above.

Examining the silver cup from Yüan (Pls. 1 and 2) and the three wooden cups from an earlier date (Pls. 12 and 13) we found a very characteristic style of landscape representation. The cliffs of the mountains are partly cut free from the background, and stalactites also almost free from the background are common. The surface of the rocks is rough, with clefts, crevices and parallel grooves and groups of small holes which are drilled or traced. Clouds often hide the top of the mountain just under the lip of the cup and the outlines of the clouds are in relief. The pine trees have curving trunks in full round with the characteristic pieces of bark incised or made with outlines of small dots. The branches, in full round or high relief, are twisted in contorted movement. The needles radiate from a concave centre or a hole and form a circle or an oval. The roots are partly free from the ground. The water is either represented by waterfalls or streamlets, rivers or the sea. The waterfalls are drawn with parallel lines. When striking a stone or the water below, the water breaks into waves and froth modelled in full round. The waves are either carved to overlap each other as on the silver cup or conventionalized as on the rhinoceros horn cup No. 2589. What is most significant in this pattern is, however, the breakers with froth around a whirl-pool found on the raft cups (Pls. 3-5).

Looking for these motifs or patterns on other Sung, Yüan, and Early Ming art, it is easy to find them in various kinds of material. The mountains and cliffs of a similar appearance are found, among others, on the wellknown coloured handscroll in The Museum of Fine Arts in Boston which is attributed to Chao Po-chü and represents "The Entry of the First Han Emperor into Kuang-chung".⁶⁾ Here the steep cliffs are seen with diagonal striation, crevices and small, dark dots which give the same illusion as the holes which are drilled on the wooden cups. The waves with breakers and froth are well represented on the painting by Li Sung of "Four Men in a Boat on a Stormy Sea" in the same Museum.⁷⁾ The whirls with froth are best depicted on the famous handscroll by Ch'en Jung from 1244 of "The Nine Dragons".⁸⁾ Many more examples of paintings from Sung, Yüan and Early Ming

where waterfalls and waves are depicted in the same way, could be referred to, but it is perhaps enough to add the long handscroll by Hsia Kuei of "Ten Thousand Miles of the Yangtze" in the National Palace Museum in Taipei.⁹⁾

The pine trees with gnarled curving trunks, the bark described in detail and the needles arranged in circles or ovals are also frequently found on early paintings such as those by Li Ch'eng or in his style. "The Old Pine-trees on Snowy Rocks, Fisherman in Boat" gives a good example of this and so does also "Tall Cedar-trees on a River-bank", both in Ku-Kung.¹⁰⁾ Li Lung-mien is a painter who took up this style and used it frequently. The handscroll in The Freer Gallery of Art named "Immortals and Fairies in an Imaginary Landscape" attributed to him, pictures many pines of this type and also cascades with breakers and froth.¹¹⁾ Still better the characteristic old pine with twisted branches and circular clusters of needles is painted by Ma Yüan on his famous "A Moonlight Night; Scholar seated by a cliff under a Projecting Pine" in Hakone Museum.¹²⁾ During Yüan the same type of pine is pictured by Chao Meng-fu on his handscroll "Two Pine-trees growing on the low bank of a broad river"¹³⁾ and by T'ang Ti on his painting "Fishermen Returning with their Nets under Large Trees".¹⁴⁾ As an Early Ming example can be given Tu Ch'ung's "A Poet served with Tea in his Study Pavilion".¹⁵⁾

Only a few examples can be given here but investigation shows that all the characteristic motifs mentioned appear rather often in paintings from Sung, Yüan and Early Ming. Later on they become rare and are only adopted by painters like Wen Ch'eng-ming when working in earlier styles.

Seeking for the motifs in other kinds of art we find them on porcelain as well as on carved lacquers, cloisonné, enamel and jade. Especially the wave-patterns with whirls and froth are common on Yüan and Early Ming blue and white porcelain. Sherman Lee gives good examples of this in his Catalogue, Chinese Art under the Mongols: The Yüan Dynasty (1279-1368). Fig. 3 shows a 14th century Mei-p'ing vase excavated 1957 near Nanking, with the typical wave border and a pine of the actual type. The flask with dragon design, No. 136, has the stormy waves below the dragon. Further the plates Nos. 146, 151, 152, and the jars Nos. 154, 155, 156, and 157 show varieties of the wave pattern. A long list could be given of published Yüan and Early Ming porcelains where these motifs—waves and pine trees—are used in the painted pattern which proves the frequency of their appearance on porcelain during the period when the silver cup was made.

In his book on cloisonné enamels Sir Harry Garner reproduces a cup stand of Hsüan-te, with a wave border near in type to those on blue and white porcelain.¹⁶⁾ It is not surprising to find our motifs on red carved lacquers of 14th and early 15th centuries. The sea with stormy waves appears on the plaque with a water

dragon in Sir Harry Garner's collection which is published in "Chinese Art, The Minor Arts", by Soame Jenyns & William Watson, Fribourg 1963, No. 132. The pine tree with typical trunk and needles is well represented on a box and cover of Yung-lo, reproduced in the same book under No. 156. It would be logical to find the motifs in question also in jade carvings from Yüan and Early Ming, but up to now there have not been found many representative jade pieces of these periods. The most famous jade, traditionally dated to Yüan, is the large basin in The Circular City of The Old Summer Palace in Peking. Its decoration, which contains sea dragons moving among waves with froth and foam of the characteristic types, seems to prove that the tradition is true and it also stresses the popularity of the pattern during the 14th century.

After this inventory of the motifs on the two Yüan silver cups in other Sung, Yüan and Early Ming arts we can maintain that it was the painters who were the first to use them. The craftsmen borrowed the popular motifs, especially when they had a deeper meaning with symbols for happiness, long life etc. That stands in relation to the fact that for instance rhinoceros horn, which material in itself reacted to quicksilver and was therefore used by the Chinese to reveal poison in a beverage, was also given the credit for aphrodisiac power and was thus suitable for drinking vessels. This attribute could naturally be transferred to a wooden cup especially when it was given the shape of a rhinoceros horn, and consequently the decoration repeats the motifs of the horn cup.

When Chü Pi-shan made his silver wine cups he copied the wood and rhinoceros horn cups perhaps in order to give his silver pieces the same magic value. The motifs were, however, not suitable for reproduction with the common technique used by the silversmiths since the T'ang period, and instead of chasing the cups he had to cast them in *cire perdue* and engrave them afterwards, thus to give the impression of wood carving.

If the conclusions of this stylistic study are correct it should mean that the difficult problem of dating some special types of wood and rhinoceros carving has come a little nearer its definite solution. The Yüan silver cups are therefore of decisive importance, as we know when they were produced. As the rhinoceros horn cups we are dealing with, in shape as well as in decoration are closely related to the Yüan silver cups, they should be dated at least to early Ming. This applies also to their equivalents in wood.

As long as the known material of dated rhinoceros horn cups is somewhat limited we have to depend upon stylistic comparisons of this kind in our efforts in dating.

NOTES.

- ¹⁾ Bo Gyllensvärd: T'ang Gold and Silver, BMFEA No. 29, 1957.
- ²⁾ R. L. Hobson: A Silver Cup of the Yuan Dynasty. The Burlington Magazine, XXII (December 1912 p. 153-158).
- ³⁾ Sherman Lee and Wai-Kam Ho, Chinese Art under the Mongols: The Yüan Dynasty (1279-1368), No. 37, Cleveland 1970.
- ⁴⁾ Illustrated Catalogue of Chinese Government Exhibits for the International Exhibits of Chinese Art in London, Vol. IV, p. 62, Shanghai 1935.
- ⁵⁾ Osvald Sirén: Chinese Painting. Leading Masters and Principles, Vol. III, pl. 262. London and New York.
- ⁶⁾ Osvald Sirén; op.cit. pls. 273, 274.
- ⁷⁾ Osvald Sirén; op.cit. pl. 313.
- ⁸⁾ Osvald Sirén; op.cit. pl. 358.
- ⁹⁾ Illustrated Catalogue of Chinese Government Exhibits for the International Exhibits of Chinese Art in London, Vol. III, No. 39, Shanghai 1935.
- ¹⁰⁾ Osvald Sirén; op.cit. pls. 148, 150.
- ¹¹⁾ Osvald Sirén, op.cit. pl. 196.
- ¹²⁾ Osvald Sirén, op.cit. pl. 284.
- ¹³⁾ Osvald Sirén, op.cit. Vol. VI, pl. 23.
- ¹⁴⁾ Osvald Sirén, op.cit. pl. 81.
- ¹⁵⁾ Osvald Sirén, op.cit. pl. 137.
- ¹⁶⁾ Sir Harry Garner, Chinese and Japanese Cloisonné Enamels, col. pl. B. London 1962.



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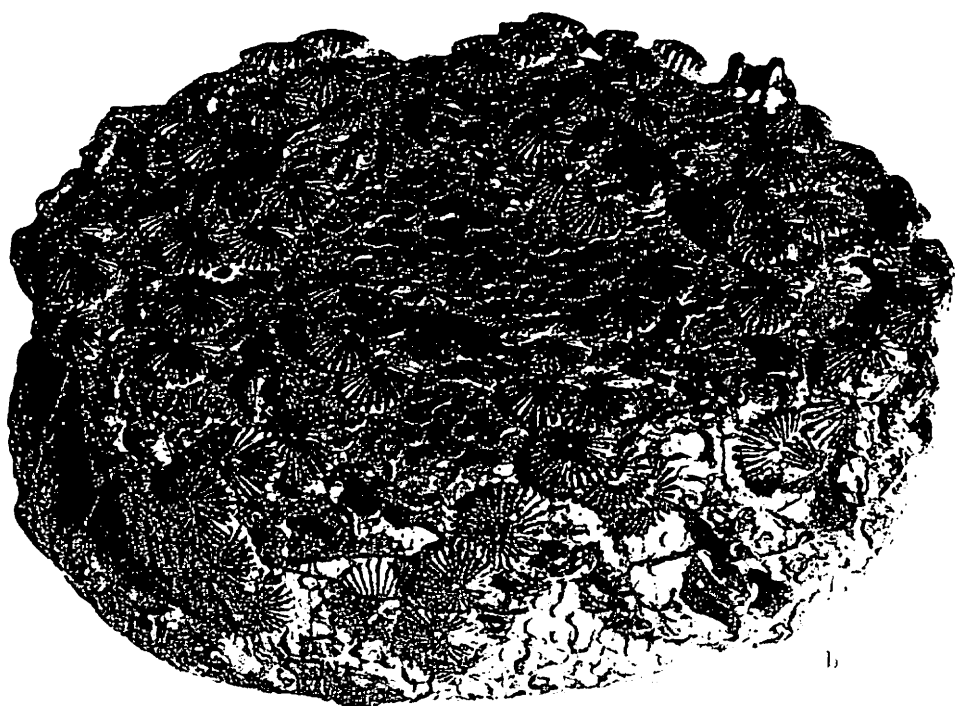


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