

APPENDIX I

Additional information and general bibliography concerning objects mentioned in text. The numbers appear as reference numbers where the objects are first mentioned in the text and in the captions of the illustrations.

1. PAIR OF CHIMÆRAS

University Museum Journal, Vol. XVIII, No. 2, June 1927, pp. 159-173, *Two Colossal Stone Chimæras from A Chinese Tomb*, Helen E. Fernald. *Eastern Art*, Vol. I, No. 2, pp. 87-96, pl. 9, 10, *Winged Chimæras in Early Chinese Art*, Oswald Sirén. *Parnassus*, Vol. 11, No. 1, pp. 7-11, *Chinese Art at the University Museum* (il.), Horace H. F. Jayne. *China and Japan in our Museums*, Benjamin March, p. 87.

2. SEATED LION

University Museum Journal, Vol. VII, No. 3, Sept. 1916, fig. 164. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 17-21, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *University of Pennsylvania Museum Exhibition of Oriental Art*, 1917, No. 26. *Chinese Sculpture*, Oswald Sirén, pl. 191. *Parnassus*, Vol. 11, No. 1, pp. 7-11, *Chinese Art at the University Museum*, Horace H. F. Jayne. *Burlington Magazine*, Vol. 68, No. 1, Jan. 1936, pp. 22-30, pl. II C. *Catalogue of International Exhibition of Chinese Art, 1935-36, #2493* (il.). *Ostasiatische Zeitschrift*, Vol. 14, 1938, pp. 65-82, *Zur Geschichte der chinesischen Plastik vom VIII-XIV Jahrhundert (70-71)*, Ludwig Bachhofer. *Chinese Sculpture*, Leigh Ashton, pl. 41, fig. 1.

3. PAIR OF SEATED LIONS

University Museum Journal, Vol. XV, No. 4, Dec. 1924, pp. 264, 266, pls. 7, 8, *Chinese Sculpture Recently Acquired*. *Chinese Sculpture*, Oswald Sirén, pl. 114.

4. COFFIN SLAB

Inscription: "May this dwelling be used for ten thousand years."
Unpublished.

5. HANDSCROLL

University Museum Bulletin, Vol. 6, No. 1, Oct. 1935, pp. 17-21, *Loan to Burlington House*, Horace H. F. Jayne. *Catalogue of International Exhibition of Chinese Art, 1935-36, No. 2402* (il.).

6. WALL PAINTINGS FROM THE MOON HILL TEMPLE

University Museum Journal, Vol. XVII, No. 3, Sept. 1926, pp. 229-244, *Chinese Frescoes of T'ang Dynasty* (il.), Helen E. Fernald; Vol. XIX, No. 2, June 1928, pp. 109-129, *Another Fresco from Moon Hill Monastery* (il.), Helen E. Fernald; Vol. XX, No. 2, June 1929, pp. 119-129, *Two Sections of a Chinese Fresco Recently Acquired* (il.), Helen E. Fernald. *Burlington Magazine*, Vol. 51, No. 294, pp. 121-128, pls. I, II, *Some Buddhist Frescoes from China*, W. Percival Yetts. *Parnassus*, Vol. 1, Dec. 1929, p. 30, *Recent Museum Acquisitions — Eastern Art*.

7. PAIR OF GREY LIMESTONE STATUES

University Museum Journal, Vol. VII, No. 3, Sept. 1916, pp. 152-177, figs. 168, 169, *Notes on Chinese Statuary*, C. W. Bishop. *University Museum Bulletin*, Vol. 2, No. 4, Feb. 1931, pp. 119-123, pls. 6, 7, *Two Chinese Sculptures of the T'ang Dynasty*; Vol. 6, No. 1, Oct. 1935, pp. 17-21, *Loan to Burlington House*, Horace H. F. Jayne. *Burlington Magazine*, Vol. 24, 1913, p. 109; Vol. 68, Jan. 1936, pp. 22-30, pl. II E. *Chinese Sculpture*, Osvald Sirén, pl. 378. *Catalogue of International Exhibition of Chinese Art*, Nos. 935, 936, 2396, 2397 (il.). *Kunst des Ostens*, Vol. 11, pl. 68. *Kunstgeschichte*, Anton Springer, Vol. 6, No. 47, pp. 43, 50. *Catalogue of Chinese Exhibition at Royal Academy of Arts, 1935-36*, pl. 61. *Parnassus*, Vol. 11, No. 1, Jan. 1939, pp. 7-11, *Chinese Art at the University Museum* (il.), Horace H. F. Jayne. *Ostasiatische Zeitschrift*, Vol. 14, 1938, pp. 65-82, *Zur Geschichte der chinesischen Plastik vom VIII-XIV Jahrhundert*, Ludwig Bachhofer. *University Museum Catalogue*, 1916, Nos. 11, 12. *Chinese Sculpture*, Leigh Ashton, pl. 33.

8. BUDDHA IN MEDITATION

University Museum Journal, Vol. XV, No. 4, Dec. 1924, page 258, pl. 4, *Chinese Sculpture Recently Acquired*; Vol. XVIII, No. 3, pp. 284-294, Sept. 1927, *A Chinese Buddhistic Statue in Dry Lacquer*, Helen E. Fernald. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 17-21, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *Chinese Sculpture*, Osvald Sirén, pl. 620. *Catalogue of International Exhibition of Chinese Art, 1935-36*, No. 640 (il.).

9. PAIR OF TOMB DOORS

University Museum Bulletin, Vol. 8, No. 4, Oct. 1940, pp. 6-9, pl. 2, *The Doors of the Waiting Dogs*, Horace H. F. Jayne.

10. PAIR OF BODHISATTVA

University Museum Journal, Vol. VII, No. 3, pp. 152-177, fig. 170, Sept. 1916, *Notes on Chinese Statuary*, C. W. Bishop. *Burlington Magazine*, Vol. 25, p. 40, 1914. *University of Pennsylvania Museum Exhibition of Oriental Art, 1917*, Nos. 8, 9. *Chinese Sculpture*, Osvald Sirén, pls. 469, 471. *Ostasiatische Zeitschrift*, Vol. 14, pp. 109-136, *Zur Geschichte der chinesischen Plastik vom VIII-XIV Jahrhundert*, Ludwig Bachhofer. *University Museum Catalogue*, 1916, Nos. 8, 9.

11. PRIESTLY ATTENDANT

University Museum Journal, Vol. VII, No. 3, Sept. 1916, pp. 152-177, fig. 171, *Notes on Chinese Statuary*, C. W. Bishop. *University Museum Bulletin*, Vol. 6, No. 1, October 1935, pp. 17-21, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *Burlington Magazine*, Vol. 25, p. 40, 1914; Vol. 68, Jan. 1936, pp. 22-30, *Sculpture*, Helen E. Fernald. *University of Pennsylvania Museum Exhibition of Oriental Art, 1917*, No. 7. *Chinese Sculpture*, Osvald Sirén, pl. 470. *Pacific Cultures*, pl. J No. 64. *Catalogue of International Exhibition of Chinese Art*, No. 2393 (il.). *University Museum Catalogue*, 1916, No. 7. *Chinese Sculpture*, Leigh Ashton, pl. 32, fig. 2.

12. STELA BASE

University Museum Bulletin, Vol. 5, No. 2, March, 1934, pp. 48-53, pls. 7, 8, *An Early Chinese Sculpture*, Helen E. Fernald. *Burlington Magazine*, Vol. 53, No. 306, pp. 127-134, pl. 2, *An Exhibition of Early Chinese Sculptures*, Osvald Sirén. *Outlines of Chinese Art*, John C. Ferguson, pp. 114-116.

13. STELA BASE

The inscription is dated the twentieth day of the third month of the sixth year of the Cheng-kuang period of the Great Wei dynasty (April 27, A.D. 525).

The text proper starts out: "When the Way of the Law (i.e., Buddhism) first became flourishing (all in), the Ten Directions (the eight compass points and the directions of above and below) hastened to become one. When Śākyamuni gloriously arrived, all living creatures prostrated themselves before him."

The inscription states further that Ts'ao Wen-hsi, of Wei prefecture (corresponding to the present Ta-ming hsien in southern Hopei), "reveringly thinking upon the auspiciousness of the Three Precious Ones (Buddha, the Law and the monastic Order), and hating lest he should fail to encounter the realm of the Absolute (Tathāgata), expended the valuables of his family and with profoundness of mind and an unswerving singleness reverently made a stone statue of Maitreya (the Buddhist Messiah), who is to descend to be born (on earth at some future period)."

The donor then expresses the hope that the merit of having set up this statue may give him the aid of a crossing through the Ford (i.e., a spiritual support that will take him through life). May the family, the country, himself and his relatives be eternally cut free from suffering and return to the norm, joining together in the place where all the Buddhas are assembled (i.e., in the Western Heaven of the Pure Land Sect). May all creatures whatsoever receive together the benefit of the compassionate kindness (of the Buddha).

The inscription soars into verse at the close:

"Magnificent is the forest of blessedness.

"Great is it, yet difficult to name.

"Knowing that mere wealth is not all,

"I have expended (the property of) my family for
(gaining) the utmost achievement.

"The Buddha has remained hidden already for long.

"Only now will he become manifest.

"Not only will He be widely spread,

"But the entire universe will proclaim his name."

This verse no doubt has reference to the Maitreya or Buddha of the future, who is the figure represented by the statue. *University Museum Journal*, Vol. VII, No. 4, Dec. 1916, pp. 245-262, figs. 194-197. *Two Early Chinese Buddhist Sculptures*, C. W. Bishop. *Chinese Art*, Stephen W. Bushell, Vol. 1, p. 36, fig. 22. *Mission Archéologique*, Édouard Chavannes, p. 594, fig. 433. *University of Pennsylvania Museum Exhibition of Oriental Art*, 1917, No. 2. *Chinese Sculpture*, Osvald Sirén, pls. 150, 151. *Ostasiatische Zeitschrift*, Vol. 5, 1929, pp. 216-229, *Ikongraphie des chinesischen Maitreya*, Max Wegner. *Chinesische Kunstgeschichte*, O. Münsterberg, Vol. 1, p. 141, abb. 102. *Histoire de l'Art Chinois*, George Soulié de Morant, pl. 10A. *Chinese Sculpture*, Leigh Ashton, pl. 54.

14. STELA BASE

University Museum Journal, Vol. VII, No. 4, Dec. 1916, pp. 245-262, *Two Early Chinese Buddhist Sculptures*, C. W. Bishop, figs. 195-201. *Ars Asiatica* II, *Six Monuments de la Sculpture Chinoise*, Edouard Chavannes.

15. PAIR OF HEADS OF BODHISATTVAS

University Museum Journal, Vol. IX, No. 2, June 1918, pp. 131-135, figs. 34, 35, *Recent Accessions of Chinese Sculpture*, C. W. Bishop. *Chinese Sculpture*, Oswald Sirén, pl. 113.

16. MAITREYA STELA

University Museum Journal, Vol. IX, No. 2, June 1918, pl. 3, pp. 135-146, *Recent Accessions of Chinese Sculpture*, C. W. Bishop. *Chinese Sculpture*, Oswald Sirén, pl. 149. *Chinese Sculpture*, Leigh Ashton, pl. 16, fig. 2. *Ostasiatische Zeitschrift*, Vol. 5, 1929, pp. 216-229, T. 30, abb. 11, *Ikonographie des chinesischen Maitreya*, Max Wegner. *China and Japan in our Museums*, Benjamin March, p. 87.

17. PAIR OF GUARDIAN KINGS

University Museum Bulletin, Vol. 9, No. 1, Jan. 1941, pp. 2-8, pls. I-III, *Maitreya and Guardians*, Horace H. F. Jayne.

18. HANDSCROLL, "SPRING MORNING IN THE PALACE"

University Museum Journal, Vol. XIX, No. 4, Dec. 1928, pp. 333-349, *Ladies of the Court*, Helen E. Fernald. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 17-21, *Loan to Burlington House*, Horace H. F. Jayne; Vol. 6, No. 3, March 1936, pp. 91-93, pl. 7, *Palace Ladies*, Horace H. F. Jayne. *University of Pennsylvania Museum Exhibition of Oriental Art*, 1917, No. 46, 1922, No. 30. *Catalogue of Chinese Exhibition at Royal Academy of Arts*, 1935-36, pl. 71. *Catalogue of International Exhibition of Chinese Art*, 1935-36, No. 894 (il.). *Pacific Cultures*, Plate N, No. 154. *Handbook of Chinese Paintings in the Collection of the Museum*, Helen E. Fernald, 1922, pp. 51, 53.

19. GREY LIMESTONE STELA

The inscription is dated the eighth day of the second month of the fourth year of the Wu-ting period of the Great Ch'i dynasty (March 25, A.D. 546). It then states that the statue was "reverently made by the monks Tao-ying, Seng-chien and others", for the Temple of the Sojourning Worthies (Ch'i Hsien Ssu) at Huai-chou, a place corresponding to the present Ch'in-yang hsien in Honan.

The text proper then begins: "Spiritual enlightenment is something mysterious and immutable. The True Manifestation is dark and awesome. Therefore when it acts, there is speedy response; when it acts, there is complete response." The inscription goes on to state that the monk Tao-ying and others, being ashamed that the compassionate teachings of Buddha were not being received, "therefore exhausted their wealth and exerted their strength to the utmost to build a large temple hall. They also made a precious statue of Śākyamuni on a throne, nine feet (high) together with the two bodhisattvas Kāśyapa and Ānanda."

The inscription concludes with the hope that this may bring glory and auspiciousness, and that the Emperor, Buddhist priests, parents, and relatives, far and near,

high and low, may all come to revere and honor the True Sect (a term applied by each sect to itself), and gain the eight forms of release from all worldly knowledge, thus attaining to the True Enlightenment. The names of six monks, apparently donors, come at the end of the inscription. *University Museum Journal*, Vol. VII, No. 3, Sept. 1916, pp. 152-177, fig. 160, 161, *Notes on Chinese Statuary*, C. W. Bishop. *University of Pennsylvania Museum Exhibition of Oriental Art*, 1917, No. 13. *Chinese Sculpture*, Osvald Sirén, pls. 184-185. *Chinese Sculpture*, Leigh Ashton, pl. 55.

20. STELA

University Museum Journal, Vol. XIV, No. 1, March 1923, pp. 27-33, *A Fine Chinese Stela in the Museum*, G. B. Gordon; Vol. XVIII, No. 1, March 1927, pp. 111-114, *A Note on the Chinese Stela of 551 A.D.*, Helen E. Fernald. *Chinese Sculpture*, Osvald Sirén, pls. 233, 234. *Chinese Sculpture*, Leigh Ashton, p. 64, pl. 26.

21. SEATED FIGURE OF THE MAITREYA

University Museum Bulletin, Vol. 9, No. 1, Jan. 1941, *Maitreya and Guardians*, Horace H. F. Jayne.

22. STELA

The inscription begins by speaking of the profundity of the Mysterious Principle (of Buddhism), which consists in Sūnyatā or emptiness, and of the incorporeal Dharmakaya or Absolute, which is all perfect and immovable. It mentions the meditation of the Buddha beneath the twin śāla trees, during which he passed beyond earthly sights and sounds, and freed himself from the train of consciousness.

Then it describes how "disciples of the Buddha" (i.e., Buddhist believers), Tung Shan-ch'ou, Ó Lung-hsi, Fu Wei-ch'ao, Yü Chi-mo and Chu Lun-ch'ing, spent their wealth so that they might reverently cause the Seven Buddhas of the past to display their spirituality before their own relatives, near and far. Thereupon on the eighth day of the fourth month of the sixth year of the Wu-p'ing period of the Great Ch'i dynasty (May 3, A.D. 575), having obtained from afar precious objects from lonely mountain caverns (i.e., precious stones and other minerals), and having consulted the best workers nearby, they reverently made a stela with a figure, having a total height of eleven Chinese feet. On the stela they caused jewel trees of the Pure Land or Western Heaven of Buddhism to be carved with wonderful skill, together with the sacred figure of the Amitabha Buddha.

The inscription expresses the hope that through gazing on this statue, a "ladder" for the gradual climb to the stage of Nirvana may be provided, and that parents and relatives may be born into spiritual understanding, so that they may come to wander in the Pure Land. . . . May the Emperor and all his subjects overcome the hundred and eight different forms of distress, and safely traverse the three roads (which pass through the hell of fire, the hell of blood, and the hell of knives), so that there may be surcease for their sufferings. May the Law of Buddha flourish, and may the deeds of the demon, Māra, be nullified. May all sentient beings rise together to the Superior Way and truly respond to the genuine Reality.

University Museum Journal, Vol. XV, No. 4, Dec. 1924, p. 262, pls. 6, 19, *Chinese Sculpture Recently Acquired*. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 17-21, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *Eastern Art*, Vol. 3,

pp. 73-109, *An Early Chinese Sculptured Stela*, Helen E. Fernald, figs. 1, 2, 3, 10, 11, 12, 19, 20, 24, 34, 36, 37, 38. *American Magazine of Art*, Vol. 29, No. 3, March 1936, pp. 157-175, fig. 6, *Chinese Sculpture at London*, Langdon Warner. *Catalogue of International Exhibition of Chinese Art, 1935-36*, No. 2496 (il.).

23. GILT BRONZE FIGURE OF THE MAITREYA

University Museum Journal, Vol. IX, No. 2, June 1918, pp. 123-147, fig. 42, *Recent Accessions*, C. W. Bishop. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 17-21, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *Chinese Sculpture*, Osvald Sirén, pl. 158. *I Shu Ts'ung Pien*, Vol. 23, last plate. *Parnassus*, Vol. 11, No. 1, Jan. 1939, pp. 7-11, *Chinese Art in the University Museum* (il.), Horace H. F. Jayne. *Burlington Magazine*, Vol. 68, No. 1, pp. 27-33, pl. I A-B, *Sculpture*, Helen E. Fernald. *Ostasiatische Zeitschrift*, Vol. 5, 1929, pp. 216-229, *Ikonographie des chinesischen Maitreya*, Max Wegner. *Pacific Cultures*, pl. G. No. 63. *Catalogue of International Exhibition of Chinese Art*, No. 793 (il.), *Chinese Bronzes*, Metropolitan Museum of Art, No. 266.

24. AMITABHA ALTAR GROUP

University Museum Bulletin, Vol. 7, No. 3, April 1939, pp. 2-9, pls. 1-6, fig. 1, *Amitabha Altar Group*, Horace H. F. Jayne. *Parnassus*, Vol. 11, No. 1, Jan. 1939, pp. 7-11, *Chinese Art in the University Museum*, Horace H. F. Jayne. *Chinese Bronzes*, Metropolitan Museum of Art, No. 279 (il.).

25. GILT BRONZE FIGURE OF KWAN YIN

University Museum Journal, Vol. XV, No. 4, Dec. 1924, p. 258, pl. 4. *Chinese Sculpture Recently Acquired*. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 17-21, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *Chinese Sculpture*, Osvald Sirén, pl. 577. *Catalogue of International Exhibition of Chinese Art, 1935-36*, No. 811 (il.). *Ostasiatische Zeitschrift*, Vol. 14, 1938, pp. 109-136, abb. 7, T. 12, *Zur Geschichte der chinesischen Plastik vom VIII-XIV Jahrhundert*, Ludwig Bachhofer. *Burlington Magazine*, Vol. 68, No. 1, Jan. 1936, pp. 22-30, pl. I a, b, *Sculpture*, Helen E. Fernald. *China and Japan in Our Museums*, Benjamin March, p. 87. *Chinese Bronzes*, Metropolitan Museum of Art, No. 304.

26. SQUARE-SIDED BRONZE WINE JAR

University Museum Bulletin, Vol. 6, No. 1, October 1935, pp. 17-21, *Loan to Burlington House*, Horace H. F. Jayne. *Catalogue of International Exhibition of Chinese Art, 1935-36*, No. 180 (il.). *Bulletin*, Museum of Far Eastern Antiquities, No. 7, 1935, pp. 1-28, pl. XIX, *Goldsmiths in Ancient China*, J. G. Anderson. *Chinese Bronzes*, Metropolitan Museum of Art, No. 185 (il.).

27. BRONZE COVERED JAR

University Museum Journal, Vol. IX, No. 2, June 1918, pp. 99-120, fig. 33, *Two Chinese Bronze Vases*, C. W. Bishop. *Chinese Bronzes*, Metropolitan Museum of Art, No. 97.

28. **BLACK BRONZE VESSEL**

University Museum Journal, Vol. IX, No. 2, June 1918, pp. 99-120, fig. 31-32, Two Chinese Bronze Vessels, C. W. Bishop. *Chinese Bronzes*, Metropolitan Museum of Art, No. 127.

29. **SMALL BRONZE VESSEL**

Journal of the American Oriental Society, Vol. 51, No. 1, pp. 16-22, March 1931, *A New Chinese Bronze in the University Museum*, Helen E. Fernald.

30. **BRONZE INCENSE BURNER**

University Museum Bulletin, Vol. 6, No. 5, Nov. 1936, pp. 25-28, *Po Shan Lu*, Horace H. F. Jayne.

31. **HORSES OF T'ANG T'AI TSUNG**

University Museum Journal, Vol. IX, Nos. 3-4, Sept.-Dec. 1918, pp. 265-272, figs. 75, 76, *Horses of T'ang T'ai-Tsung*, C. W. Bishop; Vol. XI, No. 4, Dec. 1920; Vol. XII, No. 1, March 1921. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 7-11, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *Burlington Magazine*, Vol. 43, No. 246, pp. 117-118, Sept. 1923, *T'ai Tsung's Six Chargers*, Waley; Vol. 68, No. 1, Jan. 1936, pp. 22-30, *Sculpture*, Helen E. Fernald. *Mission Archéologique*, Édouard Chavannes, 1909, pl. 228, No. 440, pl. 289, No. 442. *Chinese Sculpture*, Osvald Sirén, pl. 246. *Journal Asiatique*, Pelliot, April-June 1923, p. 202. *Chinese Art*, Stephen W. Bushell, Vol. 1, p. 32, fig. 18. *Revue Archéologique*, 1900, p. 92, *Le Représentation du Galop dans l'Art Ancien et Moderne*, Reinach. *Journal of the American Oriental Society*, Vol. 55, No. 4, December 1935, pp. 420-428, pls. 1-3, *Horses of T'ang T'ai Tsung and Stela of Yu*, Helen E. Fernald. *Chinese Sculpture*, Leigh Ashton, pl. 47. *Kunstgeschichte*, Anton Springer, Vol. 6, No. 54, pp. 49, 54. *Kunst des Ostens*, Vol. 4, pl. 14. *Catalogue of International Exhibition of Chinese Art*, 1935-36, No. 2387 (il.). *Eastern Art*, Vol. III, pp. 61-71, *Six Horses at Tomb of the Emperor T'ai Tsung of the T'ang Dynasty*, John C. Ferguson. *China and Japan in Our Museums*, Benjamin March, p. 87. *Chinesische Kunstgeschichte*, O. Münsterberg, Vol. 1, p. 162, abb. 123. *Journal of the North China Branch of the Royal Asiatic Society*, Vol. 67, 1936, pp. 1-6, pls. V-VI, *Six Horses of T'ang T'ai Tsung*, John C. Ferguson.

32. **GLAZED POTTERY LOHAN**

University Museum Journal, Vol. V, No. 3, Sept. 1914, pp. 129-135, fig. 69, *Pottery Statue of A Lohan*, C. W. Bishop; Vol. VII, No. 3, Sept. 1916, pp. 152-177, fig. 165, *Notes on Chinese Statuary*, C. W. Bishop. *University Museum Bulletin*, Vol. 6, No. 1, Oct. 1935, pp. 7-11, pl. 6, *Loan to Burlington House*, Horace H. F. Jayne. *Chinese Pottery and Porcelain*, Robert L. Hobson, Vol. 1, p. 35, 1915. *Neue Rundschau*, Oct. 1913, p. 1427, *Jugd und Gotter*, Perzynski. *Ostasiatische Zeitschrift*, Jan. 1914, p. 461, article by Kümmel. *Parnassus*, Vol. 11, No. 1, Jan. 1939, pp. 7-11, *Chinese Art in the University Museum* (il.) Horace H. F. Jayne. *Kunstgeschichte*, Anton Springer, Vol. 6, No. 111, p. 111, 112. *Catalogue of Chinese Exhibition at Royal Academy of Arts*, 1935-36, pl. 109. *Connoisseur*, Vol. 97, Feb. 1936, op. p. 76 (il.), p. 64, *Chinese Sculpture*, Basil Gray. *Catalogue of International Exhibition of Chinese Art*, 1935-36, No. 2438 (il.). *China and Japan in Our Museums*, Benjamin March, p. 88.