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Traditional motifs from ancient cultures have been used as one source of design influence for textile designers. The purpose of this study was to show one way in which traditional forms can be adapted for contemporary expression. The four seasons motif of China served as the author's design inspiration.

The design process originated with an investigation into the four seasons concept and ensuing floral and animal symbologies. The development of the seasonal symbologies in China is traced and illustrated by photographs of representative Chinese textiles.

Two textile projects were undertaken: one project was in the form of four scarf designs with each scarf representing a season; the second was a dragon-shaped kite symbolizing the spring season. The designs of both projects were based on Chinese textile designs illustrated in this paper.

The contemporary techniques of silk screen for the scarf printing and machine applique for the dragon kite were the selected media for the projects. A description of each project is given, including the materials and techniques employed. Color photographs illustrate the completed works.

CONTEMPORARY TEXTILE DESIGNS

INSPIRED BY SEASONAL

SYMBOLS OF CHINA

by

Cynthia Ann Jones

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CHAPTER I

INTRODUCTION

Nature has exerted a powerful influence over humankind since early times in recorded history and as one of nature's primary forces, the seasons have aroused fascination and awe in people throughout the ages. Rhythmic cycles of the seasons which form part of all life may be seen as polarities - light and dark, heat and cold, calm and storm and ultimately, life and death. These cycles were enigmatic to the ancients as they struggled to meet the basic requirements of food, clothing and shelter. Possibly, the ancients may have felt much stress when, for example, needed rains did not fall and drought and famine brought inevitable destruction.

In Myth and Allegory in Ancient Art, Hinks (16:43) considered as the original importance of seasons their influence on food production that came with the neolithic revolution. He indicated that seasonal change was the regulator of a bountiful harvest or a time of hunger. Any unpredictable extremes were sources of great anxiety. Humankind looked for the means of some control over these forces.

In Symbols, Signs, and Signets, Lehner (24:17) theorized that the ancients developed supernatural categories which could be used to exercise control over nature's elements. A god or goddess represented by a plant or animal form was given charge of a seasonal force. A god in control of rainfall was an example of this concept. Humans could then solicit help from the rain god in times of drought through rituals.

However, if rain did not fall after the appropriate gods had been entreated, the people believed that the ritual had not been carried out properly or that the gods were angry. In this way, humans reduced their anxiety by giving the responsibility for control of their fate to supernatural beings.

Thus, each seasonal element had a representative deity that could be entreated for help. Hinks (16:43) stated that eventually these supernatural beings became a source of artistic and aesthetic appeal. This appeal, as perceived by Nott (29:xix) in Chinese Culture in the Arts, grew out of the people's need for expression of their strong feelings about the natural elements. As a result, tangible forms developed as expressions of abstract ideas. These forms are listed by the Encyclopedia Americana (19:382) as painting, sculpture and architecture, dance and drama of preliterate history and later music, poetry and literature. For example, a rain god was represented by a piece of sculpture or embodied in the rhythmic movements of a ritual. The tangible artistic expressions became symbolic of the deities, and therefore of the elements they controlled. As Bevin (3:55) explained in Design Through Discovery, primitive people were able to represent the unseen and unknown through symbolism.

This investigation was undertaken to study the concept of the seasons and the ensuing symbolism which developed during specific time spans in Chinese history. Illustrations which trace this symbolic development are to be found in the textile arts. Those included in this study are representative of selected Chinese textile designs.

Five of these textile illustrations served as sources of inspiration for contemporary textile projects.

SELECTION OF CHINA

Six traditional world cultures were investigated initially. These were China, India, Japan, Western Europe, Africa and the Scandinavian countries. After a thorough study of available resources, China was selected for the following reasons:

1. The availability of resource material.
2. The written and photographic evidence of representations existing in the textile arts. Since design inspiration for the projects in this study was to come from extant pieces of textile art work, it was essential that there be many examples from which to choose.
3. Author's personal interest in the Chinese culture as representative of Eastern thought.

LIMITATIONS

It was necessary to limit the scope of this study to maintain an operative framework and a first limitation was in confining the study to one culture. Limiting the art form to textile arts and selecting a specific time period further reduced the boundaries of this work.

This study started with the Shang Dynasty (Circa 1523 B.C. - 1028 B.C. in Wright's (43) timetable) and traced the development of

seasonal symbols through the Han Dynasty (Circa 202 B.C. - 220 A.D. by Wright's (43) timetable). The Shang culture provided background information for investigation into the Han Dynasty which was strategic to the solidification of Chinese thought and philosophy according to the Larousse Encyclopedia of Art (18:381). Willetts (41:149), in Foundations of Chinese Art, attributed the association of the seasons with the elements, colors, mythical creatures and the cardinal points to the Han period of Chinese thought. Also, it was probably during this period that flowers took on seasonal meanings. Binyon (5:31-32), in the Flight of the Dragon, ascribed the importance of flowers in Chinese thought primarily to Taoist beliefs. Since development of Taoist thought coincided with Han culture, it is logical that flowers became symbolic of the seasons at that time. The development of animal and floral seasonal symbols will be traced from the Shang Dynasty to Han culture in this paper. However, since few textiles representative of seasonal symbology of this time period have survived, some examples are from later periods. These illustrations are included in Chapter II.

JUSTIFICATION OF THESIS

Symbols have been an important means of communication throughout the ages. Lehner (24:xi) believed that symbols were a means of expressing basic human needs as food, shelter, danger and good hunting. The use of such symbols was the beginning development for visual interpretations of abstract ideas. Because symbols are visual and

interpreted only by those knowing the meanings, they have been used as media for expression in the visual arts of which textile patterning is one. Contemporary textile patternists refer to traditional symbols as inspiration for current designs.

In the early stages of any design process, the designer decides the means for conveying the symbolized concept. Through exploration of the limitations and potential of various media, the designer is confronted with different ways one idea can be expressed in selected media. As Bevlin (3:358) pointed out, the medium chosen which best expresses the design idea is a fundamental design consideration. After selection of one medium, a designer may gain proficiency in skills and techniques of that medium. Thus, the designer's considerations of that medium are concerned with refining the communication of the design idea.

Two communicative aspects of textile designs are considered in this paper: that which might have a commercial end-use and that which might have a purely decorative end-use. Whereas both aspects are interrelated, there are some differences related to the objectives.

Contemporary textile products are usually manufactured for specific end-uses such as apparel, home furnishings and industrial goods. Textile designers are concerned with production of goods which are successful commercially. Design emphasis in textile production is placed on the consumer's needs for aesthetically acceptable and marketable products.

However, textile products may be produced so that the end-use is primarily a decorative one and the product serves as a creative expression for the designer. Though commercial possibilities may be considered during this design process, the designer's first consideration generally is that the product be aesthetically pleasing and if contracted, have a symbolic meaning for the clientele. Bevin (3:364) explained that art work is the expression of the designer's beliefs, and emotions about his or her environment. Bevin (3:364) continued to define art as:

The common denominator of art is always man. The factor that makes a personal expression a work of art is the element of recognition that it awakens in the viewer; that is, the viewer feels he has experienced himself what the artist is trying to express. This is known as the universality of a work, a unifying quality that finds utterance through the uniquely personal expression of an individual.

Capturing the universal element is an integral part of the design process.

One of the author's objectives was the production of two textile art projects: one designed with a commercial appeal; and the other created as a decorative expression. The author designed four scarves using seasonal representations of Chinese textile arts as inspiration. Each scarf signifies one season. The second project was in the form of an ornamental kite which generates an aura of its representative season.

DEFINITION OF TERMS

Concept - "something conceived in the mind: thought, idea, notion (27:469)."

Symbol - "something that stands for or suggests something else by reason of relationship, association, convention or accidental but not intentional resemblance (27:2316)."

Symbology - art of expression by symbols (27:2316)."

Textile Arts - for the purpose of this paper, the textile arts have been grouped according to Fry's (12:23-29) categories which include silk weavings, banners, embroideries, tapestry weavings, carpets and court robes. Silk paintings have been grouped with the textile arts for purposes of illustrating seasonal motifs during periods where few textiles exist.

Seasons - "one of the divisions of the year marked by alterations in the length of day and night or by distinct conditions of temperature and moisture caused mainly by the relative position of the earth's axis with respect to the sun (27:2049)."

(Note: China is located in the Northern hemisphere with a latitude of 18°N to 50°N and longitude of 75°E to 135°E (14).

Spring equinox - the first day of spring when day and night are of equal length (34:495).

Summer solstice - the longest day of the year which is also the first day of the summer (36:667-668).

Autumn equinox - the first day of autumn when day and night are of equal length (2:674).

Winter solstice - the shortest day of the year which is also the first day of winter (42:709).

Cardinal points - the four directions of North, South, East and West (41:149).

CHAPTER II

REVIEW OF LITERATURE

Development of Four Seasons Concept

Nature has been revered by the Chinese people since their early history and, at times, has taken precedence over China's inhabitants. Sullivan (35:13), in The Arts of China, theorized that nature's supremacy and humanity's insignificance was evidenced in the Chinese creation myth. This legend conceptualized the universe as an egg which separated to form the sky, the earth and primordial man named Pan'Ku. Morgan (26:3-4), in Chinese Symbols and Superstitions, stated that Pan'Ku solicited help from the dragon, tortoise and phoenix to shape the universe. When he died his body parts became the natural elements of the earth and heavens. His head formed the sun and moon, his breath became the wind and his hair turned to trees and fields. His blood became the waters, his voice changed to thunder and his parasites became the people. Sullivan (35:13) believed that the creation myth revealed the basic Chinese view of life; that the beauty of the natural elements as trees, clouds, streams and mountains were the grand contribution of creation; and humankind was but a minor part of the plan.

In Mythologies of the Ancient West, Kramer (22:399) alleged that another Chinese legend called the flood myth superseded the creation story in relevance for the Chinese people. The flood myth emphasized the basic source of life to the Chinese - the land. The story began

with Kun and his son Yu having been appointed to control the flooding that was devastating the land. For nine years, Kun attempted to dam the waters but was killed when he failed in his task. Yu took over and instead of damming the waters, he channeled them to the sea with the help of a dragon. Thus, Yu made the land fit for cultivation and as a result was given the leadership of the mythical Hsia Dynasty.

The value of land to the Chinese was illustrated by the flood myth. Morgan (26:59) confirmed that land cultivation was the first occupation of the Chinese. In addition, Sullivan (35:13) wrote that the ancient Chinese farmer's livelihood depended on his knowledge of seasonal patterns. Eventually food production was supervised by the emperor who symbolically broke the soil every spring in a special ceremony. This ritual was considered an omen for a bountiful harvest and added esteem for the emperor's office.

Seasonal elements assumed fundamental importance in Chinese life. As a result, the Chinese began to express their feelings about the elements through art. The Horizon Book of the Arts of China (11:35) summarized the Chinese perspective of nature in art:

In all cultures, however, art is infused with a set of symbolic motifs, associated with nature, myth, and religion, and charged with specific attributes intended to communicate ideas and information. Consequently, in addition to providing sheer aesthetic pleasure, art is laden with a symbolic vocabulary in which can be read the attributes of a people toward themselves and their universe.

As early as the creation and flood myths, the legendary beasts as the dragon, tortoise and phoenix were being entreated for help.

These animals exemplify the Chinese concept of nature in symbolic form.

Té-K'un (37:239), in Archaeology of China, considered the Shang Dynasty to be the foundation of Chinese culture. The basis of the peoples' social, political and philosophic awareness was the theory of the four quarters. The four quarters were based on the four sections of territory surrounding the Shang capital. Eventually, according to oracle records, the winds, rains and directions were divided into four parts with gods in control of each (37:226). Also, gods were designated for control of eclipses, sunspots and seasonal elements such as rainbows, snow, dust storms and clouds. Oracle records indicated that sacrifices were made regularly to these gods (37:227).

In addition to soliciting the gods for help with the elements, the Shang people devised methods of their own for analyzing seasonal irregularities. The Shang developed a sundial from which they could tell the time of day and the sun's movement throughout the year. They knew when the solstices and equinoxes occurred (37:227) and they developed a calendar which showed the Shang people understood the lunar month and solar year (37:231). These discoveries were important for their agrarian culture (37:227).

Throughout the Shang era, seasonal elements continued to be associated with symbolic motifs. For instance, Nott (29:7), in Chinese Culture in the Arts, regarded the ancient Chinese dragon as representative of the rainmaker. Sacrifices were often made to the dragon god during drought and flood (29:7). The tiger who ruled the

winds was another example referred to by Mackenzie (25:85), in Migration of Symbols. According to Tê-K'un (37:233), these and other animal motifs were characteristic of Shang art.

Animal symbology continued to develop as representative of the seasons through the Shang Dynasty. It is stated in the Larousse Encyclopedia of Art (18:381) that the Chinese concepts of the universe and their association with concrete forms did not solidify until the Han Dynasty.

The Han Dynasty is credited with the formulation of basic Chinese thought for all succeeding Chinese cultures (18:382). De Silva (8:34), in the Art of Chinese Landscape Painting, believed that the Chinese became aware of their alienation from nature during the Han period. As a result, the Chinese people made a conscious effort to reidentify with their natural surroundings. They developed the beliefs that all nature was part of life and that life could be reincarnated into different forms.

Heretofore vague notions about the universe were made concrete. The claim that the five elements of water, fire, earth, wood and metal were selected to explain the space-time problems of the universe was made in the Larousse Encyclopedia of Art (18:381). Eventually, these five elements became associated with the four cardinal points and their central point (18:381). Willetts (41:149) described the origins of the cardinal points as four sections in heaven that surrounded the Central Palace of celestial ruler T'ai-i. The four points corresponded with the four directions on earth that encircled the

emperor's palace. The directions then became related to the four seasons, the solstices and the equinoxes. Mackenzie (25:85) noted that the relation of the cardinal points with the seasons was a result of definite weather changes observed by astronomers of the time and not magical thought. Willetts (41:149) pointed out that the four mythical creatures of the dragon, phoenix, tiger and tortoise were chosen to preside over the seasons and the cardinal points. The relation of these animals with seasons and directions was based in part on actual heavenly occurrences. Willetts (41:150-51) referred to the constellation comprised of the stars Scorpio and Bootes as having a dragon shape. The dragon rose in the sky at the time of the spring equinox. It remained the ruler of the heavens until the autumn equinox when the tiger, known as the constellation Orion, appeared on the horizon. As a result of these associations, the dragon became synonymous with spring and the tiger with the autumn.

The tortoise and the phoenix ruled winter and summer based on their position in the sky. Nott (29:72) stated that the tortoise resembled a constellation which had been seen in the Northern sky by the ancient Chinese. According to Willetts (41:153), the tortoise became a symbol of winter since the North was associated with the cold season. The phoenix was derived from a series of stars similar to a quail shape in the Southern quadrant and became the ruler of the summer. Willetts (41:149) acknowledged that the elements, cardinal points, animals and seasons had primary colors. Green was grouped

with the dragon and spring, red with the phoenix and summer, white with the tiger and autumn and black with the tortoise and winter.

A complex network of associations was developed in the Han era to define the Chinese cosmogony. These relations are listed by Mackenzie (25:34):

East - the blue or green dragon god, spring, wood, planet Jupiter, liver and gall.

South - the red bird, god, summer, fire, the sun, planet Mars, heart and large intestines.

West - the white tiger god, autumn, wind, metal, planet Venus, lungs and small intestines.

North - the black tortoise god, winter, cold, water, planet Mercury, kidneys and bladder.

Nature and the heavenly phenomena were an integral part of the Taoist religion and seasonal symbology assumed religious significance. The Larousse Encyclopedia of Art (18:381) maintained that the ancient Tao principles of Yin and Yang were defined during the Han period. Yin represented the dark, moist and female aspects while Yang was the male counterpart associated with light and dryness. The alternation of the two principles caused the universal rhythm of the Tao.

Willettts (41:150-154) discussed Yin's representation by the tortoise and the tiger while the dragon and the phoenix expressed Yang. At the spring and autumn equinoxes Yin and Yang were equal just as day and night. After the spring equinox, Yin receded while Yang ascended to its height at the summer solstice. After the fall

equinox, Yang waned while Yin waxed to the apex of the winter solstice (41:150). Since Yang ruled the spring and summer sky, it also ruled the dragon and phoenix. Similarly, Yin was the force synonymous with autumn and winter and therefore the tiger and tortoise. Whereas each animal was based on seasonal symbology, each one came to connote other characteristics and developed distinctive and at times, fantastic appearances.

Development of Animal Symbology

The dragon was the animal symbol which carried greatest seasonal significance. Nott (29:14) categorized seven dragon types. Most of these representations of the dragon center on his water-bearing qualities. Below is a summary of Nott's (29:14-23) dragon types:

Chian Lung - a fishlike dragon that refills water to lakes, streams and marshes by lunar tides.

Ts'ing Lung - dragon ruler of the heavens with large bird-like wings.

Shen Lung - dragon water god with a winglike formation folded backward along his head who controlled the winds and rain.

P'an Lung - the dragon power in the currents and tides of waters with horns and a beard indicative of long life.

Ch'ih Lung - the dragon god of fertility who lacked horns and claws and was thus considered benevolent. He was solicited when the soil was prepared for the spring

planting. He rewarded the Chinese people with bountiful crops and productive harvests.

Fu Ts'ang - dragon protector of the earth's natural wealth whose form was grotesque in order to inspire fear in those contemplating to rob the earth.

A final nameless dragon assumed qualities of all the other dragons and represented the emperor.

Although the concept and uses of the dragon symbols were complex, the dragon appeared to be regarded primarily as a rain bearer. In The Horizon Book of the Arts of China (11:35), the dragon is described as concealing a pearl, symbol of the sun and royalty, in its mouth which when eliminated would ensure fair weather. In addition, Mackenzie (25:79) perceived the dragon as a creature who slept through the winter and awakened in the spring to bring the rains. Morgan (26:4) also interpreted the dragon as a water symbol. He stated that when the season was dry, homage was paid to the temple of the Dragon King in hopes that rains would follow. Often in Han art the dragon is coupled with clouds and spirals which jointly symbolized rain. De Silva (8:42) pointed out that in some Han decorative arts the clouds themselves assumed the dragon form. Mackenzie (25:81,82) referred to visuals in which dragons are swallowing the moon to produce rain which was represented by spirals.

The dragon became a sacred emblem for the Chinese since it symbolized life-giving properties. Nott (29:8) indicated that the dragon was adopted by all major Chinese religions - Taoism, Buddhism

and Confucianism - as a means for expression of their strongest religious beliefs. For instance, Taoist influence resulted in development of a complicated science called Fung-shui which formed the basis of Chinese social awareness. According to the principles of Fung-shui, stated Nott (29:11), life was caused by the interaction of the material and spiritual nature of the human and earth. A complex system of divination related the hills, valleys, rivers, streams and other water flows to the energy of the human. These waterways were believed to be the veins of the dragon. The dragon became Tao, concluded The Horizon Book of the Arts of China (11:9). The essence of Ch'an Buddhism was found in the dragon who appeared from the clouds. This spirit was revealed only to those who meditated for a long time (11:9). The Japanese author Okokura Kakuzo (11:9-10), as cited in The Horizon Book of the Arts of China, captured the essence of the dragon symbology:

His claws are in the forks of lightning, his scales
begin to glisten in the bark of rain-swept pine trees.
His voice is heard in the hurricane which, scattering
the withered leaves of the forest, quickens the new
spring. The dragon reveals himself only to vanish.

The phoenix, a mythical bird followed the dragon in importance. Willetts (41:154) described the phoenix as having a lean frame, feathers curling from expanded wings and a tail from which protruded a long curved plume. As with the dragon symbol, the phoenix device was adopted by religious followers. Besides representing the Yang principle, the phoenix became symbolic of peace and prosperity to the Taoist (29:74). Also, the Buddhists employed the phoenix emblem in

their worship. Eventually the phoenix became associated with the empress as an expression of harmony and femininity (29:74). A summation of the spirit and beauty of the phoenix was given by Willetts (41:154):

Examination of one portrayal after another of the creature Phoenix leaves us with the overwhelming impression of a large gallinaceous bird, exotic to China: a handsome stranger with swaggering crest and nodding plumes, yet with the powerful flight and some of the physical features of cranes, whose brief summer visits were hailed with joy and wonder in the localities where it condescended to alight; and whose appearance, seen but fleetingly, could be represented only in the most flattering and sumptuous bodily array.

While the Yang dragon and phoenix dominated the seasonal motif hierarchy, the Yin creatures of tortoise and tiger had less impact on the Chinese. It is stated in The Horizon Book of the Arts of China (11:37) that the tiger who ruled the west and winds represented courage, energy, strength and cunning. He was considered as a balance to the dragon. Willetts (41:154) declared that Han decorative arts depicted the tiger realistically with a long body, wavy tail, catlike legs and claws.

Unlike the other three mythical beasts, the tortoise was a female symbol. Willetts (41:155) attributed this classification to the fact that the tortoise's sex organs were hidden. The tortoise signified winter, hibernation, slowed rhythms and was synonymous with the return of the farmers from the field and the ensuing emphasis on women's work. Nott (29:73) postulated that the tortoise symbol was an artistic expression and as a form in mythology became deified during the Han Dynasty. Selection of the tortoise as a symbolic motif was

attributed to its great size, self-protective covering, and docile character. The importance of the seasonal concepts is shown through the four legendary animal symbols.

Development of Floral Symbology

Flowers also developed seasonal connotations. As with animal symbology, flowers affirmed the Chinese love of nature. According to Nott (29:119), each month of the year was signified by a flower beginning with the prunus for January, peach, peony, cherry, magnolia, pomegranate, lotus, pear, mallow, chrysanthemum, gardenia and the poppy for December. Four of these flowers were designated to represent the seasons and so were regarded as the most important of the twelve flowers. Bushell (6:103), in Vol. I of Chinese Art, referred to the four seasonal flowers in the decorative arts as Ssu Chi Hua, with the tree peony symbolizing spring; lotus, summer; chrysanthemum, autumn; prunus, winter.

Treatment of the four flowers in Chinese decorative art work was sensitive and displayed the Chinese appreciation for flowers. The Horizon Book of the Arts of China (11:37) explained that the use of specific flowers indicated the season of the year. Whether the flower had a bud or a bloom determined the time within the season. The hour of the day was ascertained by whether the flower was open or closed, dull or bright.

Other meanings were associated with flowers in addition to seasonal representation. During the Han Dynasty, the peony began to

connote wealth, success, happiness and feminine beauty (29:110).

Morgan (26:118) verified that the peony symbolized the Yang principle and was the "King of Flowers."

Of all seasonal flowers found in the literature reviewed, this author believes that the most honored was the lotus. The Buddhists and Taoists adopted it as a symbol in their worship. Since it grew from the mud unspoiled, the lotus was employed by the Buddhists as a protective emblem (29:110). Morgan (26:99) described the lotus as the flower upon which the Buddha always rests. For the Taoists, the lotus was synonymous with summer and fruitfulness (29:110). Every part of the lotus plant had a meaning for the Chinese. The roots formed a cool drink while the leaves were used to cover foods in preparation for cooking. Not only did the lotus blossoms decorate homes with their beauty, but they also added a pleasant fragrance. The seed of the lotus was considered a food item as well as a source for good spirits (29:119).

In the autumn, the chrysanthemum became the sought-after flower. Morgan (26:121) told of the ninth month of the chrysanthemum as a time when all the Chinese revelled in its beauty, and the flowers were used to make tea, tonics and eye medicine. Apart from its practical value, Nott (29:110) pointed out that the chrysanthemum was a symbol of the contented life. Nott (29:109) told of a wine mixture made from dried petals of the chrysanthemum which was imbibed by the wealthy during the month of the chrysanthemum.

The last flower for consideration is the prunus. According to Nott (29:125), it was a symbol of winter, wisdom and fulfillment in

life. The prunus' major distinctions were long life and the appearance of its flowers before the leaves. The prunus symbolized the older man's need to persist with his studies, and was regarded as a blend of the Yin and Yang principles representing purity (29:123). Since the Chinese had great esteem for the flowers, it is logical that floral symbols would be used widely in textile patterns.

Major Textile Developments in Chinese History

Plant and animal symbols have been used as devices in fabric patterns since early times in Chinese history. Because of the fragile nature of textiles, many fabric pieces with representative patterning have not survived the ages. Since this scarcity of timely examples from early periods exists, visual representations of the textiles included in this paper are from selected periods in Chinese history:

Han	-	202 B.C.	-	220 A.D.
T'ang	-	618 A.D.	-	907 A.D.
Sung	-	960 A.D.	-	1279 A.D.
Yuan	-	1279 A.D.	-	1368 A.D.
Ming	-	1368 A.D.	-	1644 A.D.
Ch'ing	-	1644 A.D.	-	1911 A.D.

This chronology follows a timetable developed by Dr. Lenoir Wright (43). In this paper, the major textile developments of each period were summarized and each summary was followed with representative illustrations. Also, the brief statement included about the textile growth of the Shang Dynasty served as an introduction to the Han era.

Representative illustrations from the Shang Dynasty have been omitted since there is lack of extant materials.

Development of textile arts in China focused on silk which has served as the economic and aesthetic mainstay. According to The Horizon Book of the Arts of China (11:297), legend dates the introduction of silk into China about 3000 B.C. when the mistress of the mythical emperor Huang Ti taught spinning, dyeing and weaving to the Chinese people. It was during the Shang Dynasty that sericulture reached full development (37:241). Tê-K'un (37:198) stated that knowledge of textiles during the Shang period was based on fossilized remnants of fabric pieces that at one time covered bronzes and sculptures. The importance of clothing and textile decoration was implied by the development of the written characters for some garments and textiles. These Chinese characters indicated that the textiles and clothing were embroidered and at times decorated with buttons and pendants of stone, shell, jade or bone. Tê-K'un (37:198) presented evidence of silken fabrics containing a yarn count of 72 warp and 25 weft threads per centimeter and, another of 40 warp and 17 weft. It was during the Han Dynasty, however, that the first visual portrayals of the seasonal symbols were patterned in fabric.

According to The Horizon Book of the Arts of China (11:14), the Han era was a period of geographic and cultural expansion. China's boundaries were extended from the Pacific to the Pamirs, and from Tonkin to Korea. Sir Aurel Stein in his introductory note in Andrew's (1:3) article "Ancient Chinese Figured Silks Excavated" claimed that

this westward expansion was an effort to stimulate markets for the Chinese silk industry. Silk products included the finished fabric as well as the completed garments. The famous silk routes between China and Asia were established in 2nd Century B.C. as dated by Kendrick (9:9) in Romance of Chinese Art. Stein (1:3) stated that many Han remnants were found along this route during his 1913-1916 archaeological expedition in the Lop desert in Chinese Turkestan. Stein (1:5) described his tomb findings as woven and colored silk, polychrome silks, damasks, tapestries, embroideries and remnants of pile carpeting. Many of the fragments had been garments which served as wrappings for corpses. The primary patterns of these fragments as summarized by Kendrick (9:9), in the Romance of Chinese Art, were dragons, griffins, animals, birds, scrolls and diapers. Bushell (6:94) stated that other motifs such as phoenixes, flowers, peachstones and grapes were also used in weaving patterns of silk fabrics during the Han Dynasty. Figures 1 and 2 indicate the use of seasonal animal motifs of the tiger, tortoise, dragon and phoenix. Watson (40:51), in Style of the Arts of China, stated that Han decorative art was realistic in animal portrayal as figures 1 and 2 show.

This T'ang era has been designated by Scott (31:93), in the Golden Age of Chinese Art as the peak in Chinese textile achievement. Many textile techniques were used - figured silks, embroideries, tapestries, brocades and gauzes, and prevalent designs included flowers, animals, birds and dragons. The technique of painting on silk fabric was perfected and several T'ang period examples have been

recovered. Willetts (41:296) indicated that the silk fabric which was usually primed before painting, was meticulously cared for by the painter. A passage from the Mustard Seed Garden Painting Manual referred to by Willetts (41:296) suggested that the primed silk alone was worth contemplation. Sirén (32:36-37), in The Chinese on the Art of Painting, stated that T'ang art was realistic and more evolved than Han art. Figures 3 and 4 portray the seasonal motifs in a naturalistic manner.

De Silva (8:135) described the Sung Dynasty as a period of refinement of technique and patterning. There was neither a geographical expansion nor warfare during the Sung Dynasty as had been the case in the T'ang era. There were no major achievements in the arts though their development continued. According to Bushell (6:95), the Sung had fifty names of brocaded patterns. Indicative of seasonal motifs were patterns such as "Dragons in Water," "Dragons and Phoenixes," "Lotus, Flowers, and Reeds," "Tree Peonies," "Lotus and Tortoise." Also, K'o-ssu work was at its best as stated by Ts'ao (39:149), in Chinese Connoisseurship. K'o-ssu refers to silk pattern weavings of superior technical achievement usually woven in patterns of trees, flowers, birds and animals. The style of Sung decorative art, according to Sowerby (33:18), in Nature in Chinese Art was realistic in treatment of floral and animal forms as figure 6 reveals. Sirén (32:32) indicated that while realistic details were important to Sung painting, the spirit of the painting was the major concern of the Tao

influenced artists. Figure 5 is an example of Sung emphasis on spiritual qualities in painting.

The Yuan Dynasty began a new era in Chinese geographical expansion. Fry (12:24) attributed Kubla Khan, founder of the Yuan Dynasty with fostering a renewed relationship with the West. Kendrick (9:10), in Romance of Chinese Art, believed that travelers to the East such as Marco Polo were probably responsible for some Chinese textile importation into the West. Fry (12:24), in Chinese Art, suggested that some of the exported silk tapestries became possessions of European churches. Yuan decorative style reflected foreign influence and became conventional in appearance according to Sowerby (33:18). Figure 7 indicates a seasonal motif of a more natural rather than conventional interpretation of the Yuan period.

A period of geographic and economic isolationism during the Ming Dynasty lasted until the arrival of the Portuguese ships at Canton in 1517. The intermingling of Western and Chinese pattern motifs increased as relationships between East and West developed. Portuguese embroideries that showed phoenixes and flowers mixed with Christian figures was one example cited by Fry (12:26). Though carpet fragments representative of preceding periods have been found, the earliest intact carpets are from the Ming period (Fry, 12:28). Another development in the Ming Dynasty was in the production of magnificent court robes. The Ming decorative art combined elements of stylization with realism according to Sowerby (33:18). Figure 8 exemplifies the natural forms

of the period while Figure 9 reveals stylization of the dragon, cloud and water motifs.

The Ch'ing Dynasty was a comparative recent period in Chinese history and there is a quantity of representative textiles. The greatest number of existing tapestry weavings and court robes are from this era (12:28). Fry (12:27) pointed out that the use of fine threads in the warp direction was a supreme technical achievement of the tapestry weaving. Not only were tapestries used as hangings but they also served for court robes. Many symbols decorated these robes and each symbol held a specific meaning (13:28). Sullivan (35:201) stated that the main court robe motif was the dragon. According to Chinese law, the five-claw dragon was exclusive to the use of the emperor and crown prince while other officials were allowed the four-claw dragon status. Sowerby (33:18) concluded that the Ch'ing art style was overdecorated and conventional yet included natural elements indicating that the Chinese still returned to nature for artistic inspiration. Figures 10, 11, 12 and 13 reflect the ornamental and conventional forms of the Ch'ing period. Figures 14 and 15 indicate that natural portrayals of decorative themes were still undertaken in the Ch'ing period. Figure 16 combines stylization with the natural elements of tree, wind and water.

ILLUSTRATIONS OF CHINESE TEXTILES
EMPLOYING SEASONAL MOTIFS



Figure 1. Drawing of Fragment of Polychrome Silk from Han Era. Animal to the Right is Long Necked Tiger with Wings. Animal to the Left (not pictured here) is Winged Dragon with Horns. Clouds are Portrayed by the "s" and "c" Shaped Configurations. Reproduced from Andrew's "Ancient Chinese Figured Silks Excavated by Sir Aurel Stein (1:Fig. 2)."

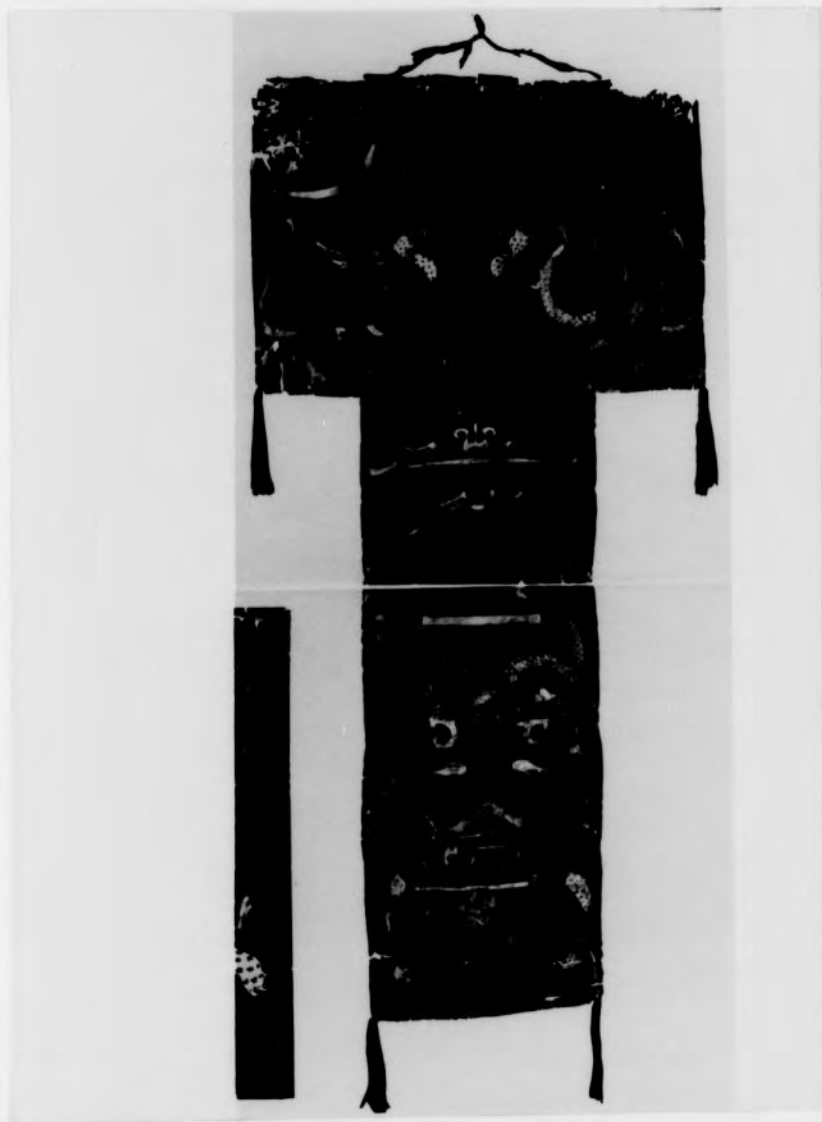


Figure 2. Banner Covering for Inner Coffin. Han Dynasty. Color Painting on Silk. Animal Motifs Include Tiger, Dragon, Tortoise and Phoenixes. Reproduced from Hall's "A Lady from China's Past (13:270-271)."

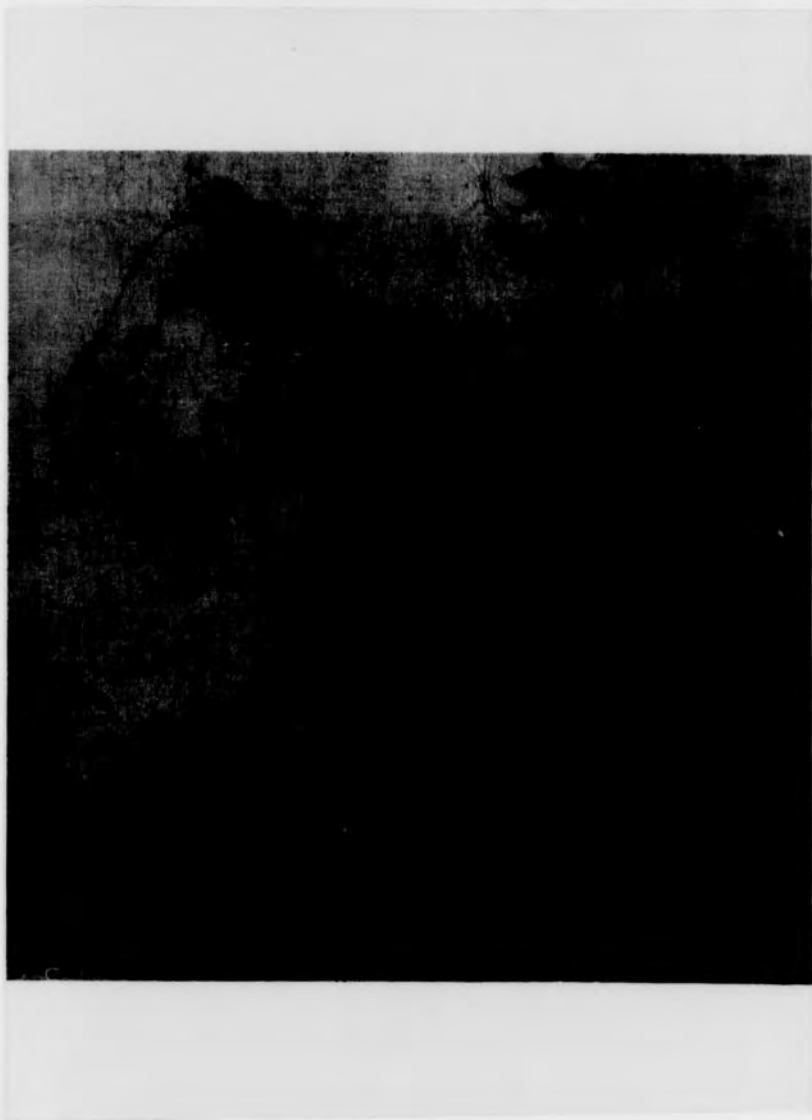


Figure 3. Detail of "Admonitions of the Imperial Instructress,"
in Ku K'ai-chin's Style. T'ang Dynasty. Ink and Color on Silk.
Animal Motifs Include Tiger and Phoenixes. British Museum. Repro-
duced from Willetts' Foundations of Chinese Art (41:Pl. 45).



Figure 4. Silk Brocade. T'ang Dynasty. Flower and Bird Design of Eight Colors. (Flower motifs are probably based on lotus and peonies.) Reproduced from Historical Relics Unearthed in New China (17:168).



Figure 5. "Lotus Pond with Birds," attributed to Hsü Hsi. Sung Dynasty. Silk Painting. The Tōindō, Hōryūji, Nara. Reproduced from Willetts' Foundations of Chinese Art (41:Fig. 48).



Figure 6. Cover for Painting of K'o-ssu Work. Sung Dynasty. Floral Motifs Suggest Stylized Lotuses and Peonies. Reproduced from Ts'ao's Chinese Connoisseurship (39:Fig. 30).



Figure 7. "Tiger by a Torrent in Rain and Wind." Yuan Dynasty.
Attributed to Mu Ch'i. Ink on Silk. British Museum. Reproduced
from Fry's Chinese Art (12:Pl. 7).



Figure 8. Detail of "Winter" by Lu Chi. Ming Dynasty. Ink and Color on Silk. (One of a Series of Four Seasons Paintings.) Branches are Prunus. Tokyo Museum. Reproduced from Hay's Masterpieces of Chinese Art (15:Pl. 15).



Figure 9. Dragon Playing with Pearl. Ming Dynasty. Brocade. Private Collection. Reproduced from Forman's Art of Far Lands (10:219).



Figure 10. Chest Panel of Dragon Robe. Ch'ing Dynasty. Victoria and Albert Museum. Reproduced from Hay's Masterpieces of Chinese Art (15:Pl. 20).

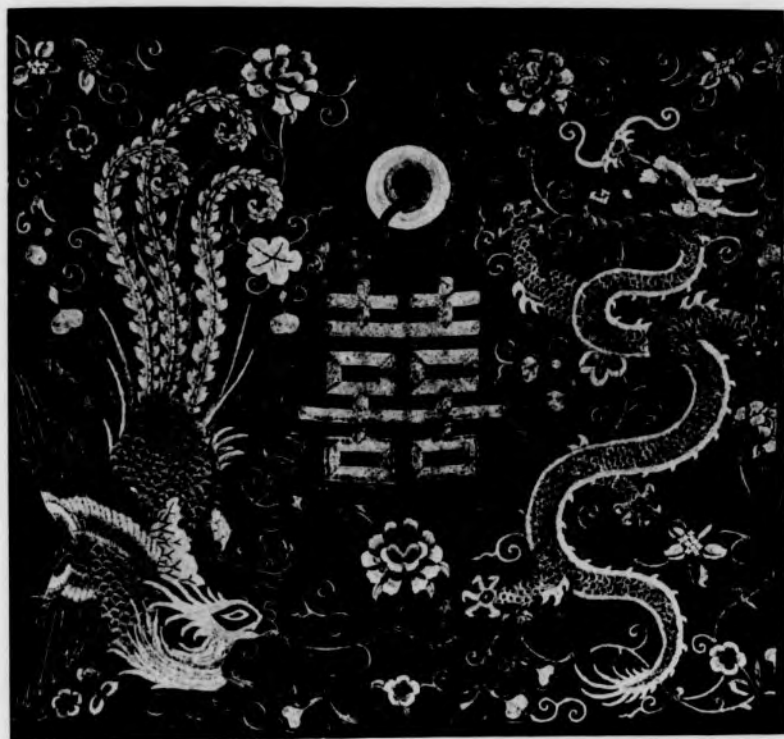


Figure 11. Red Satin Cover Embroidered for Court Wedding. Ch'ing Dynasty. Note the Dragon and the Phoenix. Peony is Clamped in Phoenix's Beak. Reproduced from Bushell's Chinese Art, Vol. 2 (6:Fig. 119).



Figure 12. "Landscape with Phoenixes." Ch'ing Dynasty. Tapestry Panel of K'o-ssu Work. One Phoenix Flies into Clouds While the Other Remains with the Flowers. Peonies are the Dominant Background Flower. Victoria and Albert Museum. Reproduced from Fry's Chinese Art (12:Pl. 8).



Figure 13. Dark Blue Velvet with Raised Peonies, Chrysanthemums and Butterflies on Silk Background. Ch'ing Dynasty. Reproduced from Bushell's Chinese Art, Vol. 2 (6:Fig. 112).

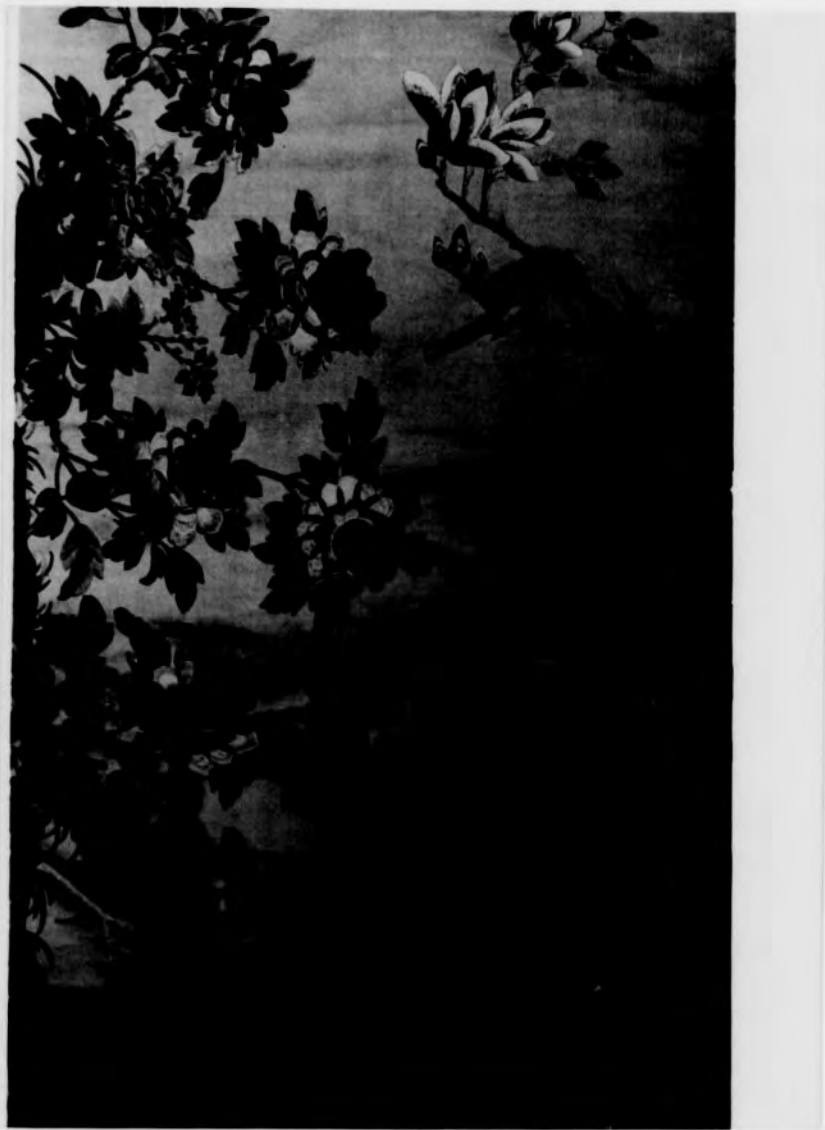


Figure 14. Silk Embroidery with Peonies and Magnolias. Ch'ing Dynasty. Kunstgewerbemuseum, Berlin. Reproduced from Fry's Chinese Art (12:Pl. 56).



Figure 15. Canton Embroidery with Lotuses. Ch'ing Dynasty.
Reproduced from Bushell's Chinese Art, Vol. 2 (6:Fig. 120).



Figure 16. Detail of K'c-ssu Work. Ch'ing Dynasty. Pheasants
with Prunus Tree in Background. Victoria and Albert Museum.
Reproduced from The Horizon Book of the Arts of China (11:300).

CHAPTER III

PROCEDURE

Traditional motifs from ancient cultures have been used as one source of design influence throughout history. The four seasons motif of China has served as the basis of the author's design inspiration. The design process originated with an investigation into the four seasons' concept and evolution of animal and floral symbologies. Illustrations of the seasonal motif development during major periods in Chinese textile art history have been included, accompanied by a summary of style variations of periods.

Two textile design projects were undertaken which demonstrate that contemporary materials and media can be combined with traditional motifs to form a contemporary expression. One project was in the form of four scarf designs. The scarf is a current fashion accessory on the retail apparel market. Each scarf carried a representative but different seasonal motif of floral form. A kite-shaped wallhanging, selected as the second project, carried a representative animal motif as the pattern device. The silk screen process served as a suitable medium for the printing of scarves. Machine applique was selected for the construction of the wallhanging. Each project was designed with a specific end-use: the scarves were made as prospective retail market items; while the kite was designed to be an item of aesthetic appeal.

Specific design considerations, silk screen and applique procedures are included in this paper. Color photographs of completed projects are included. Related projects have been suggested in the conclusion.

CHAPTER IV

RESULTS: SCARVES AND WALLHANGING

Contemporary hand screen printing techniques have developed over many centuries. The origin has been traced to a Japanese printing technique by which a stencil was cut from rice paper and the free areas held in place by human hair. Eventually, fine mesh silk replaced the human hair (30:886).

The scarf design project began with selection of the scarf size of a 22 inch square. Four screens were constructed from 2 inch by 2 inch strips of wood with 24 1/2 inches constituting the inside length. A 10x grade of silk was stretched over the frame and held in place by rope hammered over the silk into 1/2 inch grooves that ran the circumference of the frame.

Interdependent technical considerations were the selection of fabric, textile ink and stencil. The selection of a cotton cloth and a rayon cloth with low thread counts was based on hand and capacity for dye penetration. Naz-Dar textile inks of the 6000 series proved compatible with the cotton fabric and provided colorfastness. The ink selection determined that the stencil would be rubylith - a hand-cut masking film for graphic artists.

Consideration of design followed these technical aspects of the silk screen process. Four photographs of Chinese textile designs provided the inspiration for the scarf designs. Figure 11 shows the

basis for the spring scarf; figure 15 for the summer scarf influence; figure 13 for the autumn design; and figure 16 for the winter selection. Three commonalities related these four designs: each scarf is based on a seasonal flower; each design suggests a Chinese influence; and each indicated the designer's preference for bold shapes. In addition, a geometric layout for each scarf was determined: the spring scarf, diamond; the summer scarf, a square; the autumn scarf, a rectangle; and the winter scarf, a diagonal.

Choosing the design elements and combining them to produce the final layout were the next steps in the design process. Each scarf design was based on three or four printed colors and one background color. Each scarf's design elements of one color were cut from one rubylith stencil. Therefore, each scarf consisted of three or four sheets of rubylith cut in alignment with each other to ensure a satisfactory color registration during the printing process.

The rubylith was then exposed by means of photographic light on a chemically sensitive film. The photographic process is described by Biegeleisen (4:55-56), in The Complete Book of Silk Screen Printing Production as follows:

Light passing through unobstructed to a chemically sensitized area, brings about a structural chemical change. The condition of openness or obstruction of the light is inherent in a photo transparency. The black opaque parts do not permit the light to pass through. The light passes through the clear areas only. When light hits the sensitized area, it hardens it. The parts shielded from the light dissolve in water.

The film used to expose the positive of rubylith was Ulano Blue Poly Two consisting of a gelatinous emulsion layer and an acetate backing.

After the film was exposed and developed, the unexposed design area was washed off with water. The film was then transferred to the screen by means of water cohesion. When the screen was dry, the acetate backing was peeled off leaving the design area open and the exposed gelatinous area blocked.

Prior to printing, all fabric was preshrunk and cut into 22 1/2 inch squares with 1/2 inch hem allowance. Ink was placed at one end of the screen and spread across the screen by a means of a rubber squeegee to the fabric underneath. The printing ink allowed wet ink to be printed over wet ink which expedited the process. Color registration was obtained by careful alignment of the screens with the fabric. When the printing was completed, each scarf was oven-cured to ensure colorfastness. Since the inks produce a stiff hand, the scarves were washed after curing to retain the original soft hand. The completed scarves are shown in figures 17, 18, 19 and 20.

Some historians believe that China was the birthplace of the kite, however, Yolen (44:29) in The Complete Book of Kites and Kite Flying claims that the origin of the kite is uncertain. The earliest account is of General Han Hsin in 200 B.C. who launched a man flying kite over the walls of the enemy castle. The agent on the kite gathered information necessary to defeat the enemy. While kites have been linked to Chinese warfare, Yolen (44:31) acknowledged that the discovery of kites for amusement was first made in China. The Chinese reverence for the dragon motif indicates that many Chinese kites probably took that shape.

The kite wallhanging was adapted from figure 10. Machine applique provided the decorative treatment for the design. The kite consists of seven sections sewn together and lined. The head of the dragon kite is an oval shape 1 1/2 feet long and 1 3/4 feet wide with the face shapes appliqued to the background fabric. The six remaining sections of the body were tapered and each was increased 2 inches in length as it was lessened 2 inches in width for a combined length of 14 1/2 feet. Taffeta fabric of red, orange, yellow, blue, green and purple was selected because of its sheen and the rustling sound when exposed to movement.

Each of the six body sections consists of numerous semicircular shaped scales which were machine appliqued to a background fabric of cotton. Satin ribbons, which match the taffeta, protrude from the joints of each section and these add color and a decorative element which moves when exposed to wind. The body sections were sewn together, lined and attached to the head section. The length of the completed dragon kite is 16 feet.

A frame was constructed for the head section to which a bridle could be attached for flight. The frame consists of wooden dowels 1/4 inch in diameter. The frame was inserted between the lining and head section. A picture of the completed dragon is shown on page 53.

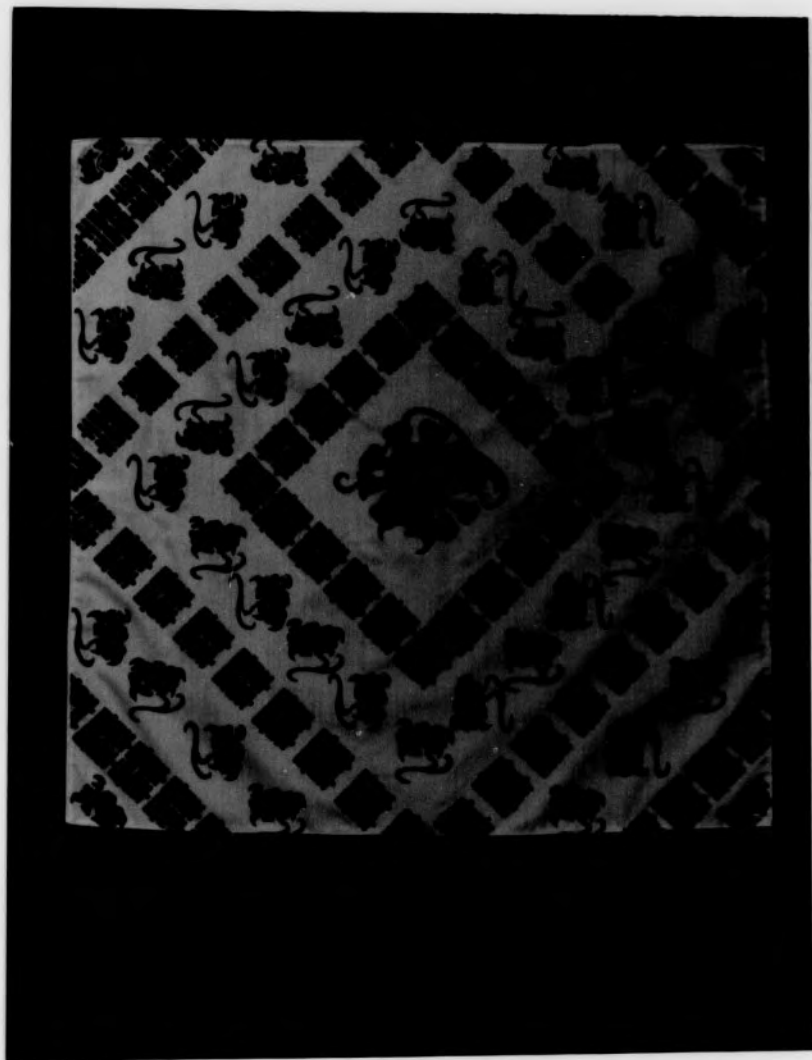


Figure 17. Scarf of Spring.



Figure 18. Scarf of Summer.

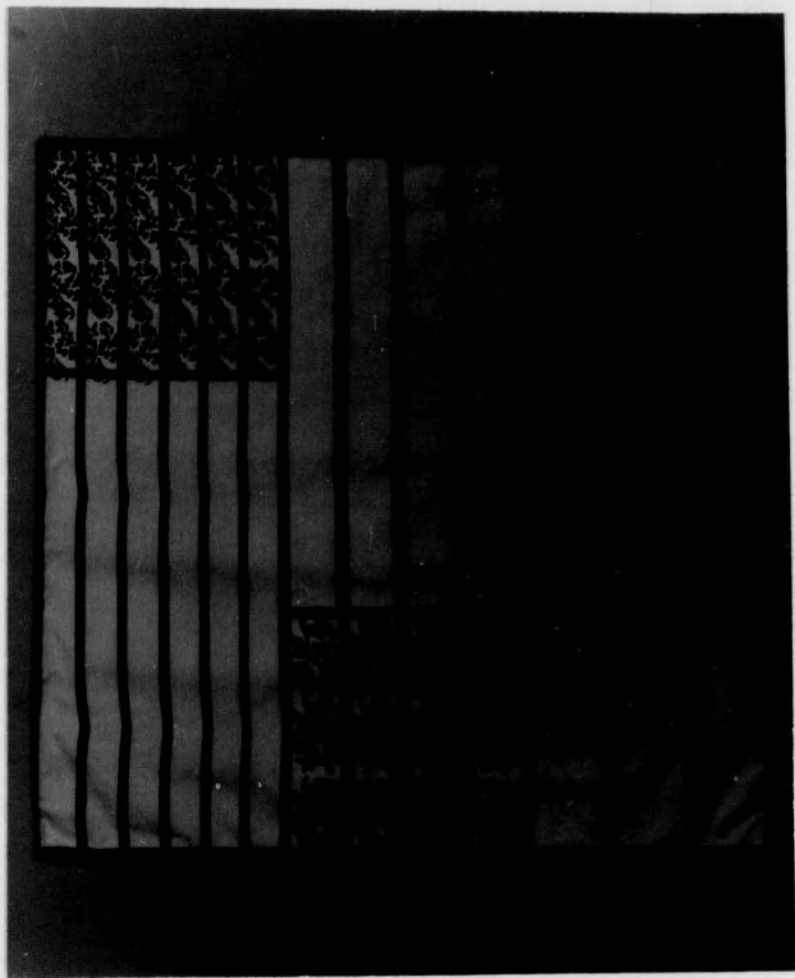


Figure 19. Scarf of Autumn.

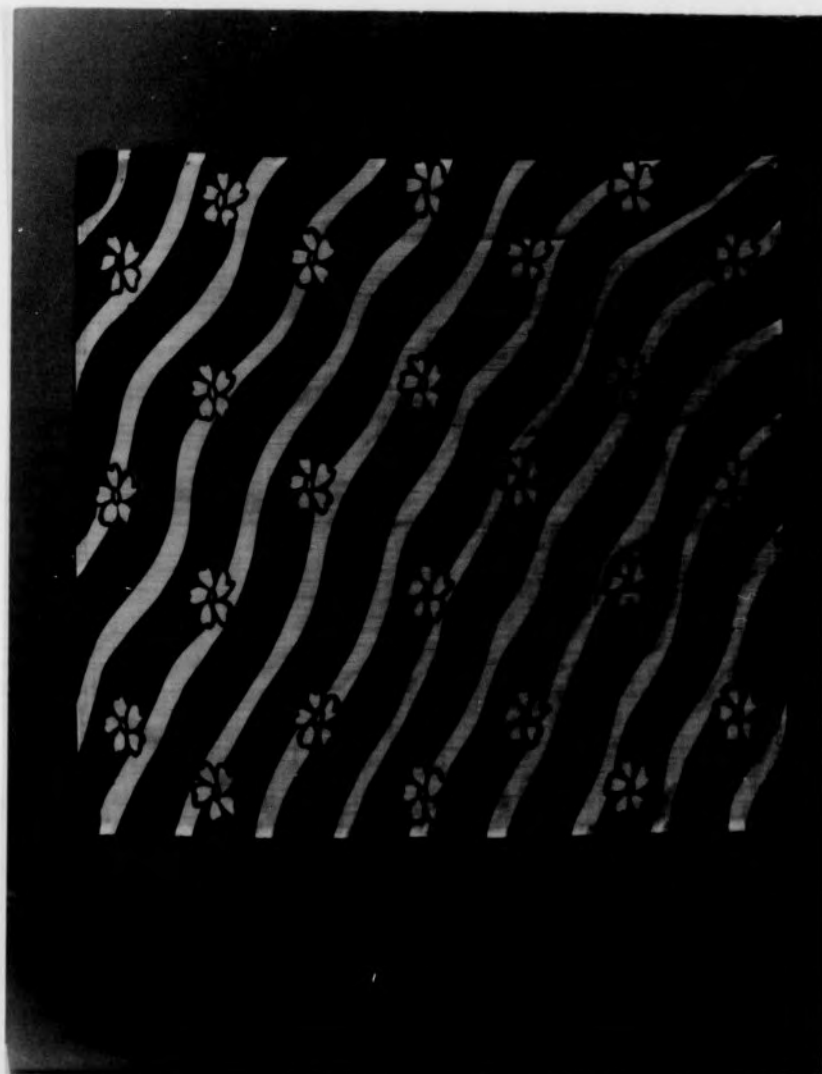


Figure 20. Scarf of Winter.



Figure 21. Kite Wallhanging.

CHAPTER V
CONCLUSIONS

Throughout the ages, textile designers have looked to traditional motifs for sources of influence for contemporary designs. The purpose of this study was to show one way by which ancient symbologies are adapted for current designs. The four seasons motif of China served as design inspiration for four scarves and a kite wallhanging.

The seasonal concept of the ancients in early Chinese history resulted in gradual development of seasonal symbols. Plant and animal motifs were the most influential seasonal motifs in Chinese textile arts history and for that reason were chosen as motifs of the projects. Illustrations are included which trace the seasonal symbology throughout major periods in Chinese textile art history.

Two design projects were selected to indicate present trends in textile design. Scarves are an important accessory item in the current United States fashion retail market and the scarves were designed with this commercial end-use. Design emphasis was placed on the colors and hand which meet the consumer's demand for aesthetically appealing merchandise. Machine washability of these scarves reflects the growth in consumer demand for easy-to-care-for products.

The kite wallhanging emphasizes the contemporary use of textiles in decorative arts. Design concentration was placed on the production

of an aesthetically harmonious wallhanging. The kite reflects a practical creativity of textiles.

The process of silk screening for the scarves and applique for the kite suggest two current techniques in the textile arts.

Suggestions for further study include the study of seasons in Western culture and Western-based designs, study of the design possibilities and problems related to a square of cloth for scarves and development of a marketable line of cloth kites based on Chinese motifs.

Ancient motifs continue to offer new design possibilities in the textile arts. Contemporary materials and techniques can be combined with traditional motifs as an expression of our times.

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