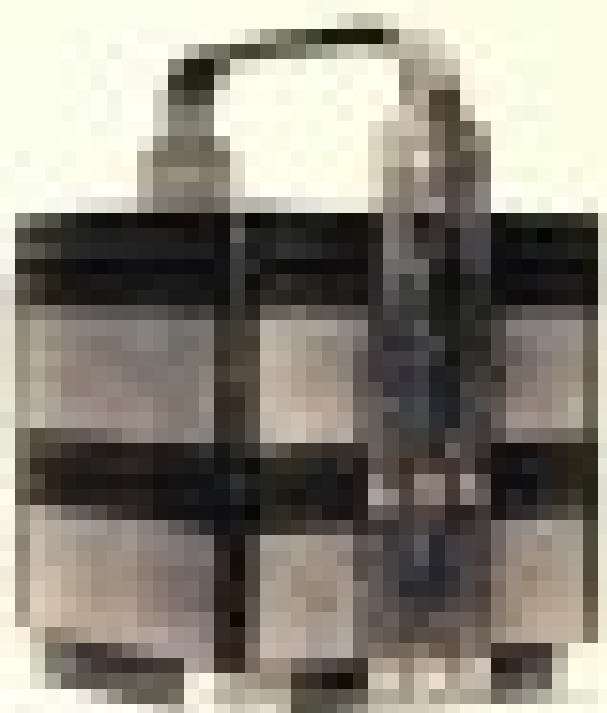


中国篮子

CHINESE BASKETS

(德) 劳佛尔 著 叶胜男 郑晨 译

西泠印社出版社



中国五千

CHINA 5000

THE HISTORY OF CHINA

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中国篮子

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PREFACE

The baskets of the North American Indians have attracted a great deal of attention, resulting in an enormous literature both technical and popular in character, which is concerned with their technique and designs. The basketry of the natives of the Philippines, Hawaii, and New Zealand has elicited a few monographs, but, as far as I know, the baskets of China have never been studied by any one. The mere fact of their existence is not even mentioned in the current books on China and the Chinese. Yet, since earliest times, baskets have occupied a prominent position in Chinese civilization, although naturally, owing to climatic and soil conditions, no ancient baskets have survived. In the ancient Book of Songs (Shi king) and in the ancient Rituals occur many terms for various kinds of baskets, but contemporaneous descriptions of these are lacking, and we hardly receive more than a very general idea of their appearance. We read of round baskets of bamboo, of square shallow baskets of bamboo or straw, or of square baskets in which eatables or clothes were preserved. The young bride offered to her father-in-law fruit in a basket. It was a famous maxim in the good old times that men and women should not touch each others' hands and that when a man wanted to make a gift to a woman, she should receive the object in a basket. We also hear of baskets used for specific industrial purposes; thus, for instance, as fish-traps set at the openings of dams, and, above all, in the silk industry, which was the main occupation of women. The tender leaves of the mulberry on which the silkworm feeds were gathered in deep baskets, and a square type of basket served for depositing the cocoons. Even at present basket trays play an important part in the rearing of silkworms (Plate I). Baskets also were utilized in funeral ceremonies and filled with cereals as food for the departed soul, being placed near the coffin. This custom is still perpetuated by the farmers living in the environment of Peking, who bury with their dead an oval basket plaited of willow-twigs. In ordinary life this vessel serves the purpose of a grain-measure, holding one pint; when used as a mortuary vessel, the wooden hoop around the rim is removed, and food is stored up in the basket (for illustration see Laufer, Chinese Pottery of the Han Dynasty, Plate 75, No. 5).

There is a certain degree of interrelation of basketry, pottery and metal vessels. In the case just cited the mortuary basket is a substitute for a pottery urn which is usually deposited in the grave in the provinces of Chi-li, Shan-tung, and Kiang-su. There are two ancient types of rectangular baskets known as fu and kwei and used for boiled grain at sacrifices and ceremonial feasts; they are preserved only in pottery and bronze (for illustrations, see op. cit., Plate 25, and Art in America, October, 1925, Fig. 4), which give us at least a vague idea of what they may have looked like in basketry. On the other hand, there are ancient sacrificial vessels of tazza shape in pottery and bronze, which at present have survived in basket form in the worship of Confucius and his disciples (Plate 38).

There is a fundamental difference between the baskets of northern China and those of the central and southern portions of the country. In the north they are part and parcel of the rural population,

plain, practical, strong, durable, chiefly for agricultural purposes, as collecting and carrying earth and manure, winnowing, storing grain, or used as means of transportation (hamper and dossers) . These being exclusively of ethnological interest have not been included in this publication, which is devoted to the artistic baskets whose home is in the Yangtse Valley and the country stretching southward. Here we meet in full development the flower basket with a great variety of shapes and graceful handles, the picnic basket with padlock, the neat travelling basket in which women carry their articles of toilet, and the "examination basket" in which candidates visiting the provincial capital for the civil service examinations enclosed their books and writing-materials, also the cozy for tea-pots, more practical and efficient than our thermos-bottles, and the curious pillow of basketry weave. The basket boxes with raised and gilded relief ornaments are also characteristic of the south.

In accordance with the general interest in Chinese art and art industries in this country, there is now also a considerable interest in and demand for Chinese baskets. They make a ready appeal to our esthetic sense on account of their elegance of shape, variety of design, and other artistic features, not to speak of usefulness of purpose. Chinese genius has developed baskets along lines unknown in other countries; it was not merely satisfied with creating pleasing forms and attractive decorations, but also endeavored to combine basketry with other materials like wood, metal, and lacquer, and to enliven and embellish its appearance through the application of processes originally foreign to the industry. The covers of many baskets display a finely polished, black lacquer surface on which landscapes or genre pictures are painted in gold or red. Others are decorated with metal fittings (of brass or white metal) finely chased or treated in open work. Delicate basketry weaving is applied to the exterior of wooden boxes and chests, even to silver bowls and cups, as may be seen in the exhibits (at present at the south end of the west gallery) . In this association with other modes of technique Chinese basketry has taken a unique development which should be seriously studied and considered by our own industrial art-workers.

In accordance with the object of this design series, this publication does not aim at a scientific study of the subject, but is primarily intended for the designer, craftsman, and art student. Nevertheless it is hoped that the technical student of basketry also will find it useful and instructive, as full information as to weave and design is given in the plates for each object. The locality where each object was made is noted, and as the collection is fairly comprehensive, it gives an adequate view of what types of baskets are made in middle and southern China.

The technique of some Chinese baskets is described and illustrated in an article by L. Parker, "Some Common Baskets of the Philippines" in *The Philippine Craftsman* (Vol. III, No. 1, Manila, 1914) , and in another study by E. M. Ayres and L. Duka, "Basketry Weaves in Use in the Philippines," in the same journal (Vol. V, No. 5, 1916) , as many types of baskets used in the Philippines are either made by Chinese or by the native tribes after Chinese models. Illustrations of Japanese baskets may be consulted in the monograph of J. Conder, "Theory of Japanese Flower Arrangements" (Transactions of the Asiatic Society of Japan, Tokyo, Vol. XVII, 1889, Plates 11, 44, 60, 61, 64) and in an article by C. Holme, "The Uses of Bamboo in Japan" (Transactions of the Japan Society of London, Vol. I, 1893; see also Vol. V, 1902, p. 50 and Plate V) .

中国篮子^①

前言

北美印第安人的篮子^②引起了广泛关注，随之出现了大量与其技术及设计相关的文献，既有专业的著述，也有通俗的读物；还有一些关于菲律宾、夏威夷和新西兰本土篮子^③的专著；然而就笔者所知，尚未有人研究过中国的篮子，甚至连当代中国的著作及中国学者都未曾正视过中国篮子的存在价值。事实上，篮子自古以来就是中华文明的一部分，可惜由于气候、土壤等因素，古代的篮子未能保存下来。《诗经》等古代典籍中有许多关于不同形制篮子的描述，当代著作中却鲜有提及，关于中国篮子的内容几乎连只言片语都找不到。我们见过圆形的竹篮，竹编或草编的方形盘子，以及用于盛放食物或衣物的方形篮子。所谓“男女授受不亲”，旧时，年轻的新娘要将水果放入篮子后才能呈给公公；男子送礼给女子，需将礼物置于篮子内。此外，我们还听说过篮子的一些其他特定用途，如放在堤口作为捕鱼篮。在以妇女为主力军的丝织业中，篮子的作用尤为重要，她们将用于喂养蚕宝宝的鲜嫩桑叶采集下来放在竹篓里，又用一种方形的篮子（竹盘）来存放蚕茧；直到今天，竹盘仍是养蚕的重要工具之一（见本书图一）。此外，篮子还在丧礼上用于盛放谷物——放在灵柩边上作为供奉逝者灵魂的食物。这一习俗至今仍为北京周边农民所承袭，他们将柳编的椭圆篮子与逝者一同埋葬。人们将这种在平日里作为谷物量器（约1品脱）的篮子外缘的木箍取下，把食物装在里面，供奉于灵堂（详见劳弗尔著《汉代陶器》卷五，图75）。

从某种程度上说，作为量器的“篮子”、瓷器和金属容器是有一定关系的。如上述置于灵堂的篮子，在吉林、山东、江苏等地是作为骨灰瓮之代替品入土的。古代祭祀或庆典时有两种矩形的“篮子”——“富”和“贵”——用于盛放煮熟的谷物，但此种用途的盛物器只有瓷质和青铜质的保存了下来（见本书图二五或《美国艺术》，1925年10月，图4）——至少让我们对这种“篮子”的形状有一个大概想象。另一方面，古代有一种形似浅盏、瓷质或青

①英文单词basket指用细条状的植物材质（如稻草、柳条、藤条等）、塑料线或金属丝等编织而成的硬质载物容器，如篮子、篓子、筐子等，在中文里并没有一个词能与之完全对应，本书暂且译之为“篮子”，取其通俗之故，其所指涵义则并非一般理解意义上的“篮子”。《辞海》对“篮”的定义为：“提梁的盛物器，多用藤、竹、柳条等编成。如：网篮；藤篮；花篮；菜篮。……”可见“篮子”一词对应的器物品类是十分有限的，然而我们在书中看到的各种“basket”，范围远远超过了“篮子”本身的定义。除了“basket”所指的篮子、篓子、筐子外，还有盘子、盒子、箱子、枕头甚至作为礼器的“豆”等等。因此，我们可以理解本书所称之“basket”，乃是指以竹条、藤条、柳条等材质编织而成的各种器物，或许称之为“编织器”更恰当些——虽然有些拗口，这是在阅读时应当注意的；在翻译过程中，笔者将尽量还原那些器物本身的名称，而非笼统地直译为“篮子”；有些难以命名的，仍称之为“篮子”，但加引号以示区分，尽量避免造成误解。——译者注

②此处“篮子”亦当指以竹条、藤条、柳条等材质编织而成的各种器物。——译者注

③同上。

铜质的用于祭祀的器皿，这种形制的器皿则以“篮子”的形式保留了下来——用于祭拜孔子及其弟子（见本书图三八）。

中国北方的“篮子”和中部、南方的“篮子”有一个根本的差别。在北方，“篮子”对于农民来说是一种非常重要的工具，主要用于农田劳作，如收集并搬运泥土和肥料、簸谷、储存粮食或者充当运输工具（带盖的大箩筐或背篓）等，故而要求其朴素实用且牢固耐用。这些民族学专注的问题不在本书探讨的范围之内，本书主要介绍源于长江流域及南方地区的中国“篮子”艺术。我们在那儿能看到无数造型各异、有着精美提手的花篮，带锁扣的野餐篮子，妇女们外出盛放各类用具的旅行箱，考生赴省城赶考时带的“考篮”（里面装着他们的书卷和文具），茶壶的保温套——比我们现在的热水瓶更实用更有效，还有以篮子的编织手法制成的奇特枕头。镀金和浮雕装饰也是南方“篮子”的一大特色。

就中国艺术及艺术产业的大体趣味来看，现如今，中国“篮子”的受众及需求量仍颇为可观。那些“篮子”在审美上以其造型优雅、设计多样等诸多艺术特点已然深深地吸引了人们的眼光，在实用性上也十分出众。中国的能工巧匠们将“篮子”艺术发展到了他国难以企及的高度，他们不仅在设计精美的造型和迷人的装饰上费尽思量，还在传统编织材料与木料、金属及漆料等材料的结合上苦苦探索，通过使用这些原本为其他行业所用的材料，使“篮子”的造型更生动，细节更完美。许多“篮子”的盖子表面以黑漆为底，朱漆或金漆作画，呈现出一幅幅动人的山水画或风俗画。还有些“篮子”饰有金属配件（黄铜或白色合金），那些配件的雕镂工艺也相当精美。同样我们在展览中可以看到，编织器的迷人纹样也为许多木质盒子、箱子甚至银质杯盏外观设计所用（西边画廊的最南端目前正有展出）。通过与其他工艺的结合，中国篮子的发展获得了独一无二的成就，这实在值得我们的艺匠们深入思考并学习。

本书介绍了这一系列作品，并不意在对此做任何学科性的研究，主要是想给设计师、工艺师以及艺术系的学子们一些参考。尽管如此，我们在每件作品的图版后都对其纹样和设计等作了介绍，希望对制作编织器的学徒有所启发。另外，本书收录的作品非常全面，并标明了每件作品的产地，相信能令读者对中国中部和南方不同类型的编织器有一个比较客观的认识。

注：L. 帕克在《菲律宾手工艺者》（第3卷，第1期，马尼拉，1914）中“一些常见的菲律宾提章”章节里对中国篮子制作工艺的描述有所涉及。在同一期刊中，E.M. 艾尔斯和L. 杜卡发表的题为《菲律宾篮子编织的应用》论文中，多数菲律宾的篮子是由中国人制作或本地工匠仿照中国篮子的样式制作。关于日本篮子的相关图例可在J. 考德《日本插花工艺理论》（《亚洲社会中的日本》学报，东京，第17卷，1889年，图11，44，60，61，64）以及C. 休默《竹子在日本的用途》（《日本社会》学报，伦敦，第1卷，1893年，第5卷，1902年，第5页，图5）中查阅。

CHINESE BASKETS

by

BERTHOLD LAUFER

Curator of Anthropology

38 Plates



ANTHROPOLOGY DESIGN SERIES No. 3

FIELD MUSEUM OF NATURAL HISTORY

CHICAGO

1925

出版说明

《中国篮子（英文名 Chinese baskets）》是德裔美国汉学家劳佛尔对中国传统竹编工艺的研究编著，全书使用了 38 幅图文介绍了中国的竹编篮篓工艺，1925 年由菲尔德自然史博物馆出版。

英文单词 basket 指用细条状的植物材质（如稻草、柳条、藤条等）、塑料线或金属丝等编织而成的硬质载物容器，如篮子、篓子、筐子等，在中文里并没有一个词能与之完全对应，本书暂且译之为“篮子”，取其通俗之故，其所指涵义则并非一般理解意义上的“篮子”。本书所收图片并非局限于传统意义上的篮子，还包括了其他的器型。

贝特霍尔德·劳佛尔，德国出生的犹太人，美国东方学家，汉学家，1898 年移民美国，通晓汉语、日语、藏语。1934 年死于芝加哥。劳佛尔深爱中国文化，上世纪初曾多次来华考察，并对中国的玉器、瓷器、牙雕和版楼都有研究。1925 年，他编著的《中国篮子》在当时被归入“设计人类学”的范畴。中国传统生活中，竹工艺一向扮演着重要角色，中国的竹子产量，占世界第一，到处都可生长的竹子，在乡下民间俯拾皆是材料，从以前就被制作成与生活息息相关的农具篮子、建筑及生活用品。时过一个世纪，我们对“物质生活的美学的探究”这一课题的兴趣才刚刚苏醒。

本书按照原书版式重新出版，目的是藉此向原作者致敬，并希望当代工艺及设计领域能从传统工艺中汲取养分，找到审美的源头，赋予工艺创新设计新的生命。

西泠印社出版社

2014 年

中国篮子^①

前言

北美印第安人的篮子^②引起了广泛关注,随之出现了大量与其技术及设计相关的文献,既有专业的著述,也有通俗的读物;还有一些关于菲律宾、夏威夷和新西兰本土篮子^③的专著;然而就笔者所知,尚未有人研究过中国的篮子,甚至连当代中国的著作及中国学者都未曾正视过中国篮子的存在价值。事实上,篮子自古以来就是中华文明的一部分,可惜由于气候、土壤等因素,古代的篮子未能保存下来。《诗经》等古代典籍中有许多关于不同形制篮子的描述,当代著作中却鲜有提及,关于中国篮子的内容几乎连只言片语都找不到。我们见过圆形的竹篮,竹编或草编的方形盘子,以及用于盛放食物或衣物的方形篮子。所谓“男女授受不亲”,旧时,年轻的新娘要将水果放入篮子后才能呈给公公;男子送礼给女子,需将礼物置于篮子内。此外,我们还听说过篮子的一些其他特定用途,如放在堤口作为捕鱼篮。在以妇女为主力军的丝织业中,篮子的作用尤为重要,她们将用于喂养蚕宝宝的鲜嫩桑叶采集下来放在竹篓里,又用一种方形的篮子(竹盘)来存放蚕茧;直到今天,竹盘仍是养蚕的重要工具之一(见本书图一)。此外,篮子还在丧礼上用于盛放谷物——放在灵柩边上作为供奉逝者灵魂的食物。这一习俗至今仍为北京周边农民所承袭,他们将柳编的椭圆篮子与逝者一同埋葬。人们将这种在平日里作为谷物量器(约1品脱)的篮子外缘的木箍取下,把食物装在里面,供奉于灵堂(详见劳弗尔著《汉代陶器》卷五,图75)。

从某种程度上说,作为量器的“篮子”、瓷器和金属容器是有一定关系的。如上述置于灵堂的篮子,在吉林、山东、江苏等地是作为骨灰瓮之代替品入土的。古代祭祀或庆典时有两种矩形的“篮子”——“富”和“贵”——用于盛放煮熟的谷物,但此种用途的盛物器只有瓷质和青铜质的保存了下来(见本书图二五或《美国艺术》,1925年10月,图4)——至少让我们对这种“篮子”的形状有一个大概想象。另一方面,古代有一种形似浅盏、瓷质或青

①英文单词basket指用细条状的植物材质(如稻草、柳条、藤条等)、塑料线或金属丝等编织而成的硬质载物容器,如篮子、篓子、筐子等,在中文里并没有一个词能与之完全对应,本书暂且译之为“篮子”,取其通俗之故,其所指涵义则并非一般理解意义上的“篮子”。《辞海》对“篮”的定义为:“提梁的盛物器,多用藤、竹、柳条等编成。如:网篮;藤篮;花篮;菜篮。……”可见“篮子”一词对应的器物品类是十分有限的,然而我们在书中看到的各种“basket”,范围远远超过了“篮子”本身的定义。除了“basket”所指的篮子、篓子、筐子外,还有盘子、盒子、箱子、枕头甚至作为礼器的“豆”等等。因此,我们可以理解本书所称之“basket”,乃是指以竹条、藤条、柳条等材质编织而成的各种器物,或许称之为“编织器”更恰当些——虽然有些拗口,这是在阅读时应当注意的;在翻译过程中,笔者将尽量还原那些器物本身的名称,而非笼统地直译为“篮子”;有些难以命名的,仍称之为“篮子”,但加引号以示区分,尽量避免造成误解。——译者注

②此处“篮子”亦当指以竹条、藤条、柳条等材质编织而成的各种器物。——译者注

③同上。

铜质的用于祭祀的器皿，这种形制的器皿则以“篮子”的形式保留了下来——用于祭拜孔子及其弟子（见本书图三八）。

中国北方的“篮子”和中部、南方的“篮子”有一个根本的差别。在北方，“篮子”对于农民来说是一种非常重要的工具，主要用于农田劳作，如收集并搬运泥土和肥料、簸谷、储存粮食或者充当运输工具（带盖的大箩筐或背篓）等，故而要求其朴素实用且牢固耐用。这些民族学专注的问题不在本书探讨的范围之内，本书主要介绍源于长江流域及南方地区的中国“篮子”艺术。我们在那儿能看到无数造型各异、有着精美提手的花篮，带锁扣的野餐篮子，妇女们外出盛放各类用具的旅行箱，考生赴省城赶考时带的“考篮”（里面装着他们的书卷和文具），茶壶的保温套——比我们现在的水瓶更实用更有效，还有以篮子的编织手法制成的奇特枕头。镀金和浮雕装饰也是南方“篮子”的一大特色。

就中国艺术及艺术产业的大体趣味来看，现如今，中国“篮子”的受众及需求量仍颇为可观。那些“篮子”在审美上以其造型优雅、设计多样等诸多艺术特点已然深深地吸引了人们的目光，在实用性上也十分出众。中国的能工巧匠们将“篮子”艺术发展到了他国难以企及的高度，他们不仅在设计精美的造型和迷人的装饰上费尽思量，还在传统编织材料与木料、金属及漆料等材料的结合上苦苦探索，通过使用这些原本为其他行业所用的材料，使“篮子”的造型更生动，细节更完美。许多“篮子”的盖子表面以黑漆为底，朱漆或金漆作画，呈现出一幅幅动人的山水画或风俗画。还有些“篮子”饰有金属配件（黄铜或白色合金），那些配件的雕镂工艺也相当精美。同样我们在展览中可以看到，编织器的迷人纹样也为许多木质盒子、箱子甚至银质杯盏外观设计所用（西边画廊的最南端目前正有展出）。通过与其他工艺的结合，中国篮子的发展获得了独一无二的成就，这实在值得我们的艺匠们深入思考并学习。

本书介绍了这一系列作品，并不意在对此做任何学科性的研究，主要是想给设计师、工艺师以及艺术系的学子们一些参考。尽管如此，我们在每件作品的图版后都对其纹样和设计等作了介绍，希望对制作编织器的学徒有所启发。另外，本书收录的作品非常全面，并标明了每件作品的产地，相信能令读者对中国中部和南方不同类型的编织器有一个比较客观的认识。

注：L. 帕克在《菲律宾手工艺者》（第3卷，第1期，马尼拉，1914）中“一些常见的菲律宾提章”章节里对中国篮子制作工艺的描述有所涉及。在同一期刊中，E.M. 艾尔斯和L. 杜卡发表的题为《菲律宾篮子编织的应用》论文中，多数菲律宾的篮子是由中国人制作或本地工匠仿照中国篮子的样式制作。关于日本篮子的相关图例可在J. 考德《日本插花工艺理论》（《亚洲社会中的日本》学报，东京，第17卷，1889年，图11，44，60，61，64）以及C. 休默《竹子在日本的用途》（《日本社会》学报，伦敦，第1卷，1893年，第5卷，1902年，第5页，图5）中查阅。

CHINESE BASKETS

PREFACE

The baskets of the North American Indians have attracted a great deal of attention, resulting in an enormous literature both technical and popular in character, which is concerned with their technique and designs. The basketry of the natives of the Philippines, Hawaii, and New Zealand has elicited a few monographs, but, as far as I know, the baskets of China have never been studied by any one. The mere fact of their existence is not even mentioned in the current books on China and the Chinese. Yet, since earliest times, baskets have occupied a prominent position in Chinese civilization, although naturally, owing to climatic and soil conditions, no ancient baskets have survived. In the ancient Book of Songs (Shi king) and in the ancient Rituals occur many terms for various kinds of baskets, but contemporaneous descriptions of these are lacking, and we hardly receive more than a very general idea of their appearance. We read of round baskets of bamboo, of square shallow baskets of bamboo or straw, or of square baskets in which eatables or clothes were preserved. The young bride offered to her father-in-law fruit in a basket. It was a famous maxim in the good old times that men and women should not touch each others' hands and that when a man wanted to make a gift to a woman, she should receive the object in a basket. We also hear of baskets used for specific industrial purposes; thus, for instance, as fish-traps set at the openings of dams, and, above all, in the silk industry, which was the main occupation of women. The tender leaves of the mulberry on which the silkworm feeds were gathered in deep baskets, and a square type of basket served for depositing the cocoons. Even at present basket trays play an important part in the rearing of silkworms (Plate I). Baskets also were utilized in funeral ceremonies and filled with cereals as food for the departed soul, being placed near the coffin. This custom is still perpetuated by the farmers living in the environment of Peking, who bury with their dead an oval basket plaited of willow-twigs. In ordinary life this vessel serves the purpose of a grain-measure, holding one pint; when used as a mortuary vessel, the wooden hoop around the rim is removed, and food is stored up in the basket (for illustration see Laufer, Chinese Pottery of the Han Dynasty, Plate 75, No. 5).

There is a certain degree of interrelation of basketry, pottery and metal vessels. In the case just cited the mortuary basket is a substitute for a pottery urn which is usually deposited in the grave in the provinces of Chi-li, Shan-tung, and Kiang-su. There are two ancient types of rectangular baskets known as fu and kwei and used for boiled grain at sacrifices and ceremonial feasts; they are preserved only in pottery and bronze (for illustrations, see op. cit., Plate 25, and Art in America, October, 1925, Fig. 4), which give us at least a vague idea of what they may have looked like in basketry. On the other hand, there are ancient sacrificial vessels of tazza shape in pottery and bronze, which at present have survived in basket form in the worship of Confucius and his disciples (Plate 38).

There is a fundamental difference between the baskets of northern China and those of the central and southern portions of the country. In the north they are part and parcel of the rural population,

plain, practical, strong, durable, chiefly for agricultural purposes, as collecting and carrying earth and manure, winnowing, storing grain, or used as means of transportation (hamper and dossers) . These being exclusively of ethnological interest have not been included in this publication, which is devoted to the artistic baskets whose home is in the Yangtse Valley and the country stretching southward. Here we meet in full development the flower basket with a great variety of shapes and graceful handles, the picnic basket with padlock, the neat travelling basket in which women carry their articles of toilet, and the "examination basket" in which candidates visiting the provincial capital for the civil service examinations enclosed their books and writing-materials, also the cozy for tea-pots, more practical and efficient than our thermos-bottles, and the curious pillow of basketry weave. The basket boxes with raised and gilded relief ornaments are also characteristic of the south.

In accordance with the general interest in Chinese art and art industries in this country, there is now also a considerable interest in and demand for Chinese baskets. They make a ready appeal to our esthetic sense on account of their elegance of shape, variety of design, and other artistic features, not to speak of usefulness of purpose. Chinese genius has developed baskets along lines unknown in other countries; it was not merely satisfied with creating pleasing forms and attractive decorations, but also endeavored to combine basketry with other materials like wood, metal, and lacquer, and to enliven and embellish its appearance through the application of processes originally foreign to the industry. The covers of many baskets display a finely polished, black lacquer surface on which landscapes or genre pictures are painted in gold or red. Others are decorated with metal fittings (of brass or white metal) finely chased or treated in open work. Delicate basketry weaving is applied to the exterior of wooden boxes and chests, even to silver bowls and cups, as may be seen in the exhibits (at present at the south end of the west gallery) . In this association with other modes of technique Chinese basketry has taken a unique development which should be seriously studied and considered by our own industrial art-workers.

In accordance with the object of this design series, this publication does not aim at a scientific study of the subject, but is primarily intended for the designer, craftsman, and art student. Nevertheless it is hoped that the technical student of basketry also will find it useful and instructive, as full information as to weave and design is given in the plates for each object. The locality where each object was made is noted, and as the collection is fairly comprehensive, it gives an adequate view of what types of baskets are made in middle and southern China.

The technique of some Chinese baskets is described and illustrated in an article by L. Parker, "Some Common Baskets of the Philippines" in *The Philippine Craftsman* (Vol. III, No. 1, Manila, 1914) , and in another study by E. M. Ayres and L. Duka, "Basketry Weaves in Use in the Philippines," in the same journal (Vol. V, No. 5, 1916) , as many types of baskets used in the Philippines are either made by Chinese or by the native tribes after Chinese models. Illustrations of Japanese baskets may be consulted in the monograph of J. Conder, "Theory of Japanese Flower Arrangements" (Transactions of the Asiatic Society of Japan, Tokyo, Vol. XVII, 1889, Plates 11, 44, 60, 61, 64) and in an article by C. Holme, "The Uses of Bamboo in Japan" (Transactions of the Japan Society of London, Vol. I, 1893; see also Vol. V, 1902, p. 50 and Plate V) .

柳条篮

环形编织，内置瓷质茶壶，壶嘴由锁扣上方的小孔伸出，茶壶置于篮内即可直接倒水；篮子合叶由两枚铜钱构成，门锁把手是鱼儿的造型。

广东省 广州

高 7.5 英寸 直径 9 英寸

藤编枕

枕头中空，两端饰有黑色菱形纹样。

广东省 广州

高 5 英寸 长 15.5 英寸 宽 5.25 英寸



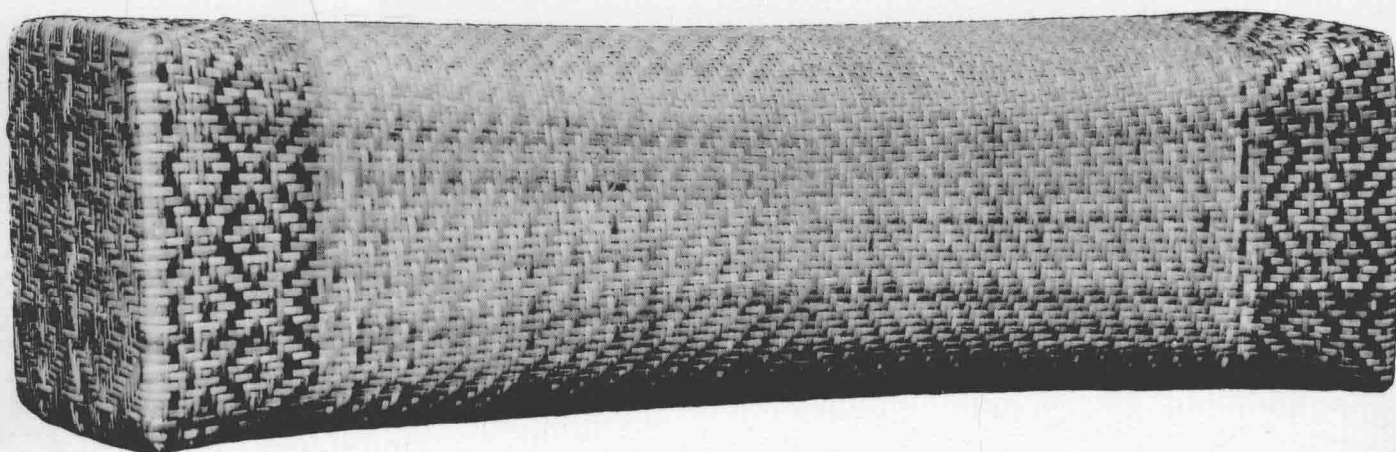
WICKERWARE BASKET.

Of coil weave, fitted with a porcelain tea-pot. The spout projects through a perforation in the lock, making it possible to pour without removing the pot from the cozy. The hinges are in shape of double coins, and the hook for fastening is in form of a fish.

CANTON, KWANG-TUNG.

Height $7\frac{1}{2}$ inches. Diameter 9 inches.

Cat. No. 126174.



PILLOW OF RATTAN STRIPS.

Hollow. The ends are ornamented with strips of black in twilled weave of square pattern.

CANTON, KWANG-TUNG.

Height 5 inches. Length $15\frac{1}{2}$ inches. Width $5\frac{1}{4}$ inches.

Cat. No. 126176.