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Title: THE VARIATIONS AND USE OF THE FRET, SWASTIKA, SHOU AND HSI

Abstract approved: Dr. Florence E. Petzel

This study was a systematic investigation of four Chinese textile motifs— the fret, swastika, Shou and Hsi. The purpose of this study was to analyze the variations in these motifs and their uses on textiles.

The literature concerned the origin, meaning, variation and use of these four motifs and the relation among the motifs on textiles, ceramics and bronzes.

The textile collections of museums in the West Coast of the United States of America, books and periodicals were the main sources of information. Since few textiles made before the Ch'ing dynasty were available, this study is mainly based upon the textiles of the Ch'ing dynasty.

For the study of the variations of the motifs, the fret designs were classified as bands, allover patterns, medallions and corner designs. The swastikas were divided into single, double and multiple swastikas. The Shou were classed as rounded, long and written Shou. The Hsi did have relatively few variations, but the Shuang-Hsi were always used.
The results of this study indicated that the straight fret bands and swastika-fret were most often used for costume, and fret corners and medallions were most often used for rugs. The single and multiple swastika were more often used than the double swastika. The Shou was used a great deal on costumes to wish long life. Three different Shou pairs were favorite motifs for the imperial robes. Medallion and band forms were employed for the rugs and mandarin squares. The Hsi was mainly used for the wedding objects and often for the symbol of joy.
The Variations and Use of the Fret, Swastika, Shou and Hsi Motifs in Chinese Textiles

by

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Dean of Graduate School

Date thesis is presented August 12, 1971

Typed by Mary Lee Olson for JAE HYEUN PARK
DEDICATION

This thesis is dedicated to my father and mother Mr. & Mrs. Soon Won Park, whose sincerity and care have made my graduate study possible.
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THE VARIATIONS AND USE OF THE FRET, SWASTIKA, SHOU AND HSI MOTIFS IN CHINESE TEXTILES

CHAPTER I

INTRODUCTION

The Chinese have loved to ornament their products with certain motifs. They especially enjoyed putting geometrical designs, symbols, and sometimes characters with good meanings on their objects. Among these, the fret has been the favorite ornament from the time they were able to make something and draw a design on it in prehistoric times. The Shou appeared most frequently among the characters since it symbolizes the most fundamental wish of men -- long life. Besides these, the swastika was often combined with fret, and Hsi was another motif which was frequently used.

Although we often see the fret, swastika, Shou and Hsi on Chinese textiles and other art forms, as far as the writer can determine, these motifs have not yet been fully studied. In contrast, a number of studies have been made of other motifs such as animals, flowers and religious themes. Most books concerning Chinese art motifs explain merely the terminology of these motifs. Therefore, there is a need to study the fret, swastika, Shou and Hsi.

Since the Chinese used these motifs so many times and they did not like monotony, they varied them in numerous ways according to the textile design and type of textile. It was difficult to study the variations and use of these motifs before the 16th or 17th century because the main fiber, silk, is fragile, and fabrics have been destroyed as a result of many wars and other conditions.
The present investigation about the four motifs -- fret, swastika, Shou and Hsi has been made to analyze and classify how they were varied and where they were used. The objectives and scope of this study were:

1. To analyze and classify the variations in the motifs.

When the Chinese first used a design similar to fret, it was in the form of continuing line similar to the Greek key on some art forms -- pottery or bronzes. As time passed, the motifs developed into more delicate and complicated fret. As the fret is a variation of geometrical line, there are incredible variations of this motif. The directions of the four ends of the swastikas and the arrangement of the swastikas also result in numerous variations. Also studies have revealed that there are hundreds of ways to write Shou, and there are several forms of Hsi. This study was made to investigate the kinds of variations most often used, similarities and differences among the variations, and the use of other motifs in conjunction with these motifs.

2. To analyze and classify the use of motifs in relation to the composition of designs.

Motifs may vary depending on how they are arranged in the design of the textiles or on other art forms. They may be used for borders, as medallions or other areas of designs, or for allover patterns of certain objects. The study was made to find out how the motifs were used for designs of different composition.

3. To compare the motifs in relation to technique of textile design.

Textile designs may vary in relation to the technique by which the design is made. The techniques which the Chinese used were mostly
embroidery and weaving of fabrics such as damasks, brocades, tapestries and rugs. The study was made to find out how the designs vary according to the technique of textile design.

To accomplish this study, the writer studied the collections of textiles in museums and books, and periodicals. The published books and magazines have been generally limited to those available in the United States of America. The writer found names of several books written in Chinese which might be helpful, but she was unable to get those books and unfortunately the writer is not sufficiently capable of understanding the Chinese language. Because the writer could not visit all of the museums in the world which have collected Chinese textiles, she limited observations to the museums of the West Coast of the United States of America.

Because some sources did not state the date of the objects, it was difficult to investigate the exact chronology relationships. The writer assumed that accurate dates were given for objects in museums or those represented in books. However the writer was unable to date all of the textiles which she studied.
CHAPTER II

A REVIEW OF THE LITERATURE

A number of studies of Chinese textile motifs have been made, but most of them did not analyze the motifs -- fret, swastika, Shou and Hsi -- systematically. In several studies, mention was made of the meanings, the use, and variations in dispersion of these motifs. Some books such as Outlines of Chinese Symbolism and Art Motives (65), Chinese Carpets and Rugs (27), and Chinese Art Motives Interpreted (57), explained terminology, and some other books such as The Oriental Rug Book (51), China's Dragon Robes (13) and Chats on Oriental China (9) include the motifs in explanations of the fabrics and other art motifs being described.

Fret

The fret or key design has been used in many countries from ancient times to the present, but it was used especially in China. The Chinese used the fret in almost any place where they could put an ornament -- on houses, furniture, ceramics, and things of daily necessity as well as textiles. The fret was the easiest and simplest form to cover surfaces, as the Chinese do not like to leave empty spaces.

The Chinese have a horror vacui or dislike for blank undecorated spaces in their works of art, and the native craftsman does not look upon an article as complete until by line or colour he has thoroughly broken up the plainness of its surface. There are numerous intricate and diversified designs, which are used profusely in the decoration of shop-fronts, temples, bridges, memorial arches, porcelain, bronzes, carpets, embroidery, stationery etc. (65, p. 116)
Origin

Bachhofer (4, p. 22) noted the volute turned into a fret pattern in the neolithic age on pottery. This might be true since the oldest pottery had volute patterns on it, and the pottery with fret pattern was found in later periods. It is hard to know when the fret first served for textiles, but Pope (47, p. 89) mentioned that the fret was commonly used on pottery and bronzes of the Shang dynasty. Figure 1 shows fret designs used on pottery of the Shang period, and figure 2 shows two bronze vessels with fret designs of the Shang and Chou periods.

Yetts (67, p. 3) noted that this kind of primitive fret of the Shang dynasty is a form of non-continuous pattern, and later it was joined together and more elaborately decorated. Hackmack (27, p. 13, 16) noted that there are three kinds of fret patterns in China. One is the Chinese line (漢紋) which we call Greek T or key designs, another is recurring line (回紋), and the other is the thunder line (雷紋). Figure 3 shows three kinds of frets. Hackmack also mentioned that the Chinese line was used on the stone urns of the Chou dynasty according to Fr. Birth, and the thunder which is the precursor of the thunder line was the hieroglyphic design of pre-historic times. Since thunder is associated with clouds and rain, it was an important symbol to the Chinese whose major business was agriculture. Yetts (67, p. 3) explained thus;

Rain was essential to their very existence, and the symbol for thunder typified the downpour that brought the heaven-sent gift of abundance.
FIGURE 1. Fret designs used on pottery of the Shang period. (Chêng (17, p. 153))
FIGURE 2. Ancient bronzes with fret designs. (Morgan (43, p. 47))
   a. Shang period bronze
   b. Chou period bronze

FIGURE 3. Three kinds of fret. (Hackmack (27, pl. 1, III))
   a-b. Chinese line ("T" pattern, Key pattern)
   c-e. Recurring line
   f-i. Development of thunder line
Leitch (35, p. 91) noted that the fret was developed from plain straight lines in the following statement:

Straight lines occur in many forms, continuous, interrupted, horizontal, vertical, diagonal, and at other angles. No particular interpretation can be placed upon these arrangements, for they were no doubt the early expression of artistic hearts. From the straight lines, three outstanding motives have developed, the "T" pattern, the key pattern, and recurring line pattern.

Variation

Often the fret appears alone, but frequently it is used in connection with other motifs -- the swastika, floral or animal forms, or symbols of good luck. As mentioned before, the Chinese line, recurring line, and the thunder line can be called a fret in China. A book from the Victoria and Albert Museum (60, p. 7) noted the symbol of distinction among the twelve imperial symbols, recalling key-fret, but most people do not consider it as a fret.

Use

The borders were the best place for fret whether it was combined with other motifs or not.

Recurrence in art expresses repose and is frequently used for border patterns, in which the Chinese are past masters. A border is required to give a sense of completeness. The elements used for border decoration are chiefly drawn from the key-pattern and the swastika with its numerous modification; . . . (65, p. 119)

Often the fret served as a corner or central ornament, too. Figure 4 shows how the fret was used for borders or central motifs of rugs. Sometimes the fret served as a background design, and upon this Shou or bats were also placed (56, p. 41).
FIGURE 4. Central and border designs for rugs. (Hawley (29, pl. M,N))

a-i. Central design
j-s. Border design
Swastika

The swastika is one of the oldest symbols used around the world. In Scandinavia it was the battle-axe of Thor, in India it was the monogram of Vishnu and Siva, and in Thibet it was an ornament on the crowns of the Bonpa and Lama deities. In China and Japan it was frequently used, too (65, p. 377). It is also found in America and Africa as well as in Europe and Asia (23, p. 233).

Some people think that the swastika originated in Asia and immigrated to Europe while others believe the opposite. Leitch (35, p. 93) said that the swastika was originated in China, but Feddersen mentioned that the earliest swastika was on the pottery of Mesopotamia of prehistoric times (23, p. 233). The swastika is sometimes called fylfot (39). There are two forms of swastika. The swastika or svastika is one with crampons to the right as in figure 5, a and another one is sauustika with crampons to the left as in figure 5, b (65, p. 378).

There are many opinions about the swastika and sauustika. Williams (65, p. 377) mentioned that swastika is the first of the 65 signs on the Buddha's footprint and the sauustika is the fourth of the signs. It was also noted that swastika symbolizes the movement of the sun and the sauustika symbolizes the movement of stars (39, p. 8). Baily (6, p. 191) said that the swastika symbolizes the fire, sun, life and divine inscrutability, while in China it is regarded as the sacred heart of Buddha. It has many meanings in different countries, but most of them are connected with good luck and prosperity (35, p. 93).
FIGURE 5. Two forms of swastika.
   a. Swastika
   b. Sauvastika

FIGURE 6. Swastika patterns combined with fret. (Hackmack (27, pl. 11))
Origin

Since the meaning of the swastika in China is "heart of Buddha" (6, p. 191), (35, p. 93), (38, p. 38), (50, p. 72) or ten thousand (13, p. 186), (35, p. 93), (38, p. 38), (50, p. 72), it could be believed that the swastika originated after Buddhism was introduced into China from India. Williams (65, p. 379) noted some early evidences of the swastika in China as follows:

A number of bronze and brass crosses about the size of belt buckles have been unearthed in the Ordos district of North China. These tokens are nearly all different, and chiefly take the form of the Christian cross, though the swastika is also in evidence in many of them. It is possible that they may have had a religious significance, or that they were used as military medals, secret society emblems, or merely as amulets of good fortune.

The writer could not find exactly when the swastika was first used in China.

Meaning

The swastika means ten thousand because it is a synonym of the character Wan (万) meaning ten thousand. Actually the term swastika was derived from Su (65, p. 377) or swasti (39, p. 7), which is a Sanskrit word meaning "so be it" or "good fortune". Therefore, the swastika is generally considered as a symbol of good luck, and this is true in China, too.

It is styled the "ten thousand character sign", Wan Tzu (万字), and is said to have come from Heaven. It is described as "the accumulation of lucky signs possessing ten thousand efficacies" (65, p. 377).

As mentioned before, the other meaning of swastika is sacred heart of Buddha. It is said that when Buddha died, flame came out from the
swastika which was on the breast of his statue and destroyed it even though ordinary fire could not affect it. From this occurrence, the swastika got this meaning (57, p. 73).

Variation

Generally the swastika could be distinguished in two forms. One is a surface design, and another is background design. When it appears as surface design, often it is combined with other motifs. Clouds, animals, flowers, or fret are used with the swastika as well as Shou. When the swastika is combined with fish, which mean happiness, it has the meaning "May (I) have continuous happiness for ten thousand years (萬年連福)", and when the swastika is combined with the ju-i scepter then it means "May everything be as (I) desire for ten thousand years (萬年如意)" (13, p. 106). Usually the swastika is combined with other art motifs, but sometimes it is used alone as a "swastika jewel" (13, p. 95). When the swastika is used for border or background design, it is often combined with fret or forms a diaper pattern. Blacker (9, p. 256) explains it as, "The diaper pattern which forms the ground work is the diamond design, but the double lines cutting the diamond are so arranged to form the swastika". But it is not certain whether this design was derived from the swastika or the key pattern. Figure 6 shows the swastika combined with fret for borders and allover patterns.

Paul (45, p. 8) mentioned another type of background design which is overlapping swastika. The four ends of the swastika are connected with four other swastikas to make a type of Greek cross.
Cammann (13, p. 100) noted that often imperial dragon robes had backgrounds of swastika fret pattern, and these can be found on borders of robes or rugs too. The swastika was used for rugs and porcelains as well as fabrics (35, p. 93), (9, p. 256). For the rugs, stripes with the swastika meander pattern were most often used (12, p. 274), which are shown in figure 4, from i to m. Hackmack (27, p. 14) noted that the swastika is one of the motifs most often used for carpets.

Shou

Each Chinese character has a meaning of its own, and the Chinese like to apply the characters of good meanings to their products. Shou is the Chinese word 亅 亅 which means "life". Since life is the most important thing to a person, the Shou became a favorite ornament on Chinese art objects. Blacker (9), Tredwell (57) and Ripley (51) used the term Show instead of Shou, but the majority of authors have used the latter as an English pronunciation of 亅 亅 .

Meaning

As the character Shou is the word "life", it is generally used as a blessing of long life. The Victoria and Albert Museum (59, p. 7), Cammann (13, p. 100), Leitch (35, p. 93), Blacker (9, p. 329) and others interpreted it as an symbol of longevity, while Liebetrau (38, p. 37) wrote that Shou is the character for happiness.
In Chinese philosophy, long life is the first condition toward being a happy man. Possibly for this reason, the Shou has been used as a symbol for both longevity and good fortune. Gould (26, p. 18) explains it well as follows:

As an eternity of joy is the happy hope of all races of men, so the Chinese especially emphasize the idea of longevity. A long and happy life is the summum bonum.

In this emblem the Chinese incorporate their good wishes in what has been happily called "naive hyperbole", for this emblem signifies "myriad ages" in apparently myriad forms. Whether rectangular, circular or oval, this labyrinthian linework conveys in a hundred ways its message of good fortune.

Variation

Ripley (51, p. 226), Cammann (13, p. 100), Gould (26, p. 18), Feddersen (23, p. 233) and others mentioned that there are more than one hundred forms of Shou. Figure 7 shows one hundred forms of Shou used for ceramics.

Generally there are two kinds of Shou; one is the rounded Shou ( 圓壽 字), and the other is the long Shou ( 長壽 字). The writer could not find any article about the difference in the use of these two forms, but both of them were varied in many ways. Figure 8 shows the three most often used Shou characters. Figure 8, a and c are long Shou and b is a rounded Shou combined with the swastika. The combination with the swastika is the most frequent variation of round Shou. Since one of the meanings of the swastika is ten thousand, this figure has a meaning of life for ten thousand years.
HUNDRED FORMS OF THE CHARACTER
LONGEVITY 壽

FIGURE 7. One Hundred forms of Shou used on ceramics. (Penkala (46, p. 111))
FIGURE 8. Popular Shou characters. (Fernald (24, p. 50))

FIGURE 9. Shou surrounded by five bats. (Hackmack (27, pl. XIII)), (Bailey (6, p. 43))
Sometimes the Shou character was worked into elaborate medallions with the swastika. For the latter, as an alternative character for the word wan, meaning "ten thousand", added the element of endlessness to the long life desired for the wearer: "May (I) live ten thousand years." (13, p. 100)

Leitch (35, p. 95) added, "The resulting figure thus becomes an ultimate expression of well-wishing, which may be interpreted as 'Longevity, good luck, abundance, and prosperity, ten thousand-fold.' Sometimes the character Chi, which means good luck, is combined with Shou (13, p. 100). When all the different one hundred Shou characters appear together, then it is an expression of repeated wishes for a long life (45, p. 9). Very often the Shou is surrounded by five bats, and this combination means five wishes — longevity, riches, peace, love of virtue and a happy death (9, p. 329). Figure 9 shows the Shou surrounded by five bats. Sometimes the Shou is surrounded by four bats for the purpose of design.

Use

Glazier (25, p. 38) noted that during the Sung dynasty emblems of longevity were used for the patterns of brocaded fabric, but he did not specifically mention the character Shou or other symbols of longevity. Priest and Simmons (50, p. 40) mentioned a textile in the Victoria and Albert Museum that has this motif as an inner border decoration of a chair back cover. Also a pamphlet from this museum (59, p. 7) stated that the Shou was found most often among the written characters in embroidered fabrics, and it was also used for silk damask (60, p. 16).

In addition to these fabrics, the Shou was used on other art forms, too. Ripley (51, p. 226), Leitch (35, p. 95) and Liebetrau (38, p. 37),
wrote that it was frequently used for rugs and often appeared on porcelains (51, p. 226). According to Mew (40, p. 43),

Taoism gives the porcelain decorators an enormous number of subjects. Among these the most appreciated divinities are Fu, Lu, and Shou—Happiness, Rank, Longevity—to whom is added the ruler of the Taoist Paradise, a gracious and gentle lady, Hsi Wang Mu.

Sometimes the Shou was used as a tool for distinguishing rank.

Priest and Simmons (50, p. 60) noted that the emperors and their sons wore official garments with the same symbols on them, but the only difference was that the emperors' robes had Shou and Wan characters in addition to other symbols. The Shou was also used for the distinction of ranks of wives and daughters during the Manchu dynasty (13, p. 73).

Cammann (13, p. 59) mentioned that during the Ch'ien Lung period, the Shou framed by Taoist immortals and other lucky emblems was invented, and it could be used only for the emperor's robes (13, p. 93). Digby (20, p. 97) stated that the use of Shou was in fashion during this Ch'ien Lung period, and it remained fashionable afterwards. The emperors' vests and foreigners' robes also employed the Shou (13, p. 150, 165).

Hackmack (27, p. 23) noted that the Shou was used for all celebrations and for all social intercourse life. Paul (45, p. 9) explains it well as below:

These sleevebands were seldom, if ever made or purchased by the wearer. They were presented by relatives or friends on birthdays, wedding anniversaries or other auspicious occasions. This custom also applied to many other objects such as purses, fancases and wall hangings. Each symbol in the composition bore a wish from the donor, that the recipient might receive from Heaven many blessings, among which, above all others, were long life and happiness.
Leitch (35, p. 95) guesses that Chinese people's kind thoughts like the blessing for others led to the origin of Shou as an art motif.

**Hsi**

Hsi is the Chinese character 賢 which has a meaning of joy. The writer could not find the reason why, but it is rare to find it used alone. Two Hsi are always used together -- Shuang Hsi (double joy). This Shuang Hsi is usually regarded as a marriage symbol signifying wedded bliss since there are two joys together. Therefore, they were often embroidered on the wedding robes and used for other articles that the bride or groom carry on the wedding day or that they use at the start of their married life.

Another is the magnificent robe richly worked in pearls and coral, that was lent by Lady David to the International Exhibition of Chinese Art in London. In addition to the Twelve symbols, this has marriage symbols on it, indicating that it was a wedding robe. (13, p. 70)

The Shuang Hsi was also used for the Imperial robes (13, p. 63), for women's robes and porcelain (47, p. 126).

**Relation among the Motifs on Textiles, Ceramics and Bronzes**

Since any art form could not stand alone without any relationship with other art forms, it is thought that the textile motifs may have had some give and take with the motifs of the other art forms such as pottery and bronzes. Sometimes the textile weavers were impressed by the intricate design of a bronze or a ceramic, and sometimes the craftsman of the bronze or ceramic borrowed designs which previously had been woven on textiles.
Lewis (37, p. 271) noted that Chinese textile designs are very interesting because they are similar to the designs of old porcelains. There must be many ways to explain this fact. One explanation is that the design of bronze influenced both pottery and textiles, and another is that the textiles and pottery influenced each other.

A book published by the Tiffany Studios (56, p. 39) said that designs on bronze influenced both pottery and ceramics.

It would appear that weavers copied the designs that had been thought out by craftsman in the decoration of other objects long ago. These objects were presumably of bronze and to the sacrificial bronzes of early Chinese dynasties we may legitimately look for many of the designs which inspired both potters and weavers.

As an example, Simmons (52, p. 30) mentioned that an interlocking "T" pattern of a textile is similar to the design on bronze mirrors of the Han dynasty. Figure 10 shows a border design of a rug and a bronze vessel which has a similar design. Cheng (17, p. 152) noted that the designs of the pottery of the Shang period were copies of those of bronzes, and this kind of phenomenon is strong when the pottery is for ceremonial use.

Honey (31, p. 209) had an idea that both bronze and textiles were the devices influencing the design of ceramics. The formal geometrical patterns, swastika, and fret designs of pottery were taken from the bronzes. Slomann (53, p. 21) also stated that the design of the porcelain imitated some of those of textiles.
FIGURE 10. Similar designs of rug border and bronze vessel.
(Tiffany Studios (56, Plate I))
a. Archaic bronze sacrificial urn
b. Border of rug
In 1743 T'ang Ying, the director of the Ching-Tê Chen factories, compared porcelain decoration of the Ming dynasty (1363-1644) with the decoration of his own time and confirms that 'Porcelain painted in colours excelled in the Ming Dynasty, the majority of the patterns being derived from embroidery and brocaded satins, three or four only out of each ten being derived from nature or copies of antiques'.

Still, he mentioned next that 'some of the textile patterns of the Ming dynasty were reproduced from old porcelain.'
CHAPTER III

PROCEDURES

Sources

The major sources of information were books, periodicals, and textiles in museum collections.

For this study, the collections at the Department of Clothing, Textiles and Related Arts at Oregon State University, the Museum of Arts at the University of Oregon, in Eugene, Oregon, the Portland Art Museum in Portland, Oregon, and the Los Angeles County Museum of Art in Los Angeles, California were used. There were more than one thousand Chinese textiles in the collection at the Museum of Arts at University of Oregon. Other sources were the statements of authorities of the Asia Research Center at the University of Oregon.

The books and periodicals were mainly found in the library at Oregon State University in Corvallis, Oregon; the library of the University of Oregon; Warner Library, which is a special collection division at the University of Oregon; Multnomah County Library in Portland; the Library of the Portland Art Museum and the library of the Los Angeles County Museum of Art. Some rare books found through bibliographies in books were lent by the interlibrary loan system from the Library of Congress.

The books used were concerned with the history and archaeology of China; Chinese culture; Chinese art; Chinese textiles -- silk, brocade, damask, k'o-ssū (tapestry), embroidery, and rugs; Chinese motifs and symbolism; Chinese costumes and textile designs.
Methods of Study

From the textiles in the collections in museums and in pictures from books, a study was made by taking information in the following steps.

First, the kind of motif among the four motifs -- fret, swastika, Shou and Hsi was noted, and then it was drawn, traced, copied or photographed.

Secondly, the form of textile on which the motif was used was noted -- whether it was a fabric for costume, rug or hanging. The period in which it was made was recorded if this information was available.

Thirdly, the variation in the motif was studied. The methods of approach were different for the various kinds of motifs. For the fret, the writer observed (1) whether it was a band (which could be also distinguished as straight band, zigzag band and circular band); allover pattern, medallion, or corner; (2) whether it was a surface design or background design; (3) and whether it was used alone or combined with other motifs. It was noted whether the swastika was a single swastika, double swastika or multiple swastika. The Shou was analyzed according to the form of the Shou -- rounded Shou and long Shou. The rounded Shou was distinguished by the number of swastikas present. In the long Shou, different forms such as ) ( forms, □ forms and ⃝ forms were noted. The Hsi could not be distinguished as were the other three motifs, because there were not so many variations in the motif.

Fourthly, for all of the motifs studied, the surrounding circumstances were also noted, because they might influence each other with respect to the position or meaning of the motifs.
Fifthly, the position of the motif on the textile was analyzed. In costume, it was analyzed according to whether it formed an all-over pattern for the body of the dress exclusive of the border or for the border or both; or whether it decorated only certain parts of the garment. Then, drawings, copies, or photographs were made of the positions. Sometimes the motif could be used on the mandarin squares or medallions of costume. For rugs, the location generally fell into four categories—main part, medallions, corners and borders. These positions were shown in drawings or photographs of rugs. For the hangings, the positions of the motif were directly drawn, or pictures were made. These indicated how the motif was used on the textiles.

Sixthly, the technique employed for the motif was noted—whether it was a k'o-ssû, brocade, damask, velvet or others.

Then the final step was to gather the similar motifs, illustrating the variation in motifs or the use of the motifs.
CHAPTER IV

PRESENTATION AND DISCUSSION OF RESULTS

Variations in Motifs

As the figures of motifs seen in Chapter II indicate, the motifs were infinitely varied, and often they were combined with each other or with other motifs. The writer classified these variations.

The fret and swastika are so often interrelated that it is difficult to distinguish whether the combined motifs more likely developed from the fret or swastika. For the convenience of discussion these combined motifs were included in the section connected with fret in this thesis.

Fret

There are thousands of variations of fret on Chinese textiles. These may be grouped on three bases as in the diagram below. As most of the diagrams are related to more than one group, the most representative aspects will be discussed.

Band
  \[ \begin{align*}
  & \text{straight} \\
  & \text{zigzag} \\
  & \text{circular}
  \end{align*} \]

Allover pattern

Medallion

Corner

Background for other motifs

Surface
Combination with other motifs

Swastika
Plant
Animal
Scroll
Other

Fret alone

Band

Among the forms of fret, the band generally appears more often than others. The Chinese have a tendency to think that a textile is not finished unless some border design is present. There are usually one or two borders, but sometimes there are more than four in one textile. Straight bands are usually employed for this purpose, but zigzag and circular bands are also used.

Straight band

Figure 11 shows the straight band designs which were found most frequently. Most of these are the same as those that Hawley (29) collected which were shown in figure 4. Band a is Greek key form, and b is the "T" design. Bands c and d are variations of interlocking "T" designs, and e, f, and g are "scrolling" lines. The swastika was combined with the fret in bands h, i, j, and k. Each of these patterns may also be varied by reversing the designs horizontally or vertically. Some people include the dentil motif as a fret, but the writer did not do so.

In some bands the direction of the design reverses at a center point. The forms of center points are also varied. Figure 12 a, b, and c, d, and e show different reversal points of the same two basic designs. Sometimes there is one reversal point at the middle of the
FIGURE 11. Frequently used straight fret bands.
FIGURE 12. Different center reversal points of two band designs.

FIGURE 13. Different corner treatments.
   a-d. Corner treatments of the Greek key form
   e-g. Corner treatments of the "T" form
band, and sometimes there are several reversal points at regular intervals.

The forms of bending at right-angle corners also vary. Figure 13 shows different corner bending treatments.

To make these forms more varied, the designers often used different colors inside of or bordering these bands, or they used lines at the borders of these bands as shown in figure 14. Some designs have three dimensional effect as shown in figure 15.

In addition to continuous bands, some designs are discontinuous and are repeated at certain intervals as in figure 16.

Besides these, some straight bands are symmetrical with designs like figure 17 a, b, and some are asymmetrical designs such as figure 17 c.

Zigzag band

Figure 18 shows a zigzag band design which was used in a Han dynasty silk damask. Zigzag bands are relatively rare in Chinese textiles.

Circular band

Figure 19 shows two circular band designs of different degrees of complexity.

Allover pattern

Figure 20 shows six kinds of allover patterns. Design a is the one most frequently used and is called the swastika-fret while the others are fairly rare. It also can be varied by giving different angles as shown in figure 6. Patterns b and c are variations of the interlocking "T" design; pattern e shows a lozenge pattern with the rosette and

FIGURE 15. Rug with three dimensional and similar fret borders. (Ernst (22, plate 9))
FIGURE 16. Discontinuous band designs.

FIGURE 17. Symmetrical and asymmetrical designs of fret.
   a-b. Two symmetrical designs.
   c. Asymmetrical design. (Bunt (10, figure 36))
FIGURE 18. A zigzag band design.

FIGURE 19. Two circular band designs.
FIGURE 20. Six allover patterns of fret.
swastika combined with fret. The fret is combined with a simple geometric form in design f which is a semicircular or discontinuous one.

Medallion

Representative medallion designs were shown in figure 4, and there are other kinds of fret medallions in figure 21. In designs a, b, and e, four corners have the same design. Pattern c has a tendency to become the Shou character rather than mere fret, and d has a right side which has turned 180 degrees from the left side. Design f has symmetrical upper and lower parts. Figure 47, a has an interesting medallion design with a phoenix at the center of it.

Corner

Figure 22 shows several corner designs. Patterns b and m are symmetrical designs to both ends while the others are asymmetrical. Patterns c and d are combined with swastikas, design g has a dragon in it, and the frets at m are treated like a stem. Pattern l has a broken corner.

Surface and background designs

All the designs mentioned before were usually used as surface designs except the allover patterns shown in figure 20. The Chinese liked to decorate surfaces which already had designs on them. Most background designs have regular repeats of motifs, but a few of them consist of irregular spreading designs like that in figure 45, a.
FIGURE 21. Medallion designs of fret.

FIGURE 22. Corner designs of fret.
Combination with other motifs

The fret is often employed in a combination with the swastika, and the next most frequent combination is with plant motifs. Often the fret itself becomes a plant stem, and sometimes the plant motif is placed around the architectural fret as shown in figure 23, a. Often flowers are placed on top of an informally balanced fret border. Sometimes an animal form such as the dragon is combined with fret as in figure 23, b, or the end of the line of fret turns into a scrolling design.

Swastika

In China, the swastika and sauvestika were both used because the designers liked to use reverse forms for the left and right sides of objects. Both the swastika and sauvestika will be called swastikas in this thesis. The single swastika was often used for a design; sometimes double or multiple swastikas were employed. These can be grouped as follows:

Single swastika
- Alone
- Combined with other motifs

Double swastika
- Alone
- Combined with other motifs

Multiple swastika
- Band design
- Allover pattern

There are generally six forms of the swastika as shown in figure 24. Design a is the simplest form of the swastika and b and c have one extra band each. The extra band of b is turned to the inside, and that of c turned to outside. Pattern d has two extra bands which are turned to the inside, and that of e turned to the outside. Design f is a rounded swastika with one rounded extra band. Designs a, b, and c are quite usual forms while d, e, and f are generally relatively rare.
FIGURE 23. Fret combined with other motifs.

a. Fret with plant design. (Ardenne de Tizac (3, plate 27))
b. Fret with dragon motif. (Tiffany Studios (56, plate 11))
FIGURE 24. Variations of swastikas.

a  b  c  d  e  f

FIGURE 25. Swastika combined with other motifs.
a-b. (Fernald (24 p. 49))
c. (Hawley (28, No. 36))
f. (Vuilleumier (63, pl. 1))
Single swastika

Figure 24 shows the swastika designs which could be used alone on textiles. Many times, other motifs such as scrolls, animals, flowers and geometrical designs were combined with the swastika. Figure 25 shows several designs of swastikas combined with other motifs. Swastika a was combined with the ju-i sceptre. Since the ju-i means "as you wish", this design means "may be everything as you wish". Design b is the swastika with a bat. Since the pronunciation of the word bat is the same as for the character fu, which means happiness, the bat means happiness. Therefore, this design means "may have the greatest happiness". Design c is the swastika surrounded by five flowers which look like pomegranates.

Design d is the swastika combined with the stepped design. Design e is the swastika with which the farther four ends make an eight-pointed star that might show the influence of Mohammedanism in China. The swastika in design f decorates the head of a dragon which was used for an emperor's robe.

Double swastika

Generally, double swastikas were not used as much as single or multiple swastikas, but they appear on textiles from time to time. Figure 26 shows several double swastikas. Design a is composed of the double swastika of the type shown in figure 24, c, side by side inside of the square grid. In design b the swastikas like that shown in figure 24, a, are placed at angles with respect to each other. The double swastikas in pattern c which have the form shown in figure 24, a, are arranged diagonally with a mirror image connection. The double
FIGURE 26. Double swastikas.

FIGURE 27. Multiple swastikas as band designs.
swastika often appears with the rounded Shou, but it will be discussed in the section on Shou.

**Multiple swastika**

Usually multiple swastikas served in band designs or in allover patterns. Figure 27 contains three swastika band designs. Design a shows swastikas which were shown in figure 24, c, side by side in a square grid. In the grid single and double walls alternate. Pattern b is a series of swastikas which were shown in figure 25, a, alternately reversing direction and joined by lines. Design c shows swastikas arranged diagonally in squares which are united corner to corner.

Figure 28 is composed of swastika allover patterns. Designs b, c, and e are in square grids or separate squares, while designs a and d are continuous designs without any grid. Pattern b is the only design in figure 28 which is in a grid and also composed of continuous lines. The swastikas at pattern g are inside of the squares composed of scrolls while those in f are at the outside of them. In designs c, d, and f the swastika designs are arranged diagonally while lines of the others run horizontally and vertically. The Chinese apparently enjoy motifs arranged diagonally. Because of variations in the thickness of yarns, the angles at which motifs are placed are not always uniform.

**Shou**

The Shou is the character most often used on textiles in China. It may be because the Chinese wished for a long life more than anything else. As it was a favorite with them, the designers seemed to like to vary it.
FIGURE 28. Multiple swastikas in allover patterns.
Generally, the Shou can be distinguished in three forms -- rounded, long, and written forms. Figure 29 shows the rounded Shou elaborated with swastikas. Designs a to v contain pairs of swastikas, one at each side, and designs w and x include only one swastika. Some of them look quite similar except for small differences. Designs a and b; c, f, and g; d and e; i and m; s and t and w and x are good examples.

Figure 30 includes 30 different forms of rounded Shou which are not combined with swastikas. Here again some of them are quite similar designs.

Figure 31 shows the long Shou with the symmetrical form, and figure 32 shows symmetrical △ or ○ forms of long Shou. Figure 33 shows the asymmetrical △ form of long Shou designs. The written Shou forms are shown in figure 34, and figure 35 shows some long Shou designs with curved lines.

These Shou designs could be combined with other motifs too. The most frequent combinations were with bats as shown in figure 9, and sometimes with flowers, clouds, scrolls, other characters, animals, and the inside of medallions. Figure 36, a shows rounded Shou surrounded by conventionalized lotuses which mean prosperity, and design b includes a rounded Shou inside of a medallion formed of conventionalized dragons. In figure 37, the claws of the dragon grasp the border of the rounded Shou. Since the dragon means emperor's power, this design tends to have a wish for a long life for the emperor.

Figure 38, a is a combination of the Shou with money and a bat in a circle. It seems to wish "may you have long life, money and happiness". The combination of the Shou with five bats was mentioned in figure 9.
FIGURE 29. Rounded Shou designs combined with swastika.
FIGURE 30. Rounded Shou designs without swastika.
FIGURE 31. Symmetrical long Shou in \( J \) form.

FIGURE 32. Symmetrical long Shou in \( \triangle \) and \( \bigcirc \) forms.

FIGURE 33. Asymmetrical long Shou.

FIGURE 34. Shou in written form.
FIGURE 35. Long Shou designs with curved lines.
   a. (Vuilleumier (63, plate 16))
   b. Detail of the a. (Priest and Simmons (50, figure 5))
FIGURE 36. Shou combined with other motifs.
   a. (Bunt (10, figure 1))
   b. Ardenne de Tizac (3, plate 22)
FIGURE 37. Shou combined with a dragon. (Glazier (25, plate 18))
FIGURE 38. Shou combined with other motifs.
(Hawley (28, No. 10, 206, 287 and 259)
Figure 38, b is a rounded Shou which tends to be like fret, and design c shows the long Shou with ends turned into scrolls and fret. Figure 38, d is a combination of four letters 福寿双全 which have a meaning, "Both lucky and long life are complete or permanent".

Hsi

The Hsi does not have as many variations as Shou. At one glance, all the Hsi designs look alike, but still there are differences among them. Figure 39 shows 10 different forms of Hsi designs which the writer has found. Design a has characteristic triangular tops while others have just the flat square tops. Designs a, b, f, and i have the longer third horizontal lines. Design g is unusual because all of the vertical and horizontal lines are connected. Designs c, d, h, and k have two double vertical connecting lines at the bottom sides and pattern j has rounded bottom lines which are fairly unusual.

Use of Motifs

Fret

Fret is one of the oldest motifs used for textile as well as other art forms. The earliest fabric which was discovered with a pattern on it was from the Han period. Figure 40, a, b shows two diagrams of fabrics of the Han period with the fret motif on it. Figure 40, a has symmetrical zigzag bands with birds and animals in an all-over pattern. Figure 40, b has a discontinuous lozenge type fret used in combination with floral forms.
FIGURE 39. Hsi designs.
FIGURE 40. Fabrics of Han period with fret. (Andrews (2, p. 11, 15))
Costume

The fret used most often on costume is the swastika-fret which was shown in figure 20, a. It seemed the swastika-fret was used alone on the fabric for non-royal robes. For royalty or for special occasions, the Chinese often used embroidery on damask fabric with allover swastika-fret patterns. And commonly they used a swastika-fret background for other motifs on the brocade or k’o-ssu as shown in figure 41, a. Often the swastika-fret adorns the border of the robe without any other motif on it as shown in figure 41, b. The swastika-fret also serves as the background pattern of a mandarin square as well as of the robe itself. In figure 42, the pattern shows an interesting geometrical design with the swastika-fret occupying certain areas, but it is not certain whether this fabric was used for costume.

The key type fret was often used for the border of priests’ robes as shown in figure 43, a, and for the border of mandarin squares as shown in figure 43, b.

Rugs

The fret design in a rug could be distinguished as being in the main part or the border. On the main part, medallions or corner motifs are usually employed.

Main part

It is not so usual to see the allover fret pattern used as the main part of a rug. Sometimes, as in costumes, the swastika-fret becomes the background allover pattern as shown in figure 44. Figure 45, a has another allover background fret design. The rug in figure 45, b
FIGURE 41. Costumes with swastika-fret.

a. Taoist priest robe with swastika-fret background.  
   (Priest (48, figure 48))

b. Sleeve portion of an imperial robe.  
   (Vuilleumier (63, plate XIII))
FIGURE 42. Fabric with geometrical design containing swastika-fret. (Bunt (10, figure 24))
FIGURE 43. Taoist priest robe and mandarin square with fret border.
   a. Taoist priest robe (Priest (48, figure 46))
   b. Mandarin square (Bunt (10, figure 32))
FIGURE 44. Rug with swastika-fret background. (Tiffany Studios (56, plate IX))
FIGURE 45. Rugs with fret allover background and as a part of an allover pattern.
   a. Rug with fret allover background (Leitch (35, plate 19))
   b. Rug with fret as a part of an allover pattern (Leitch (35, plate 29))
has quite an unusual design in which the fret is part of an allover pattern. Sometimes the fret is used as decoration for objects used as motifs shown in figure 46.

Medallions

Medallions can be distinguished as two kinds -- those at the center and those in other locations. Most medallions are at the center of rugs as shown in figure 47, a. There are certain medallions which are not at the center of the rug. As shown in figure 47, b, there are four small medallions around the large central medallion. This is quite an unusual way of using medallions on rugs.

Corners

The corner fret can be distinguished by two forms, one which is near the corners at the border or outline and one which is farther from the corners of the border or outline. Both are shown in figure 49. Most corner designs follow the pattern of figure 49, a.

Borders

Some Chinese rugs have just one or two borders, and others have more than three borders. When there is more than one border, the fret may be used for either the outer border or inner border. As far as the writer has found, it was used for both, in almost the same frequency. The designs of straight borders were drawn in figure 11. There are some round fret borders as shown in figure 50. At the outer border of the rug in figure 50, the swastika-fret was employed as a part of design. Sometimes quite similar fret borders were used together for the outer border and inner border as shown in figure 15.
FIGURE 46. Rug showing still life with fret design. (Leitch (35, plate 27))
FIGURE 47. Rugs with medallion designs.
a. Rug with central medallion (Kendrick (33, p. 17))
b. Rug with central and corner medallions (Leitch (35, plate 16))
FIGURE 48. Round conventionalized flowers. (Ardenne de Tizac (3, plate 24))
FIGURE 49. Rugs with fret corner designs.

a. Rug with fret corner designs (Leitch (35, plate 10))

b. Rug with central fret corner designs (Tiffany Studios (56, plate 111))
Figure 50. Round rug with fret border. (Mumford (44, plate III))

Figure 51. A hanging with fret border. (Thring (55, figure 8))
Hangings

The use of fret on hangings was similar to the use of fret on rugs. It was used as the main part of hangings, as the fret border of the dress on human figures, as part of a house, on the vase motif or at the corner. The fret is also used for borders as shown in figure 51.

Swastika

The reversed pair of single swastikas like that in figure 24, a often appeared on the twelve-symbol emperor's dragon robe. They are usually placed in the space enclosed by the bent dragons which are on top of each shoulder, between the front and back side of the robe, as shown in figures 52, a and b. When we face the front of the robe, the normal swastika is on the left side shoulder and the sauavastika on the right side shoulder. This is an embroidered robe in the collection of the Chinese Fresco Gallery, but the k'io-ssu and brocade technique were also employed for robes of this type.

Sometimes the swastikas are placed near the sleeve band near the bottom of the robe when the robe is not a strict twelve-symbol robe. These reversed double swastika designs could also be placed on the top part of a temple valance or on an ordinary robe. The imperial robe shown in figure 53 has a reversed pair of swastikas like that in figure 24, e at the ends of the tails of two dragons in the lower part. This is a brocade in the collection of Minneapolis Institute of Arts.

Often only one swastika or two connected swastikas are used on mandarin squares, wall hangings or rugs as well as robes.
FIGURE 52. Imperial twelve-symbol robe with a pair of swastikas.
   a. Front view (Fernald (24, plate II))
   b. Back view (Fernald (24, plate III))
FIGURE 53. Imperial robe with a pair of swastikas. (Priest (48, figure 44))
Some swastikas are combined with other motifs, and some are used alone. Figure 54 is a paper cut design for embroidery. It is a figure of Kuan Yin with a swastika on her heart. It is a good example showing the idea of the swastika as "Buddha's heart" which was mentioned by Tredwell (57). Figure 55 shows embroidered swastikas decorating a gourd on a textile in the collection of the Department of Clothing, Textiles and Related Arts at Oregon State University.

Since the Chinese used the swastika in their architectural designs, the swastika often appears on wall hangings which contain architectural objects. A wall hanging in the Museum of Arts at the University of Oregon had swastikas on the railing of the bridge. In figure 56, the swastika in band form extends from each side of the house. These are embroideries.

The swastika in band form often served as borders of rugs and mandarin squares as shown in figure 57, a and b. Figure 57, a is a mandarin square for a civil officer in the collection of Victoria and Albert Museum (19, p. 18).

The allover patterns of swastika shown in figure 28 were used both for surface designs and background designs for textiles, or they decorated the borders of sleeves, skirts, or rugs as shown in figure 58, a, b, and figure 59. Figure 58, a shows a saddle cloth with the pattern shown in figure 28, d; plate 58, b is a rug which has swastika allover pattern shown in figure 28, b at the border. Figure 59 is a dragon robe with swastika allover background pattern which Cammann (13, p. 100) mentioned as an usual form.
FIGURE 54. Paper cut design of Kuan-Yin with a swastika on her heart. (Hawley (28, No. 275))

FIGURE 55. Gourd with two swastikas at the top and bottom.
FIGURE 56. Embroidered hanging with architectural swastikas. (Victoria and Albert Museum (59, plate IV))
FIGURE 57. Mandarin square and a rug with swastika borders.

a. Mandarin square (Digby (19, p. 18))
b. Rug (Mumford (44, plate 41))
FIGURE 58. Textile with swastika allover pattern.

a. Saddle cloth with swastika allover pattern.
   (Moore (42, p. 25))

b. Rug with the border made by swastika allover pattern.
   (Tiffany Studios (56, plate X))
FIGURE 59. A robe with a background of swastika allover pattern. (The Museum of Arts, University of Oregon, Catalogue No. 45-33)
Shou

For the convenience of discussion, the use of Shou will be divided into five parts—costume, rugs, mandarin squares or medallions, wall hangings and others.

Costume

The Shou is one of the motifs most frequently used for costume, especially for royal costumes.

Allover pattern

When the Shou was used for allover patterns, usually only one kind of Shou was employed.

Body of robe.— For the allover pattern of the "body" of a robe (exclusive of borders), the round Shou was most often used. But one k'I-o-sṳ emperors robe of 17th century shown in figure 35 has quite unusual forms of long Shou used together. It contains more than 60 different Shou.

The Shou often appears on the regular twelve-symbol emperors robe. Figure 60 is a good example. The round Shou is scattered among the 12 symbols and cloud design on the emperors robe of the Ch'ing dynasty. The round Shou at the sleeve side is laid horizontally, so that it will be in the correct position when the robe is being worn. This is a common arrangement on other kinds of robes or with other kinds of Shou designs, as shown in figure 61.

1Priest (48) and an American Correspondent (1) determine it to be a robe of Shun Chih period (1644-1661), but Priest and Simmons (50) determine it to be a Kang Hsi (1662-1772) or Ch'ien Lung (1736-1795) period.
FIGURE 60. Emperor's twelve-symbol dragon robe with allover round Shou pattern on it. (Fernald (24, plate IX))

FIGURE 61. Emperor's twelve-symbol dragon robe. (Fernald (24, plate VIII))
The round Shou also appears on the emperor's six-symbol robe. Most Shou were employed alone, but sometimes the Shou was combined with other motifs, often with bats as shown in figure 62.

It is difficult to find the Shou used for the emperor's robe in combination with one or two other motifs, but this arrangement is very popular for the empress' robes. Often the round Shou is employed as in the emperor's robe, but also the long Shou is quite often used, and sometimes both of them are employed together as shown in figure 63, a, b and figure 64. Here, most of the Shou designs are used with one or two kinds of flower motifs. Figure 63, a has round Shou and chrysanthemum motifs, b has the long Shou and grape motifs allover and has two bats carrying ju-i sceptres and peach, and figure 64 has the peony and phoenix motifs.

Border.-- Usually the emperor's robe does not have a Shou allover pattern at the border of the robe, but this is a common pattern for empress' robes which have an allover Shou pattern on the bodies of the robes. When the allover pattern is used both for the body and border, the same form of Shou generally is used, with the Shou at the border a little smaller as shown in figure 63, a and b. Sometimes the Shou at the border is a little different in form from the Shou on the body of the robe as shown in figure 65, a and b.

Three different Shou pairs

In the twelve-symbol emperor's robe, there often appear three different pairs of Shou-- one pair on the shoulders, another pair on each side of the middle dragon and a third pair on each side of the
FIGURE 62. Imperial robe with Shou and bat design on it. (Chapel (15, p. 3))
FIGURE 63. Two Empress' robes.
   a. Empress' robe with Shou and chrysanthemum designs on it.
      (Fernald (24, plate XXV))
   b. Empress' robe with Shou and grape designs on it.
      (Fernald (24, plate XXIV))
FIGURE 64. Empress' robe with Shou, peony and phoenix designs on it. (Fernald (24, plate A))
FIGURE 65. Two Empress' robes with round Shou designs.
   a. (Fernald (24, plate XXXIII))
   b. (Fernald (24, plate XXIX))
waist part. For the shoulders 🐉 was mostly used. The long Shou shown in figure 33, a-e were mostly used at each side of the center dragon and the round Shou shown in figure 27, v and w were mostly used for each side at the waist. Figure 66, a shows a perfect example of this arrangement.

Sometimes the shoulder pair and dragon side pair are reversed as shown in figure 66, b.

Generally the direction of the Shou in each pair is reversed in the horizontal direction as shown in figure 65, a, but there are quite rare exceptions such as the robe shown in figure 66, b which has the Shou in each pair placed in the same direction. Another exception is the robe shown in figure 61. It has just two Shou pairs of the same kind.

Other designs

One, two or several Shou are often employed on a robe as well as the allover pattern or three pairs of Shou. The garment shown in figure 67 is a lady's dragon robe. There are three round Shou, each placed at the middle of a dragon motif, on the breast and each shoulder. Another famous robe which was found in the tomb of Prince Kuo Ch'in Wang² (1691-1738) has a quite interesting design. This is an embroidered funerary robe with each Shou surrounded by five bats. This is shown in figure 68 (1, p. 114).

A buddhist priest's robe shown in figure 69 possessed in the Museum of Arts, University of Oregon has a Shou design on the middle of each sleeve band.
FIGURE 66. Two Imperial twelve-symbol robes with three pairs of Shou.
a. (Priest (48, figure 23))
b. (Priest (48, figure 36))
FIGURE 67. Lady's robe with Shou designs. (Digby (20, p. 99))
FIGURE 68. A funerary robe with Shou and bat motifs.
  a. (Hackmack (27, figure 28))
  b. Medallion motif detailed from figure 68, a
     (Priest (48, frontispiece))
FIGURE 69. Sleeve portion of a Buddhist priest's robe. (Display at the museum of Arts, University of Oregon)
Mandarin squares or medallions

Border

When the Shou is employed for the border of a mandarin square, it usually alternates with another motif as shown in figure 70, a and b. In figure 70, a, the round Shou alternates with a bat. This kind of border is very popular for mandarin squares, so the writer found it at all the museums where she found mandarin squares. In figure 70, b, the Shou and fu are alternately used. Some mandarin squares have just one Shou at the middle of the border on each of four sides, as shown in figure 71.

Medallion

At the Museum of Arts at University of Oregon, several examples had a round Shou used as a medallion within the large medallion.

Rugs

Border

As shown in figure 72, a and b, the Shou at the border of a rug often alternates with other motifs as in the borders of mandarin squares. Sometimes the long Shou and round Shou alternate with each other as shown in figure 73, a and b. The interesting thing is that in both rug borders, the round Shou does not change its direction with respect to the warpwise axes, while the vertical direction of the long Shou is at right angles of the long direction of the border. At the border in figure 74, a, the round Shou is laid on top of the swastika fret band, and at the border in figure 74, b, two round Shou are at the center of the borders on the long sides.
FIGURE 70. Mandarin squares with the Shou at the border.

a. Mandarin square, the border with Shou and bat motifs.
(Museum of Arts, University of Oregon, Catalogue No. 46-91)

b. Mandarin square, the border with Shou and fu motifs.
(Museum of Arts, University of Oregon, Catalogue No. 46-35)
FIGURE 71. Mandarin square, the border with flowers and Shou at the center of it. (Museum of Arts, University of Oregon, Catalogue No. 46-89)
FIGURE 72. Two rugs with Shou at the borders.
a. (Tiffany Studios (56, frontespiece))
b. (Ripley (51, p. 88)
FIGURE 73. Rugs with long and round shou at the borders.
   a. (Mumford (44, cover page))
   b. (Leitch (35, plate 12))
FIGURE 74. Two rugs with Shou at the borders.
   a. (Hunter (32, p. 180))
   b. (Ernst (22, plate 6))
Medallion

The rugs shown in figure 72, b and figure 75 have Shou as medallions. Round Shou was used for the rug of figure 72, b, but in figure 75, an octagonal Shou was used, which is quite rare for the fabrics. This Shou was noted by Hawley (29) in figure 4, a.

Other designs

An interesting design of one hundred Shou was used on the top part of the imperial rug which is shown in figure 76. Some rugs have the Shou at the top part above other designs which often show the meanings of long life, as shown in figure 77.

Wall hangings

One of the favorite uses of the Shou in wall hangings was on the dress of a man. Often the man represents the God of Longevity. Sometimes the same form of Shou is used, and sometimes different forms of Shou are employed as shown in figure 78. This is a part of a wall hanging embroidered in the Ch'ing dynasty and now in the Museum of Arts, University of Oregon. This kind of wall hanging was often used for birthday hangings. The Shou is also often used for temple valances as shown in figure 79, as a medallion at the top side of a panel, and on the imperial altar frontal.

Other uses

As far as the writer has found, the Shou was also employed on embroidered collars, table covers, the pouch for bow and sword and even on the tassel of table covers.
FIGURE 75. Rug with Shou as a medallion. (Feddersen (23, p. 229))

FIGURE 76. Rug with one hundred Shou at the top part. (Display at the Museum of Arts, University of Oregon)
FIGURE 77. Rug with Shou and long life figures. (Leitch (35, plate 13))

FIGURE 78. Part of a wall hanging, showing an old man wearing a dress with shou motifs. (Display at the Museum of Arts, University of Oregon)
FIGURE 79. Temple valance with Shou motifs. (Priest and Simmons (50, figure 11))

FIGURE 80. Embroidered satin panel for wedding. (Victoria and Albert Museum (59, plate VIII))
Hsi

Unlike the Shou, the Hsi was generally used for women's robes rather than men's garments. In the case of weddings, it was used for both men and women since it symbolizes "wedded luck". The embroidered satin panel shown in figure 80 is a good example of the use of Hsi for weddings. A dragon and a phoenix flanking the medallion Hsi symbolize the emperor and the empress. These are surrounded by flowers, the peony which symbolizes love and feminine beauty, the peach flower, which is a charm against evil, and olea fragrans which symbolizes long life. It is possible that this fabric belonged to the trousseau of the bride of the emperor T'ung Chih who reigned from 1862 to 1874 (59, p. 12).

In addition to the trousseau, the Hsi was also used for the robes of the bride and bridegroom. Figure 81, a is an imperial marriage robe in the collection of Bernard Vuilleumier, Lausanne. The Hsi was put on the regular imperial twelve-symbol robe as a scattered allover pattern. When the Hsi becomes an allover pattern on a robe it is likely to be made by the tapestry technique. Figure 81, b is a lady's marriage robe of Ko-lssû from the Victoria and Albert Museum, London. Here the Hsi was used in an allover pattern again. The peony also appeared to symbolize love and feminine beauty. The Hsi on the border of the robe were smaller than the Hsi on the surface of the robe. The Hsi could be used for women's court robes for occasions other than weddings.

A twelve-symbol emperor's robe in figure 82 which is in the collection of Minneapolis Institute of Arts has a quite interesting and different design trend of Hsi. It has six Hsi of the same kind
FIGURE 81. Emperor's and Empress' marriage robes with Hsi.
   a. Emperor's marriage robe. (Vuilleumier (63, plate XIII))
   b. Empress' marriage robe. (Bunt (10, figure 45))
FIGURE 82. Emperor's robe with six Hsi. (Priest 48, figure 35)

FIGURE 83. Velvet rug with Hsi and conventional lotus motif. (Ardenne de Tizac (3, plate 4))
on the place where the three different pairs of Shou would otherwise be placed. Since the length of the robe is shorter than other robes and contains the Hsi designs instead of Shou, this robe also could be considered as a marriage robe of the emperor. The fact that it is an embroidered satin fabric could be the reason why it does not contain an allover pattern of Hsi.

It seems that the Hsi was also used for separated sleeve bands for the wedding costume. One sleeve band possessed by the Museum of Arts at the University of Oregon had an embroidered Hsi motif in it with other wedding symbols.

The Hsi also appeared on rugs. Figure 83 shows a velvet rug with several Hsi alternating with conventional lotuses. This rug is in the Albert Bourée Collection (3).

It is difficult to find the Hsi closely attached with other motifs. It is generally used alone among other motifs which are often flowers.

Hsi could also be seen on embroidered wall hangings or table covers as part of a design. A wall hanging at the Museum of Arts at the University of Oregon has a vase design with a Hsi at the middle of it.

As time passes on, the Hsi was also used for more decorative purposes as well as a symbol of weddings, so it even appeared on the child's stomacher or church apron which are in the collection of the Clothing, Textiles and Related Arts Department at Oregon State University.
CHAPTER V

SUMMARY AND CONCLUSIONS

The general purpose of this study was to make a fully developed study of the four motifs—fret, swastika, Shou, and Hsi which are quite often used on Chinese textiles. For this study, the variations in the motifs and the use of motifs were mainly noted, and some motifs were compared in relation to the technique of textile design.

Few objects which belong to the period before the Ch'ing dynasty were available to study because the main fiber of Chinese textiles is silk, which is perishable, and because of the destruction of civil wars.

The major sources were the textiles collected in the museums of the West Coast which are located at Eugene, Portland and Los Angeles, and the collections of the Department of Clothing, Textiles and Related Arts at Oregon State University. Published books and periodicals were also employed. Some helpful statements were made by authorities on Chinese culture or art. Drawings, tracings, copies or photographs and additional comments were used for collecting valuable information. The Chinese textile objects most frequently available for study were costumes, rugs, and wall hangings.

In the variations of motifs, the fret had four different forms—band, allover pattern, medallion and corner. There were three kinds of band form—straight, zigzag and circular. Among these the straight band appears more often than others because the Chinese liked to have bands on their textiles. Often there are several bands in one textile
object. Straight bands were made by the variations of Greek key form, T form, scrolling lines, and combination with the swastika. Even in the same band forms there were variations by means of the reversal points and corner treatments. The use of different colors or lines inside of or bordering these bands, to give a three dimensional effect added more variations. Some bands are continuous while others are discontinuous. Zigzag bands and circular bands were used relatively rarely in Chinese textiles.

Fret allover patterns were frequently used, especially the swastika-fret. The medallion and corner forms were also frequently found on Chinese textiles. All these forms were sometimes used as the surface or background for other motifs. The allover patterns were usually employed as the background.

These fret forms were often combined with other motifs such as the swastika-fret. Plants and animal forms such as dragons were often combined with fret.

There are actually two forms of what we call swastika—the swastika and sauvastika. They were both used on Chinese textiles because the Chinese liked to reverse motifs. Both of them were called swastikas. They were divided into three types—single swastika, double swastika and multiple swastika. These swastikas were varied by extra bands or were sometimes curved. Single swastikas were often used, and they were frequently combined with other motifs such as scrolls, animals, flowers and geometrical designs. By combination with other motifs, the swastika takes on different meanings. For example, if the swastika is combined with a bat, it means, 'may have the greatest
happiness", and if it combines with a ju-i sceptre, it means, "may be everything as you wish".

The double swastikas were not used as much as single or multiple swastikas.

The multiple swastikas were made in the form of bands and allover patterns. The multiple swastika combined with fret was mentioned before. The allover patterns of swastika alone were not used as much as the allover pattern named swastika-fret.

Shou is a word meaning "long life", which is considered the most frequently used character on Chinese textiles. It is amazing how one letter could be varied in so many different ways. The Shou was distinguished in three forms--rounded, long, and written forms. The rounded Shou were sometimes combined with one or two swastikas or sometimes used alone. They were almost identical because naturally they were variations of only one character. The long Shou had three different forms--△, □ and octagonal. There were also Shou in curved forms.

These Shou designs were combined with other motifs. The most frequent combination was with bats. Sometimes, flowers, clouds, scrolls, animals and other characters were combined with Shou. Like the swastika, they assumed different meanings by combination with other motifs.

The Hsi was not varied as much as the Shou, but there are still differences among them. Double Hsi which is called Shuang-Hsi was mostly used rather than one Hsi.
The fret is one of the oldest motifs, and the earliest evidences of it were from the Han period. In the later period, the swastika-fret was most often used on costume among the fret. For special occasions, the Chinese made other designs on top of the swastika-fret. The key type of fret border was used for priest's robes, for the borders of mandarin squares, and also for rugs and hangings.

In rugs, fret was used in four ways-- as the main part, medallions, corners and borders. Medallions, corner decorations, and borders were most often used. Most fret medallions are placed at the center, and sometimes they were placed in other locations. Most corner decorations were placed near the borders, but some corner designs were placed toward the center of the rug. The fret was used both as outer borders and inner borders. For the main part of the rugs, either allover patterns or small amounts of fret were used.

The single swastika was often used for the emperor's robes, usually the swastika on the left side and the sauvantika at the right side of the shoulder part. The swastika could be found on any textile objects-- temple valances, ordinary robes, wall hangings and rugs.

In the wall hangings, the swastika was used to adorn the architectural objects represented in the pattern because the Chinese used the swastika in their architectural designs.

The Shou was frequently used for royal robes. For the allover pattern of the robe, only one kind of Shou was employed, and the round Shou was most often used. In this case, the sleeve side Shou is laid horizontally so that it is in the correct position when the dress is being worn.
For the royal women's robes, the round Shou and long Shou were both used in combination with other flower motifs. The Shou was also used for the border of the robe in the same or similar form of Shou as was used for the body of the robe, and it was apt to be smaller.

In the twelve-symbol emperor's robe, often three different Shou pairs were used. For the shoulders was most often used. For the side of the middle dragon, the form of long Shou was usually used and for the waist part, the round Shou was usually used.

The Shou was a favorite for the border of mandarin squares or rugs. The Shou is frequently alternated with other motifs, such as bats, other kinds of Shou and flowers.

Often the Shou becomes the medallion within a large medallion and in rugs. Sometimes one hundred Shou were used together. In the wall hangings, frequently the God of Longevity appears, and on his dress the Shou is laid.

The Hsi was generally used for women's robes, but for the wedding, it was used for men's robes, too. These are apt to be allover patterns, but sometimes the Hsi is used like the three different Shou pairs. The Hsi appeared on almost any kind of object which was connected with the wedding. Unlike other motifs, the Hsi was not used in conjunction with other motifs.
BIBLIOGRAPHY


APPENDICES
APPENDIX A

May 27th, 1971
Ref. PC/71/179

Jae H. Park, Esq.
Clothing, Textiles, and Related Arts,
School of Home Economics,
Oregon State University,
Corvallis, Oregon 97330,
U.S.A.

Dear Mr. Park;

Thank you for your letter about Chinese textile motifs.

The characters shou 福 and hsi 訊 can be written in a great number of ways. I am enclosing photostat copies of the relevant pages in two character dictionaries which I hope will give you some idea of the number of variations. The choice of one particular form did not have any special significance but depended upon the predilection of the artist or craftsman.

The fret pattern appears on the earliest Chinese cultural objects in the form of the 'thunder pattern' 雷紋. This can be seen on oracle bones, ceramics, bronzes, jades, and stones. The pattern could be round, square, or triangular. Its earliest use in dress design showed two patterns: the first was two characters chi 戟 placed back to back; the second was the form of an axe, at first portrayed realistically, later developing in abstract square and triangular patterns.

The swastika 螺 was a common Buddhist motif.

Yours sincerely,

Redacted for Privacy

Chiang Ku-tsung
Director
APPENDIX B

CHINESE DYNASTIES\(^*\)

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Six Dynasties, or Southern and Northern Dynasties

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\(^*\)Summarized from Priest and Simmons (50).