

MANDARIN SQUARES AS A FORM OF RANK BADGE AND DECORATION OF CHINESE ROBES

Numerous museums in Poland and abroad as well as private collections include a great number of items called mandarin squares¹. These are woven or embroidered badges² used as rank badges on robes belonging to civil officials, advisers and other dignitaries in the courts of the Chinese emperors. They were used from the beginning of the Ming dynasty (1368–1644) to the end of the Qing dynasty (1644–1911)³. A rigorous examination system was the way to receive a suitable civil or military rank. It was only after passing the examination that one could wear a given badge. The highest of them was the first rank and the lowest – the ninth⁴. Young boys started training at the age of three. Some men spent their whole lives trying to qualify for a mandarin badge, which was a symbol of great devotion. Mandarin squares are more than the symbol of a certain difficult-to-obtain status⁵. They depict the Chinese universe – the earth, the sea and the sky, represented by rocks, waves, clouds and animals or birds, used as the symbols of particular ranks⁶. Civil officials received badges with the images of birds and military officials – with the images

¹ The squares were named mandarin by the Portuguese in the 16th century (Sanskrit *mantrin* – an adviser).

² Dusenberry, Bier, Foresman (2004: 126); Vollmer (2002: 147).

³ Jayne (1932: 25–26); Cammann (1952: 71); Zhongshu (1992: 149).

⁴ Priest, Simmons (1934: 62); Dickinson, Wrigglesworth (2000: 52).

⁵ Jackson, Hugus (1999: 95); Priest (1936: 130).

⁶ Cammann (1944: 110).

of animals⁷). Although it is not known why the separate birds or animals were used for a certain rank, birds were usually associated with literary elegance. On the other hand, animals manifested the bravery and ruthlessness of the soldiers wearing them. Birds could fly and were literally close to Heaven and the Emperor – the Son of Heaven⁸). Perhaps this was the reason why civil officials were more respected than the military ones⁹).

Mandarin squares came into use during the rule of the Ming dynasty. At the beginning, they did not constitute a part of the official outfit. In the early period of the rule of this dynasty, birds or animals appeared in pairs or groups of three. At the end of that period they frequently appeared alone¹⁰). On the earliest badges, birds were usually presented in flight, but in the middle of the Ming dynasty one of the two birds was usually sitting while the other was beginning to descend in the direction of his partner¹¹). The iconography became more complex in the late period of the Ming dynasty, although it remained simpler than that observed on the Qing squares, with plenty of propitious symbols, half-covered by waves or clouds. The late Ming badges sometimes also present the red sun – the imperial symbol, which is the standard central point in the majority of the Qing badges. On those late examples of Ming, birds or other creatures concentrate on the sun as the direction of the flowing energy, as in the Qing badges¹²) (Fig. 1).

The first decree concerning the court robes, which was issued soon after founding the dynasty in 1368, simply stated that both civil and military officials participating in the court's life, apart from their robes and official black hats, should also wear decorative belts encrusted with precious stones, valuable metals or horns, which were granted as the ranks signifying the status of the people wearing them¹³). After over 20 years, more precise regulations were published, which ordered the refinement of robes for ranks suitable for the different functions of the court. Civil officials were supposed to wear various

⁷) Dusenberry, Bier, Foresman (2004: 126).

⁸) Priest, Simmons (1934:54); Dusenberry, Bier, Foresman (2004: 176); Jackson, Hugus (1999: 102–103).

⁹) Dickinson, Wrigglesworth (2000: 52).

¹⁰) Dusenberry, Bier, Foresman (2004: 197).

¹¹) Cammann (1944: 95); Dusenberry, Bier, Foresman (2004: 128, fig. 40); Vollmer (2004: 37, fig. 11).

¹²) Dusenberry, Bier, Foresman (2004: 128).

¹³) Cammann (1944: 75).

birds and the military officials – different animals¹⁴). Princes, marquises, the emperor's sons-in-law and earls used to wear *qilin*¹⁵) or *baize*¹⁶); civil officials of the first and the second rank – the white crane or the golden pheasant; the third and the fourth rank – the peacock or the wild goose; the fifth rank – the silver pheasant; the sixth and the seventh rank – the white heron or the mandarin duck; the officials of the eighth and the ninth rank and the unclassified ones – the oriole, the quail or the paradise flycatcher. However, military officials of the first and the second rank wore the lion; the third and the fourth rank – the tiger and the leopard; the fifth rank – the bear; the sixth and the seventh rank – the panther; the eighth and the ninth rank – the rhinoceros or the sea horse¹⁷). Permission to wear the robes with those insignia was granted by the emperor¹⁸). After an official was given permission to wear the robes with certain insignia, he was supposed to purchase them himself. Numerous varieties of insignia during the rule of the Ming and the Qing dynasties were made in different parts of China, but the main centres were Nankin and Beijing¹⁹).

An official with a higher rank could wear a lower rank badge but not vice versa, unless a higher rank was granted by the emperor²⁰). The reason for this is obvious. The insignia were very expensive, especially when golden thread was used in the background. This is why an official who was promoted from the fourth to the third rank only temporarily and had reasons to expect further promotions in a short time, could save money by continuing to wear the insignia of his previous rank. Civil and military officials obeyed the old rules. If the

¹⁴) Cammann (1944: 75–76); Jackson, Hugus (1999: 102).

¹⁵) In 1453 a decree stated that officials, officers and commanders of the guards servicing the emperor should wear the squares with the image of *qilin*.

¹⁶) Jackson, Hugus (1999: 110).

¹⁷) The sea horse pictured on the badges was not a sea creature, but a horse presented on the background of the rough sea; S. Cammann (1944, fig. 11b).

¹⁸) The Ming records mention the badge with the image of the dragon, conferred by the emperor to the eunuchs' leader, high officials or other distinguished individuals. It indicated the emperor's favour rather than the rank designation and it did not replace the insignia from the above list. The mentioned creatures were not the emperor's five-fingered dragons, they had four claws.

¹⁹) Cammann (1944: 76–77).

²⁰) These alternatives were used only for the officials of the higher ranks in the following four groups: (a) the first and the second rank, (b) the third and the fourth rank, (c) the sixth and the seventh rank, (d) the eighth and the ninth rank and the unclassified officials. The fifth rank involved the highest number of positions and so it was considered as a separate class.

badges for the certain ranks had not been granted them, they did not dare wear them.

The Ming records do not mention the insignia for the officials' wives, but family portraits show that wives used to wear the squares of the same rank as those of their husbands – as it was in the case of the next dynasty. When a husband and his wife were portrayed together, some of the wives' squares were identical to those of their husbands²¹.

The minor gentry used to wear animals woven with gold on a rectangular background on red robes²². After the year 1500 the husbands of the minor princesses and the ladies-in-waiting at the imperial court were given the right to wear squares with the images of animals²³. Although the Ming records never mentioned the insignia for the officials' wives, they were very precise with regard to the ladies-in-waiting.

During the rule of the Qing dynasty, the Manchurian inherited, along with other Chinese customs, the nine-grade system of classifying civil and military officials²⁴. A decree announced in 1652 specified the patterns and textiles to be used in the court robes for each of the ranks. It also stated that the gentry of the minor rank, civil and military officials should wear a caftan for horse riding, decorated with embroidered squares in the Manchurian style²⁵.

The squares of the new dynasty were significantly different from those of the Ming dynasty. The Manchurian wore squares attached to caftans used for horse riding. When a caftan opened at the front, the square on the chest, consisting of two parts, also divided in half. The square at the back, however, was made as one piece²⁶. The squares became noticeably smaller in favour of more space left for the margin. The earliest squares often had wide decorative edges.

²¹ During the rule of the Ming dynasty portraits of married couples were rare but several brilliant examples have been preserved. The late Ming paintings published in CHAVANNES and PETRUCCI, *La Peinture Chinoise Au Musée Cernuschi en 1912* (Paris 1914, pl. 39) presents the officials of two generations with their wives; Camman (1944: 79); Jackson, Hugus (1999: 112).

²² The sons of the Prince of the second rank as well as the emperor's gentry of the first and the second rank used to wear the Lion; the emperor's gentry of the third and the fourth rank wore the tiger and the leopard whereas the emperor's gentry of the fifth rank wore the bear and the sixth rank – the wild cat; Jackson, Hugus (1999: 102).

²³ In the directive issued in 1500 the husbands of minor princesses (daughters and granddaughters of the princes of the first and the second rank) wore badges with the images of the lion, the tiger, the leopard and the wild cat; Cammann (1944: 91).

²⁴ Dusenberry, Bier, Foresman (2004: 128).

²⁵ Cammann (1944: 81); Jackson, Hugus (1999: 102).

²⁶ Dusenberry, Bier, Foresman (2004: 130).

The Qing regulations concerning wearing squares on coats preserved the laws of the Ming dynasty, with some minor changes²⁷. The gentry of a minor rank, who used to wear *qilina* or *baize*, now wore *qilina* or a four-fingered dragon presented *en face* (*mang*). *Mang* badges were granted by Ming emperors as a sign of favour²⁸.

The Qing officials' wives were ordered to wear ceremonial robes identical to those of their husbands and after 1652 – also their husbands' rank badges. Thus the women's squares were the same as their husbands' and were undoubtedly made of the same pattern. However, in the middle of the 18th century their composition changed radically. The position of the bird or animal on the wife's badge was opposite to that on the husband's badge. In this way, when a couple would sit together, the animals or birds turned to face each other²⁹. This change was never mentioned in any regulations. It is an example of a custom becoming a generally followed tradition. The sun on the man's badge was always placed in the top left corner. When the women began to accompany their husbands on official events, their squares were made as mirror images of their husbands' badges, so the sun on their badges was placed in the top right corner and the bird or the animal was turned in the direction of the image on the husband's badge. A law announced in 1652 stated that the mothers and fathers of princes, marquises and the officials of the higher and lower ranks should wear clothes corresponding to their sons' rank, including the square. The sons of the gentry or of the officials mentioned above and their daughters who were not yet married could not wear a decorative hat or a square, although the rest of their outfit was in accordance with the regulations concerning their fathers' ranks. The sons who were to leave their parents' homes were ordered to wear the robes according to the rank they possessed. The daughters, after they got married, were to wear the robes corresponding to their husbands' ranks³⁰.

At the beginning of the emperor Kangxi's rule, in 1662, it was stated that military officials of the first rank should use *qilina*, whereas princes, marquises, earls and sons-in-law of the first rank princes – exclusively the four-fingered

²⁷ Jackson, Hugus (1999: 104).

²⁸ At that time, the quail was granted for civil officials of the eighth rank and the flycatcher for those of the ninth rank. The image of the oriole was withdrawn; Jackson, Hugus (1999: 110).

²⁹ This manner of portraying married couples had an influence on improving the balance of a composition as well as put an emphasis on the tie joining the couple; Dusenberry, Bier, Foresman (2004: 130).

³⁰ Cammann (1944: 85).

dragon presented *en face*³¹. Two years later the court announced that military officials of the third grade should wear the leopard and those of the fourth grade – the tiger³². During the rule of the emperor Qianlong, in 1759, military officials of the seventh rank demanded the addition of the rhinoceros to the eighth rank. According to the new directive, civil officials of the first rank wore the crane, those of the second rank – the golden pheasant, the third rank – the peacock, the fourth – the wild goose, the fifth – the silver pheasant, the sixth – the white heron, the seventh – the mandarin duck, the eighth – the quail and the ninth – the paradise flycatcher. Military officials of the first rank wore *qilina*, the second rank – the lion, the third – the leopard, the fourth – the tiger, the fifth – the bear, the sixth – the panther, the seventh and the eighth – the rhinoceros and the ninth – the sea horse³³.

This final order, confirmed by the emperor Qianlong was issued together with the ultimate laws for the Qing squares in *Huangchao liqi tushi*³⁴. Those rules repeated the previous regulations stating that each rank should correspond to a certain type of square. The same rules, however, also reflected the interest in visible forms of images and customs. Several new square types were introduced, worn by people not holding any office positions. From that time, the laws concerning mandarin squares remained unchanged until the abdication of the last emperor of the Qing dynasty³⁵.

Not obeying the laws concerning the squares led to a scandal. The emperor Qianlong himself in *Huangchao liqi tushi* described an extreme case of putting two animals together on one square, which took place in 1780³⁶. From that time, rules regarding the wearing of squares by officials with two positions were

³¹) Four-fingered dragons on those squares were always presented *en face* because after publishing in 1759 *Huangchao liqi tushi* (an illustrated catalogue of the ritual objects of personal use at the emperor's court), including more precise laws concerning the ceremonial robes, the squares with the *mang* profile were used on the court robes of the emperor's guards of the second and the third rank, on the robes of military officials of the fifth, sixth and seventh ranks and sons-in-law of the princes of the first and the second rank.

³²) This was most probably caused by the fact that the gentry of the eleventh rank wore the squares with the image of the tiger and Hus this group was forbidden to wear the squares of the fourth rank; Cammann (1944: 83).

³³) Dusenberry, Bier, Foresman (2004: 128).

³⁴) Dickinson, Wrigglesworth (2000: 52).

³⁵) Cammann (1944: 84).

³⁶) The square presented the golden pheasant accompanied by a small embroidered animal, the *qilin* or the lion; Cammann (1944: 86).

issued – they were obliged to use the badge corresponding to the higher rank. Placing two animals on one square was forbidden³⁷.

The rules were often broken by appropriating the insignia of higher ranks. Such situations were more frequent than during the rule of the Ming dynasty. In order to prevent such occurrences, the emperors of the Qing dynasty issued directives aimed at limiting this practice. In 1687 officials were warned not to wear squares with ambiguous patterns and in 1723 they were reminded that they could only wear the squares corresponding to their own ranks, while in 1730 all the officials who appropriated the insignia of the higher ranks were threatened with severe punishments³⁸.

In spite of announcing consecutive directives and warnings, the practice became so common that at the end of the 18th century officials bought certain badges instead of taking the laborious examinations in accordance with the rules, which had been strictly demanded before assuming the office since the Han dynasty³⁹. Each official could buy any rank without the office and in this way he acquired the right to wear the robes corresponding to a given rank. Numerous officials in that period used to wear appliquéd birds on their squares so that, in case of promotion, they did not have to exchange the whole square but only the application itself⁴⁰ (Fig. 2). In some extreme situations the appliquéd bird consisted of two parts so that only one part of it could be exchanged in case the owner was promoted⁴¹. At the end of the Qing dynasty the images of birds were made of silver and golden thread. In result, the colour, which usually made it easier to identify individual ranks, proved useless (Fig. 3). Higher ranks were imitated, which also made it more difficult to recognise a given rank. These deliberate actions aimed at giving the impression of possessing a higher grade, which is proved by the images of birds and animals which are extremely similar to those corresponding to the highest ranks.

As a result of the revolution in 1911, military officials facing death destroyed their insignia and other signs of identification in order not to be recognised. This explains the small number of the military insignia preserved at present.

³⁷ Cammann (1944: 86).

³⁸ Cammann (1944: 86–87).

³⁹ Priest, Simmons (1934: 130).

⁴⁰ Garrett (2008: 78).

⁴¹ The collection of the National Museum in Warsaw includes a square with an appliquéd bird consisting of two pieces of textile, in the black and brown colours, inv. number SKAZ 2625.

The insignia for the officials and the gentry were made separately and then attached to the robes, whereas those for the emperor and the members of his family were woven or embroidered directly on the textile before the robes were sewn⁴². The front and the back of such robes were made of two parts attached to each other, with the half of the insignia on each of them. Each of the squares was divided by the middle seam, differently from the Ming squares covering the whole chest at the front and at the back, made as a whole, which resulted from the form of the robes with a side fastening⁴³.

In the earliest squares of the Ming period two birds were presented in an ideal position, balanced in flight on a golden background, softened with clouds in bright colours. In the late Ming squares one bird was pictured sitting on a rock or a tree branch, while the other was presented in flight below. The original balance was changed by adding blooming plants on the sides. The lotus was used with waterfowl and the peony – with land birds⁴⁴. This method of filling the composition helped to create the effect of slightly idealised realism, often charming. At the end of the dynasty, however, the background became more and more cramped with inadequate details, such as magic jewels scattered in the foreground on rocks and waves, which were to bring luck for the people wearing them. At the end of the Ming rule, the previous tradition of preserving the balance was changed through presenting a single bird instead of two. The squares of this type generally preserved blooming flowers and the natural look of the environment, but all the realistic appearance was abandoned in favour of highly stylised birds presented on the patterned background of the golden thread.

The squares could be woven or embroidered but the preserved examples of embroidered Ming squares are very rare and seem to date back to the final years of the dynasty. Nearly all the earlier preserved Ming squares were made with the use of the *kesi* technique. The silk ones were more valuable and better protected, thanks to which they have remained in a better condition than the embroidered ones. Anyway, it seems that either the higher cost of *kesi* squares or the fashion for embroidery made embroidered squares more common in the late period of this dynasty⁴⁵.

⁴² Dussenberry, Bier, Foresman (2004: 128).

⁴³ Jackson, Hugus (1999: 103).

⁴⁴ Jackson, Hugus (1999: 104).

⁴⁵ Cammann (1944: 96–97).

Unlike the Ming squares, nearly all of those from the beginning of the Qing period are embroidered. There may be several reasons. The Manchurian invasion was a tremendous blow for the silk industry. The high cost of making silk textiles or the fact that weaving with silk was the emperor's monopoly, only partly available for the highest gentry, resulted in the disappearance of squares made via the *kesi* technique⁴⁶.

The early Qing squares have several well defined features. One of them is the single bird, adopted from the late Ming period. However, it is presented in a stiff and clumsy manner, without any attempt at realism. Also, the bird was frequently unnaturally bent to be adjusted to the form of a round medallion placed in the middle of the square. A further move away from naturalism and reducing the space in the foreground to the size of a narrow stripe above the image of the sea began to look like a perch for an animal or a bird. The custom of presenting the images of lucky valuables in the foreground was preserved, but instead of presenting those symbols scattered above the foreground, the new Qing squares pictured them together with burning pearls emerging from the waves near the middle rock, thus balancing the whole composition⁴⁷.

The most obvious innovation identifying the Qing squares is the presence of the sun in a top corner. The animal or the bird are looking in its direction⁴⁸. The creature looking at the sun probably symbolised the official looking up at his emperor. The majority of the early Qing squares had a wide bordure. The bird, the sun and the valuables among the waves were strongly highlighted with bright colours, which distinguished them from the background⁴⁹. The early Qing squares, with their shining golden surface and opalescent peacock's feathers used instead of thread in the part of the couched embroidery, were very sumptuous and were considered barbarian, reflecting the colourful taste of the gentry – the *nouveau riche*. Another type, which belongs to the majority of the preserved squares from that period, presents the rich middle area limited in the bordure part with only two or three golden threads, used as a frame⁵⁰ (Fig. 4).

⁴⁶ Cammann (1944: 97).

⁴⁷ .Cammann (1944: 97–98); Jackson, Hugus (1999: 105).

⁴⁸ Garrett (2008: 76, fig. 134).

⁴⁹ Cammann (1944: 99).

⁵⁰ Cammann (1944: 99–100).

The end of the 18th century heralded the return to naturalism and picturing much smaller birds or animals, surrounded by trees and flowers⁵¹. Moreover, the symbols of the Eight Valuables disappeared. The next period was the time of a sudden move away from nature, in which the squares became richly ornamented badges, designed in a way that was to soften the monotony of a simple caftan. It was on the squares where the propitious symbols were placed, which were believed to bring good fortune to the people wearing them. The symbols of valuables reappeared, enriched with bats but now they waved on thin ribbons. The next elements which appeared were the plants believed to bring luck, such as the pine and the sacred mushroom *lingzhi*, the symbols of longevity. Later, also the peony and the peach tree were added, which, after some time, became an integral part of the background of nearly the whole squares⁵². Originally, the propitious symbols were used rather moderately in the lower part of the composition and on the squares' edges but gradually more and more symbols were squeezed into the background to such an extent that the bird or animal had to be much smaller, which, in turn, caused a lot of difficulty in their identification. In some extreme cases, eight Buddhist symbols, eight Taoist immortal symbols and eight valuables could be found on one square⁵³ (Fig. 5).

In the 19th century the waves in the lower part of the square were two or three inches higher. The space below them was presented with the use of angled lines, symbolising the depths of the sea. This water convention, known as *lishi*⁵⁴, was an ornament copied from the lower part of the dragon's robes⁵⁵. Searching for different styles resulted in the return of *kesi*, but its quality was deteriorating. Instead of the elaborate weaving, the details were highlighted with the use of ink and a brush on a large scale. At the same time, placing the symbolic motifs, bats, coins and *shou* signs in the bordure became popular.

The final symptom of the decline was the emergence of round-shaped officials' badges. It was a serious violation of the traditional rules, as the circle, associated with heaven, had always been reserved for the emperor and his

⁵¹ Yang (2004: 19).

⁵² Cammann (1944: 100).

⁵³ Cammann (1944: 100–101); Dusenberry, Bier, Foresman (2004: 130).

⁵⁴ The tendency to lengthen the diagonal water stripes *lishi* appeared simultaneously in the dragon's robes in that period; Mailey (1963: 105).

⁵⁵ Cammann (1944: 101).

closest relatives⁵⁶). At the same time, the square shape was associated with the earth. Making round-shaped badges was undoubtedly caused by the desire to wear the original badge when wearing squares was so common⁵⁷).

The squares, very popular at the beginning of the 20th century, presented a bird or an animal rising in the direction of the sun through the sky filled with clouds⁵⁸. The images of the rock or the sea or other propitious symbols were missing⁵⁹. At that time, another type of square appeared, presenting the eight Buddhist symbols placed around the central figure⁶⁰.

In different periods, birds and animals presented on the mandarin squares underwent greater or lesser stylisation and a gradual reduction of their size. The manner of presenting birds and animals was not much different in the consecutive periods, with several exceptions. The birds, excluding phoenixes, were based on those living in nature⁶¹. Although their colours often changed, depending on the author's taste, each had a distinctive shape, reflecting the prototype. On the other hand, the animals, with several exceptions, were based on mythical creatures with only a slight similarity to natural prototypes. Even the lion and the bear were fantasy creatures. The supernatural features of these animals was usually depicted by the flames rising up from their figures.

The Ming squares were very spacious and did not have a clearly marked bordure. They were made as one piece, with the exception of the later type woven together with the robes, which consisted of two parts sewn in the middle. The Manchurian invaders of China preserved their national outfit, but nine years after crossing the border of Beijing, they followed the Ming custom of showing the rank with the use of squares. The Qing squares were a little smaller with a decorative bordure. The square placed at the front consisted of two parts of an equal width and the one placed at the back was made as one piece.

⁵⁶) The badges of the highest ranks were round and presented slithering five-fingered dragons and were worn on the shoulders as well as on the chest and the back. The emperor wore them on yellow robes, whilst his sons – the princes of the first and the second rank – and his grandsons wore them on red robes. The male members of the emperor's family wore a legendary qilin or a unicorn and the female – the phoenix; Dusenberry, Bier, Foresman (2004: 128).

⁵⁷) Cammann (1944: 102).

⁵⁸) Jackson, Hugus (1999: 173).

⁵⁹) Cammann (1944: 102).

⁶⁰) In 1898 the emperor Guangxu issued a series of edicts aiming at modernising the government. It was a short-lived attempt known as a Hundred Days' Reform; Dusenberry, Bier, Foresman (2004: 131).

⁶¹) Cammann (1944: 102–104).

OFFICIAL RANKS OF THE MING AND QING DYNASTIES

Rank	The early period of the Ming dynasty (1391–1527)	The end of the Ming dynasty (1527–1644)	The Qing dynasty (1652–1911)
1.	white crane or golden pheasant	white crane	white crane
2.	white crane or golden pheasant	golden pheasant	golden pheasant
3.	peacock or wild goose	peacock	peacock
4.	peacock or wild goose	wild goose	wild goose
5.	silver pheasant	silver pheasant	silver pheasant
6.	egret or mandarin duck	egret	egret
7.	egret or mandarin duck	mandarin duck	mandarin duck
8.	oriole, quail, or paradise flycatcher	oriole	quail
9.	oriole, quail, or paradise flycatcher	quail	paradise flycatcher

MILITARY RANKS OF THE MING AND QING DYNASTIES

Rank	The Ming dynasty (1391–1527)	The Ming and Qing dynasties (1527–1662)	The late period of the Qing dynasty (1662–1911)
1.	lion	lion	qilin after 1662
2.	lion	lion	lion
3.	tiger or leopard	tiger	leopard after 1664
4.	tiger or leopard	leopard	tiger after 1664
5.	bear	bear	bear
6.	tiger-cat	tiger-cat	tiger-cat
7.	tiger-cat	tiger-cat	“rhinoceros” after 1759
8.	“rhinoceros”	“rhinoceros”	“rhinoceros”
9.	“rhinoceros”	sea horse	sea horse

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Fig. 1. Square rank badge of third military official (leopard), China, 19th century; National Museum in Warsaw



Fig. 2. Square rank badge of sixth rank civil official (egret), China, about 1890s; National Museum in Warsaw



Fig. 3. Square rank badge of sixth rank civil official (egret), China, late 18th – early 19th century



Fig. 4. Square rank badge of sixth rank civil official (egret), China, 1722–1735; Under the Star House in Toruń



Fig. 5. Square rank badge of second rank civil official (golden pheasant), China, the end of the 18th century; Under the Star House in Toruń