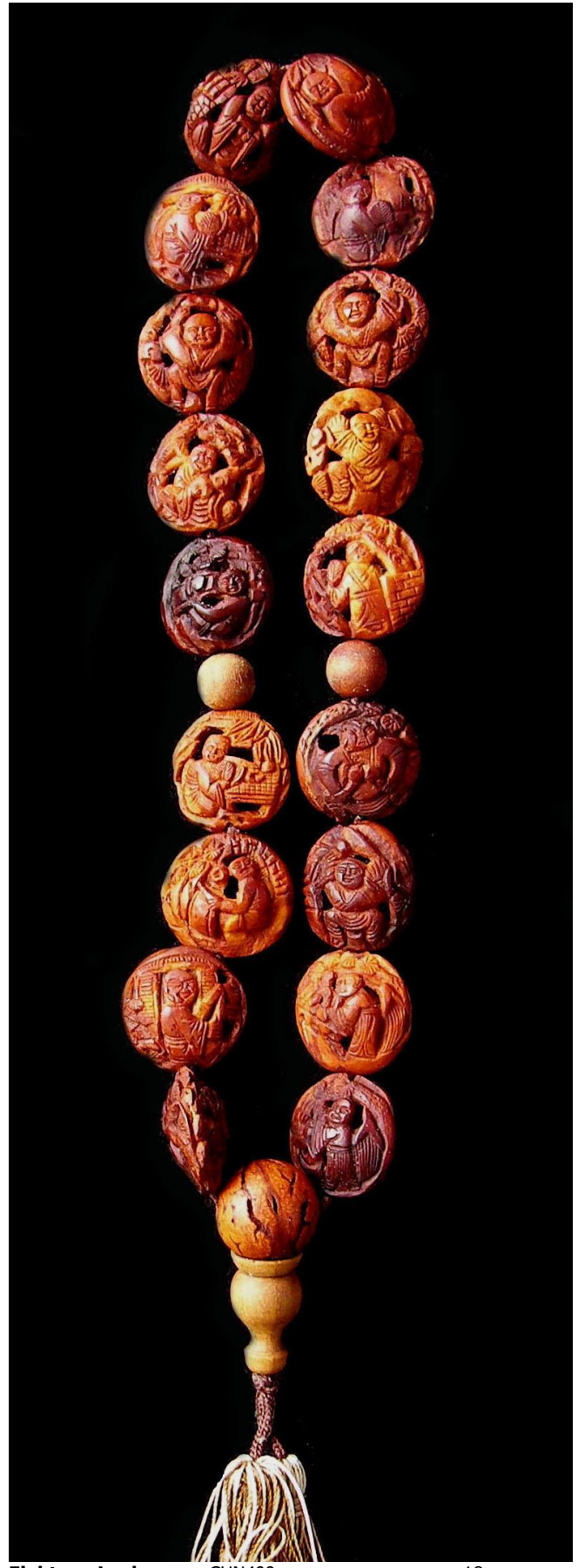


Rosary: Apricots



Flowers by Wu Guang De

GCP_Plate43



Eighteen Luohan

CHN409

≈ 18 mm

Rosary: Eighteen Luohan (Olives)

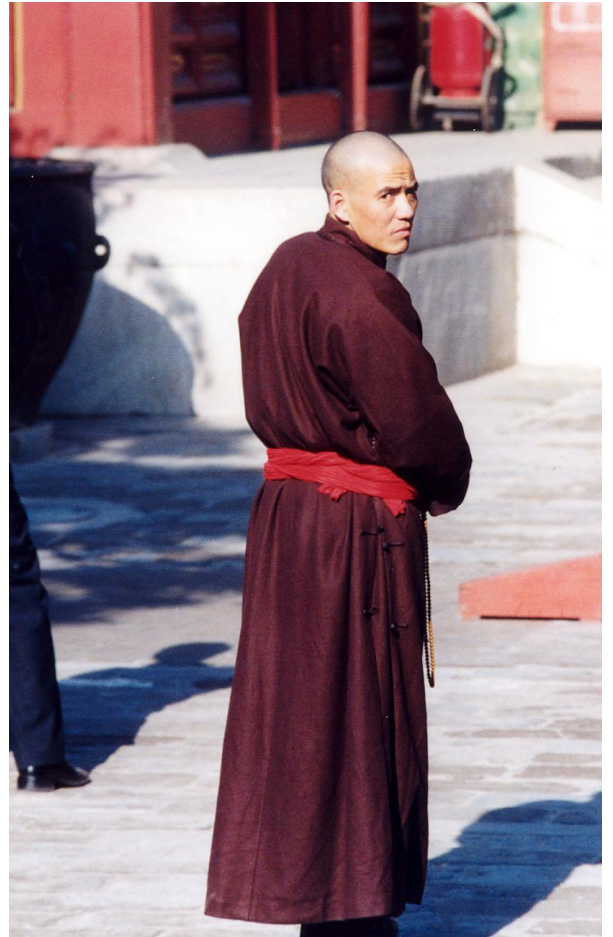


CHN136A (part of rosary)



CHN043A

≈ 30 mm



Temple at Hohot / Inner Mongolia



CHN136A (part of rosary)

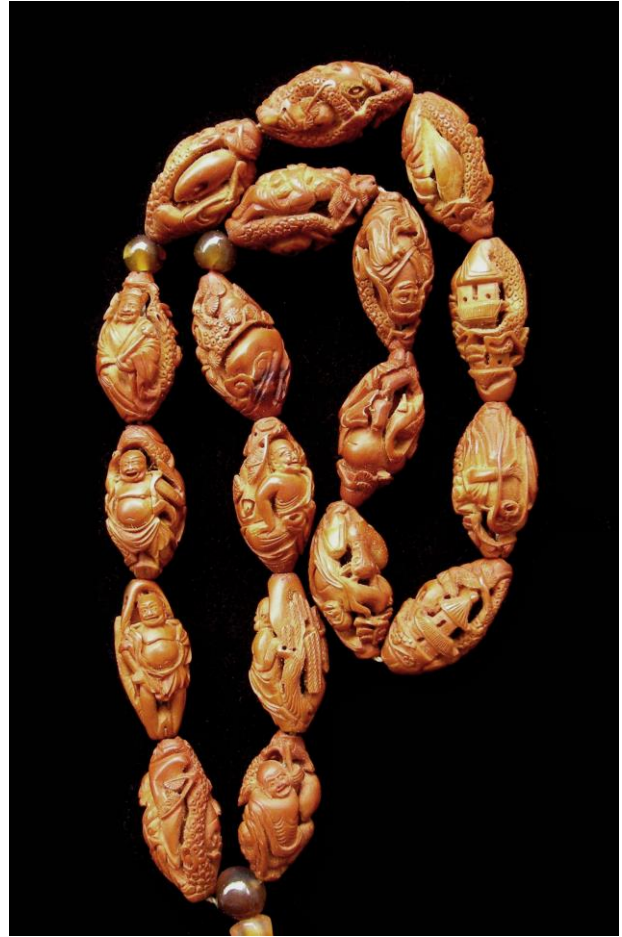
Rosary: Eighteen Luohan (Olives)



CHN370 (part of rosary)



Temple at Hohot / Inner Mongolia



CHN370

≈ 33 mm



CHN370 (part of rosary)

Rosary: Faces of the Luohan (Olives)



CHN740.03



CHN740.01



CHN740.02



CHN740.04

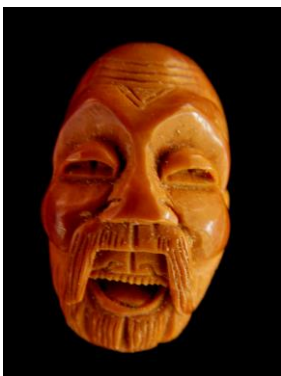


CHN740

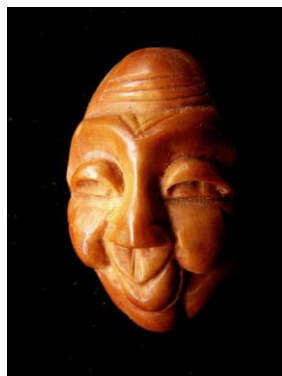
(18-19 mm)



Stone Rubbing / Shaolin Monastery – Henan Province



CHN740.11



CHN740.12



CHN740.10



CHN740.09

Rosary: Eightee Lohan (Olives)



CHN043C (part)



Philosopher (PYM Market, Beijing)



CHN043C

(approx.35 mm each)



CHN043C (part)



Rosary: Separate Pearls (Olives)



CHN136A07
Beads 29-32 mm



CHN136A08



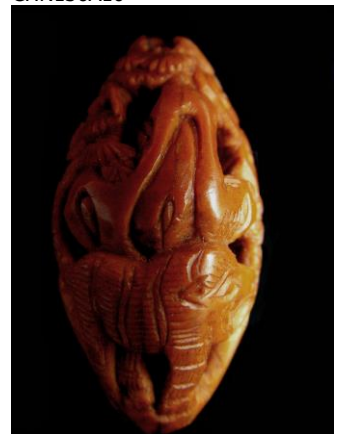
CHN136A09



Pilgrims at Bhutan (Himalaya)



CHN136A10



CHN136A11



CHN136A12



Rosary: Separate Pearls (Olives)



CHN136A13



CHN136A14



CHN136A15



Pilgrims at Bhutan (Himalaya)



CHN136A16



CHN136A17



CHN136A18



Rosary: Peach seeds – Zodiac animals (Front view)



Rat CHN407.01 **Ox** CHN407.02
Beads 27-29 mm



Tiger CHN407.03



Rabbit CHN407.04



Part of: Night Country Side by Tang Kai (152 x 76)



Dragon CHN407.05



Snake CHN407.06



Horse CHN407.07



Goat CHN407.08



Monkey CHN407.09



Rooster CHN407.10

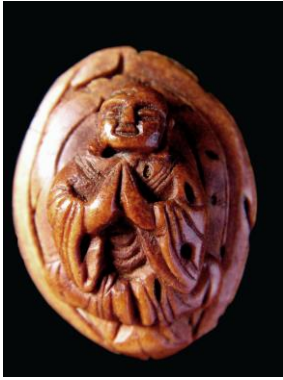


Dog CHN407.11



Pig CHN407.12

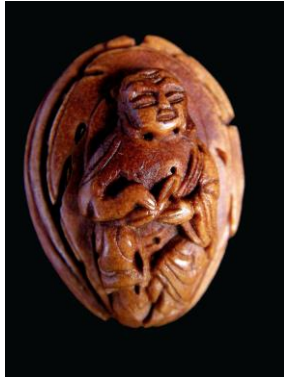
Rosary: Peach seeds - Luohan (Back view)



CHN407.01



CHN407.02



CHN407.03



CHN407.04



GCP_Plate19



CHN407.05



CHN407.06



CHN407.07



CHN407.08



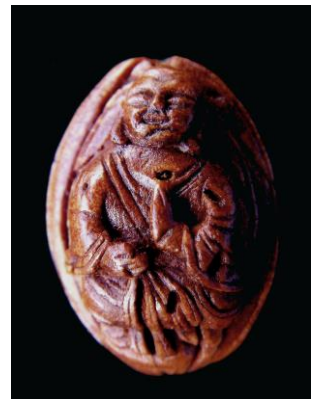
CHN407.09



CHN407.10

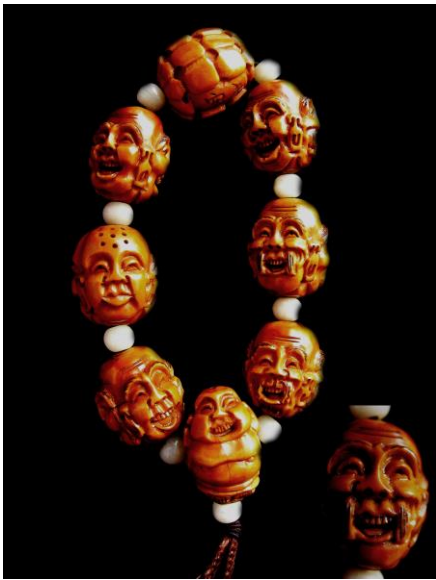


CHN407.11



CHN407.12

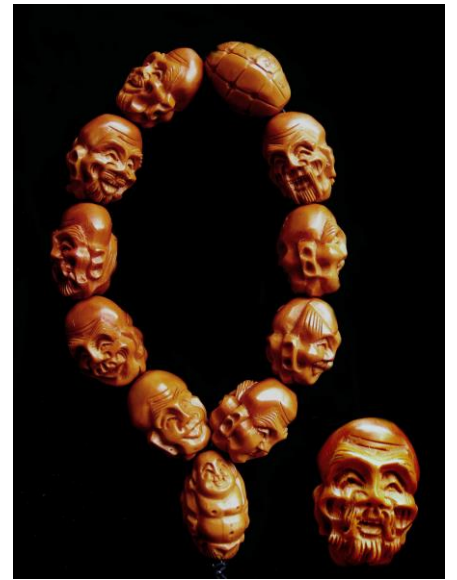
Bracelets from Suzhou



CHS103 Luohan (Triple face) 21 mm



CHS124 Buddha 21 mm



CHS130 Luohan (Double face) 18 mm



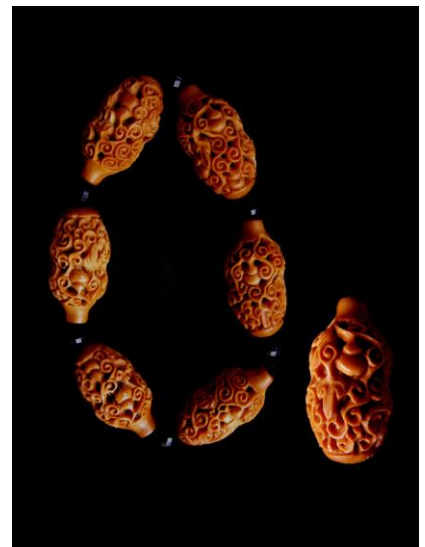
PYM market, Beijing A16



CHS127 31 mm
Magpies with plum blossoms



CHS128 25 mm



CHS129 31 mm
Gourd plant on perfume bottles

Bracelets from Suzhou



CHS118 **Boy riding on a fish** 37 mm



CHS085 **Coin with bats** 20 mm



CHS125 **Buddha** 20 mm



PYM market, Beijing A15



CHS131 **Immortals (8)** 18 mm



CHN831 **Immortals / symbols** 23 mm



CHS126 22 mm

Different Faces of Luohan – Rosary



Rosary A CHS103



3 Faces / olive



21 mm



Rosary B CHS104



2 Faces / olive



23 mm



Rosary A



Suzhou / Tiger Hill Pagoda with CHIWEN, second son of the dragon



Rosary B



Rosary A



Rosary B



Rosary A: 3 faces per bead Rosary B: 2 faces per bead

"Old" Beads



Rat
Rosary CHN739 24-26 mm



Ox



Tiger



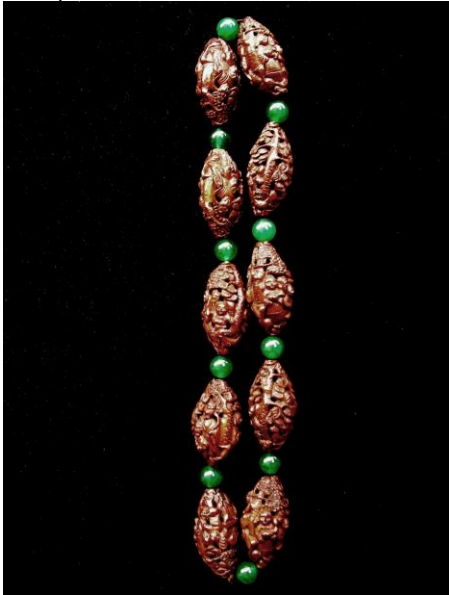
Rabbit



Dragon



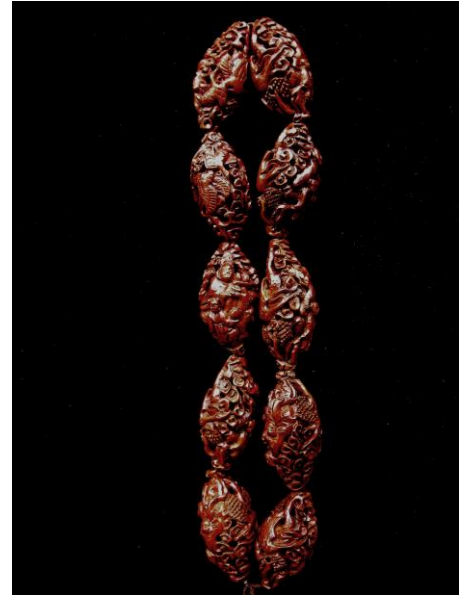
Snake



CHN738 **People with pine tree** 32 mm



PYM market, Beijing A03



CHN736 **People with cranes** 34 mm



Horse



Goat



Monkey



Rooster



Dog



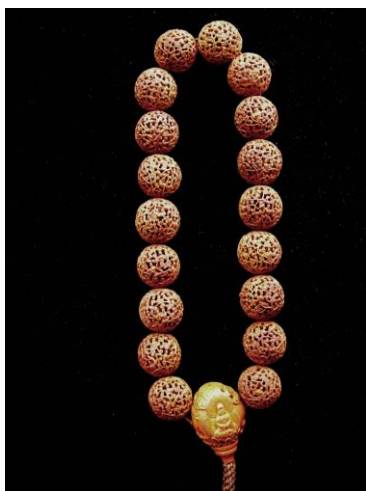
Pig

It seems to be obvious that so called "old" beads have a certain shiny surface and a dark brown color. Hawkes Asian Art from Somerset / UK at Internet says, the color looks like as of dark toffees, which for me is a good description of this specific shade. Additionally they show signs of wear (no sharp edges) and often are temporarily strung together. But it is very conspicuous that the number of beads in such a string is not 16 or 18 beads (which is a must for a rosary) or quite often the beads of such a string all have the same design.

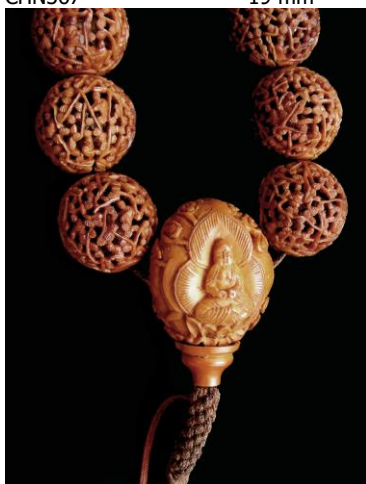
But as during Qing Dynasty (and before that time) carvers were not allowed to sign their works with a cartouche / seal like one can see it on paintings or calligraphy, it is very difficult to have a proper judgment of age. (Exceptions see page 6). In principle in the old days there are only some carvers mentioned by so called "literati" but their works normally did not survive.

...Expression "Rosary"- correct, yes or no ?

nian-zhu 念珠



CHN367 19 mm



CHN367



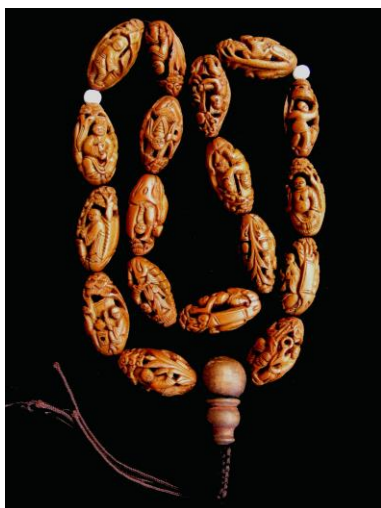
Minority woman from Dali, Yunnan Province



CHN740 19 mm



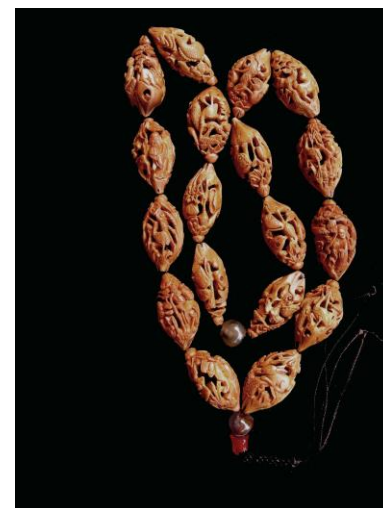
CHN740



CHN043E 27 mm



CHN781 16 mm



CHN127 33 mm

The German expression "Rosenkranz" or as the English say "rosary" might be misleading for outsiders because the pearls are not roses but just a symbol for it. The same is for the Buddhist rosaries above. For the Buddhist in India a rosary has 16 pearls, for the Chinese there are 18 according to the number of Arhats / Luohan of Buddha or a total of 108. For a monk the rosary has simple untreated pearls. It is said the carvings should not have any religious meaning. But in reality these examples show the faces of the Luohan or other Buddhist symbols like on the following page.

... any way ?

Temple at Singapore



Calico bag monk or Maitreya Buddha



Ingot and coin



Details, showing a wooden rosary hanging around the stone sculpture



Fairy from the Peach Festival of Xi Wang Mu



Naxi Minority women, Lijiang, Yunnan Province



Zodiac animal with golden ingots



Deer, symbol for longevity



Boy riding on a Qilin



Carps jumping over the 'Dragon Gate'

One does not need too much effort when looking around a Buddhist temple to exactly find the designs that are shown on rosaries. Whether the above examples (except the center one from Lijiang) are only a decoration of a temple or whether the rosaries show copies of these decorations is not worthwhile to discuss. We only want to draw your attention to these similarities.

There are two different types of rosaries, one with 108 pearls and one with 18 pearls according to the number of Luohan / Arhats of Buddha.

Origin of the name 'rosary'

When the Romans were coming to India they saw these objects, called "jap(a) mala" (Sanskrit) and for the Romans "jap" means rose(s) so they brought it back to Rome as "rosarium" ("rosary" in English). Rosarium / rosary to according dictionaries means rose garden as well.



IND_N1 650 Two Saddhus
Gangotri/Uttarkandh-India, Ganges river bank



IND_N1 659
Gangotri/Uttarkandh: according to our guide this rosary should have about 1'000 beads (?) (at least much more than 108).



IND-N1 683:
Gangotri/Uttarkandh: could be 108 beads



IND-N1 674: Ganges river bank Gangotri/Uttarkandh:
Rosaries out of Rudraksha beads he has around arm and wrist and one in his hand



Set of Japa mala, made from 108 Rudraksha beads



Jap mala from Bhutan with 108 shell disks instead of beads. Picture shows two extra counters attached to the mala plus 2 separate ones

A **Japa mala** or **mala** (Sanskrit, mala - meaning garland) is a set of beads commonly used by Hindus and Buddhists, usually made from 108 beads, though other numbers, usually divisible by 9, are also used. Malas are used for keeping count while reciting, chanting, or mentally repeating a mantra or the name or names of a deity. This practice is known in Sanskrit as japa.

Often, practitioners add extra counters to their malas, usually in strings of ten. These may be positioned differently depending on the tradition; for example some traditions place these strings after every 10th bead. This is an alternative way to keep track of large numbers, sometimes going into the hundreds of thousands, and even millions

The seed of the Rudraksha tree (*Elaeocarpus granitrus*) holds a very special place in Hinduism, and is credited to possess mystical and divine properties. Necklaces made of Rudraksha beads are considered auspicious as well as powerful, and are supposed to have profound astrological and health benefits. It is believed that one who wears Rudraksha is untouched by sins, and is protected from all impious deeds or thoughts.

Materials

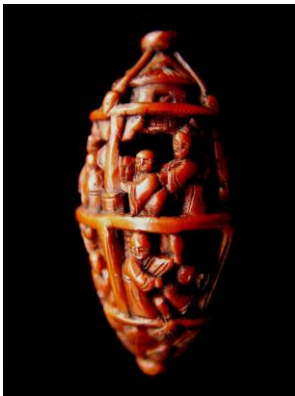
A wide variety of materials are used to make mala beads, though there are common standards. Beads made from the seeds of the *rudraksha* tree are considered sacred by *Saivas*, devotees of Siva. 'Rudraksha' has its etymological origin in the Sanskrit words, 'Rudra' and 'Aksha'. 'Rudra' is another name for Lord Shiva, and 'aksha' means teardrop. Mythological tales have it that the Rudraksha plant was born out of Lord Shiva's tear drops. Ancient scriptures, such as 'Shiva Purana', 'Padma Purana' and 'Srimad Bhagavad' mention the greatness and wonderful powers of the Rudraksha. For thousands of years, they have adorned the bodies of sages and saints leading a fearless life in far-flung frontiers seeking enlightenment and liberation.

Beads made from the wood of the *tulsi* plant are used and revered by *Vaishnavas*, followers of Vishnu. Some Tibetan Buddhist traditions call for the use of animal bone (most commonly yak), but sometimes human bone is used, those of past Lamas being the most valuable. Other use wood or seeds from the Bodhi tree or seeds of the lotus plant. Semiprecious stones such as carnelian and amethyst may be used, as well. The most common and least expensive material is sandalwood. In Hindu Tantra, as well as Buddhist Tantra, materials and colors of the beads can relate to a specific practice.

Village Scene: Pavillion



CHN491 34 mm



CHN466 32 mm



Vol I/5.37



CHN577a 31 mm



CHN532a 33 mm



CHN269.02 32 mm



CHN269.03 31 mm



Village Scene: Countryside



Vol 1/5.39



CHN214

27 mm



CHN212

28 mm



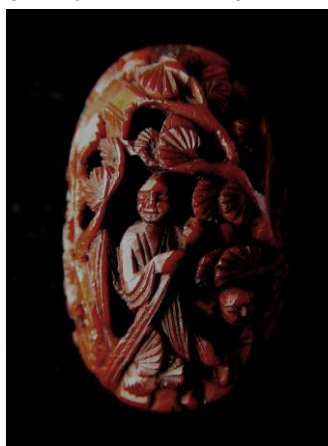
CHN216

29 mm



CHN220

28 mm



CHN219

27 mm



CHN222

29 mm



Village Scene: Countryside

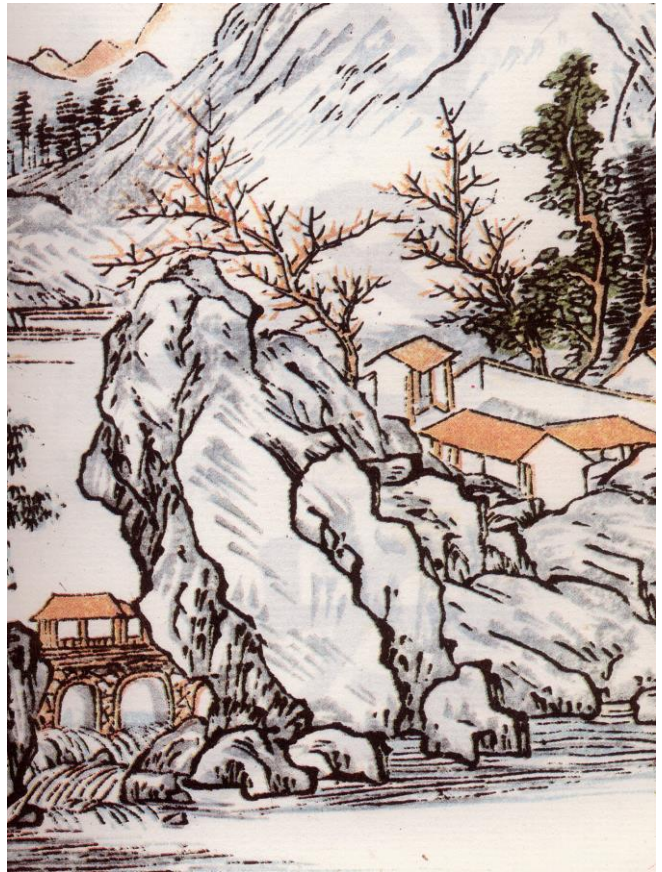
2-4 different views of an olive



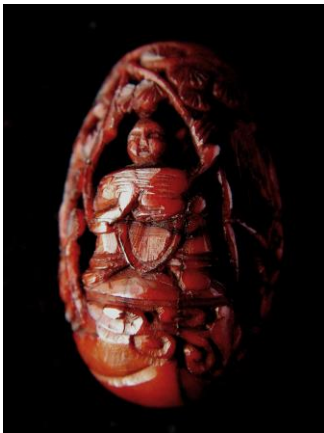
CHN221 29 mm



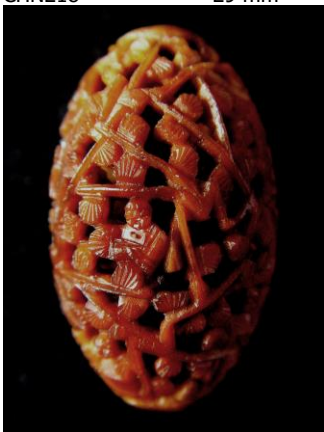
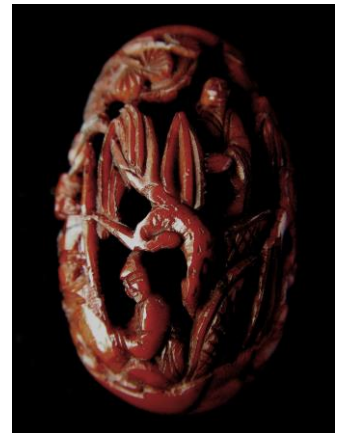
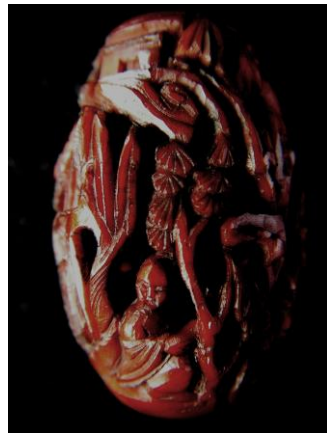
CHN092 28 mm



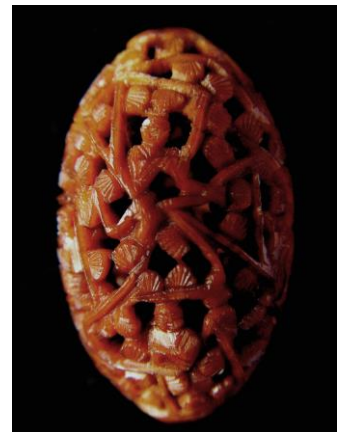
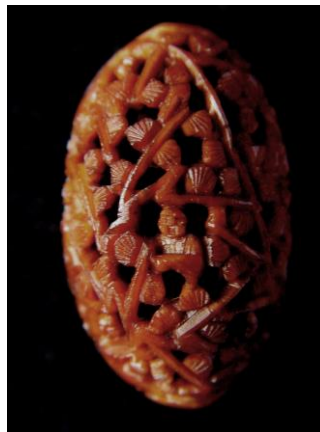
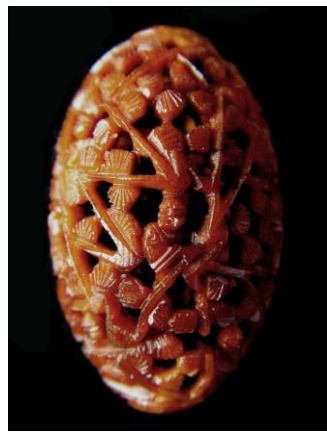
Vol I/5.34



CHN218 29 mm



CHN227 29 mm



Design of last row (CHN227) see also rosary on page 98 – CHN367 with very similar design