

in the manufacture of these figures, made of fine clay thickly covered with burnished gilding, is said to be most artistic, and the variety of types is especially noticeable. In this group we meet a statue credited with a European influence. Two opinions are current regarding this statue: one refers to it as representing the image of a Portuguese sailor, the other sees in it a portrait of Marco Polo.

The former view is expressed, as far as I see, for the first time, by MAYERS and DENNYS (*The Treaty Ports of China and Japan*, London and Hong Kong, 1867, p. 162). "One effigy," these authors remark, "whose features are strongly European in type, will be pointed out as the image of a Portuguese seaman who was wrecked, centuries ago, on the coast, and whose virtues during a long residence gained him canonization after death. This is probably a pure myth, growing from an accidental resemblance of the features." This interpretation of a homage rendered to a Portuguese is repeated by C. A. MONTALTO DE JESUS, *Historic Macao* (Hong Kong, 1902, p. 28). A still more positive judgment on this matter is passed by MADROLLE (*Chine du Sud et de l'Est*, Paris, 1904, p. 17). "The attitudes of the Venerable Ones," he says, "are remarkable for their life-like expression, or sometimes, singularly grotesque. One of these personalities placed on the right side of a great altar wears the costume of the 16th century, and we might be inclined to regard it as a Chinese representation of Marco Polo. It is probable, however, that the artist, who had to execute the statue of a Hindu, that is, of a man of the West, adopted as the model of his costume that of the Portuguese who visited Canton since the commencement of the 16th century." It seems to be rather doubtful whether the 500 Lo-han of Canton are really traceable to that time. There is hardly any huge clay statue in China a hundred or two hundred years old, and all the older ones are in a state of decay, owing to the brittleness of the material and the carelessness of the monks. Besides, as stated by Mayers and Dennys (*l.c.*, p. 163), the Lo-han Hall of Canton, with its glittering contents, is a purely modern structure, having been added to the Fa-lum Temple in 1846, by means of a subscription mainly supported by the Hong Merchants. Although this statue is not old, yet it may have been made after an ancient model. Archdeacon Gray, in his remarkable and interesting book, *Walks in the City of Canton* (Hong Kong, 1875, p. 207), justly criticized the Marco Polo theory, and simultaneously gave a correct identification of the Lo-han in question. His statement is as