

DR. KIANG KANG-HU of China, the owner of the collection of Chinese paintings, ancient and modern, now in San Francisco, is an outstanding personality of his country, and carries with pride the heritage of traditions and culture of a family which can be traced back to the time of Confucius, in the Shou Dynasty.

The cradle of the Kiang family is in Anhwei Province, and the family name comes from the fact that one of the early founders of the family was a king whose estate was bordered by the Yangtse River, the Chinese word for river is "kiang."

No less than ninety-six generations of the Kiang family lived in Anhwei Province, and only at the time of the Taiping rebellion did the family move to Kiangsi Province, where four generations can be traced.

For three generations before the overthrow of the old regime, members of Dr. Kiang's family were awarded the title of "Han lin," the highest literary title which could be bestowed upon a Chinese who had gone through the deepest learning of the Mandarin.

As with every "Han lin" family, that of Dr. Kiang has owned for many centuries valuable Chinese paintings. It is only a part of the Kiang family collection which is now exhibited at the East West Gallery of Fine Arts. But this constitutes a collection of extreme value and unusual interest.

Several of the paintings have no parallel in the museums of this country. Two paintings of the Sung Dynasty are, according to data available, the finest and probably the only examples of painting of that period now in America.

One of these two paintings is a portrait of Kuan Yin, the Goddess of Mercy (reproduced on this cover). It is painted in ink on silk and dates from about 1100 A.D.

It is interesting to remark that this painting, which is at once a religious monument and an art work of incomparable purity, combines elements of the highest spiritual emotion, delicacy of detail and sweeping, finely graded masses of light and shade which carry one away with their powerful rhythm.

The Goddess Kuan Yin plays in the religious history of China a unique part, and she is represented in the temples and monasteries of both Buddhist and Taoist religions in infinite variety of attitudes and human forms. She is sometimes depicted with a great many arms and a great many eyes, to symbolize the all-embracing attribute of mercy. Sometimes she is seen with several faces searching in every direction for the unfortunate or the sinner. Yet nowhere could ever be found in China a more dignified, a more complete representation of the holy mother of the Chinese than this Kuan Yin of the Sung Dynasty as she walks lightly over the clouds, her face bent toward the earth with an ineffable expression of human love detached from human materialities.

—JEHANNE BIETRY SALINGER,
Editor of *The Argus*



East West Gallery of Fine Arts

SAN FRANCISCO WOMEN'S BUILDING

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SPECIAL NOTE: *The extended Budget Plan of payment covering a year's time, is effective during this notable exhibition.*