

by many intellectuals, beginning with Liang Qichao, regarded the introduction of federalism into the Republic as a disruptive element in politics and governance. Fearing the collapse of the new polity, Liang and his colleagues insisted that all political power be concentrated in a central government, which would rule over every province and individual.

Zhang thought that both designs were defective, based on the opinion that the plan supported by military governors overemphasized the allocation and diffusion of political power, while Liang's plan put too much stress on the concentration of political power. To overcome these defects, Zhang framed a new constitution and published it in *Minlibao*. His plan focussed as much on concentrating political power as allocating and diffusing it. In other words, he was concerned with not only the unification of China but also with maintaining the social and individual diversity characterizing the country. Recognizing the need for a certain amount of concentration, he proposed strong leadership at the center and legislative centralization, while decentralizing administrative power and guaranteeing writs of habeas corpus.

Due to its uniqueness, Zhang's constitutional plan was both misinterpreted and criticized, forcing Zhang to resign from *Minlibao*, but by no means preventing him from standing his ground and publishing his opinions thereafter.

Visual Records from the Macartney Embassy to China:
Focusing on the Toyo Bunko (Oriental Library) Sketches

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This article analyzes the seventy-six sketches bound in an album entitled *Believed to be the Original Sketches illustrating Lord MacCartys [sic] Embassy to China in the Early part of George III Reign* brought back by the Macartney Embassy to China (1792-94) now in the Toyo Bunko (Oriental Library) collection. The visual records fall into three basic categories of landscapes, portraits and flora depictions, consisting of views of Rio de Janeiro, Straits of Sunda, Cochin China, Canton, Beijing and its vicinity, Jehol and the southern provinces of China. William Alexander (1767-1816), the famous draughtsman attached to the Embassy, rendered views that changed the Western

perception of China in the late eighteenth and early nineteenth century, but from the style of drawings, Alexander could not have rendered them.

The sketches were compared with other Alexander drawings in the British Library India Office collection, Hong Kong Shanghai Banking Corporation Archive and other collections and the results are as follows. Firstly, with the Toyo Bunko sketches, the exact location of unidentified landscapes was finally determined. Secondly, the Toyo Bunko sketches were used as studies for Alexander's landscapes and portraits of Chinese people. After analyzing the sketches, it is safe to say that some of Alexander's watercolors were a result of team effort utilizing his studies as well as works by others attached to the Embassy.

Lastly, the artist of these sketches was formerly believed to be Henry William Parish (?-1798), an engineer of the Royal Artillery, but there are no signatures, dates, inscriptions concerning locations and other information to determine the actual artist. The sketches seem to be rendered by the same hand except for a few distinctive differences in style, perhaps by Sir John Barrow (1765-1848), the Comptroller of the Embassy.

The Toyo Bunko sketches will be a significant contribution to the studies of visual records produced by the Macartney Embassy. Furthermore, the sketches proved that Alexander used several images to complete his so-called masterpieces, which will change the extant studies on Alexander as well as the entire visual records brought back by the Macartney Embassy to China.