J10. *The Record of the Hairpin and the Bracelet (Chai chuan ji* 釵釧記), Metropolitan Museum of Art, 61.92





1. "Falling in the garden" (*luo yuan* 落園) /Shi Zhi tells Bitao to break off the engagement with Huang Yinfu



2. Choosing an auspicious day to leave to take the exams / "Studying" (*jiang shu* 講書)



3. Li Ruoshui receives the imperial edict



4. The yamen runner returns with the bracelet and hairpin wrapped up in the parcel and shows it to Li (seated at the desk), and Han (wrapped up)

	
5. Bitao's maid Yunxiang gives Huang Fuyin the pair of hairpins and 50 taels of silver / "Cursing Each Other" (*Xiang ma* 相罵)	6. "Zhuangyuan"
	
7. Bitao weeps because Huang has not brought forward the wedding / Her parents weep over her suicide	8. "Viewing the scenery" *Guan feng* 觀風
	
9. Huang Fuyin is united with Bitao and her maid Yunxiang	10. Shi Zhi begs for justice from Li Ruoshui

NOTES

Chaichuan ji was written by *Yuexie zhuren* 月榭主人, thought to be an alternative name for Ming dynasty playwright Wang Yufeng 王玉峰 (16th / 17th century).[1]

It tells the story of scholar Huang Fuyin and Bitao, who are betrothed but unable to marry because Huang's family have gradually become poverty-stricken. Bitao's father Shi Zhi regrets the betrothal and wishes for Bitao to remarry, but Bitao is unwilling and secretly sends her maid Yun Xiang to Huang Fuyin's home to arrange a meeting in her garden one autumn night. She also prepares some gold and silver jewellery and gives them to Huang Fuyin, in order to hasten their marriage. Huang Fuyin uncautiously divulges this news to his friend Han Shizhong, and Han deceitfully prevents Huang from taking the appointment and pretends to be Huang Fuyin and takes the hairpins and bracelets from Bitao. When Bitao sees no sign of wedding progress, she again sends Yun Xiang to urge Huang to hasten. At the time Huang Fuyin has gone out, and his mother viciously curses the maid. Bitao mistakenly believes that she has been cheated by Huang Fuyin, and in desperation throws herself in the river. Shi Zhi reports the case to the magistrates and Huang Fuyin is put in prison. The famous scholar Li Ruoshui comes to investigate the case. Huang Fuyin's mother vents her grievances upon her son and the true situation comes to light. Bitao is also rescued. Huang Fuyin later becomes a *jinshi*, and in the end he and Bitao are married.[2]

Chai chuan ji was very popular during the Qianlong period. In particular, two scenes "The Assignation" (act 8. *Xiang yue* 相約) and "The Altercation" (*xiang ma* 相罵, also called *tao chai* 討釵) were often performed together in the *Kunqu* repertoire.[3] Li Dou praises a troop called *Shuang qing ban* for their masterful performance of these two acts in *Yangzhou hua fang lu*.[4] Both acts are also performed in *Hong lou meng*, when Charmante, whose performance so entertained Yuan Chun, the imperial concubine who is paying a long-awaited visit, that she requests an encore. Jia Qiang tells her to play two scenes from *The Return of the Soul*, but Charmante obstantly insists on "The Assignation" and "The Alteraction", because these parts better suited her comic talents as the young maidservant.[5] These scenes are also detailed in the imperial archive *Chuan dai ti gang*.[6]

The jacket appears to combine different moments within the drama, not necessarily from the same act, for example in roundel no. 7. Bitao weeps because Huang Yinfu, despite having accepted the silver, has not hastened to bring forward the wedding is combined with her parents weep over her suicide. This makes it difficult to match the scene to an act and the following is an approximation.[7]

SCENES

1. "Falling in the garden" (*luo yuan* 落園) /Shi Zhi tells Bitao to break off the engagement with Huang Yinfu
On a moonlit mid-autumn night, Yun Xiang and Bitao go to the garden to meet Huang Fuyin, not realizing that Han Shizhong comes in his place. Bitao explains that though her parents wish her to change her betrothal, she is determined not to obey, and therefore asked Yun Xiang to arrange for him to come and meet her. Yun Xiang then fetches the silver hairpin and bracelet, which Bitao gives to "Huang" and asks him to return home speedily so as not to worry his mother. The two girls see him to the gate, where he tries to linger and falls but is at last is pushed out by Yun Xiang.

2. "Studying" (*jiang shu* 講書)
Huang Fuyin goes to the home of his good friend Han Shizhong to study together, but Han quickly sees that Huang's mind is clearly not on the Confucian classics. When pushed, Huang explains that Yun Xiang visited him to arrange a garden meeting. Han himself had long wanted to meet the Shi family beauty and he hatches an evil plan – he will pass himself off as Huang Fuyin and go to meet Shi Bitao. Therefore, he tells Huang that this must be a trick by his father-in-law, and if he goes, he will be beaten to death (The law states that entering a house at night, at the very least, is an act of thift and will result in capital

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1 I am grateful to Du Xiu and especially Fan Pen Chen for their help in identifying the scenes of this drama. Fan has translated a marionette version of the play called The White Undershirt (*Bai hanshan* 白汗衫), based on an original playscript was preserved by the Chenguang Marionette Troupe 晨光線戲社 of Heyang 合陽, Shaanxi Province. I thank Fan for sending me her annotated translation. Wang was from Songjiang (Shanghai), he also wrote the *chuanqi* play *Fen xiang ji* 焚香記 and *Yang gu ji* 羊觚記. The *Gubenxiqu congkan*, ji 2 edition reprints the Kangxi manuscript.

2 This precis is based on the plot summary in Chen Weiyu, *Kunju zhezixi chu tan*, pp.145-149.

3 In "xiangyue" Yun Xiang obeys Miss Bitao's order and goes to the home of Huang Fuyin, finding that Yin has gone out to study, she then meets his mother, and asks her to pass the message on to Huang Fuyin to keep the scheduled appointment, and asks her to be very careful not to divulge this information to anyone else.

4 *Yangzhou hua fang lu* 揚州畫舫錄 (Beijing: Zhonghua shuju, 1960), *juan* 9, p.203.

5 Cao, Hawkes, trans. *Hong lou meng*, vol.1, chap.18, p.371.

6 "xiangshu" and "luoyuan" from the play are also listed in *ce* 1, see Zhu Jiajin, "Qingdai de xiqu fushi shiliao" *Gugong bowuyuan yuankan*, no.4 (1979), pp.26-34, p.31, n.4; Anon, "Jiaqing dingsi, Wuwu guanju ri" 嘉慶丁巳,戊午觀居日, *Xiqu yanjiu*, no.9(1983), pp.261-280.

7 Note that the format used here, where roundels are sometimes divided into 2 separate scenes is also used in a jacket in the Art Institute of Chicago (1943.557), which portrays all twenty-four filial piety scenes by doubling up 12 roundels.

punishment). Huang is panic-stricken and thanks Han for alerting him. He goes home to explain the situation to his mother, and Han smugly waits for Mid-Autumn Festival to come.

3. "Big trial" (*da shen* 大審)
Guanwen Dian scholar Lin Ruoshui accepts an imperial decree to investigate punishments in the Jiangnan region and comes to Zhenzhou and takes up the case of Huang Fuyin. He discovers that Huang and Shi Bitao are betrothed, and that Huang Fuyin is a *xiucai* who confessed to false charges under torture, and so listens carefully to his case. He concludes that another person must have met Bitao and then took the jewellery, not Huang Fuyin. He questions Yun Xiang in great detail, and realizes that when Yun Xiang went to Huang's house, she only met his mother and actually never met Huang Fuyin, and furthermore Huang had told Han all about their meeting. He immediately writes a letter to the Zhenzhou academy, makes excuses to borrow some *ren cai* (men of talent) and requests that the *shengyuan* scholars come the next day together for the exam, so as to observe Han Shizhong's behavior.

4. Scholar Li Ruishui investigates the case
The yamen runner returns with the bracelet and hairpin wrapped up in the parcel and shows it to Li (seated at the desk), and Han (wrapped up)

5. Bitao's maid Yunxiang gives Huang Fuyin the pair of hairpins and 50 taels of silver / "Cursing Each Other" (*xiang ma* 相罵)
Bitao is puzzled that Huang has not come to *ying qu* (lit. take a wife, one of the six stages of the marriage steps) and sends Yun Xiang to again make enquiries. Since her son has not gone to the meeting, Huang's mother mistakenly assumes that the Shi family have annulled the marriage, and therefore deliberately comes to stir up trouble. And Yun Xiang mistakenly thinks that Huang Fuyin's mother is a bad person, who tried to deceive them of the jewellery. Harbouring these misunderstandings, the two meet and quarrel fiercely, and Yun Xiang weepingly departs.

6. "Number One Scholar" (*zhuangyuan* 狀元)
Huang Fuyin returns home having achieved success in the exams

7. Bitao weeps because Huang took the silver, but has not brought forward the wedding / Her parents weep over her suicide
Shi Jia takes Yun Xiang to the law tribunal to accuse Huang Fuyin of deceiving a woman by treachery and causing a woman to throw herself in the river to commit suicide. Huang Fuyin is bought in and the magistrate rejects his defense, and orders him to be given 40 beatings. Huang Fuyin refuses to confess and is subjected to even stricter punishment. Shi Jia takes out the undershirt upon which his daughter wrote her suicide note upon as evidence. Yun Xiang repeats her assertion that Huang Fuyin that night came to the garden and took the jewellery. Huang Fuyin is thrown into jail for wronging the Zhao family.

8. Viewing the scenery" (*guan feng* 觀風)
Han Shizhong comes with another scholar to see Li Ruoshui. Li Ruoshui is extremely polite to Han Shizhong, and says that he has come to the capital because of his reputation, much to Han's pleasure. Li Ruoshui interviews the two, and gives Han a couplet containing two characters: *jian* 奸– traitor and *dao*盜 – thief, Han is surpised, but still completes the couplet. Li can see that Han is a bad character but he cannot arrest him unless he finds the stolen goods, so he orders an official to go to Han's home to find the jewellery. When the official arrives he announces Li's name, and Han's father hastily invites him into the back chamber. The official tells Han's father that Li Ruishui has recognised his son as a number one scholar and Li has an unmarried daughter, who he wishes to marry to Han. Li asked for betrothal presents, and his son said that he had some silver hairpins in the house, and asked him to come and take them. When Han's father hears this, he is pleasantly surprised to have the opportunity to betroth his son to such an eminent family and immediately orders his wife to go find the jewels. The official takes the silver objects and bids him farewell, and further praises him for having produced such a good son. He modestly replies that it was just the accumulation of good deeds by previous generations.

9. Huang Fuyin is united with Bitao and her maid Yunxiang

10. Shi Zhi begs for justice from Li Ruoshui

COMPARE

Zhui bai qiu includes numerous acts from *Chai chuan ji*. In *ji* 5, *juan* 4, the "xiang yue" and "xiang ma" combination; and in *ji* 9, *juan* 2: "jiang shu" 講書; "ru yuan"入園, "hui pan" 會審, "guan feng" 觀風, "zhuan zang" 賺贓, "chu zui"出罪.

See also *Kunqu da quan* which includes the following acts depicted a strongly theatrical style: *ji* 2, "xiao shen" 小審, "da shen" 大審, "guan feng" 觀風, "zhuan zang" 賺贓.

J11. "THE PEARL PAGODA" (*ZHENZHU TA* 珍珠塔), PEM E76699







1. "Marriage" (*tuan yuan* 團圓)



2. "Fang Qing bids farewell to his mother to go to Xiangyang" (*Qing bie mu dao Xiangyang* 卿別母到襄陽)



3. Fang Qing's mother Lady Fang receives shelter at the nunnery



4. "Betrothal at Nine Pine Pavillion" (*Jiu song ting xiu hun* 九松亭許婚)



5. "Chen Cui is given the pagoda" (*Chen Cui'e zeng ta* 陳翠娥贈塔)



6. "Fang Qing pays his respects to Lady Bi and is betrothed to Bi Xiujin" (*Fang Qing baijian Bi furen jiang xiaojie mian xu yinqin* 方卿拜見畢夫人將小姐面許姻親)



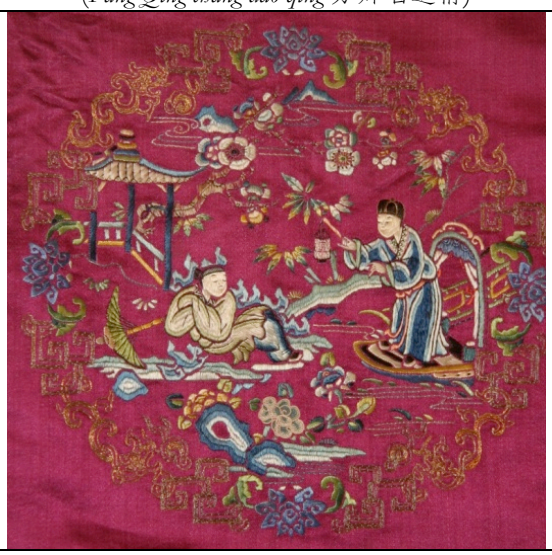
7. Caiping tells Cui'e of her mother's snobbish behaviour towards Fang Qing?



8. "Fang Qing sings Daoist sutra" (*Fang Qing chang dao qing* 方卿唱道情)



9. "Selling the Pearl Pagoda" (*dang zhu ta* 當珠塔)



10. "Fang Qing is recued from the snow" (*Fang Qing luo xue yuju* 方卿落雪遇救)

NOTES

The anonymous *Zhenzhu ta* is one of the earliest examples of Suzhou *tanci*. The earliest edition is a Qianlong woodblock printed edition, *Xiaoyi zhenji Zhenzhu ta quan chuan* 孝義真跡珍珠塔全傳 with an introduction by the performer Zhou Shushi 殊士序.[1] Set in Ming dynasty Kaifeng, the story tells of how Fang Qing, whose family descends from Prime Minister Shu 敘相國 but has fallen on hard times, goes to Xiangyang 襄陽 to ask his aunt for financial help. She is ashamed of her shabby cousin and denies their connection, but his cousin Chen Cui'e gives him a pearl pagoda as a present so as to enable him the funds to study and sit the exams. Chen Lian, Cui'e's father and imperial censor, catches up with Fang Qing at Nine-Pine pavillion and promises him Cui'e. Fang Qing is robbed of the pearl pagoda and nearly dies in a snowstorm but is rescued by his old classmate, Bi Yunxian. Fang recovers at Bi's house where he charms Bi's mother and is betrothed to her daughter Bi Saijin (in some versions Bi Xiujin) as a second wife. Fang Qing's mother, begging her way, goes to look for her son and finds rescue at the Culminated Fortune Nunnery, where she encounters Cui'e. Fang Qing succeeds in the exams and returns as the *zhuangyuan*. He returns to the Chen household in the guise of a Daoist, chanting songs in order to shame his aunt and test Cui'e, but eventually his true persona and new status is revealed, the aunt is forgiven, and Fang Qing marries Cui'e and Saijin, and Caiping the maid as a concubine.[2]

SCENES

1. "Marriage" (*tuan yuan* 團圓)
Fang Qing is married to Cui'e, Xiujin, and Caiping

2. "Fang Qing bids farewell to his mother to go to Xiangyang" (*Qing bie mu dao Xiangyang* 卿別母到襄陽)
Fang Qing parts from his mother Madame Yang and goes to Xiangyang to ask his aunt for a loan.

3. Fang Qing's mother receives shelter at the nunnery
Fang Qing's mother Lady Fang begs her way to the Culminated Fortune nunnery

4. "Betrothal at Nine Pine Pavillion" (*Jiusong ting xiu hun* 九松亭許婚)
Censor Chen catches up with Fang Qing at the Nine-Pine Pavillion and betrothes him his daughter Cui'e.

5. "Chen Cui is given the pagoda" (*Chen Cui'e zeng ta* 陳翠娥贈塔)
Cui'e, ashamed of her mother's behaviour and wishing to help, gives Fang Qing the pearl pagoda.

6. "Fang Qing pays his respects to Lady Bi and is betrothed to Bi Xiujin" (*Fang Qing baijian Bi furen jiang xiaojie mian xu yinqin* 方卿拜見畢夫人將小姐面許姻親)
Lady Bi, the mother of Fang Qing's old classmate, Inspector Bi Yunxian, betroths her daughter Bi Xiujin to Fang Qing, with Bi Yunxian and Xiujin attending.

7. Caiping tells Cui'e of her mother's snobbish behaviour towards Fang Qing?

8. "Fang Qing sings Daoist sutra" (*Fang Qing chang dao qing* 方卿唱道情)
Dressed as a Taoist chanting sutras, Fang Qing visits Lady Chen to shame her and test Cui'E.

9. "Selling the Pearl Pagoda (*dang zhu ta* 當珠塔)
The thief Qiu Liuqiao 邱六橋 tries to sell the pearl pagoda at the pawnshop.

10. "Fang Qing is recued from the snow" (*Fang Qing luo xue yuju* 方卿落雪遇救)
After being robbed, Fang Qing wanders destitute in a snowstorm and is rescued by classmate Inspector Bi Yunxian.

COMPARE

A *kesi* robe in the Field Museum collection (2855.235024) also features *Zhenzhu ta* scenes, though it is very different in conception and execution, combining the *Zhenzhu ta* narrative with images of *He he er xian* (Deities of Peace and Harmony) and *Jintong Yunü* (Golden Boy and Jade Girl).

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1 Mark Bender notes the contributions of the well-educated Ma Rufei to the *tanci* genre (*Plum and Bamboo*, p.12). On the history of *Zhenzhu ta*, see Tang Qin 汤琴, "Zhenzhu ta de fazhan licheng" 珍珠塔的發展歷程, *Juying yuebao*, no.1 (2013), p.45.
2 This synopsis is abbreviated from the fuller synopsis provided in Bender, *Plum and Bamboo*, appendix 1, pp.207-9.







1. Baoyu observes as Charmante repeatedly inscribes Qiang on the ground (Chap.30)



2. Tanchun and Baoyu fly a kite



3. Baoyu watches Daiyu bury the flowers (Chap. 23 / 27) 黛玉葬花



4. Xiangyun sleeps on a peony-petal pillow (Chap. 62) 醉眠芍藥



5. Daiyu listening to Baoyu playing the qin (Chap.86?)
寶玉聽黛玉彈琴



6. Baoyu and Adaminita?



7. Tanchun, Li Wen, Xiuyan, and Li Qi play "Fateful Fish" (Chap. 81)



8. Skybright sewing the peacock feather robe with Baoyu to one side (Chap.52) 晴雯補裘



9. Baoyu and ?



10. Xue Baoqin and Baoyu (chap.49)
疏離世界白雪紅梅

NOTES

The Story of the Stone was first printed by Chang Weiyuan (1742?-1818?) and Gao E (1738?-1815?) in the Cheng Jia edition with a preface dated to 1791. From its earliest printings, it was accompanied by woodblock illustrations and these illustrations fast developed their own autonomy, as Shang Wei comments, "Instead of being mere textual phenomenon, Stone took on a new life through visual renditions at different levels of remove from the text."[1] He observes how the earliest illustrated editions, for example the 1791 *Cuiwen wenshu* edition, *Xiuxiang Hong lou meng,* seek to visually recount the story by providing a visual support for the reader through the strategic placement of images at appropriate positions of the text. Later images serve more to visualize characters during a seminal juncture in the story: Daiyu burying the flowers, Qingwen sewing the kingfisher cloak, Xiangyun drunkenly sleeping on the petal-bed;[2] the depiction appears less concerned with narrative detail, and more with an essentialized conception of the character, held in the minds of the reader or viewer, interpreted by the producer. These visual renditions had enormous impact on nineteenth century popular culture.[3] The Garden provided a wide range of woman with a "fantasy world" that became a source for names, fashions, and relationships.[4] The wide dissemination of *Hong lou meng* imagery in embroidered textile and clothing, amongst many other media, provides a valuable case-study of how scenes were conventionalized and standardized across diverse objects, varied in quality, consumer, and style. A useful comparison may be made, for example, between the JS version and an embroidered jacket in the Musee Guimet (MA9170):[5] the former is made with the expensive *kesi* technique, the latter uses a simple stitch repetoire based on a pattern template that has been reversed in adjoining roundels to trick the eye into detecting difference when applying the same scenes. Both jackets include the most popular scenes like "Daiyu burying the flowers" or "Skybright sewing the peacock robe", but the JS jacket also includes some more esoteric choices – Charmante inscribing characters for example. Through such comparisons we see how a narrative like *Hong lou meng* was interpreted at different consumption levels, and how parameters like the choice of scene or textile technique contributed to the overall object identity that in turn served to communicate the wearer's personality and status. In the JS jacket, the *Hong lou meng* roundels are co-ordinated with *Zhenzhu ta* borders.

COMPARE

A pair of sleevebands to be used on an *ao* jacket - structured symmetrically, divided into top and bottom, right and left, to contain four scenes associated with spring: on the top Yuanchun and Tanchun read books and admire paintings; on the bottom left Baoyu listens to Daiyu play the *qin* as he holds his fan listening to one side; on bottom right he plays chess with Baochai. The four seasons are divided using architectural structures and the auspicious motifs of vases, flowers attracting butterfies; peony, magnolia, lotus, hibiscus to represent the presence of spring. Wang Shucun comments that the original images was woodblock printed upon the silk strips, thus cutting the step of transferring the woodblock pattern to the textile, and this accounts for the printerly appearance.[6] But the composition also reflected contemporary print trends, for example the 1832 Wang Xilian commentary edition of *Story of the Stone* had paired each portrait with a plant or flower that corresponded with the subject's personality.[7]

A cloud collar containing four scenes representing spring, summer, autumn and winter, each apportioned upon the collar's four lobes: 1. Skybright (Qingwen) patching the Russian kingfisher cape that Baoyu burnt accidently (Winter) (Chap.52); 2. The Cassia-viewing poetry party at the Lotus Pavillion (*Shui xie yong ju* 水榭詠菊) (Autumn) (chap. 38) the servant holds a set of tea things on her way to the pavilion; 3. *Zuimian Shaoyao* 醉眠芍藥 (Summer) (chap. 62), A tipsy Xiangyun sleeps on a peony petal pillow at the bottom of a peony tree, watched on by Baoyu; 4. Dai Yu Buries the Flowers (Spring) (chap.23. *Xixiang ji miao ci tong xi yu Mudan ting yanqu jing fangxin* 西廂記妙詞通戲語牡丹亭艷曲警芳心) / chap. 27 (*di cui ting Yang Fei xi cai die mai xiang zhong Fei Yan qi can hong* 滴翠亭楊妃戲彩蝶 埋香冢飛燕泣殘紅), instantly recognizable from Daiyu's lotus flower hoe with hanging bamboo basket, this is one of the most reproduced scenes, intimately associated with Daiyu's delicate and tempestuous character.[8]

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1 Cao Xueqin, *Xiuxiang Hong lou meng* (Cui wen shu wu, 1791; reprint, Changchun shi: Jinlin wen shi chubanshe, 2000); see Shang Wei, "The Story of the Stone and its Visual Representations, 1791-1919" in *Approaches to Teaching the Story of the Stone (Dream of the Red Chamber)* eds. Andrew Schonebaum and Tina Lu (New York: The Modern Language Association of America, 2012), pp.346-380.

2 Cao Xueqin, *Xiu xiang hong lou meng* (Cui wen shu wu, 1791; reprint, Changchun shi: Jinlin wen shi chubanshe, 2000); on Hong lou meng illustrations, see Shang Wei, "The Story of the Stone and its Visual Representations, 1791-1919", in *Approaches to Teaching The Story of the Stone*, eds. Andrew Shonebaum and Tina Lu (New York: The Modern Language Association of America, 2012), pp.346-380.

3 Particularly noteworthy is the "Pictures and Poems on Dream of the Red Chamber" (*Hong lou meng tu yong* 红楼梦图咏) by students and followers of Gai Qi (1773?-1828) printed in 1879 with 50 portraits, see Zhou Weiping, "Lun Gai Qi "Hongloumeng tuyong"", *Zhejiang Haiyang Xueyuan Xuebao (renwen ke xueban*), vol.25, no.2 (June 2008), pp.56-59.

4 Yeh, *Shanghai Love*, chap. 3.

5 This jacket is discussed in Pauline le Moigne, "Merging Styles in Chinese Women's Dress", *Asian Textiles,* no.47 (Oct 2010), n.12, I am grateful to Pauline for sharing her thoughts on the use of *Hong lou meng* in dress.

6 Wang Shucun, *Minjian zhenpin tushuo Hong lou meng* (Taibei: Dong da tushu gongsi, 1996), no.94.

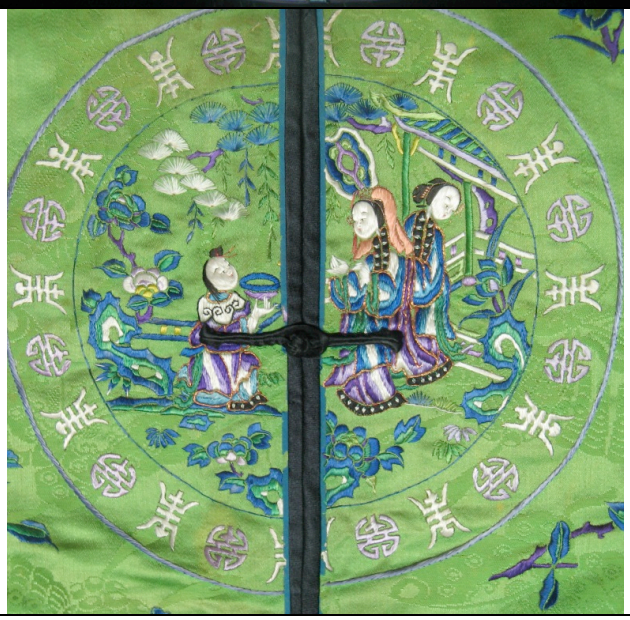
7 This in turn was probably derived from an 1832 edition of *Jinghuayuan* (Flowers of the Mirror) that paired each female character with a flower or artifact. See Shang Wei, "The Story of the Stone and its Visual Representations", pp.349-350.

8 Wang Shucun, *Minjian zhenpin tushuo Hong lou meng*, no.89, p.200.

J13. "FEMALE WARRIOR MEDLEY", HANGZHOU SILK MUSEUM 0057







1. The Imperial Concubine's Charms (*gui fei chu yu* 貴妃出浴)



2. Female and male warriors



3. Female and male martial warriors



4. Sewing the peacock cape from *Hong lou meng*



5. Beauty with scholar



6. Scholar offering round object to beauty



7. Female warrior fighting with boy



8. Female and male warriors



9. Love



10. Cui'e and Lady Fang from *Zhenzhu ta*?

NOTES

The figural medley jackets are striking for their mingling of decontextualized single figural frames with female military heroines, here for example combining "Sewing the Peacock Cape" scene from *Hong lou meng*, with women warrior heroines in the style of Ma Guiying 穆桂英.

The female warrior (*nü jiang* 女將) is a central character in the genre of military romance (*yingxiong chuanqi* 英雄傳奇), defined by C.T. Hsia as "an individual, a family, a brotherhood, or a new dynastic team engaged in a large-scale campaign or a series of such campaigns… employing the language of fantasy which stylizes the battle scenes in a military romance".[1] The *nü jiang* was distinct from the *nü xia* 女俠 in being not just a martial art expert but also a warrior; for example a plot pattern common to the military romance was the "battlefield courtship" (*zhen qian zhao qin* 陣前招親) in which a young woman general defeated a male opponent in combat and forced him to marry her (rarely vice-versa).[2]

Many of the mid-late Qing military romances revolved around Song-Tang narrative cycles about military families, for example the *Shuo Tang* novel series about Tang-dynasty general Xue Rengui 薛仁貴 and his kin, or *Yangjia jiang zhuan* 楊家將傳, concerning the family of Song general Yang Ye 楊業 (d. 986), whose clan included a group of heroines, woman commander-in-chief, She Saihua and her daughter-in-law Ma Guiying.[3] Military heroines like Ma Guiying and Fan Lihua were popular subject matter on *nianhua* prints, and given their heroism, independence and determination, their embroidered presence is suggestive.[4] However their decontextualized, medleyed and mingled treatment suggests that the designer didn't aim to represent a military romance narrative in full, rather their appeal seems to lie in the theatrical splendour evoked by their plumed headdress (*zhi yu* 雉羽, *zhi mei sheng* 雉尾生) and opulent costume, and the flurry of energy created by their gestures and movements, which contrasts so sharply to those sedate beauties sitting demurely in their roundels.

SCENES

1. The Imperial Concubine's Charms (*Gui fei chu yu* 貴妃出浴)
This scene is also seen in two other jackets (J14, J17) all in the same position of front centre roundel. See the notes in J17.

4. Sewing the peacock cape from *Hong lou meng*
See the notes in J12.

1 "The Military Romance: A Genre of Chinese Fiction", in *Studies in Chinese Literary Genres*, ed. Cyril Birch (Berkeley: University of California Press, 1974); also Fan Pen Chen, "Female Warriors, Magic and the Supernatural in Traditional Chinese Novels", *Annual Review of Women in World Religions* (1992), pp.91-110.
2 Altenberger has observed that the female general does not engage in gender reversal but rather openly displays her gender, see *The Sword or the Needle*, pp.45-7.
3 For examples of *Yangjia nianhua* prints, see Wang Shucun, *Zhongguo xichu nianhua*, pp.65-6. For a *Yangjia* scene see J16.10.
4 Ma Guiying was a popular door god in Sichuan. For an example of the *Yangjia* narrative in *lianhuan tuhua* format, see *Suzhou Taohuawu muban nianhua*, no.86-7, pp.114-5.

J14, "FEMALE WARRIORS MEDLEY", METROPOLITAN MUSEUM OF ART, 1979.107







1. The Imperial Concubine's Charms (*gui fei chu yu* 貴妃出浴)



2. Male Warrior and Beauty



3. Male Warrior and Beauty



4. Scholar and Beauty



5. Scholar and Beauty bidding farewell



6. Herdboy and Weaving Maiden 牛郎與織女



7. Male and Female Warrior



8. Female Warrior and Scholar



9. "tou shi" from *Yu zan ji*?



10. Scholar and Beauty flirting in the garden

NOTES

See the notes for J13.

SCENES

1. The Imperial Concubine's Charms (*gui fei chu yu* 貴妃出浴)
This scene is also seen in two other jackets (J13, J17) all in the same position of front centre roundel. See the notes in J17.

6. Herdboy and Weaving Maiden 牛郎與織女
Greeting a sholar and beauty, possibly Zhang Gong and Oriole from *Xi xiang ji*, given the association between the two pairs of lovers.[1]

9. This is possibly the "Peeking at the Poem" scene from *Yu zan ji* (J5).

1 Idema and West, *The Story of the Western Wing*, p.55.

J15. "FIGURAL MEDLEY", ART INSTITUTE OF CHICAGO, 1974.481







1. "huyuan" from *Man chuang hu*



2. One official awards an official seal to another official



3. Official holding a wish-granting pearl



4. Two scholars view a painting



5. Two scholars and a beauty



6. Servant boy holding a vase containing three halberds



7. Beauty holding a branch of osmanthus flowers



8. Official holding out books to another official



9. Scholar playing the qin?



10.

NOTES

Roundel B and H are near identical

Compare to the MFA 48.610

SCENES

1. "huyuan" from *Man chuang hu.*

2. One official awards an official seal to another official.

3. Official holding a wish-granting pearl (*bao zhu* 寶珠) to a beauty reading a book.

4. Two scholars view a painting 畫
Paintings being one of the Four Scholarly Pursuits (*si yi* 四藝).

5. Two scholars and a beauty
Perhaps playing chess (*qi* 棋) being one of the Four Scholarly Pursuits (*si yi* 四藝).

6. A vase containing three halberds is a punning rebus meaning 'May you have three successive promotions unexpectedly".

7. Beauty holding a branch of osmanthus flowers (*gui hua* 桂花).

8. Official holding out books 書 to another official.
Books being one of the Four Scholarly Pursuits (*si yi* 四藝).

9. Scholar playing the *qin* 琴? (Half the roundel is concealed by the border material)
The *qin* being one of the Four Scholarly Pursuits (*si yi* 四藝).

10. Half the roundel is concealed by the border material.

J16. "THREE KINGDOMS FIGURAL MEDLEY", MUSEUM OF FINE ARTS, 50.2479







1. Liu Bei 劉備 and Lady Sun 孫夫人



2. Diaochan 貂蟬 and Wang Yun 王允



3. Boy holding out page of writing to scholar



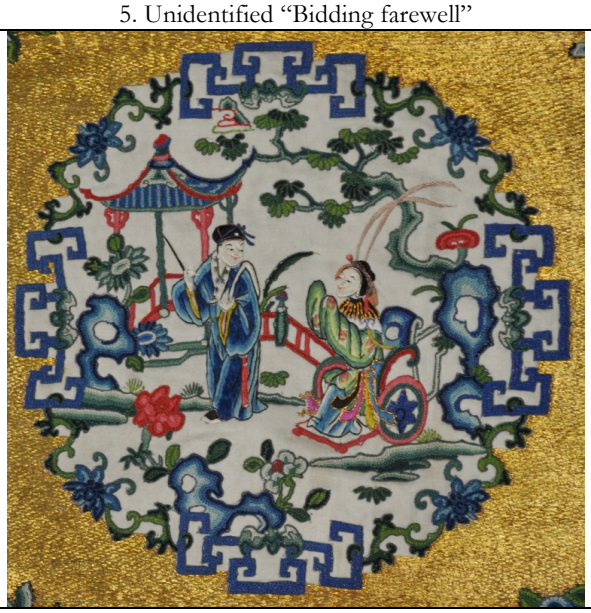
4. Herdboy and Weaving Maiden 牛郎與織女



5. Unidentified “Bidding farewell”



6. Scholar greeting Official and two Beauties at a banquet



7. “zhi hui Jingzhou” 智回荊州



8. The Flirting Scholar



9. Son bidding mother farewell



10. “Si Lang seeks his mother” 四郎探母

SCENES

1. Liu Bei 劉備 and Lady Sun 孫夫人

Lady Sun (Sun Shangxiang), daughter of the warlord Sun Jian and Lady Wu, and younger sister of the founding emperor of Eastern Wu, Sun Quan, is described as a tomboy, trained in martial arts and often depicted with weapon-wielding maidservants. As a trap, Sun Quan invites Liu Bei, ruler of Jing province to Eastern Wu, to marry Sun Shangxiang and strengthen the alliance between Sun Quan and Liu Bei. The trap backfires and the two wed for real. (See also below, no.7)

2. Diao Chan 貂蟬 and Wang Yun 王允

One of the "Four famous beauties", Diao Chan is Wang Yun's household entertainer (*jia ji* 家妓) but is treated like a daughter. Her beauty and special status allows Wang to use her for a double intrigue: he promises her in marriage to the young general Lü Bu, but then presents her as a concubine to Dong Zhuo, the corrupt Prime Minister. The Yuan dynasty drama *Lian huan ji* 連環計 dramatized Diao Chan and Lü Bu's love.[1] The roundel shows a famous scene ("Worshipping the Moon" (*bai yue* 拜月 in the play) set at night in Wang's garden, where Diao declares her willingness to give her all for her master. Like Lady Sun, she has strong military associations and has been called the female general (*nü jiangjun* 女將軍).[2] Diao Chan appears in the Long Corridor in two scenes: firstly as here with Wang Yun, and secondly with her love Lü Bu in the scene "Lü Bu plays Diao Chan at Fengyi pavilion" (*Fengyi ting Lü Bu xi Diao Chan* 凤仪亭吕布戏貂蝉).[3] Wu Youru's portrait of her bears some similarity to the embroidered roundel.[4]

3. Boy holding out page of writing to scholar

4. Herdboy and Weaving Maiden 牛郎與織女

5. Unidentified "Bidding farewell"

6. Scholar greeting Official and two Beauties at a banquet

7. "zhi hui Jingzhou" 智回荊州

In "Return to Jingzhou" (*hui Jingzhou* 回荊州), Liu Bei and Sun returns to Jingzhou, a scene also found in numerous *nianhua* (where she is often dressed as a female warrior), and the Long Corridor pictures.[5] Along with the other heroine of *Sanguo yanyi,* Diao Chan (no.2), Lady Sun is considered difficult to control, and Hu Ying has argued they embody the female danger (*nü se* 女色) that spells the downfall of great men, and hence the only way for her to depart is through suicide (she throws herself in a river after Liu Bei dies at the Battle of Xiaoting), terms Qing society could condone.[6]

8. The Flirting Scholar (lit. "Tang Bohu Courts Autumn Scent" *Tang Bohu dian Qiu Xiang* 唐伯虎點秋香)

This story, popular in Taohuawu *nianhua,* tells of how Tang Bohu (courtesy name of painter Tang Yin 唐寅) falls in love with the slave girl he spotted passing by on the river, and sells himself as a slave to the official that owned her, so as to get close to her.[7]

9. Son bidding mother farewell

Perhaps Fang Qing and Lady Fang from *Zhenzhu ta* (J11)

10. "Si Lang seeks his mother" *(Si Lang tan mu* 四郎探母)

A Yang Family Generals (*Yang jia Jiang zhuan* 楊家將傳) episode. Northern Song general Yang Silang 楊四郎 (fourth son of She Taijun), is arrested by the Liao army at the battle of Jinshatan 金沙灘 and forced to marry a Liao princess, Tiejing 鐵鏡. 15 years later the Song and Liao again fight at *Jiulong feihu yu* 九龍飛虎峪, Yang Silang hears that his mother Yu Taiqun 佘太君 and sixth brother are leading a Song army. His wife seeing that he yearns for his family, helps him cross the border where he meets his mother, but still returns to his lovely princess.[8]

---

1 *Zhui bai qiu* compiles several scenes: "yi jian" 议剑, "shu zhuang" 梳粧, "zhi ji" 掷戟 (ji 2, juan 3); "qi bu" 起布 and "wen tan" 问探 (*ji* 4, *juan* 4); "xi huan" 赐环 and "bai yue" 拜月(*ji* 11, *juan* 4); "xiao'an" 小宴 and "da'an" 大宴 (*ji* 12, *juan* 1); see *Kunju zhezixi chu tan*, pp.42-7.

2 Mao Zonggang calls her this in *Quantu xiuxiang Sanguo yanyi*, 1983, cited in Hu Ying, "Angling with Beauty", p.111, 68.

3 See *Yiheyuan chang lang cai hua gushi quan ji*, pp.70-2.

4 *Wu Youru huabao*, *Gujin baimei tu*, no.2. He also drew Lady Sun (no.6)

5 *Sanguozhi yanyi*, chaps.8, 9, p.70, pp.102-3. See *Yiheyuan chang lang cai hua gushi quan ji*, p.102.

6 See Hu Ying, "Angling with Beauty: two stories of women as narrative bait in Sanguozhi Yanyi".

7 See *Suzhou Taohuawu muban nianhua* no.90, p.118.

8 For a *nianhua* version (Wang Shucun, *Lao xiqu nianhua*, p.65). Also *Yiheyuan chang lang cai hua gushi quan ji*, pp.220-5.

J17. "FIGURAL MEDLEY", RHODES ISLAND SCHOOL OF DESIGN, 35.403







1. The Imperial Concubine's Charms (*gui fei chu yu* 貴妃出浴)



2. Beauty parting from warrior



3. Beauty and Scholar



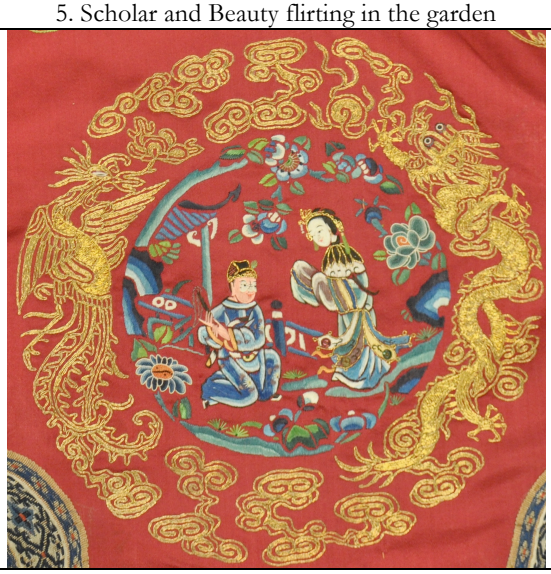
4. Beauty and Scholar



5. Scholar and Beauty flirting in the garden



6. Scholar and two Beauties flirting in the garden



7. Scholar and Beauty



8. Scholar and Beauty with basket

NOTES

1. The Imperial Concubine's Charms (*gui fei chu yu* 貴妃出浴)

This scene probably depicts Yang Guifei 楊貴妃(719-56) emerging from her bath in the Huaqing Pool hot springs 華清池 at Mount Li and references the tragic love story of Yang Guifei and Tang Emperor Xuanzong 玄宗(685-762), immortalized in The Song of Everlasting Regret (*Chang hen ge* 長恨歌) by Bai Juyi 白居易(772-846): "One cold spring day he bestowed on her the honour of bathing at Huaqing pool; the warm spring's smooth waters washed over her pale white skin." This scene is also seen in two other jackets (J13, J14) all in the same position of front centre roundel, and in all three, the scene has been somewhat corrupted - Guifei is fully clothed for example, unlike other representations.[1] However the structure of the servant boy kneeled down offering her tea on knee and attendant fanning her with imperial fan/umbrella make it the most likely identification.

6. Scholar and two beauties flirting in the garden

Possibly the play *Picking up the Jade Bracelet* (*Shi yu zhuo* 拾玉鐲), also known as Buying the Rooster (*mai xiongji* 買雄雞).[2]

1 For example the Long Corridor picture of this tale, see *Yiheyuan chang lang hua gu shi*, p.68, no.129

2 For an example, see the Heze *nianhua* 菏泽 (Shandong) from a shoe embroidery pattern case illustrated in *Fu Benzi*, p.76, no.4-18.

J18, "Eight Scenes of Suzhou" (*Suzhou ba jing* 姑苏八景), Collection of Theresa Coleman, RO1532







1. Lion's Grove Garden (*Shizi lin* 獅子林)



2. Blue Wave Pavillion (*Cang lang ting* 滄浪亭)



3. Twin Pagodas (*Shuang da* 雙塔)



4. Stone Cliff at the Pond of Heaven (*Tian chi shi bi* 天池石壁)



5. Garden of the Fisherman (*Wang shi yuan* 網師園)



6. Cold Mountain Temple (*Han shan si* 寒山寺)



7. Stone Lake (*Shi hu* 石湖)



8. Tiger Hill (*Hu qiu* 虎丘)

NOTES

Though obviously not a dramatic theme, I include this jacket firstly to demonstrate the influence of popular culture upon dress from an alternative angle, that of tourism and travel culture, but also to show how the roundel treatment could also be applied to landscape.[1] Like the narrative jackets, each roundel frames a scene composed of symbolic elements: in the one, landscape motifs of mountains, bridges, and pavilions; in the other, dramatic elements of character, prop, and stage. Like the narrative jackets, each roundel functions as an independent scene and also in relation to the larger whole: Tiger Hill is presented as a single location that also belongs to the tourist scenic entity of Suzhou prefecture; just as an individual play scene might be performed as an independent scene and also together with the other acts of the play. Finally, in both narrative and scenery roundels, it is the choice over which scenes to include and which to exclude that communicates the cultured identity. As shall be seen, the compilation of landscape scenes was in part a competition: there is no definitive *Gusu ba jing*.[2]

Suzhou first rose as a major tourist centre during the late fifteenth, early sixteenth century, when artists like Tang Yin 唐寅 (1470-1524), Shen Zhou 沈周 (1427-1509), and Wen Zhengming 文徵明 (1470-1559) visually recorded this urban culture in ascent. Scholars have demonstrated the growth of elite tourism during this period: a literati travel culture enabled and communicated by illustrated texts, whether map, guidebook or travel essay. The material survival of this culture is primarily an elite one, centered upon discourses of taste, but beginning in the late Ming and certainly by the early nineteenth-century when

1 I presented a fuller version of this material at the British Association of Chinese Studies 2012 meeting: "*Gusu ba jing* 姑蘇八景: Tourism, Women, and Embroidered Dress in Mid-Qing Suzhou".

2 Siyen Fei, *Negotiating Urban Space: Urbanization and Late Ming Nanjing* (Cambridge and London: Harvard University Press, 2009), p.151.

this jacket was made, travel became a more widely available pursuit, participated in by commoners and women.[3]

These developments form the backdrop to the growth in topographical imagery and in particular the popularity of the *Jing* series, a key sub-genre within the continuum of "topographical representation".[4] Defined as a set of thematically contiguous local views, usually numbering eight, sometimes ten, the *jing* series served a variety of social and political functions. Suzhou had long had a reputation for *jing* series, primarily due to works by Shen Zhou, like 'Twelve Views of Tiger Hill' (*Hu qiu shi'er jing tu ce* 虎丘十二景圖冊), in which he recorded the locations where his circle of local literati gathered and practiced cultural pursuits, allowing this group to sustain ties when dispersed.[5] But by reproducing the memories of these occasions for wider consumption, ultimately he also iconographically defined the locale of Suzhou, and by popularizing this imagery, Shen and his contemporaries fuelled a desire for the imagery as a Suzhou souvenir that continued long after the heights of the Wu School. But it is usually argued that, as popular sites like Tiger Hill and Stone Lake were reproduced in more "vulgar" forms by commercial artists and *nianhua* print-designers, so the images became stereotypical, conventionalized, no longer concerned with materializing an intimate bond between literati friends and landscape scenes, and misappropriating Shen's message and redefining Suzhou.[6] This account of local imagery strengthening literati identity and expressing cultural heritage, reaching a zenith and then falling into decline, employs the narrative of nineteenth-century artistic decay that has been challenged by art historians.[7] And indeed, the view is somewhat different when we move our perspective from the late Ming to the late Qing. There we see tourist locations like Tiger Hill remaining a vital and vibrant theme for painters like Dong Gao 董誥 (1740-1818), influenced by contemporary events like the Qianlong tours,[8] or the rather exquisite illustrations of the travel essay collection *Jiangsu ming sheng tu ji* 江蘇名勝圖說 (An Illustrated Record of the Famous Sights of Jiangsu), an intimate blend of travel and social networking produced by the Bannerman scholar official Linqing 麟慶 (1791-1846), when he was posted to the Jiangsu region.[9] And there are more sympathetic interpretations to the diversity of views offered in the mid-late Qing representations of Wu imagery. We could see this range of imagery as reinforcing and enhancing Suzhou's fame, the very popularity of Suzhou imagery demonstrating a renegotiation of community and place that, theoretically, allowed non-elite audiences a representative voice.[10] But as scholars have noted, the hegemony of elite representations compounded by the ephemerality of vernacular media, makes it challenging to attain some sense of the kind of landscape imagery that existed outside literati valuations but nonetheless also played a part in giving meaning to a site. The value of this jacket lies in enabling us to better grasp the totality of Suzhou's visual economy; widening our conception of the community participating in the touring of Suzhou, and the ways in which that community sought to comprehend their experience by visual representation.[11]

SCENES

1. Lion's Grove Garden (*Shi zi lin* 獅子林)
….Forest (*qing le yin yi, ??? yun lin* □情樂煙意，□□□雲林)
One of the Suzhou's classic gardens, famously painted by Ni Zan 倪瓚(1301-1374) and rebuilt for the 1762 Qianlong southern tour; Lion's Grove Garden was constructed in 1342 by the Buddhist monk Tianru to commemorate his master who lived on Lion Cliff in Zhejiang's Tianmu Mountain. What can be read of the calligraphy references the 14th century artist Ni Zan, then 73 years old, who painted a picture soon after it was completed (Hongwu reign, 1373), and whose style name was

3 Gao Yanyi, "Kongjian and Jia, lun Mingmo Qingchu funü de Shenghuo kongjian", *Jindai Zhongguo funü shi yanjiu,* vol.3, no.8, (1995), pp.30-41; on the participation of commoners and travel consumer culture, Wu Renshu, "Wan Ming de lüyou huodong yu xiaofei wenhua: yi Jiangnan wei taolun zhongxin", *Zhongyang yanjiusuo jindaishi yanjiusuo jikan*, no.41, (1992), pp.87-143.

4 I follow James Cahill in defining a topographical representation as one depicting a specific site and ensuring the viewer recognizes that site, see "Huangshan Pictures as Pilgrimage Pictures", in *Pilgrims and Sacred Sites in China*, eds. Susan Naquin and Chün-Fang Yü (Berkeley, University of California Press, 1992), pp.246-292, p.253. Such imagery spans the more schematic and functional picture-maps found in tour guides, and the more pictorial and descriptive images found in travel accounts (*youji*) and topographical gazetteers, which enabled the armchair traveller to take imaginary journeys (*woyou* 臥遊).

5 Now in the Cleveland Museum of Art, see Siggestedt, "Topographical Motifs in Middle Ming Su-chou: an Iconographical Implosion", in *Quyu yu wangluo: jin qiannian lai Zhongguo meishushi yanjiu guoji xueshu yantao huilun wenji* (Taibei: Guoli Taiwan daxue yishushi yanjiusuo, 2001), pp.223-267.

6 Siggstedt, "Topographical Motifs", p.247; Fei, *Negotiating Urban Space,* p.162.

7 Wan Qingli, *Bing fei shuailuo de bainian: Shijiu shiji Zhongguo huihua shi.*

8 Dong Gao chose sites like *Qian chi xue* 千尺雪in Mount Han (*Han shan* 寒山) where the Qianlong emperor had travelled; For examples by nineteenth-century Shanghai artists like Yang Borun and Ren Yi, see Jonathon Hay, "Painters and Publishing in late Nineteenth-century Shanghai", pp.141, 157

9 Wangyan Linqing 完顏麟慶, jinshi 1809, later the Director-General of River Conservancy. The Jiangsu compilation was formed from his three volume autobiographical illustrated essay collection *Wild Swan on the Snow: An illustrated Record of my Pre-ordained Life* (*Hong xue yin yuan tuji* 鴻雪因緣圖記), containing 240 illustrations by artists like Wang Yingfu 汪春泉 to match his travel impressions, which were gathered over the course of official appointments taken up during the Daoguang era in 1823, 1834, and 1843, see the preface in *Jiangsu ming sheng tu ji* (Yangzhou, 1849; reprinted Nanjing: Jiangsu guji chubanshe, 2002).

10 Naquin and Yu, "Introduction", *Pilgrims and Sacred Sites*, pp.23-24; Fei, *Negotiating Urban Space*, p.165.

11 Stephen McDowall, *Qian Qianyi's Reflections on Yellow Mountain: Traces of a late-Ming Hatchet and Chisel* (Hong Kong: Hong Kong University Press, 2009), p.51.

Yunlin 雲林. The roundel is framed by the famous curious rocks, meant to resemble the lions that protect the Buddhist faith.[12]

2. Blue Wave Pavilion (*Cang lang ting* 滄浪亭)
"Shunqin then had no enemy, and wrote a *fu* on the Great Cloud Hut" (*Shunqin cai mo di, zuo wu da yun an* 舜欽才莫敵，作賦大雲庵)
Another urban garden named by Northern Song poet Su Shunqin 蘇舜欽 (1008-1048). Now located in Sanyuanfang, south of the city, the Blue Wave Pavilion was originally an imperial flower garden constructed during the Five Dynasties period (907-960). Su Shunqin (also Su Zimei 蘇子美) named it after a line from a poem by Qu Yuan (c.340-c.278 BCE) called 'Fishermen". He purchased the garden in 1044 for 40,000 strings of cash when he retired to Suzhou after losing his position through enemies in court. The inscription references the *Da yun an* 大雲庵 that was later built on this site by the monk Shan Qing 善慶.[13]

3. Twin Pagodas (*Shuang ta* 雙塔)
"The seven-storied pagodas are built, the pair stand in front of the temple" (*Qi ji fu tu zao, shuang shuang zhen si qian* 七級浮屠／圖造，雙雙鎮寺前)
Built between 984 and 987 BC by brothers Wang Wenhan 王文罕 and Wang Wenhua 王文華 in tribute to their teachers, the twin pagodas stand in front of the Arhat Hall (*Luo han tang* 羅漢堂) in the West Garden Temple (*Xi yuan si* 西園寺).[14]

4. Garden of the Fisherman (*Wang shi yuan* 網師園)
"One thousand trees still remain, the way ??? is shining" (*Shang cun ? qian shu, dao ??? liang* 尚存□千樹，道□□□亮士)
Home of Qianlong official Song Zongyuan's 宋宗元(1710-1779) post-political retirement, located near Fengmen gate, Song named the garden to indicate his departure from political ambition and material pursuits. The *Zhu wai yi zhi xuan* 竹外一枝軒 (Veranda of the Slanting Bamboo Twig) is named after a line from a poem by Su Shi 蘇軾 (1037-1101): "A thousand trees darken in spring by the riverside, Better still is the lone bamboo twig slanting out of the grove".[15]

5. The Stone Cliff at Heavenly Pool (*Tian chi shi pi* 天池石壁)
"Where a stream flows under a small bridge, treasure arrives late" (*Xiao qiao liu shui chu, bao ?? lai chi*小橋流水處，寶□□來遲)
Famously painted by Yuan master Huang Gongwang 黃公望 (1269-1354) in his *Tian chi shi pi tu* 天池石壁圖, *Tianchi* lies more than 20 li west of Suzhou, between *Ling yan shan* 靈岩山, and *Tian ping shan* 天平山.

6. Cold Mountain Temple (*Han shan si* 寒山寺)
"At midnight the old Chan is quiet, the sound of chiming bells reaches my pillow" (*Ye ban lao dan jing, zhong sheng dao zhen bian* 夜半老禪靜，鐘聲到枕邊)
Cold Mountain Temple was first built during the Liang period (502-557) in Fengqiao Zhen, a small town 5 km west of Suzhou, but it is named after the seventh century monk-poet Han Shan, who once lived there. The temple's bell was immortalized in a poem by Zhang Ji 張繼 (715-779) "Night Anchorage near Maple Bridge" *Feng qiao ye bo* 楓橋夜泊: "Outside the city of Suzhou lies the Cold Mountain Temple, at midnight the sound of bells tolling is heard", recorded in a temple stele and referenced in the embroidered inscription.

34 Xingchun bridge 行春橋 at Stone Lake (*Shi hu* 石湖)
"Flying flowers red for 10 li, the dyke sides shelf a rainbow" (*Fei hua hong shi li, di ban jia changhong* 飛蒼／花紅十里，堤畔架長虹)
The inscription references the phenomena of "Shi hu chuan yue" 石湖串月 that occurred each year on the seventeenth day of the eighth lunar month when the moon was in the east. The moonlight would shine through the nine holes of the Xingchun bridge, reflecting moonlight strands onto the pools of Stone Lake. Tourists would come from all around to see this, and boats of all sizes filled the area.[16]

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12 On Qianlong's virtual acquisition of *Shi zi lin* and the role of the Ni Zan imagery, see David Ake Sensebaugh, "The Lion Grove in Space and Time", in *Bridges to Heaven: Essays on East Asian Art in honor of Professor Wen C. Fong*, ed. Jerome Silbergeld et al (Princeton, NJ: Princeton University Press, 2011), vol.1, pp.637-653.
13 On the Surging Waves Pavilion, see Yinong Xu, 'Interplay of Image and Fact: The Pavilion of Surging Waves, Suzhou', *Studies in the History of Gardens & Designed Landscapes*, vol.19, no.3, (1999), pp.288-92.
14 *Suzhou zhinan* (Suzhou: Wenxin yinshua gongsi, 1928), p.35.
15 See Duncan Campbell, "Transplanted peculiarity: the garden of the master of the fishing nets", *New Zealand Journal of Asian Studies,* vol.9, no.1 (June, 2007), pp.9-25, n 42.
16 *Suzhou zhinan*, pp.24-5.

7. Tiger Hill (*Hu qiu* 虎丘)

"The *sheng gong* continues the old path, the stones also nod their heads" (*Sheng gong yi jiu ji, wan shi ye dian tou* 生公遺舊跡，頑石也點頭)

The sixth-century burial place of Suzhou founder He Lü 闔閭, *Huqiu* was a hugely popular tourist destination for elite and vernacular communities, causing those like late Ming calligrapher Li Liufang 李流芳 (1575-1629) to complain of the crowds, women, dirt and chaos: "*Hu qiu* suits the moonlight, the snow, the rain, the mist, the spring morning, the summer day, the autumn chill, the falling tree, the setting sun: there is no environment it does not suit, but Huqiu alone does not suit the confusion of tourists."[17] Li saw its close proximity to town as a misfortune in attracting such large numbers of visitors, but its popularity also lay in its ability to satisfy all through its range of sites encompassing historical, religious, and imperial significance.[18] Accordingly, one's choice of favourites amongst this range of features served to express character and taste, for example, memoirist Shen Fu 沈復 (1763-ca. 1808) exhibited his 'elegant' taste in his selection of the natural, the ancient, and the out of the way.[19] The scene ingeniously includes many of *Hu qiu*'s most recognizable features, in a focused view, reminiscent of the close-up scenes published in the *Hu qiu* gazetteers, themselves accompanied by poems by local literati, and like the embroidery, utilizing the tourist "character" - the monk or literati or traveller in the landscape - whose positions and postures tells the viewer how to comprehend the site.[20] Overall, it seeks to highlight *Hu qiu*'s Buddhist side: at centre the iconic Thousand Men's Stone (*Qian ren shi* 千人石), where eminent monk, Sheng Gong 生公 (Zhu Daosheng 竺道生) famously preached Buddhist sutras, so persuasive that even the stones nodded their heads (群石為之點頭);[21] in the backdrop the Cloud Rock Temple Pagoda (*Yun yan si ta* 雲岩寺塔) and the Cloud Rock Temple (*Yun yan si* 雲岩寺) reached by the Fifty-three Steps (*Wushisan can* 五十三參) referencing the Buddhist saying "Climb fifty-three steps to pay tribute to Buddha".[22] Yet as a visual construction, Huqiu is marked by the attempt to satisfy two apparently conflicting aims: to visually detail Huqiu's contemporary features - the two buckets hanging from the Pair of Hanging Buckets Bridge, the fifty-three bells hanging from each of the four sides of pagoda eaves, the two steles of the Two Heavenly Pavilions (*Er xian ting* 二仙亭); but also to visually ground this topographical imagery within embroidery's decorative vocabulary – hence the stylized and over-sized peonies that make the scene ornamentally coherent upon dress.[23]

COMPARE

Though little studied, tourist iconography is not so rare in Chinese textiles. Hangzhou's West Lake, also the subject of hugely popular landscape series, the "Ten Scenes of West Lake" (*Xihu shi jing* 西湖十景) is known to have been subsumed into textile iconography. The Amy Clague Collection contains an imperially commissioned, twelve leaf *kesi* album entitled "Imperial Poems on West Lake Scenery", which opens with a woven panoramic landscape of the West Lake, and follows with eleven double leaves of the Qianlong emperor's poetry on the same theme woven in clerical script.[24] Nor was it confined to artistic textiles: Li E 厲鶚 (1692-1752) cited a poem by Zhu Jiaweng 朱稼翁, which describes a landscape scene upon dress: "I once

17 Li Liufang, "You Hu qiu xiao ji" 游虎丘小記 (A Short Record of Visiting Huqiu), in *Gu jin you ji congshao* (Shanghai: Zhonghua shuju, 1924), *Jiangsu sheng*, *juan* 15, p.34.

18 In "Jiangnan woyou ce tici" 江南臥游冊題詞 (The Book of travelling vicariously through Jiangnan), compiled in Shi Zhecun (ed.), *Wan Ming ershi jia xiao pin* (Shanghai: Shanghai shudian, 1984), *Li Changheng xiao pin*, *juan* 13, p.189.

19 Shen Fu, Pratt, Leonard (trans.), *Six Records of a Floating Life* (London: Penguin, 1983), p.136.

20 See for example the print of the Lotus Pond 蓮池圖, accompanied by a poem in similar structure and style to the embroidered inscriptions, by editor Ren Zhaolin 任兆麟, a notable Suzhou poet, who edited the 1789 *Wuzhong nüshi shichao* 吳中女士詩抄 (Poetry collection of Gentlewomen of Suzhou), which itself contained numerous bamboo ballads. See Lu Zhaoyu and Ren Zhaolin, *Hufu zhi* (1792; Suzhou: Guwu chubanshe, 1995), *juan* 1.

21 This myth appears to contrast with the older myth about this huge flat stone, which tells of how the Fu Chai, King of Lu, after burying his father He Lu, fearing that the workers would divulge the location of the tomb, forced the more than one thousand tomb-builders onto this huge rock and then slaughtered each one. The blood of this carnage stained the rock red, and was remembered in the name. But in fact both mythologies pitch ordinary man against despotic ruler. It was because the common people were not permitted to gather to hear his sermon, that Sheng Gong "still gathered the stones as followers" (乃聚石為徒) and continued to give his sermon. Hundred birds gathered to listen quietly and although a harsh winter, a thousand white lotuses still bloomed in the White Lotus Pool 白莲池. Hence the phrase "When Sheng Gong speaks, even the stones are persuaded" (*Sheng Gong shuo fa, wan shi dian tou* 生公說法、頑石點頭) referenced in the embroidery.

22 It also shows the Two Fairies Pavilion (*Er xian ting* 二仙亭) the Zhi Shuang Pavillion and the Pair of Hanging Buckets Bridge (*Shuang diao tong* 雙吊桶橋).

23 Such details led Qian Yucheng 錢玉成, a retired curator from the Suzhou Museum of Silk (*Suzhou sichou bowuguan*), to hypothesize approximate dates of between late eighteenth and early nineteenth century for the jacket, since Can Yuzhong 参与重 records the destruction of these waist eaves in a fire after 1860 (*Hu qiu shan zhi* 虎丘山志 (Mountain Gazette of Tiger Hill), and the two steles of the Two Heavenly Pavilions (*Er xian ting* 二仙亭) were only installed after 1747 (Qianlong 11th year). This dating concurs with the jacket's silhouette and style (Discussion Suzhou, October 2009).

24 See Claudia Brown, *Weaving China's Past: The Amy S. Clague Collection of Chinese Textiles* (Phoenix, Arizona: Phoenix Art Museum; University of Washington Press, 2000), pp.105-7.

saw 'The Ten Scenes of the West Lake' drawn upon clothing: the Imperial abodes of these new images are good, but it takes nine looms to weave them."[25] Like the Qianlong album this is an elite aesthetic (the weaving loom and the painter's brush are set up in opposition), but the West Lake theme also circulated at more accessible levels. For example, J7 features identical roundels of stylized West Lake scenery that have been appliqued onto the jacket rather than embroidered individually (the pattern has been flipped over to create superficial impression of difference), and thus references a lower level of consumption.[26] Furthermore, the connections between drama and landscape served to strengthen the popularity of each cultural form. For example, the embroidered borders of J7 narrate the tale of *The Record of the White Snake* (*Baishe chuan* 白蛇傳), the romance of lovers Xu Xian and Lady Bai, who first met whilst boating on the West Lake. Thus, location provided added value to drama: the West Lake backdrop augmented the popularity of *Baishe chuan*, and vice-versa, something explicitly articulated by the jacket.[27]

Influence from the "Imperial Tour effect" - texts and imagery produced by the Qianlong Southern Inspection Tours (*nan xun tu* 南巡圖), is found in both content and presentation. The jacket privileges locations chosen by the Qianlong emperor like *Shi zi lin*, *Cang lang ting*, and *Hu qiu*, each recorded by illustrations and poems that circulated not just in the imperial *Nan xun sheng dian* (Magnificent record of the Southern Tours), but also in more vernacular forms, for example a 1762 (Qianlong 27) *nianhua* print "Gusu mingyuan Shizilin tu" 姑蘇名園獅子林圖 that re-worked the imperial *nanxun tu* "Shizi lin" scene. It included a poem by the Qianlong emperor written in 1757 entitled "Poem on travelling to Shizi lin" (*You Shi zi lin shi* 游獅子林詩), which (like the embroidered inscriptions) was composed of five character couplets that highlighted the cultural and artistic heritage of the site – particularly Ni Zan's iconic representation of the garden.[28]

The jacket follows this and most other *jing* series, in functioning as both graphic and textual representation, with each inscription of petrasyllabic couplets playing a key part in constructing and enabling identification of the scene. Different calligraphic styles are used on each, the oldest site of Tiger Hill for example, being the only one written in the archaic seal script. The inscriptions all feature the same gold seal, which reads "xiao shan"小山, which has been found on embroidered fans from this period and likely represents a shop's brand-mark.[29]

The wide range of scene types found in the jacket offers a fairly heterogeneous choice of the Eight Scenes of Suzhou, placing Buddhist temple next to public mountain site, emblem of official learning next to lakeside scenery. Yet, the order is not haphazard. Instead, the jacket presents a tour of Suzhou that proceeds from front to back, from inside the city walls to the outside. So whilst the roundel format appears to align the jacket with an album format, which broke down the spatial continuity of the handscroll to offer a linear series of snapshots simulating the temporality of the scenic tour, in fact the jacket's layout is able to accommodate both spatial and temporal presentation. The jacket doesn't just function as a tour of Suzhou, it actually embodies the tour, working its embroidered way from the renowned gardens and pagodas of the city centre outwards to scenic spots of the suburbs. In this respect, one of the most interesting comparisons is with the scenic descriptions of Suzhou found in the *Wuge* ballads, which frequently featured as part of the story.[30] For example, a segment entitled "Sixth sister embroiders a large handkerchief"(*Liujie xiu tiao da mao jin* 六姐繡條大手巾) from the ballad *Bao Liujie* 鮑六姐, describes the scenery of Suzhou town that Sixth sister will embroider: "three curved pagodas, four city gates, five dragon bridges, six inner streets, seven inner temples, eight inner pavilions" and continues to detail the bridges, temples, and pagodas by which she materializes her devotion.[31]

25 See "Weaving a Picture of the Ten Scenes" (*zhi cheng shi jing tu* 織成十景圖), *Dongcheng zaji* (Jiaqing period, Yueya tang congshu edition; reprinted 1958 Zhonghua shuju), *juan xia*.

26 For another example of a brocade skirt with a front panel depicting West Lake scenery, see Zhao Feng, *Zhixiu zhenpin: tushuo Zhongguo sichou yishu shi* (Hangzhou: Yishatang fushi chuban, 1999), pp.260-261.

27 These drama-associated tourist locations were often commercially manipulated, for example, the frequently banned *Li jing ji* 荔鏡記, which told of how lovers Chen San and Wu Niang eloped, and was hugely popular in Guangdong. Chaozhou 潮州 had a *Wu Niang shu zhuang lou* 五娘梳妝樓 (Wu Niang's Boudoir) where tradition held that Wu Niang threw the handkerchief embroidering her love to Chen San, as well as the *Zhui hua shan* 墜花山 (Mountain of falling flowers) and the *Zhifen xi* 脂粉溪 (Powder brook), where it is said the lovers eloped. See Zhang Geng and Guo Hancheng, *Zhongguo xiqu tongshi* (Beijing; Zhongguo xiju chubanshe, 1981), *zhang* 3, *jie* 5, p.260.

28 This recorded his first four tours, see Gao Jin, *Nan xun sheng dian* (1771, reprinted Taibei: xinxing shuju, 1989), *juan* 99, pp.4a-5b, p.6a-7b; *juan* 32, p.2b; *juan* 94, pp.4a-5b. The Jiangsu portion of the trip is reproduced in *Qianlong nan xun Jiangsu ming sheng tu ji* (Nanjing: Jiangsu guji chubanshe, 2003) The Qianlong emperor also commissioned a scroll painting of his *nan xun tu*, begun in 1764, submitted in 1770, one year after the *Nan xun sheng dian*. The poem is reproduced in Zhou Xinyue, *Suzhou Taohuawu nianhua*, pp.83-4.

29 See Bao Mingxin and Zhao Feng, *Zhongguo gudai zhixiu pin jianshang* (Shanghai: Shanghai shudian chubanshe, 1997).

30 They also occasionally functioned as an independent segments printed as excerpts, see references in Chap.7.

31 Gao Fumin and Jin Xu, *Wuge yichan jicui*, pp.641-645, version one of the notes taken in Wujiang, performed by Jiang Liansheng 蒋连生.