

Figure 1.1. Three fragments from the "Water Garden" Robe from the tomb of Prince Yunli 允禮 (Guo qin wang 國親王); eighteenth-century; embroidered satin (right to left); couching, pine-needle stitch, souhezhen, split stitch, net stitch.
a. Back centre portion (?)
b. Front centre portion
c. Back centre roundel (?)
Source: Nelson Atkins Museum, 35-279-107; 35-279-104; 35-279-54



Figure 1.2. "Zhaojun's departure for the frontier" (*Zhaojun chusai* 昭君出塞)
Source: *Hais hang jin xiu: Gu xiu zhenpin teji*, p. 37



Figure 1.3. Roundel embroidered with a scene from "The Flaming Foal" (*Huo yan ju* 火焰駒); poverty-stricken scholar Li Yangui 李彦贵 forced to carry water, meets his love Huang Guiying 黄桂英 and her maid Mei Yingxiang 梅英相 in the garden, where they promise each other eternal love, despite Huang's father's opposition to their match. Satin stitch, seed stitch, fishbone stitch, pine-needle stitch, stem stitch, overlaid stitch, couching, padding, some ink line for facial details; D 30.5.
Source: Philadelphia Museum of Art, 1940.4.672



Figure 1.4a. Embroidered blue gauze panel removed from dragon robe and remounted with black floral woven border in the early twentieth-century; seed stitch, silver and gold couching; L 68, W 39.5.
Figure 1.4b. Detail showing Chinese inscription: 藍段口佃保壹佰年老 (Blue piece guarantee more than one hundred years old); Stamp: "成義和, Ho Yicheng & Co, Peking"; English inscription: "Guarantee of Antique: This gives our guarantee that this piece of embroidery is over 100 years old, 1929"
Source: Royal Ontario Museum, 971.170; Gift of Miss Mabel H. Adie



Figure 1.5. Early eighteenth-century wallpaper from the "Chinese Dressing Room", Saltram, Devon.
Source: www.nationaltrustimages.org.uk, accessed Sept 2012.

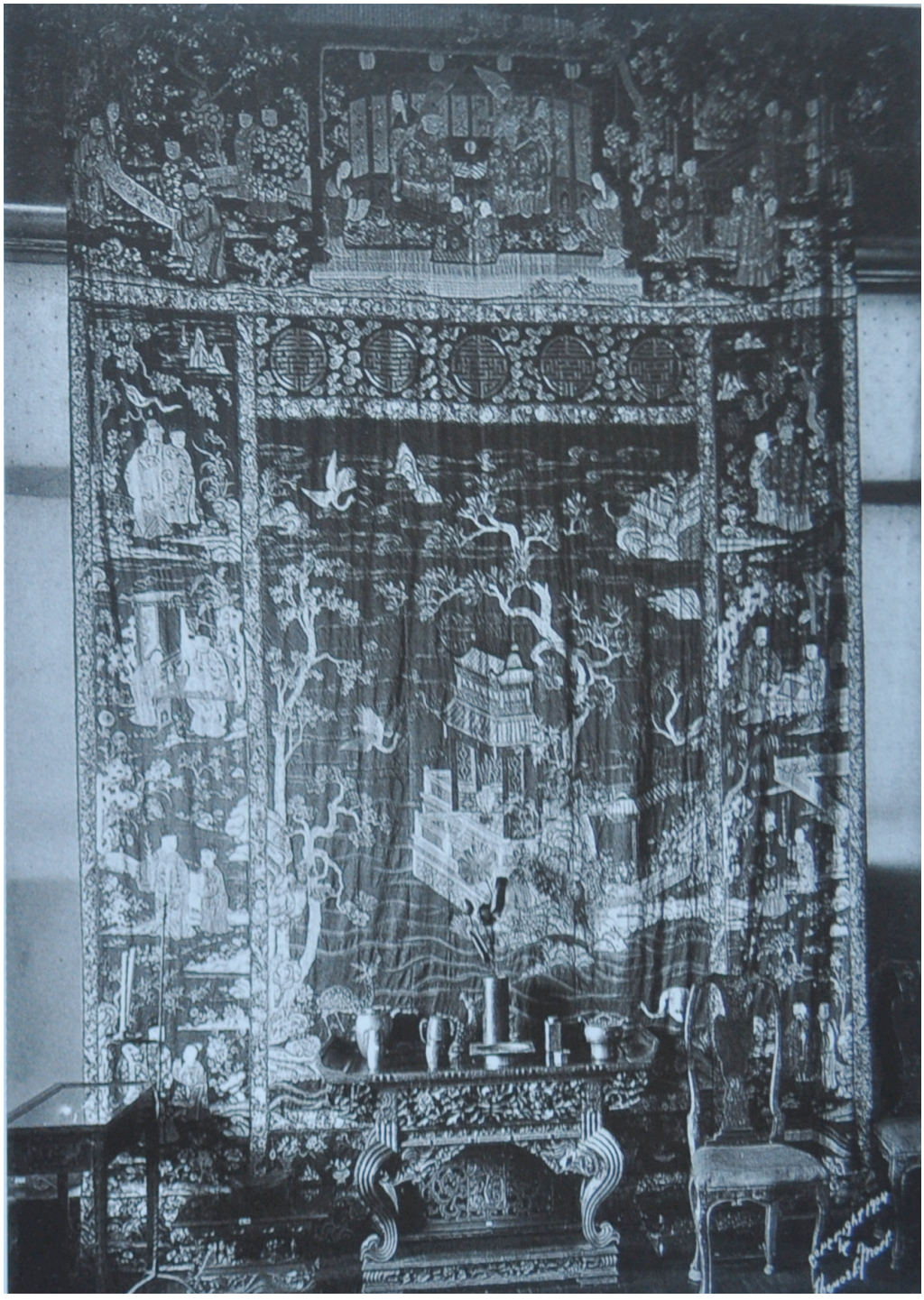


Figure 1.6. Narrative hanging in the Chinese Room at Isabella Stewart Gardner's Fenway Court
Source: Guth, "Asia by Design: Women and the Collecting and Display of Oriental Art", fig.18, p.63.



Figure 2.1. "Fashionable Lady" (*Shizhuang meiren* 時裝美人); late nineteenth-century
Source: Wang Shucun ed., *Zhongguo minjian nianhua shi tulu*, p. 74



Figure 2.2. "Cancan yifu" 餐餐衣服
Source: *Wu Youru hua bao*, *Hais hang bai yan tu*, p. 24



Figure 2.3. Li Guanjian 立宮間, "Playing cards in the Spring Boudoir" (*Chun jia dou pai* 春閨鬥牌); Suzhou *nianhua* print showing maid wearing *shuitian yi beizi*; H 98, W 50.6
Source: Wang Shucun, *Zhongguo nianhua tushi*, no. 278.



Figure 2.4. "Farewell to the Tomb" (*Bie fen* 別墳) from *Pipa ji* 琵琶記
Source: *Gailiang quantu Zhui bai qiu quanchuan*, *ji* 7, *juan* 1



Figure 2.5. The characters Yue Xiang 月香 and Lu Shu 陸書 from the novel *Feng yue meng*
Source: *Feng yue meng* (Juchengtang 聚盛堂, 1886; Beijing: Beijing shifan daxue chubanshe, 1992)







Figure 2.6. Xu Yang 徐扬(*juren* 1753), "The Prosperity of Suzhou" *(Gusu fanhua tu* 姑蘇繁華圖)

2.6a. Shops against outer foot of city wall near Xu Gate (*Xu men* 胥門)

2.6b. Details of clothing and accessory shops, the Clothes shop ("*Yi zhuang"* 衣莊) circled is near the provincial exam office

2.6c. Detail of shoe shops

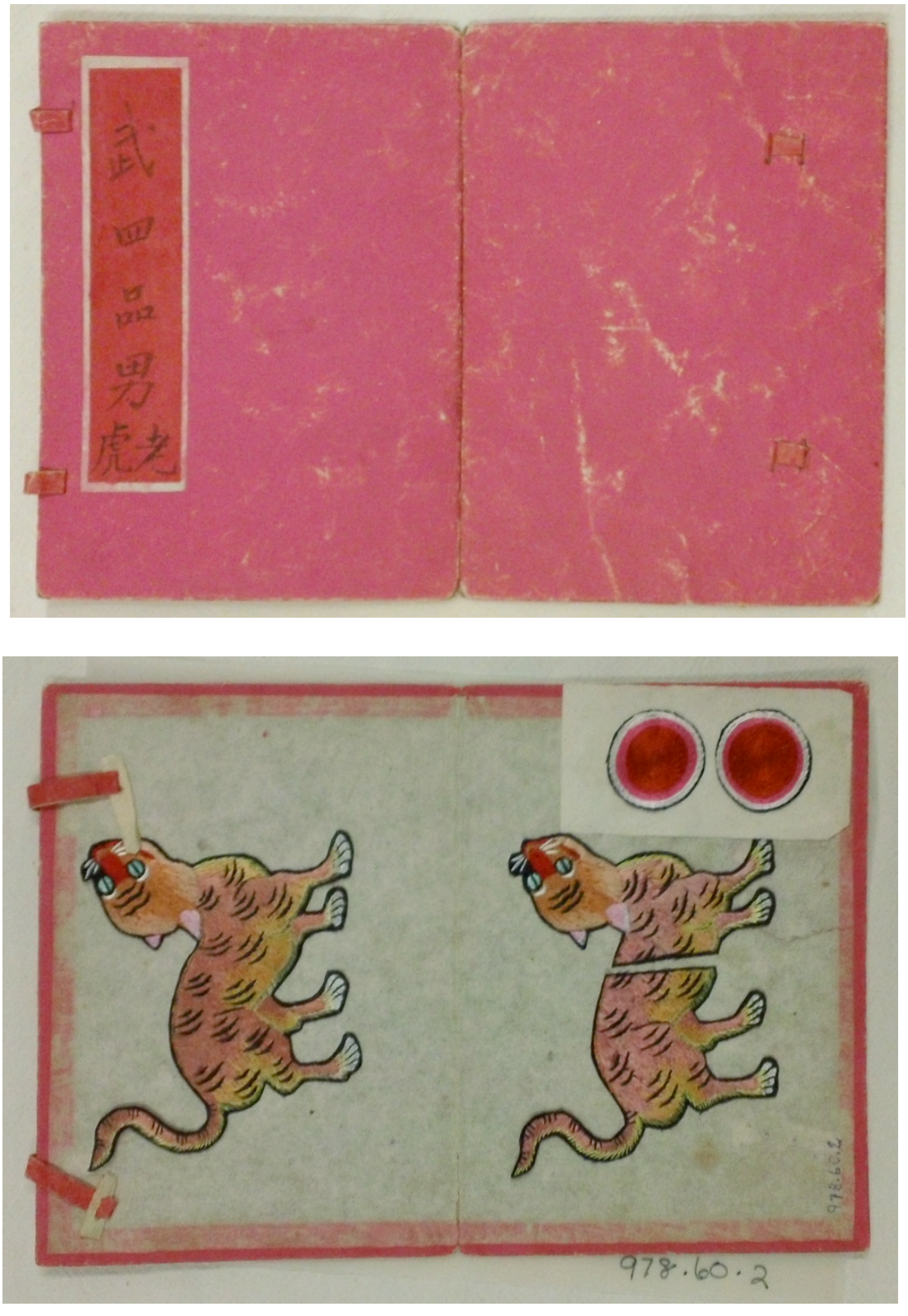


Figure 2.7. Case containing set of embroidered applique tigers and suns; the label reads "Fourth rank military official man's tiger"(*Wu si pin nan laohu* 武四品男老虎) Source: Royal Ontario Museum, acc no. 978.60.2



Figure 2.8. Clothing Shop "New Profit" (*xin lihao* 新利號) from album of Canton shops; ca.1821-1825; gouache on English watercolour paper; H 27.9, W 36.8
Source: Peabody Essex Museum, E80607.15

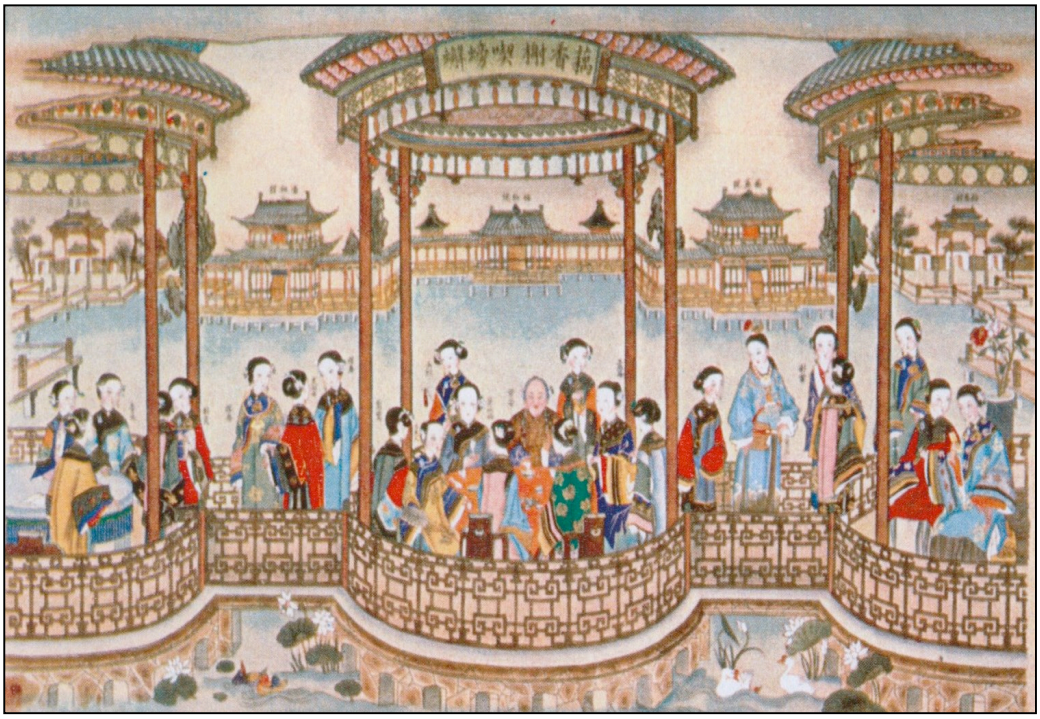


Figure 2.9. "Eating Crabs at the Ouxiang Pavillion" (*Ouxiang xie chi pangxie* 藕香榭吃螃蟹); Yangliuqing *nianhua* print; Guangxu period
Source: *Yangliuqing nianhua,* Fig.66



Figure 2.10. Lu Danrong 陸淡容 (1764-1810), "Portrait of Yuan's mother Madame Han" (*Yuan mu Han ru renxiang* 袁母韓儒人像); mid-eighteenth century
Source: *Ming Qing renwu xiaoxiang huaxuan*, fig.52



Figure 2.11. Portrait of Gu Mei 顧媚, originally by Jin Liyang 1639, copied by Zhang Pudong 張溥東 in 1651
Source: *Ming Qing renwu xiaoxiang huaxuan*, fig. 53



Figure 2.12. "Inviting the moon at the orchid boudoir" (*Lan gui yan yue* 蘭閨延月), from album "Intimate scenes of Leisurely Love" (*Yanqin yiqing* 燕寢怡情); eighteenth century; ink, colour, and gold on silk; H 40, W 36.8
Source: Museum of Fine Arts, Boston, acc. no. 2002.602.1-12; http://www.mfa.org/collections, accessed 20th May 2008



Figure 2.13. Anon, "Twelve Beauties"; one of a set of twelve screens; colour on silk; H 184, W 98
Source: Palace Museum, Beijing



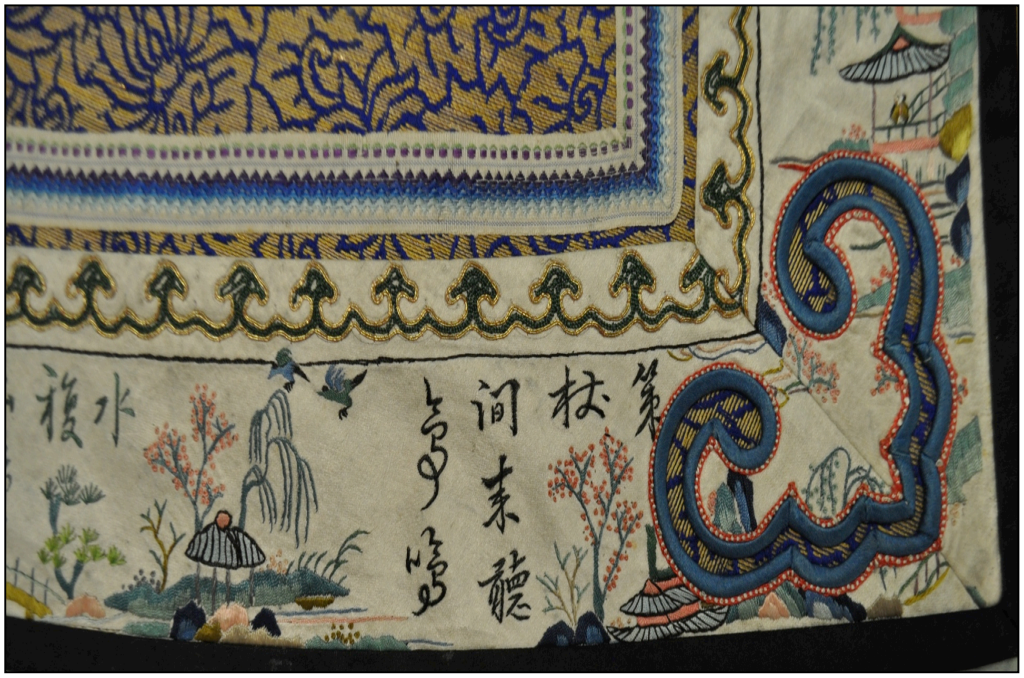


Figure 2.14a. *Ao* style jacket bordered with landscape motifs interspersed with poetry; yellow and blue *chuanju jin* 串菊錦 (also called *yanglian jin* 洋蓮錦) patterned "Cloud brocade" (*Yun jin* 雲錦) silk; mid-nineteenth-century; L 102.5, W 140
2.14b. Detail showing bottom border with poetry segments
Source: Royal Ontario Museum, 979.107.3; gift of Mrs William CC Van Horne





Figure 2.15a,b. *Ao* style jacket bordered with images of "One hundred Horses" in the style of Castiglione; aniline purple satin damask silk; L 93.5,W across sleeves 151.5
2.15b. Detail showing bottom border embroidered with horses
Source: Royal Ontario Museum, 910.65.19; purchased S.M.Franck, 1910

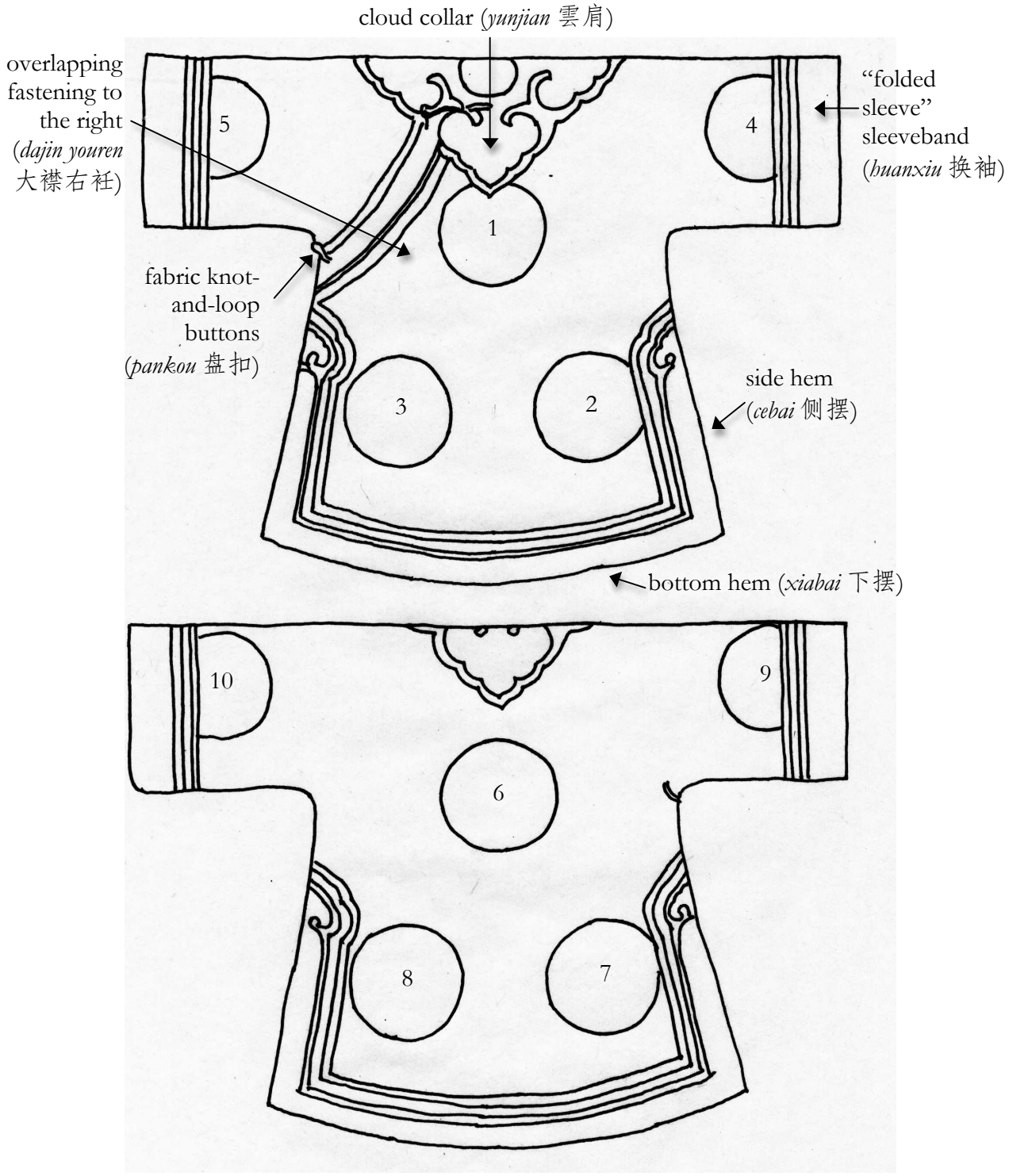


Figure 3.1. Outline sketch of *ao* jacket highlighting the cloud collar, roundels, and borders
Source: by the author



Figure 3.2. "Fan handle of kingfisher feathers" (*Shan di cui yu* 扇底翠羽), from album "Intimate scenes of Leisurely Love" (*Yanqin yiqing* 燕寢怡情); eighteenth century; ink, colour, and gold on silk; H 40, W 36.8
Source: Museum of Fine Arts, Boston, acc. no. 2002.602.1-12; http://www.mfa.org/collections, accessed 20th May 2008



Figure 3.3. Photo of Shanghai woman, late nineteenth-century
Source: Peabody Essex Museum

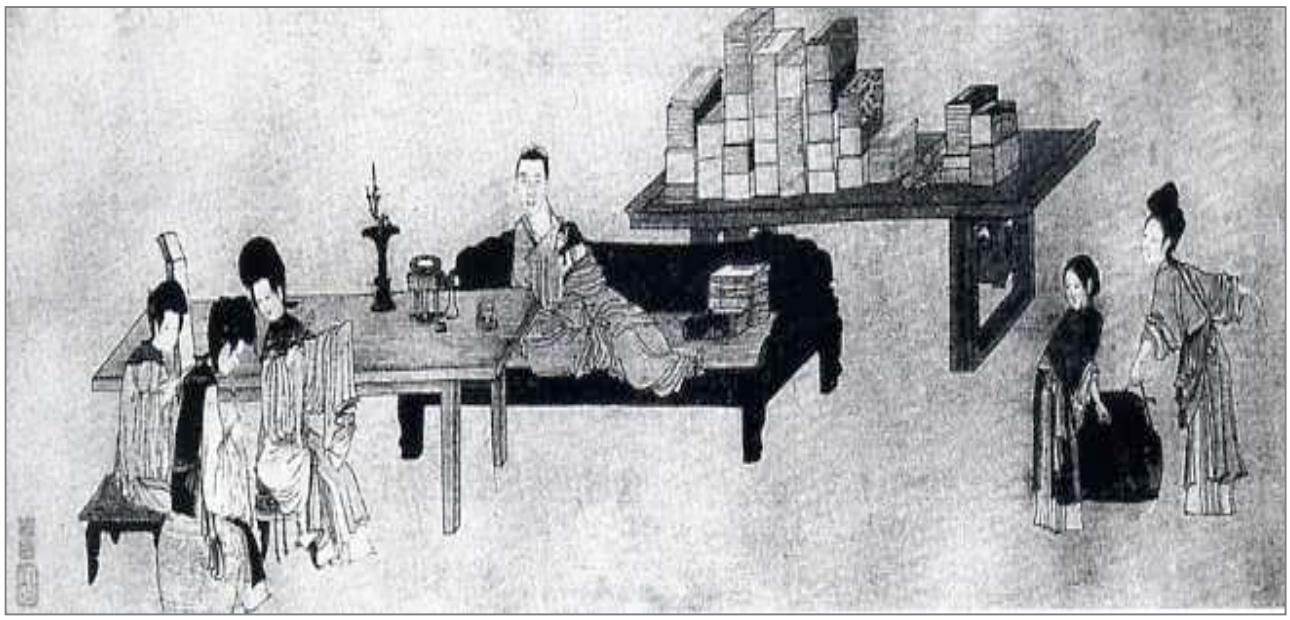






Figure 3.4. Yu Zhiding 禹之鼎 (1647-1709), "Female Entertainers" (*Nü le tu* 女樂圖, also called "The three pleasures of Qiao Yuanzhi" *Qiao Yuanzhi san hao* 喬元之三好); colour on silk, H 36.6, W 107.3; Nanjing bowuguan
Source: *Ming Qing renwu xiaoxiang huaxun*, no. 34-37

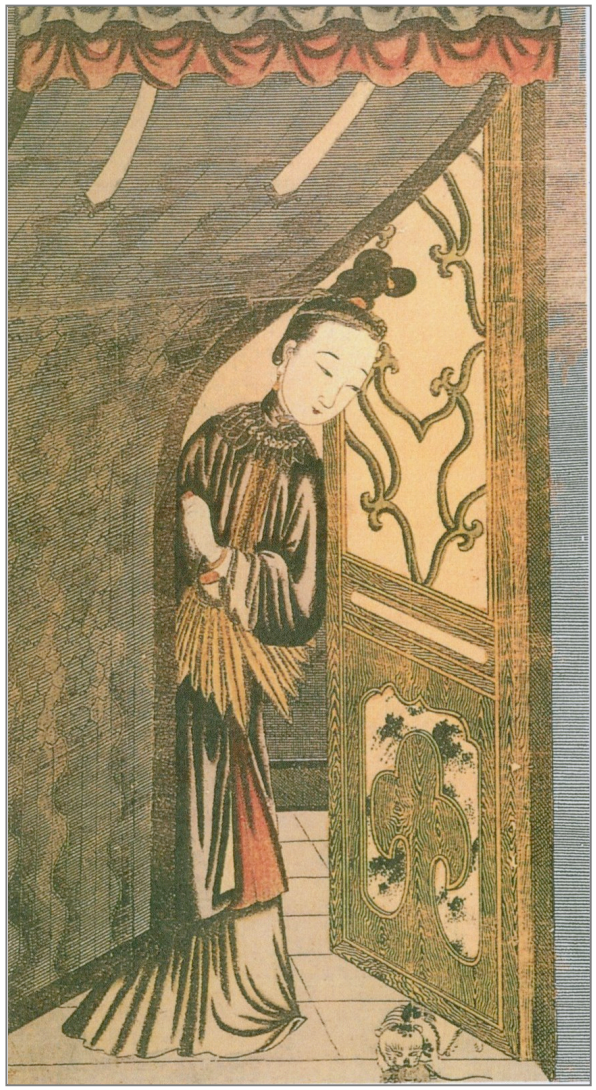


Figure 3.5. "Beauty behind the bamboo curtain" (*Lian xia jiaren tu* 廉下佳人圖); Gusu print; Qianlong period; H 9.90, W 5.10
Source: Jin Yulin et al, *Suzhou Taohuawu muban nianhua*, no. 20



Figure 3.6. "Hall full of Gold and Jade" (*Jin yu man tang* 金魚滿堂); Qianlong period
Source: *Yangliuqing nianhua*, no.3



Figure 3.7. Plain gauze unlined robe, Mawangdui tomb no.1 (c.168 BCE); L 160, W 195,
Source: Hunan sheng bowuguan, *Changsha Mawangdui yi hao Han mu*, vol.1, p.63, fig.18



Figure 3.8. "Native women sewing and weaving lace"
Source: Arthur Smith, *Chinese Characteristics* (London, 1894), opp. p.200



Figure 3.9. Borders nos 1-13; Album d'Échantillons; China, Canton, 1844 (inv. MT 9405); the annotations read (left to right): *lianyuan* 蓮元, *meizhi* 梅枝…. *mu* 牡, *wojiao* 蝸角, *mei* 梅, *zhong* 中, *lianse* 蓮色;
Source: *Les prémices de la mondialisation: Lyon rencontre la Chine au 19e siecle* (Lyon: EMCC, 2009), p.42



Figure 3.10. White satin border set embroidered with birds and butterflies; many of the annotated characters are illegible but part reads "彩秀花", also 網世志; 乎而 (collar centre); L 74, W 120
Source: Royal Ontario Museum 980.144



Figure 3.11. White satin sleevebands embroidered with "Spring Apricot Flowers and Swallows" (*xing lin chun yan* 杏林春燕); L 52, W 10.5
Source: Collection of Qinghua University Museum, Qinghua University Institute of Fine Arts, Shuzi Museum, acc. No. 4762, http://digitalmuseum.zju.edu.cn/front.do?methede=showGood&oid=8a8691a6298d35c4012990f2a648039d&schoolid=48, accessed 28th February 2013

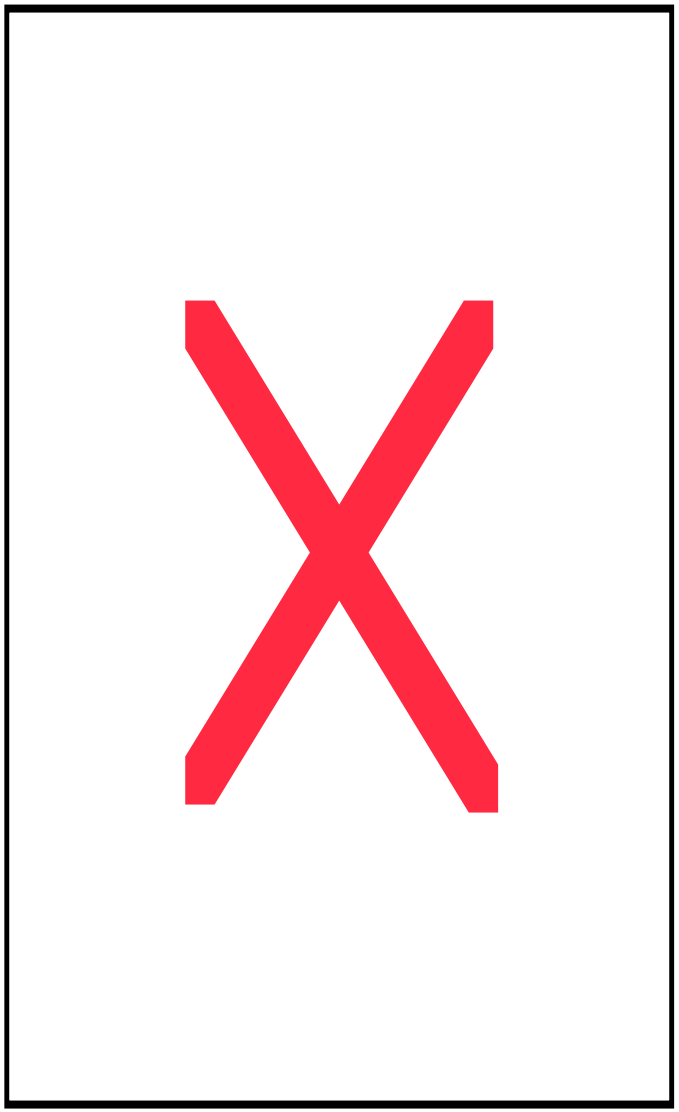


Figure 3.12. Zheng Kunyu 鄭崑瑜, Lady, painted scroll, nineteenth century



Figure 3.13. Wu Youru 吳友如 (1840-1893), "Rouge of the North" (*Beidi yanqing* 北地臙脂)
Source: *Wu Youru huabao*, *Haishang bai yan tu*, p. 23

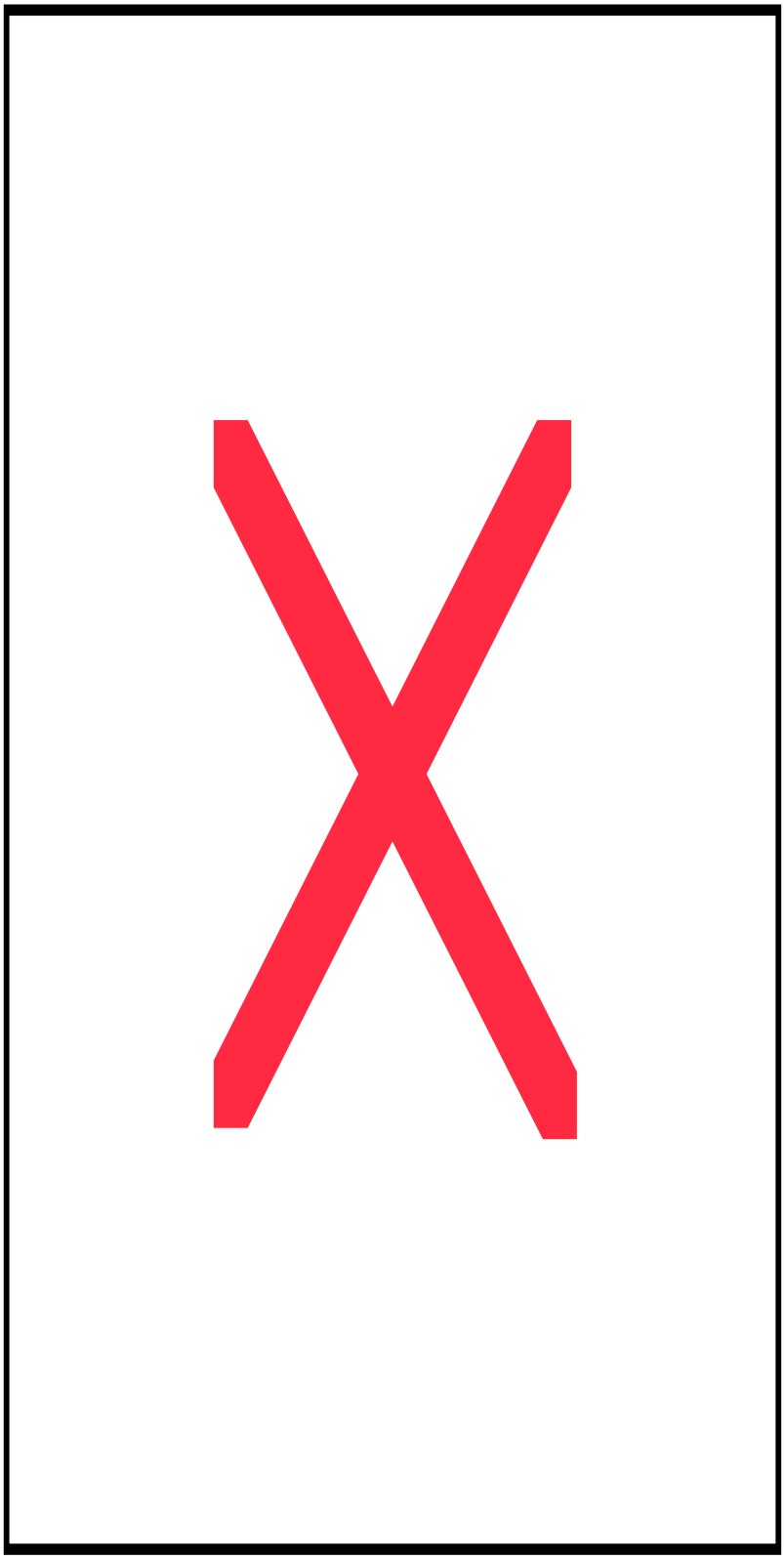


Figure 3.14. Anon, "Yongzheng Enjoying Pleasures" (*Yongzheng xingle tu* 雍正行樂圖), one part of a set of five hanging scrolls; colour on silk; H 157, W 71
Source: *Qingdai gongting huihua*, fig. 12.5, p. 94



Figure 3.15. Photograph entitled "Headdress and clothes of noble Manchu women vary greatly"
Source: *A Glimpse of Old Beijing*, p. 215



Figure 3.16. Manchu *changyi* with appliqued embroidered floral and figural roundels (滿族補繡團花人物圖案短款氅衣); late nineteenth-early twentieth century; L 104, W 142
Source: Minzu shuzi bowuguan, zhongyang minzu daxue minzu bowuguan, no. 03875; http://digitalmuseum.zju.edu.cn/front.do?methede=showGood&oid=8a8691a628f757050128f76065ad036c&schoolid=55&ytype=3; accessed 15th June 2012



Figure 3.17. Lined orange gauze *long gua* 龍褂 dragon robe with eight dragon roundels for imperial concubine; Qianlong period; L 147, W 185, Sleeve W 21, Hem W 124, Side slits 87; Palace Museum 51104
Source: Yan Yong and Fang Hongjun eds., *Tianchao yiguan,* no. 35,



Figure 3.18. Slate-blue lined outer gown embroidered with eight floral roundels (*shiqing duan zju ba tuan hua jia gua* 石青緞繡八團花夾褂); Qianlong period; the garment's yellow strip reads: "Qianlong fourteenth year (1749), first month, twenty-first day, one slate-blue satin lined woman's *gua* embroidered with multi-colored eight floral roundels"
Source: *Qingdai gongting fushi*, no. 86, p.139





Figure 3.19a. Paper-backed embroidered peony roundels; average D 22
Source: Royal Ontario Museum, acc no. 962.67.36a-h; Miss Adelaide Lash Miller, 1866-1933
Figure 3.19b. Slate blue satin seed stitch embroidered in the three autumns (石青緞地打籽彩繡三秋); D 30.2; early 19th century; one of a set of eight applique roundels; collection of the Palace Museum
Source: *Qing dai zhixiu tuan hua ti'an*, no.12



Figure 4.1. Comparison of the scene "Touring the Lake" (*You hu* 游湖) from *The Legend of the White Snake* (from right to left): J6, J7
Source: Museum of Fine Arts, 46.810; Royal Ontario Museum, 910.65.23

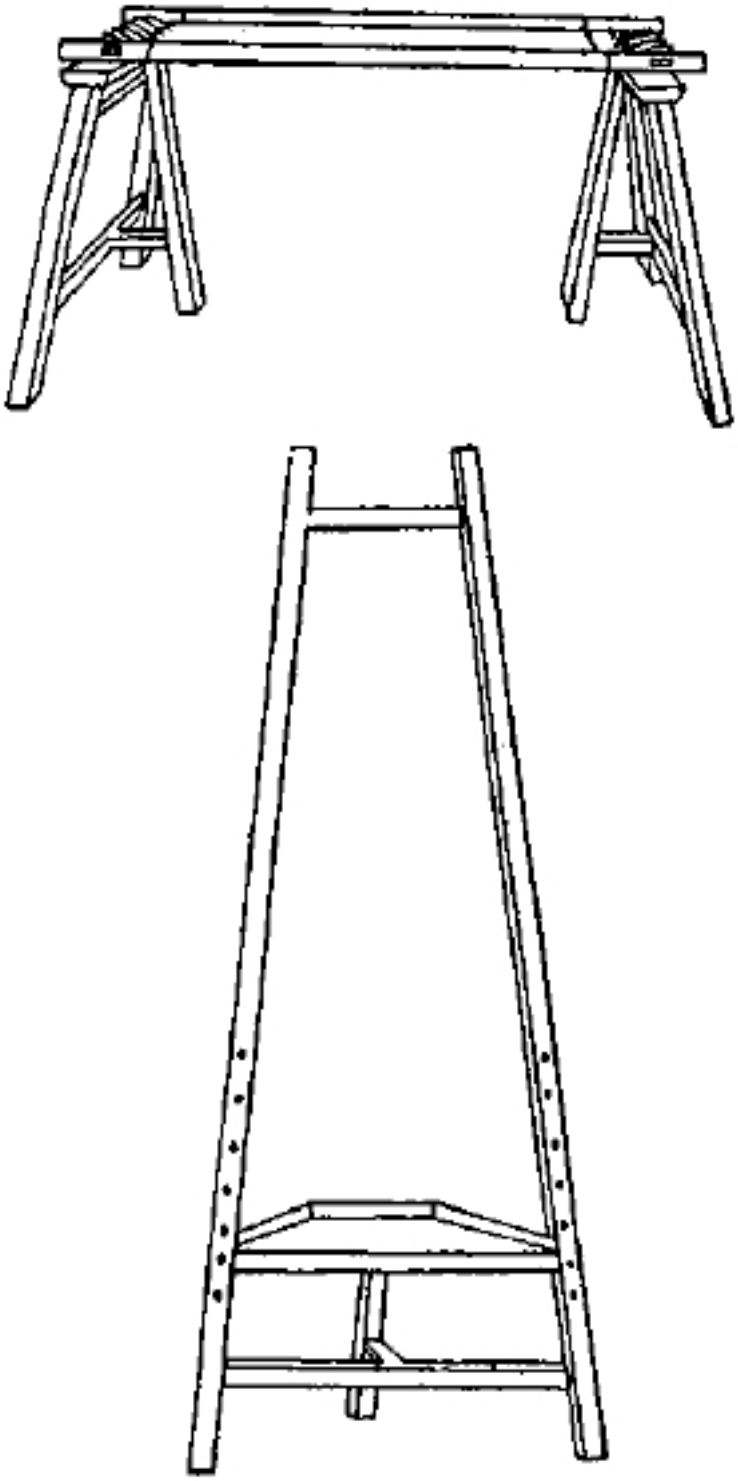


Figure 4.2. Embroidery tables:
a. *Beng deng* 繃凳
b. *Li jia* 立架
Source: Sun Peilan, *Zhongguo cixiu shi*, p. 325



Figure 4.3. Silk satin table frontal embroidered in satin, split, and seed stitch; 1820 (Jiaqing 25); L 92, W 89; annotation on the back in *Suzhou ma* probably detailing price
Source: Royal Ontario Museum 952.155; gift of Miss Alice Boney





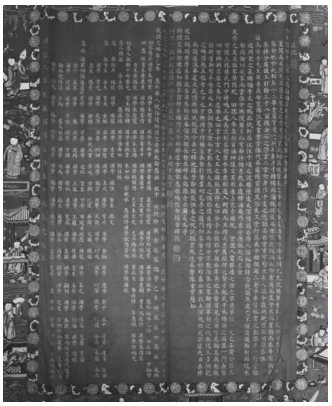




Figure 4.4. Embroidered silk hanging with silver threads for the ninetieth birthday of Mr Huang, Guangdong (Chaozhou?), L 436.9, W 250
Source: Victoria & Albert Museum, T.159.1964, gift of Mrs Stewart Lockhardt

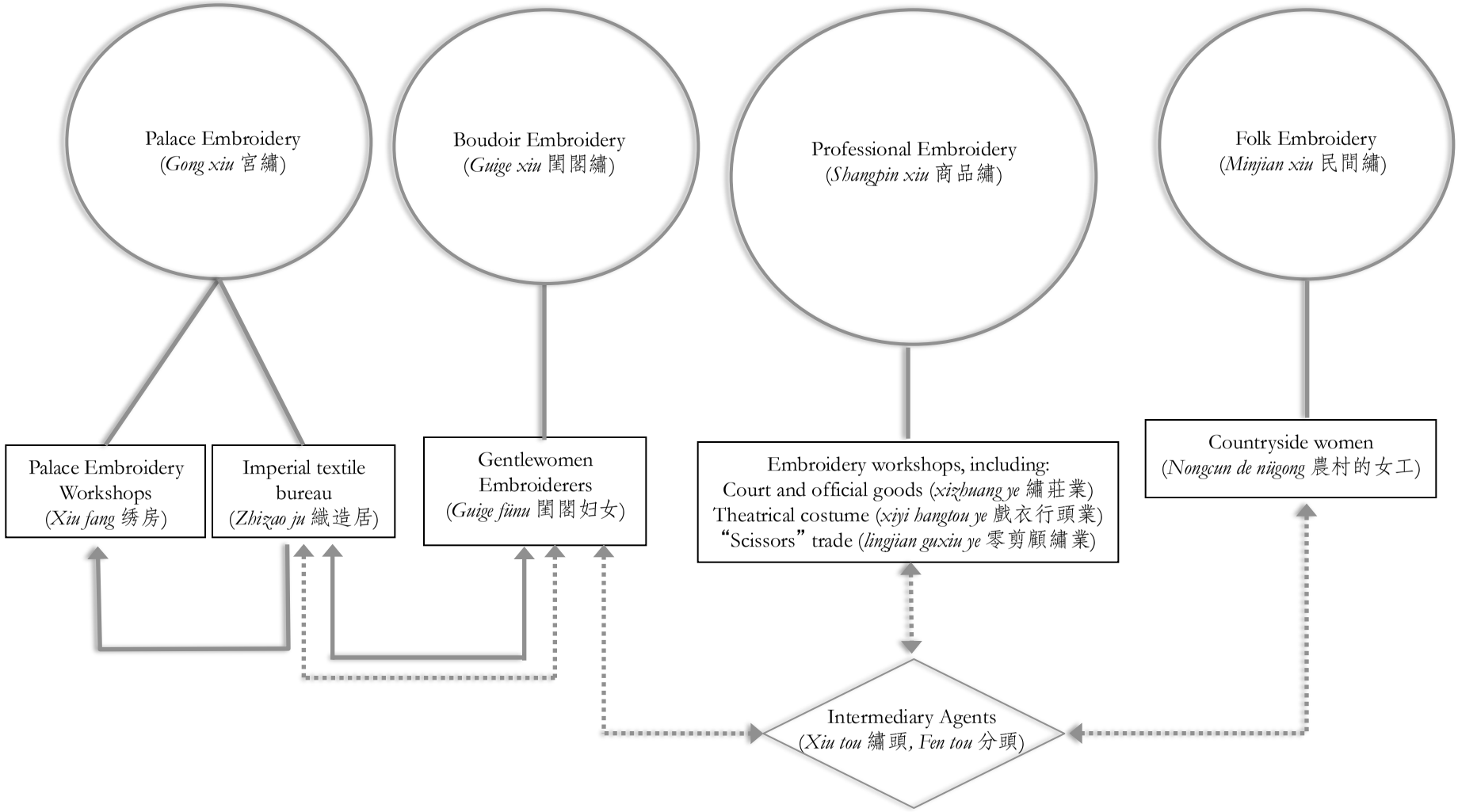
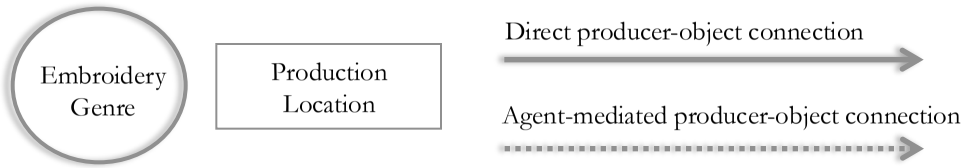


Figure 4.5. Diagram detailing embroidery producer relationships during the late Qing
Source: by the author





	Producer name ／ type	Location	Source
1	*Si zhi yamen gong huo ju* 丝织衙门官货局	*Chang chun hang* 长春巷	Zhu Feng, "Suxiu fazhan"
2	Imperial branch *(Guangyuan fenzhuang* 广源分庄)	*Wang shu mi hang* 王樞密巷 (Today *Wushou hang* 五爱巷)	Zhu Feng, "Suxiu fazhan"
3	Suzhou tailor guild (*chengyi gongsuo)* founded 1780	"founded … in the place of 正三图, exactly north of 金阊." (Later moved 衣作新衣台?元一图九胜巷)	"Changzhou xian jinzhi wuye yimin zai chengyi"(1898), *Ming Qing Suzhou gongshangye beike ji*, p. 225
4	Embroidery guild founded Daoguang (1821-50)	*Fengxi* 葑溪 (*Fengxi qiao*, also *Fengxi shiqu*, both east of city, close to the mid-east gate	*Ming Qing Suzhou gongshangye beike ji*, p. 39-42, no.32
5	Embroidery guild rebuilt and called *Jin wen gongsuo* 锦文公所 in 1867	In *Xiang cheng nong kou* 香橙弄口 (Today *Xiatang jie* 下塘街142号)	*Ming Qing Suzhou gongshangye beike ji*, p. 39-42, no.32
6	*Taohuawu* 桃花坞 Workshops	*Taohuawu dajie* 桃花坞大街	Zhou Xinyue, *Suzhou Taohuawu nianhua,* p.45
7	*Zhizao fu* 织造府 *Zongzhiju* (*nan ju*)	Situated in *Yuanhe xian* 元和縣, inside Feng gates葑門, to the east of Daicheng Bridge 带城桥	*Guangxu Suzhou fuzhi* (Guangxu 9, 1883), *juan* 21, p.30

Figure 4.6a. Mapping Urban Workshops,
Source: Anon, "Su cheng dili tu" 蘇城地理圖 (1864-1873), in Zhang Yinglin et al, *Suzhou gu cheng ditu ji* 蘇州古城地圖集, no.6



	Producer name ／ type	Location	Source
1	Goldwork (*ping jin*平金)	Heng Tang 橫塘	Zhu Feng, "Suxiu fazhan"
2	Seed stitch (*da zi* 打籽)	Li shu 蠡墅	Zhu Feng, "Suxiu fazhan"
3	Scaled dragon embroidery (*kelin xiul ong* 刻鱗绣龙)	Xiangj ie 向街(a); Bai ma jian 白馬澗(b)	Zhu Feng, "Suxiu fazhan"
4	Gauze embroidering (*chuo sha* 戳纱)	Sou tou 擻頭, outside Feng Gate 葑門	Zhu Feng, "Suxiu fazhan"
5	Robes and badges (*paogua puzi* 袍褂铺子)	Shanren Bridge 善人桥	Zhu Feng, "Suxiu fazhan"
6	Quilts and pillows (*beimian*被面, *zhentao* 枕套)	Guang fu光福真(a); Xi hua西华(b); Dong zhu 东渚(c)	Zhu Feng, "Suxiu fazhan"; *Zhongguo shiye zhi*, p. 74
7	Longevity dress and quilts (*shou yi* 寿衣, *shou bei* 寿被)	Xiang shan 香山	Zhu Feng, "Suxiu fazhan"
8	Embroidery	Mu du木渎	*Zhongguo shiye zhi, Jiangsu juan, p.74*
9	Embroidery	Hu shu guan 浒墅關	*Zhongguo shiye zhi, Jiangsu juan, p.74*

Figure 4.6b. Mapping Rural Production
Source: Gao Yuanzai高元宰, "Zuijin Suzhou youlan ditu" 最近蘇州遊覽地圖 (Latest Suzhou Tourist Map), "Beyond the city" (*Waicheng* 外城) inset, 1943, in *Suzhou gucheng ditu ji*



Figure 4.7. Table Cloth, side annotation details the producer and specifies the central motif; L 70, W 71; 1875-1900
Source: Royal Ontario Museum 919.6.160; George Crofts Collection



Figure 4.8a. Length of fabric to be made up into a floral eight roundel sleeveless robe (*batuan kanjian)*; late Qing; worked in encroaching stitch and seed stitch
Figure 4.8b. Detail showing the annotation along the bottom back side; "九丨メ八泰宋恆三千有卅四綵牡丹花均大坎肩"; an approximate translation is "9148 (*Suzhou ma* 苏州碼) Tai Songheng (workshop name) 3000 with 34 coloured peony flowers distributed over the large sleeveless coat (*kanjian*)"
Source: (Previously) collection of Daniel Greenberg; Photo by Daniel Greenberg



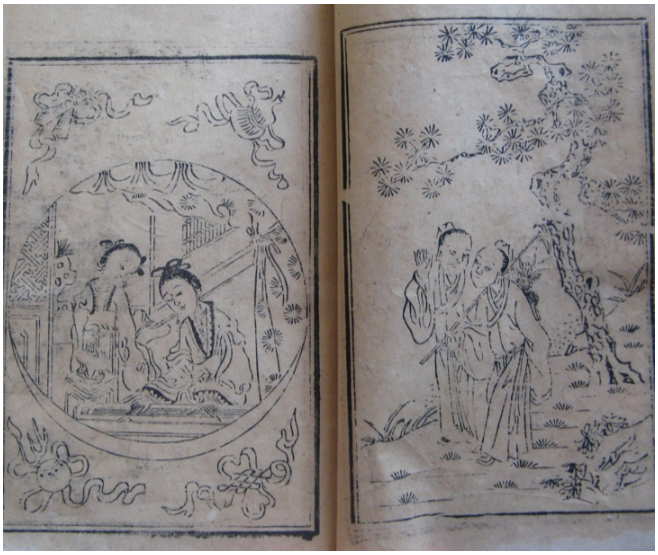






Figure 4.9. Late Qing embroidery pattern books (Clockwise from top left)
a. "hua mei tian chun" 畫眉添春 in Wu Youru style (DC13)
b. Figural scene in roundel format (DC9)
c. Figural scenery in a split page format, including the climbing the wall scene from *Xixiang ji* (DC9)
d. cloth coverings and decorative paper (DC7)
Source: Collection of Don Cohn



Figure 4.10. Decorative stitches in *Shangpinxiu,* detailing scenes from *The Legend of the White Snake* (clockwise from top right)
a. Madame Bai
b. Fa Hai
c. Lady Bai turns back to the snake shocking Xu Xian
Source: J7 (Royal Ontario Museum, 910.65.23)



Figure 4.11a. Roundel scene depicting Diao Chai and Wang Yun from *San guo yan yi*
Figure 4.11b. The characters are foregrounded in satin stitch variations, the background is worked in seed stitch
Source: J16 (Museum of Fine Arts, 50.2479)





Figure 4.12a. "Su Wu bids farewell to Li Ling" (*Su Wu bie Li Ling* 蘇武別李陵) in Han Ximeng, Miscellaneous Album (*Zhushi renwu huaniao hece* 竹石人物花鳥合冊)
Source: *Haishang jinxiu*, p. 38
Figure 4.12b. "Su Wu bids farewell to Li Ling" (*Su Wu bie Li Ling* 蘇武別李陵) in anonymous *shangpin xiu*
Source: J16 (Museum of Fine Arts, 50.2480)



Figure 4.13. *Minjian xiu* paper-cut dramatic figures
Source: *Zhongguo zhuangshi jianzhi yishu*, p. 185



Figure 4.14. Paper-cut patterns for *minjian xiu;* Qing dynasty; D 23; Pujiang, Zhejiang, collection of Hong Yirui
a. "Keeping the appointment" (*fu yue* 赴約)
b. "Mother and son" (*M uzi tu* 母子圖)
Source: Wang Bomin*, Zhongguo minjian jianzhi shi*, pp. 92-3



Figure 5.1. Qing wood carved *langan;* Zhenyuan tang 振源堂, Jiangxi province, Poyuan town, Sixi village
Source: Xu Huadang, *Zhongguo gu minju mu diao*, p.25

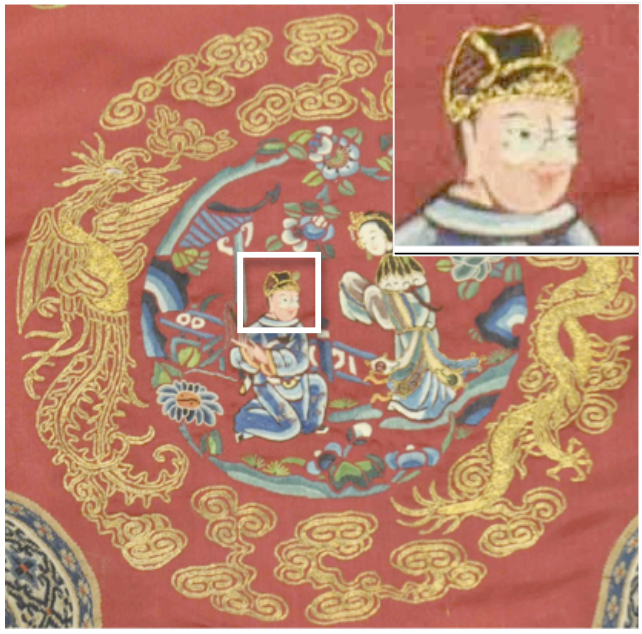




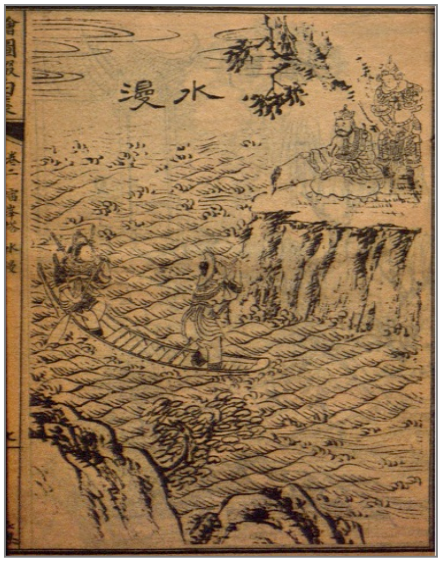
Figure 5.2. Theatrical costume and make-up in the embroidered scenes
a. Scholar and beauty
Source: J17. RISD 35.403
b. Male and Female warrior
Source: J14. Met 1979.107



Figure 5.3. The mistress effects shyness, whilst her maid gives the memento, from *The Hairpin and the Bracelet* (*Chai chuan ji* 釵釧記)
Source: J10 (Metropolitan Museum of Art, 61.92)



Figure 5.4. "Song of the Twelve months to the tune of the tea picker's song" (*Shi'er yue cai cha ge* 十二月採茶歌)
Source: Hiromitsu Kobayashi, "Seeking Ideal Happiness", p. 44, fig.18



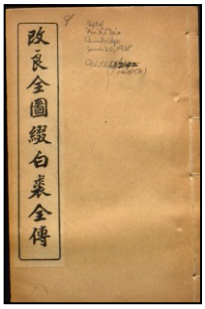










Figure 5.5. The Flooding of Mount Jin or 'Water Battle' *Shuidou* 水斗
a. Dramatic anthology:
Source: Qian Decang, *Gailiang quantu Zhui bai qiu quan chuan, ji* 7, *juan* 2, p. 7a
b. Popular print: 8 scene *nianhua*, Sun Wenya print-shop
Source: *Qing mo nianhua*, no 74-5
c. Embroidered dress:
Source: J6 (Museum of Fine Arts, 46.810)



Figure 5.6. Dramatic Scenes and Zodiac animals
a. Pair of sleevebands, late Qing
Source: Gao Chunming, *Jin xiu wenzhang*, p. 414
b. Pair of sleevebands, late Qing
Source: Petterson Museum, 1999.1.1

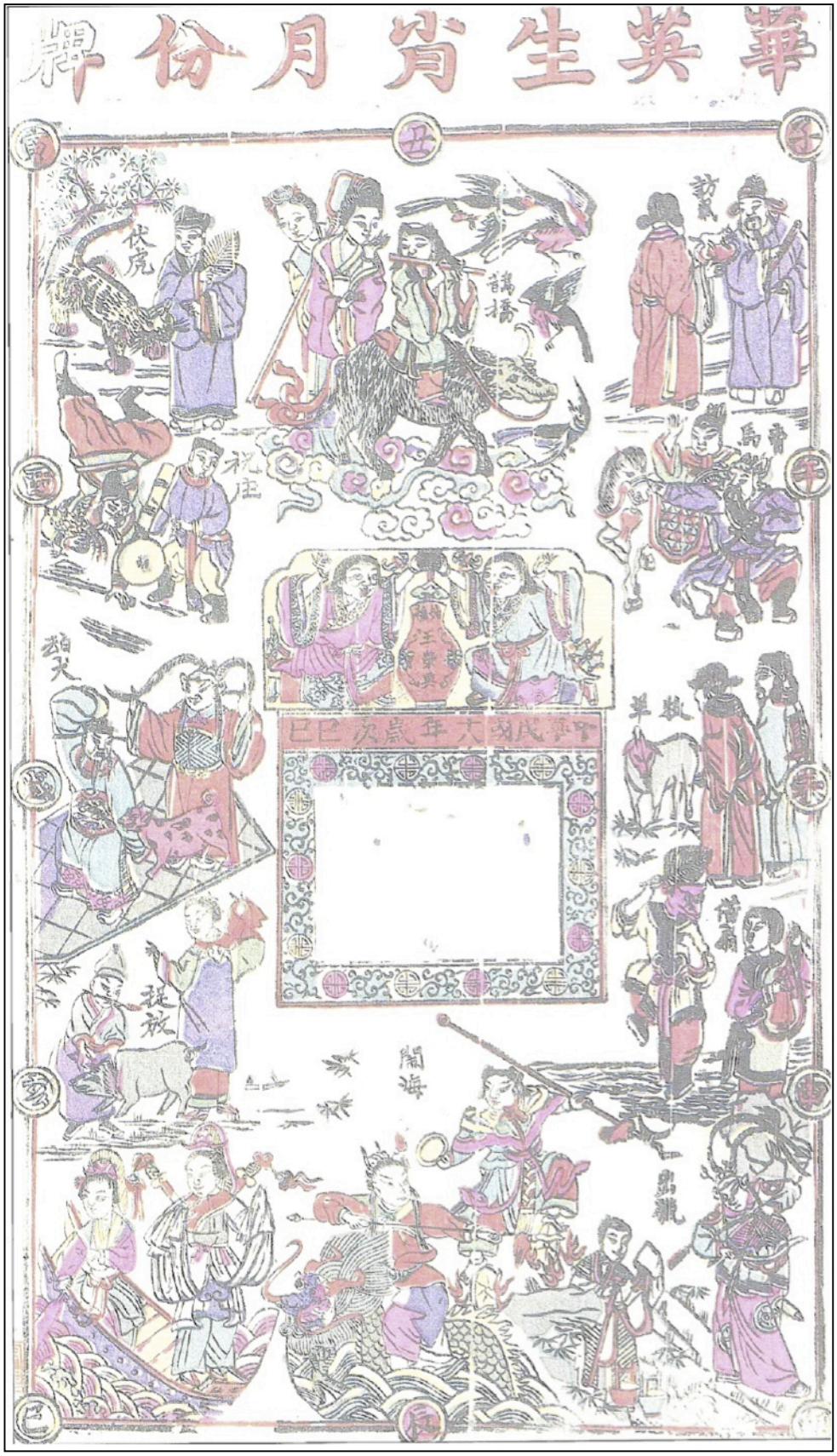


Figure 5.7. "Chinese and English Zodiac Animal Calender" (*Hua ying shengxiao Yue fen pai* 華英生肖月份牌)
Source: *Zhongguo minjian yishu: Banhua, huihua, cixiu,* p.157, no. 89



Figure 5.8a. Serial Pearl Pagoda *nianhua* prints; 22 scene version, late nineteenth-century
Source: Zheng Zhenduo, *Zhongguo gudai muke hua xuanji, ce* 8

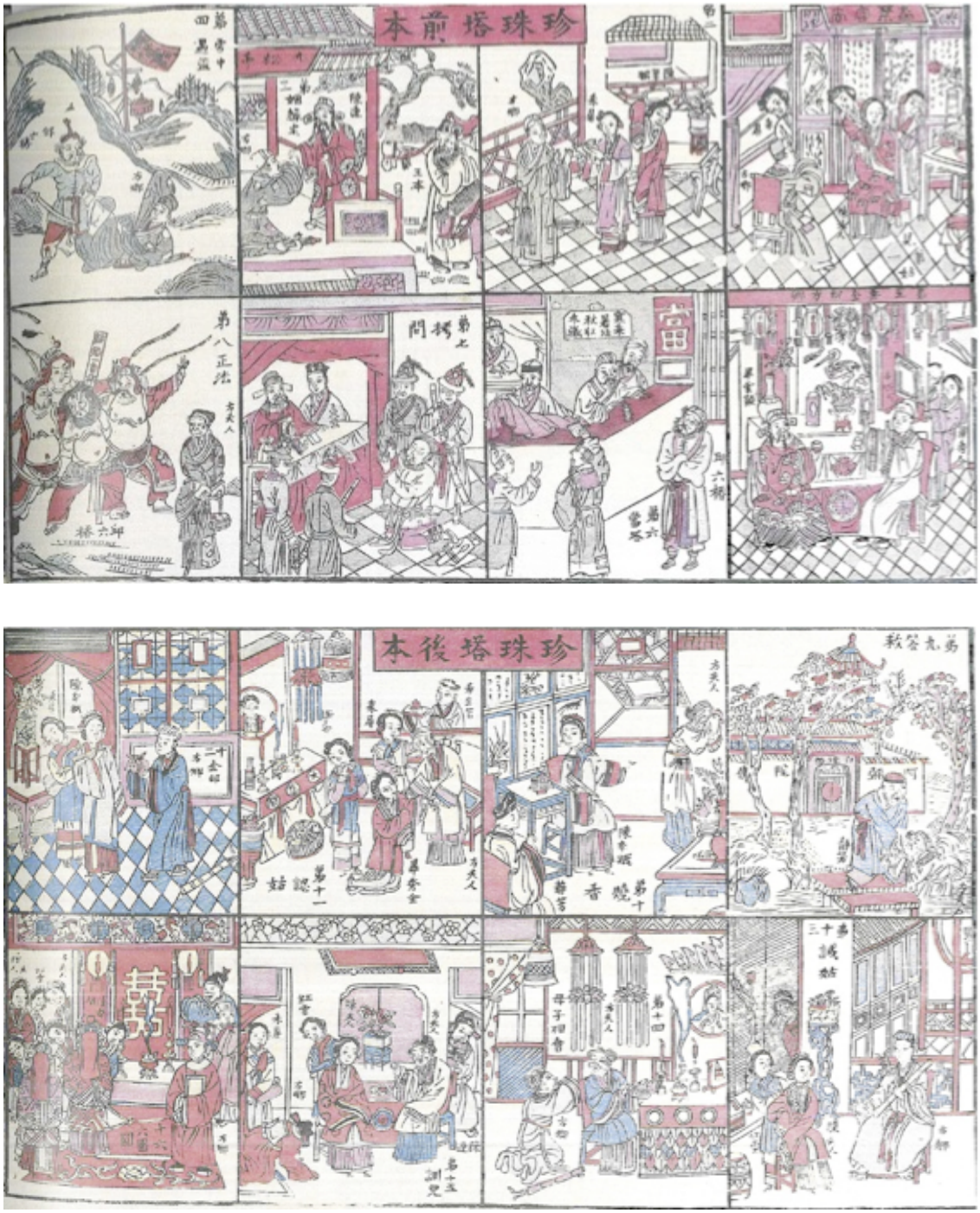


Figure 5.8b. Serial Pearl Pagoda *nianhua* prints; 16 scene version, late nineteenth-century
Source: *Qingmo nianhua hui cui*, no.74-5

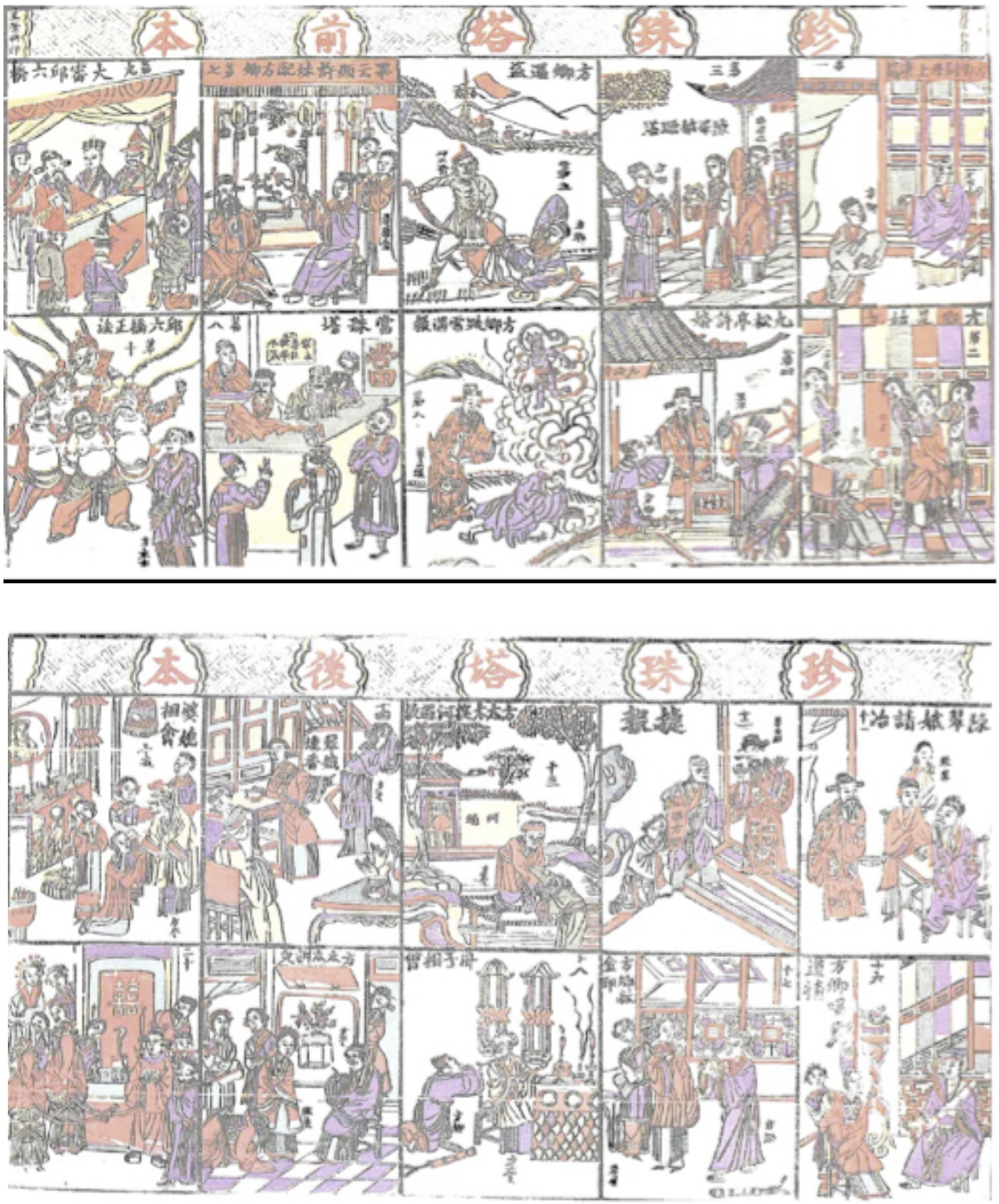


Figure 5.8c. Serial Pearl Pagoda *nianhua* prints; 20 scene version, late nineteenth-century
Source: *Suzhou Taohuawu muban nianhua*, no. 84-5, pp.112-3





Figure 5.9a. Marriage of Sun Furen and Liu Bei from the Three Kingdoms (*San guo yanyi*)
Source: J16.1 (Museum of Fine Arts, 50.2479)
Figure 5.9b. Marriage of Fang Qing and Cui'e from The Pearl Pagoda (*Zhenzhu ta*)
Source: J11.1 (Peabody Essex Museum, E76699)



Figure 5.10. Set of two New Year Print illustrations depicting the Legend of the White Snake in 16 scenes, late Qing Suzhou / Shanghai print
Source: *Qing mo nianhua* (Renmin meishu chubanshe 2000), no 74-5



Figure 5.11. The two theft scenes in the sleeveband
a. 'Robbing the treasury' *Dao ku yin* 盜庫銀
b. 'Stealing the herb' *Dao cao* 盜草
Source: J7 (Royal Ontario Museum, 910.65.23)



Figure 5.12. Animal Roundel Jacket
Source: Metropolitan Museum of Art, 46.133.7



Figure 6.1. Teapot and cover decorated with seals in red and *kaishu* script characters referencing Cui Yingying and Zhang Junrui from *Xixiang ji*; the seals allude to a sequence of events concerning their relationship, for example: "Words of Farewell" (*bie ci* 別詞) reference the parting of the couple as Scholar Zhang leaves to take the exams and "To become relatives" (*cheng qin shi* 成親是) refers to Oriole's mother finally giving permission for the couple to be married; the couple's names are also placed on the lids; Tongzhi period; H 10.5
Source: Georg Weishaupt, *Das Grosse Gluck*, pp. 346-349



Figure 6.2. "Eight portraits of Historical Personages" (*Lishi renwu gushi ba tu* 歷史人物故事八圖); Yangliuqing print; W 110, H 57
Source: Wang Shucun and Li Fuqing, *Sulian cang Zhongguo minjian nianhua zhenpin ji*, no.148

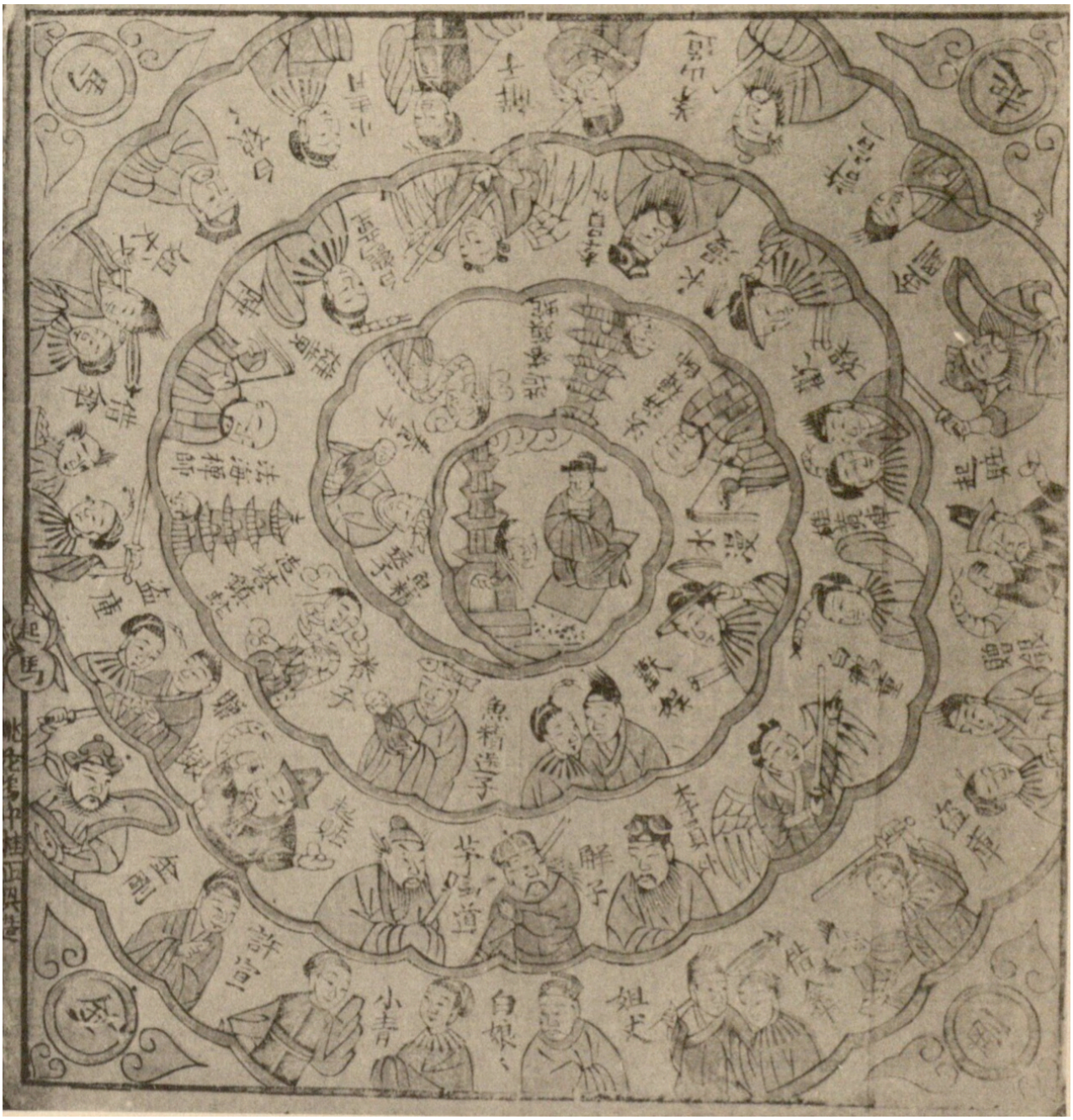


Figure 6.3. *Bai she zhuan* dice game (*shuang liu* 雙六); Jiaqing period; inscription reads "Created by Gui Zhengxing of Taohuawu" (桃花塢中桂正興造)
Source: Hiroshi Higuchi, *Chūgoku hanga shūsei*, no. 232



Figure 6.4. "Popular songs on the Twelve months as Flower Drum Performances" (*Shixing shi'er yue dou huagu* 時興十二月豆花鼓); Yangliuqing print; 1."*The Pearl Shirt* (*Zhen zhu shan* 珍珠衫), 2. *The Shili Pavillion* (*Shi li (chang) ting* 十里(長)亭), 3. *The Tale of the Pair of Hairpins (Shuang chai ji* 雙釵記), 4. *Playing with Peonies* (*Xi Mudan* 戲牡丹), 5. "Borrowing the Umbrella" (*Jiesan* 借傘) from *The Legend of the White Snake (Bai she zhuan* 白蛇傳), 6. *Dream of the Red Mansion* (*Hong lou meng* 紅樓夢), 7. *A Match in the Milky Way* (*Tian he pei* 天河配), 8. *Plum blossom divination* (*Zhan hua kui* 佔畫魁), 9. *The Tale of the Embroidered Jacket* (*Xiu ru ji* 繡襦記), 10. "Giving the Pearl (*Zeng zhu* 贈珠 from *Hongqiao gives the Pearls (Hongqiao zeng zhu* 虹橋贈珠), 11. *Climbing the Snow-capped Mountain (Zou xue shan* 走雪山), 12. "Picking Firewood" (*Jian chai* 撿柴) from *A Match between Spring and Autumn* (*Chun qiu pei* 春秋配), 13. "Zuoluo"坐樓(殺惜) from *Shui hu chuan* 水浒传
Source: Wang Shucun and Li Fuqing, *Sulian cang Zhongguo minjian nianhua zhenpin ji,* no.169

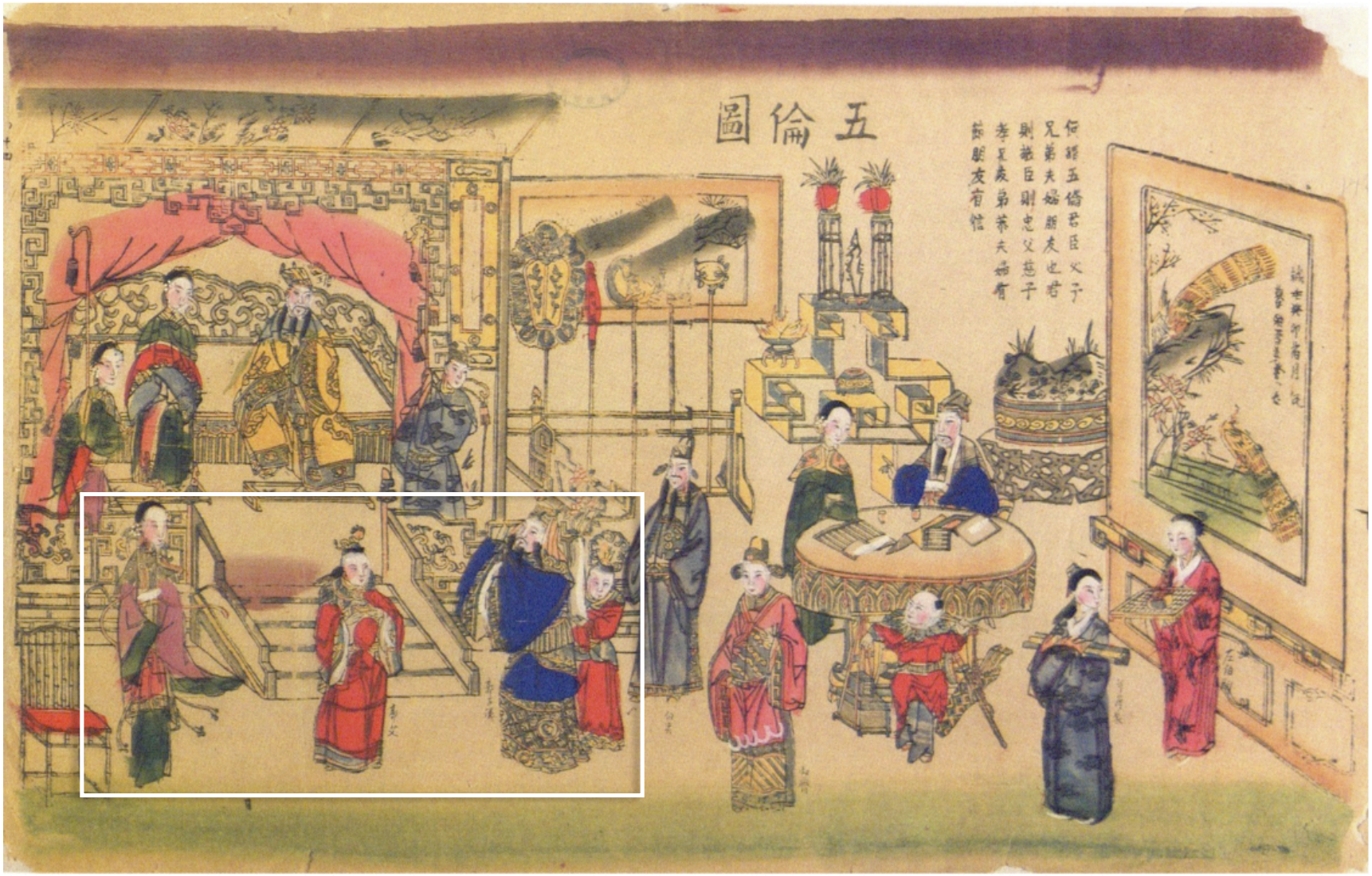


Figure 6.5. "Five Human Relationships" (*Wu lun tu* 五倫圖); The Hermitage, Leningrad, ЛТ-4786; H 62, W 109
It narrated the marriage trials of Guo Ziyi's sixth son, Guo Ai 郭曖 (739-787) and Princess Shengping 升平公主, daughter of the Daizong 代宗 emperor
Source: Maria Rudover, *Chinese Popular Prints*, no. 101



Figure 6.6. "Wenji returns to the Han" (*Wenji gui Han* 文姬归汉); mid-Qing

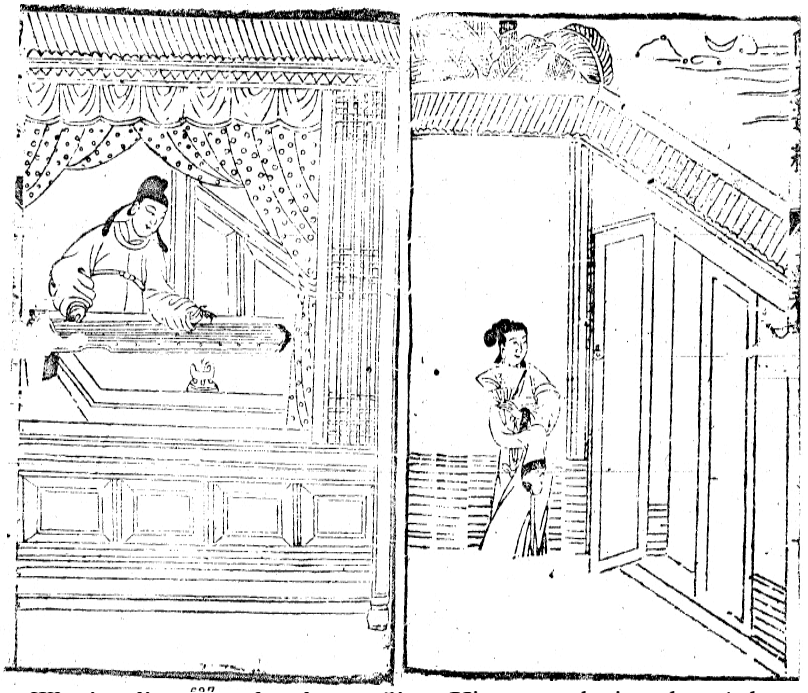


Figure 6.7. Zhuo Wenjun listens to her lover, Sima Xiangru, playing the *qin* beneath the moon ("Zhuo Wenjun yuexia tingqin" 桌文君月下聽琴) from *The Record of the Bridge (Ti qiao ji* 提橋記), illustration from *Yuefu hong shan*, *juan* 13, "Love" *(Fengqing lei* 風情類)
Source: Ji Zhenlun, *Xinkan fenlei chuxiang taozhen xuancui Yuefu hong shan*, pp. 636-637



Figure 6.8. Scenes relating to the theme of Love (*Fengqing lei* 風情類)(clockwise from top left)
a. "Playing the Zither" (*qintiao* 琴挑) from *Yuzan ji*
Source: J5.4 (Metropolitan Museum of Art, 1982.466.1)
b. "Oriole listens to the Zither" (*Yingying ting qin* 鶯鶯聽琴) from *Xixiang ji*
Source: J3.4 (Minneapolis Institute of Art, 51.19.35)
c. "Oriole listens to the Zither" (*Yingying ting qin* 鶯鶯聽琴) from *Xixiang ji*
Source: J1.2 (Rhodes Island School of Design, 37.044)



Figure 6.9. Pair of embroidered sleevebands:
Right, *Wang Zhaojun chu sai* 王昭君出塞, note the characteristic costume of fur and feathered hat and the lute, also the geese flying above here, famously so amazed by her beauty that they forgot to flap their wings
Left: *Cai Wenji gui Han* 蔡文姬归汉, she sits in her canopied home with brushes and pens
Source: Denver 1977.446.1

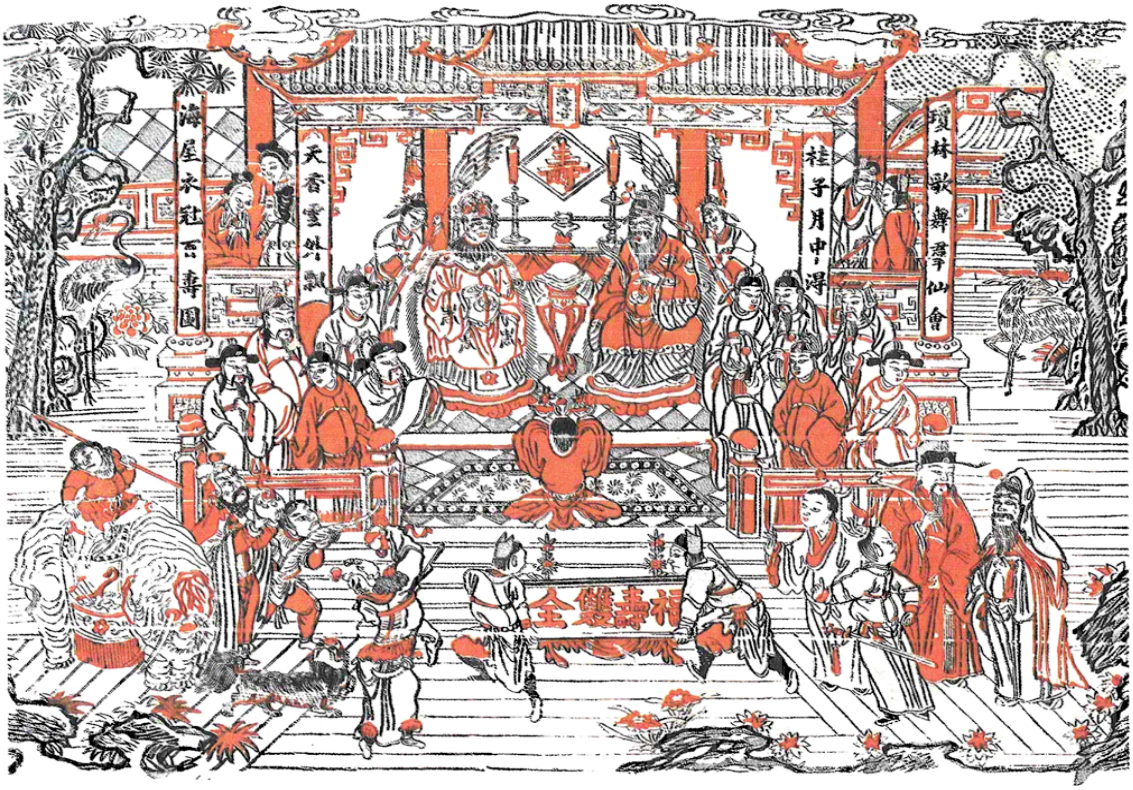




Figure 7.1.a. "Fortune and Longevity in Full Measure" (*Fu shou shuang quan* 福壽雙全)
Source: *Suzhou Taohuawu muban nianhua*, p.67, no.39
Figure 7.1b. Porcelain painted with *Man chuang hu* scene in overglaze enamels; Kangxi period (1662-1722), 80.6 x 22.9
Source: The Metropolitan Museum of Art, acc no. 14.40.335









Figure 7.2. *Man chuang hu* scenes in embroidery and illustrated dramatic anthology
a. "Insignia united" (*Hu yuan* 笏圓)
Source: J8.6 (Royal Ontario Museum, 910.65.21)
b. "Insignia united" (*Huyuan* 笏圓)
Source: Qian Decang, *Gailiang quantu Zhui bai qiu quan chuan, ji* 3, *juan* 2, p. 10a
c. "Removing the Armour" (*Xie jia* 卸甲)
Source: J8.1(Royal Ontario Museum, 910.65.21)
d. "Removing the Armour" (*Xie jia* 卸甲)
Source: Qian Decang, *Gailiang quantu Zhui bai qiu quan chuan, ji* 7, *juan* 2, p. 11b





Figure. 7.3. Gong Jing and Madame Shi
a. "After Taking in (the Concubine)" (*Hou na* 後納) embroidered roundel
Source: J8.8 (Royal Ontario Museum, 910.65.21)
b. Wang Fangshi 王芳飾 as Madame Shi, Zhaowen Linshi 趙文林飾 as Gong Jing
Source: Suzhou Kunju Yuan performance in Beijing, 2011



Figure 7.4. Scenes from "Beating the Princess" (*Da jin zhi* 打金枝)
a. mat tray handkerchief (*shanpan jin* 苫盤巾)
b. purse (*qianbao* 錢包)
Source: *Shanxi xiqu cixiu*, no. 37, 39



Figure 7.5. Roundel details from the "Water Garden" Robe (clockwise spiral from top left to centre)
a. Group of six women playing ball
b. Two attendants fan a woman beneath a willow tree; two more women join her across the pavilion; two others carry a lantern and teapot.
c. Two women sit at a table with books, three more woman approach, one with a vase of flowers, another carrying books.
d. Two women at a table, either playing *weiqi* or doing calligraphy, watched by a third woman. Two more women approach carrying a teapot and dish.
e. Three woman gather around a vase, perhaps burning incense, another woman watches from upper right
Source: Nelson Atkins Museum, 35-279-107; 35-279-104; 35-279-54



Figure 7.6. Ding Guanpeng 丁观鹏 (act. 1726-70), "Palace ladies in Elegant Conversation" (*Gong fei hua chong tu* 宫妃話寵圖), Hanging Scroll, 107.4 x 58.6, Palace Museum
Source: after Shan Guoqiang, "Gentlewoman Paintings of the Qing Palace"



Figure 7.7. "Du Ruiniang enjoys Golden Thread Pond" (*Du Ruiniang zhi shang Jin xian chi* 杜蕊娘智赏金线池); "In the style of Zhang Wo (fl.1336-64)" (*fang Zhang Wobi* 倣張渥筆)
Source: *Yuan qu xuan tu*, p. 162





Figure 7.8a. Porcelain dish decorated with scene from *Golden Thread Pond* (*Jin xian chi* 金线池), ca. 1650-60; D 33
Source: Sir Michael Butler, *Treasures from an Unknown Reign: Shunzhi Porcelain (1644-1661)* (Alexandria, VA: University of Washington Press, 2002), no.62, pp. 202-3
Figure 7.8b. Porcelain dish decorated with scene from *Golden Thread Pond*; Kangxi period; D 31
Source: W. B. Honey, *Guide to the Later Chinese Porcelain: Periods of K'ang His, Yung Cheng, and Ch'ien Lung* (London: The Victorian and Albert Museum, 1927)