

TABLE 1.1. JACKETS DATA

a. Provenance

JACKET NO	OBJECT NO	COLLECTION	TITLE (AS PER ENTRY)	DATING (AS PER ENTRY)	DONOR	PROVENANCE
J1	37.044	RISD	Jacket	Late-19 th century	Gift of Mrs. Jesse H. Metcalf	Mr Jesse Houghton Metcalf (1860-1942), son of Jesse Metcalf (1827-1899) and Helen Adelia Rowe Metcalf (1830-1895). Together with his first wife Harriet Metcalf (1862-1903) and his second wife, Louisa Dexter Sharpe (1866-1959), the Metcalfs were prominent Providence collectors, who shared a vision that “access to art was essential both to public education and to the training of designers”. ¹
J2	51.19.34	MIA	Chinese woman's unofficial informal robe	Late 19 th century	Gift of Margaret McMillan Webber	Married to C. C. Webber. Illustrated in Jacobsen, <i>Imperial Silks</i> , p.514, acc.no.51.19.34, no.215 (RBL51.423)
J3	51.19.35	MIA	Chinese woman's unofficial informal robe	Late 19 th century	Gift of Margaret McMillan Webber	See above. Illustrated in Jacobsen, <i>Imperial Silks</i> , p. 222, acc.no.51.19.35 Bequest of Margaret McMillan Weber in memory of her mother Katherine Kittridge McMillan (RBL51.424)
J4	35.406	RISD	Jacket	Late-19 th century	Gift of Miss Lucy T. Aldrich	Important donor to the RISD collections, see Susan Alderson Hay's chapter “Providence, Paris, Kyoto, Peking: Lucy Truman Aldrich and her Collection”, in <i>Patterns and Poetry: Nō Robes from the Lucy Truman Aldrich Collection</i> , pp.10-28
J5	1982.466.1	Met	Woman's Short Informal Jacket	Late 19 th , early 20 th century	Tamar Rustow Estate	Given in 1982. The inside label reads <i>Ren Cai</i> 仁財 probably references the name of an embroidery shop.
J6	46.810	MFA	Woman's Domestic Semi-formal Coat (ao)	Mid-late 19 th century	Gift of Mrs Jesse H. Metcalf, September 12, 1946	See above
J7	910.65.23	ROM	Woman's unofficial formal robe (silk)	1875-1908	Purchased from S.M. Franck & Co	S. M. Franck & Co. Ltd specialized in Eastern works of art and crafts, and imported objects from India, China, Japan, Turkey and Persia. They were based at 25 Camomile Street in the City of London and active between 1883-1937. As importers they had a pricing advantage over Bond St dealers and their contribution to the formation of the V&A Museum collection is particularly well documented: they would send objects on approval to the Museum and curators also visited the warehouses to examine recent imports of ceramics, metalwork, textiles, and woodwork. ²
J8	910.65.21	ROM	Woman's unofficial robe	1800-1825	Purchased from S.M. Franck & Co	See above (J7)

¹ *Rhode Island School of Design, Museum of Art, Selected Works* (Providence, RI: The Museum, 2008), p.168.

² See <http://www.vam.ac.uk/content/people-pages/s.-m.-franck-and-co.-ltd./>, accessed 16th September 2011.

			(silk)			
J9	50.2480	MFA	Woman's Domestic semi-formal coat (<i>ao</i>)	1860-1870	Gift of Miss Alison Haughton, June 8, 1950	Not known
J10	61.92	Met	Lady's Short Jacket	1850s	Mrs Ewald H. Schniewind	Given in 1961. Mr E. Schniewind was the owner of Susquehanna Silk Mills, Marion, Ohi; Jersey Shore, Milton, Northumberland, Lewistown, Huntingdown and Sunbury, Pa.
J11	E76699	PEM		Early 20 th century	Miss Marion Ralph	Donated in 14 th September 1989 together with 2 Japanese robes. Her address was given as 151 Redington St, Swampscott, MA 01907. See PEM Accession notes, vol.24.
J12	MWCH45.11	JSMA	Chinese Woman's Nonofficial Formal Coat	1875-1900	Murray Warner Collection of Oriental Art	Warner, together with his wife, Gertrude Bass Warner Warner (1863–1951) gave more than 3,000 objects to the University of Oregon in 1921-2. This became the core of the art museum that Gertrude directed for thirty years. The Warners lived in Shanghai between 1905 and 1909, where they began collecting Asian art. The collection documents Asian art, culture, and architecture before World War II, in China, Japan, Korea and Cambodia. ³
J13	0057	CSM	<i>Cai xin xi wen shi tuan gua</i> 彩繡戲紋十團褂 (Woman's jacket with ten opera scene medallions)	Qing dynasty	Purchased in Beijing from the <i>Beijing youyi shangchang</i> 北京友誼商場 in 1985	Inside label reads (泯)(执力/勢) 和德猷貴/ 皇后?女侍敬茶 / 來龍去脈)
J14	1979.107	Met	Woman's Informal Robe	Late 19 th , early 20 th century	Mrs Stefan Wolynski in memory of her mother Fania B Sonin, 1979	Not known
J15	1974.481	AIC	Woman's Domestic <i>Ao</i> (Short coat)	1875/1900	Gift of Mrs. E. M. Anderson	Not known
J16	50.2479	MFA	Woman's Domestic Surcoat (<i>waitao</i>)	1870-1880	Gift of Miss Alison Haughton, June 8, 1950	Not known
J17	35.403	RISD	Jacket	Mid-19 th century	Gift of Miss Lucy T. Aldrich	See above (J4)
J18	RO1532	TC	Woman's Han style robe	Late Qing	Not known	Not known

3 <http://libweb.uoregon.edu/speccoll/photo/warner/escape.html>, and <http://boundless.uoregon.edu/digcol/gh/Warner.html>, accessed 15th August 2011.

b. Style

JACKET No	OBJECT NO	LENGTH	COLLAR	FRONT CLOSURE	SLEEVES	BUTTONS
J1	RISD 37.044	Calf-length	Cloud collar	Front overlapping to the right	Curved sleeves, square cuffs ⁴	6 flat, round, gilt, anchor-embossed buttons and blue straight fabric loops
J2	MIA51.19.34	Calf-length	Cloud collar	Front overlapping to the right	Straight sleeves, square cuffs	4 fabric knot and loop buttons
J3	MIA51.19.35	Calf-length	No collar (removed?)	Split front with centre fastening	Straight sleeves, square cuffs	5 gilt ball and fabric loop buttons
J4	RISD 35.406	Calf-length	Cloud collar	Front overlapping to the right	Slightly curved sleeves, square cuffs	5 carved gilt ball buttons and blue fabric knot-and-loops
J5	Met 1982.466.1	Calf-length	Cloud collar	Front overlapping to the right	Straight sleeves, square cuffs	4 black fabric knot-and-loops
J6	MFA 46.810	Calf-length	Cloud collar	Front overlapping to the right	Curved sleeves, square cuffs	6 carved gilt balls with wine red fabric loops (2 missing)
J7	ROM 910.65.23	Calf-length	Round collar	Front overlapping to the right	Straight sleeves, square cuffs	6 blue knot and loop buttons (5 are missing)
J8	ROM 910.65.21	Calf-length	No collar (removed?)	Split front with centre fastening	Straight sleeves, square cuffs	6 gilt ball and black cloth loop balls (1 ball missing)
J9	MFA 50.2480	Calf-length	Cloud collar	Front overlapping to the right	Slight bow-shape sleeves, square cuffs	7 dark blue silk knot-and-loop
J19	Met 61.92	Calf-length	Eight <i>myi</i> lobed cloud collar	Front overlapping to the right	Slight bow-shape sleeves, square cuffs	None (missing?)
J11	PEM E76699	Calf-length	Cloud collar	Split front with centre fastening	Straight sleeves, square cuffs	3 gilt ball buttons and blue straight cloth loop buttons
J12	JSMA MWCH45.11	Calf-length	Cloud collar	Front overlapping to the right	Curved sleeves, square cuffs	6 blue straight line knot-and-loop buttons
J13	CSM 0057	Calf-length	Round collar	Split front with centre fastening	Straight sleeves, square cuffs	3 black straight line fabric knot and loop buttons
J14	Met 1979.107	Calf-length	Round collar	Front overlapping to the right	Straight sleeves, square cuffs	5 gilt carved balls and cream fabric loops
J15	AIC 1974.481	Calf-length	Cloud collar	Front overlapping to the right	Straight sleeves, square cuffs	Closures of warp-float faced 7:1 satin weave silk
J16	MFA 50.2479	Calf-length	Cloud collar	Split front with centre fastening	Slightly curved sleeves, square cuffs	2 blue silk coiled ball knot and loop with decorative coiling on bottom loop
J17	RISD 35.403	Waist-length	Cloud collar	Front overlapping to the right	Straight sleeves, square cuffs	2 black fabric knot and loop buttons
J18	TC RO1532	Calf-length	Cloud collar	Front overlapping to the right	Straight sleeves, square cuffs	4 carved gilt ball and black cloth loop buttons

⁴ Curved indicates that the sleeve is rounded from armpit to cuff, presumably to create a wider more dramatic sleeve width.

c. Measurements

JACKET No	OBJECT NO	LENGTH	WIDTH UNDER ARMS	WIDTH ACROSS FULL SLEEVES	ROUNDEL DIAMETER	SLEEVEBAND DEPTH	COLLAR HEIGHT	NECK CIRCUMFERENCE
J1	RISD 37.044	91	61	127.5	18	54	3.5	11.5
J2	MIA 51.19.34	108		149.8				
J3	MIA 51.19.35	94.5		164				
J4	RISD 35.406	105	64.5	140	20	50	3	10.5
J5	Met 1982.466.1	92.1		134	18.4	15	n/a	12.1
J6	MFA 46.810	111.2	71	181	22	33.5 ⁵	4.5	13
J7	ROM 910.65.23	98	67	174	21	38	4	10
J8	ROM 910.65.21	115	69	134	25 / 32 ⁶	47	5	16
J9	MFA 50.2480	111.5	69	149.2	22	50.3	4	13
J19	Met 61.92	93.34		165.1	21	20.5	0.8	12.7
J11	PEM E76699	104	69	144	20.5	39.5	n/a	11
J12	JSMA MWCH45.11	93.98		172.72				
J13	CSM 0057	90	69	160	15	38	3 ²	12
J14	Met 1979.107	103.5	71	156.2	21.5	49	n/a	10.5
J15	AIC 1974.481	109.9		134				
J16	MFA 50.2479	106.4	73	143.5	20.3	54	3	11
J17	RISD 35.403	69.5	66.5	117	16	37	n/a	11
J18	TC RO1532	101.6		132.1	22.9	40.6		

⁵ Here the sleeve curves inwards from armpit (W 50) to wrist, (W37) creating a tighter sleeve, which might suggest turn of the century when silhouettes narrowed.

⁶ Front and back centre roundels are larger (32 cm) to highlight these key scenes and accommodate the larger number of figures they contain.

d. Fabrication

JACKET NO	OBJECT NO	JACKET FABRIC	SLEEVE BORDER FABRIC	BOTTOM, SIDE, AND COLLAR BORDER FABRIC ⁷	EMBROIDERY STITCHES
J1	RISD 37.044	White gauze	1 embroidered brown gauze turn-back	1 embroidered brown gauze wide border, and two narrow woven borders at bottom hem and collar.	<u>Main ground</u> Satin stitch (tree trunks, clothing) Encroaching stitch (clothing and flowers) Irregular long and short stitch (hair, forehead) Stem stitch (hanging willows, scenery lines), Gold couching with red stitches (hats and head ornaments, Net stitch (pavilion, skirt, clothing borders, balustrade) Seed stitch (flower stamens, butterfly) <u>Petit point gauze embroidered borders</u>
J2	MIA 51.19.34	Blue silk damask with fretwork, cloud and dragon roundels design	Outer ribbon of white satin, trimmed with satin brocade ribbon with geometric patterns; Inner ribbon of green satin	Black satin, trimmed with two types of multi-coloured satin brocade ribbons; the first with lotus and butterflies, the second with <i>shou</i> characters and blossoms, edged with black silk tabby.	Main ground embroidered in satin, split, seed, outline, and couching stitches. Cloud collar embroidered in satin and couching stitches.
J3	MIA 51.19.35	Black satin	White satin	n/a	Main ground embroidered in satin, stem, couched and flat stitches with multi-coloured silk floss, and gold, and silver metal-wrapped threads. Sleeve bands embroidered in satin and Pekinese stitches with multi-coloured plied-cord silk, enhanced with painted pigments.
J4	RISD 35.406	Red damask	White satin	White satin 1 wide embroidered and 3 narrow borders at bottom and collar, gradually increasing in width; 1 wide embroidered border at sleeve, edged with 2 narrow woven borders.	Gold couching with red stitches (lattice background of the roundels, hats, jewellery) Satin stitch (flowers, chair) Encroaching stitch (clothing, trees, flowers, scenic details, roundel borders) Back stitch (fire, hair, beard, outline) Net stitch (pavilion, basket) (striking patterning) Seed stitch (flowers) Knot stitch (flowers, stool) 2 strands of different coloured threads twisted together to create the greying hair of an elderly woman Ink marks are visible
J5	Met 1982.466.1	Cream	Cream	Cream 1 wide embroidered border and 2 narrow woven borders	<u>Main ground:</u> Satin stitch (flowers, plants) Network stitch (skirt, pot) flowers

⁷ The decision to treat this as a single set reflects the fact that these borders usually co-ordinate in the jackets, and were often sold in sets.

				at bottom, collar, and sleeve. Sleeve has an extra border of black satin.	Pine-needle stitch (plants) Basket stitch (seat cushion) Laced back stitch (hanging willows, cloud outlines, flywhisk, facial features) Single layer short and long stitch (clothing) Encroaching stitch (Rocks, clothing) Seed stitch (floral centres) Gold couching with red tacking stitches (hair ornaments, hats) <u>Collar</u> Pekinese stitch (collar scenes) Gold couching with red tacking stitches Satin stitch (hands, face) Stem stitch (facial features)
J6	MFA 46.810	Bright blue damask of endless knot and floral motifs	White satin borders embroidered in encroaching stitch, seed stitch, gold couching with red tacking, pine-needle stitch, <i>gunzhen</i> – outline stitch, twisted bicolour satin stitch, basket stitch, net stitch, brocade stitch; 6 woven borders of varying lengths	One wide white embroidered border (embroidered as per sleeveband); and 5 narrow woven ribbons of varying lengths at bottom and collar, 1 narrow woven tape at <i>ruyi tou</i> and collar; 1 wide woven border on the collar.	Encroaching stitch (clothing, flowers, Buddha's hand) Satin stitch (Balustrade, hair) Seed stitch (flowers) Gold couching with red tacking stitches (flower petals, hair and hat ornaments) Net stitch (skirt, trousers, bed-base) Bicolour seed stitch on collar and monk's greying beard (border) Bicolour satin stitch for monk's mat (border) Seed stitch (flower stamens) Swirling stitch (eyebrows) Brocade stitch (skirts) Basket stitch Back stitch (calligraphy)
J7	ROM 910.65.23	Red silk satin	White satin	White satin Blue silk satin lining. 1 wide embroidered border and 4 narrow woven borders at bottom and collar; 1 embroidered sleeve turn-back and 6 woven narrow borders at sleeve.	<u>Main jacket</u> Satin stitch Encroaching stitch Gold couching with red tacking stitches (roundel frame) Back stitch (cloud and water delineation) Seed stitch (highlight single flowers) Net stitch <u>Borders</u> Satin stitch Encroaching stitch Stem stitch (willow leaves and delineation of clouds and water) Seed stitch (floral stamens) Gold couching with red tacking stitches (object details, flowers, hair ornament) Net stitch (clothing patterns)
J8	ROM	Navy	White satin	Small stand-up collar but no	Satin stitch

	910.65.21	blue satin		bottom/side borders, white satin sleeve turn-backs, which are echoed with a narrow woven ribbon; bottom border has been removed (line of white stitch marks on outside and the black stitch marks on inside blue silk damask lining, that correspond in width to the woven ribbon border at sleeve band); 1 sleeve turn-back and 1 woven ribbon at sleeve.	Encroaching stitch Pine-needle stitch (plants) Seed stitch (flower stamens) Net stitch (fan, pavilion) Stem stitch (fruit and flower details) Split stitch (hanging lantern) Seed stitch (tray of Buddha's hand) Back stitch (horse-tail, cloud outlines, flag patterning) Net stitch (back screen with overlaid feather pattern) Star overlaid stitch (mats in Huyuan and Madame Shi scene) Also note the damage to the metallic content of the couched stitches reveals the pattern lines underneath.
J9	MFA 50.2480	White damask	Lavender silk twill weave satin turn-back	Two blue satin ribbons at bottom, side and collar; the first is dark blue couched with gold-wrapped thread and edged with black bias binding; the second is white ribbon woven in blue and purple; and edged with a narrow blue and gold woven ribbon.	Main ground worked in untwisted thread Laced back stitch thread (whiskers/beard) Gold couching with red, black or orange stitches (clothing patterns, headwear, jewellery, fans, roundel frames, butterfly) Pekinese stitch (flowers, rocks) Satin stitch (flowers, scenery) Pine-needle stitch (plants) Net stitch (clothing patterns, hat) Seed stitch (flowers, animal eyes, rocks, black beard) Gunzhen (scenic lines, waves of Suwu) Stem stitch (fishing line, linear scenic lines) Swirling stitch (eyebrows) Open fishbone stitch or fern stitch (arrows, worked with 2 colours twisted together) Multiple layer stitch (regular, <i>pingtao</i>) (clothing, scenery) Bind stitch on butterfly and Buddhist symbols <u>Sleeveband embroidered in twisted thread</u> encroaching stitch, net stitch, satin stitch, outline stitch
J10	Met 61.92	Lime yellow green	None	Black border at bottom, side and collar with <i>kesi</i> woven pattern of gourds and flowers in the three blues 1 wide embroidered border and 1 narrow gauze border on bottom hem and collar; None at sleeves (missing?)	<i>Kesi</i> tapestry-woven
J11	PEM E76699	Raspberry pink	1 embroidered white satin turn-	1 embroidered wide white satin border; 2 narrow woven	Gold couching with red tacking stitches (Frame, head and hair ornaments) Encroaching stitch (clothing, scenery)

		satin	back, edged with 3 narrow woven ribbons	ribbons at bottom, side, and collar.	Pine-needle stitch (plants) Seed stitch (flowers) Satin stitch (flowers) Net stitch (clothing patterning)
J12	JSMA MWCH45. 11	Peach silk gauze	Red silk	Ochre silk gauze 1 painted <i>kesi</i> border at bottom, sides, and collar, echoed by 2 narrow, woven ribbons in brown and green. The bottom cut-out <i>ryyi</i> shapes suggest turn of the century dating.	<i>Kesi</i> silk tapestry patterned with silk and gold-wrapped thread, some ink.
J13	CSM 0057	Apple green satin	White silk satin	1 wide embroidered white silk satin border and 1 narrow embroidered border at bottom and collar; 1 wide embroidered turn-back at sleeve, trimmed with 1 woven ribbon	Mainly satin stitch Pine-needle stitch Back stitch Gold couching (clothing and jewellery) Seed stitch (clothing borders)
J14	Met 1979.107	Blue damask (bats)	Creamy white	Creamy white No borders 1 wide embroidered border and 3 narrow woven borders at bottom and collar; 1 embroidered borders at sleeve, trimmed with 1 narrow woven border.	Gold couching with red tacking stitches (figural outlines and hair ornaments) Pine-needle stitch (plants) Single layer shading (clothing, plants) Encroaching stitch (clothing, plants) Satin stitch (balustrade) Scale-piling (theatrical costume) Open fishbone (theatrical costume) Seed stitch (clothing, accessory and floral details) Split stitch (beard, earrings tassels)
J15	AIC 1974.481	Midnight blue satin silk,	White satin damask silk	White satin silk borders, cloud collar in satin damask Ribbons of plain silk striped satin weave with Tapes in plain woven, self-patterned silk.	<u>Main ground:</u> Couching (gold-leaf-over-lacquered-paper-strip-wrapped silk) Knot, satin and stem stitches Layered pattern stitches. <u>Sleeve bands:</u> Gilt-metal-strip-wrapped silk in knot, satin, single satin, split, and stem stitches (under drawing in black ink or graphite); <u>Bottom and Collar Borders:</u> Couching with gold-leaf-over-lacquered-paper-wrapped silk and gold-leaf-over-lacquered-paper-strip-wrapped cotton Satin and stem stitches; layered pattern stitches and couching; <u>Ribbons:</u>

					silk and gold-leaf-over-lacquered-paper-strip-wrapped cotton embroidery <u>Tapes:</u> Couching of silk and gold-leaf-over-lacquered-paper-strip-wrapped silk
J16	MFA 50.2479	Gold couched ground	1 white silk satin fold-back embroidered in very fine Pekinese stitch, with some details worked in 2 colours (red back stitch foundation and gold loops – note fineness of thread)	1 wide white satin border embroidered in satin stitches and gold couching, red tacking; cloud collar and border are edged with a narrower woven tape; cloud collar is also edged with 2 narrow woven tapes	Seed stitch (background flowers, balustrade, chairs, and roundel frame) Outline stitch (clothing) Net stitch (skirts, hats) Encroaching stitch (clothing) Brocade stitch (skirt, butterflies) Satin stitch (cushion) Pine-needle stitch (clothing borders) Outline stitch (beard, facial features) Gold couching with red tacking stitches (hair ornaments and hats, lattice) Silver couching with pink tacking stitches (hair ornaments and hats) Net embroidery (skirts) Irregular long and short stitch (face) Swirling stitch (eyebrows) Split stitch (eyes) Bicolour laced back stitch (feathered headdress)
J17	RISD 35.403	Dark pink satin	White satin with black and gold geometric woven border	White satin, with a black, blue, and red geometric woven border 1 wide embroidered border and 3 narrow woven borders at bottom hem; 1 wide embroidered border and 1 narrow woven border at collar; 1 wide embroidered border at sleeve, edged with 2 narrow woven borders and black piping.	Satin stitch (clothing, balustrade) Encroaching stitch (clothing, balustrade, flowers, plants, pavilion) Gold couching with red stitches (hats, jewellery, clothing patterns) Seed stitch (flowers, butterflies) Net stitch (clothing) Pine-needle stitch (plants) Stem stitch (flywhisk, calligraphy on fan, facial details, linear details) Some ink drawing still visible where stitching has eroded and where line has been followed imprecisely.
J18	TC RO1532	Red and white damask woven with geometr ic patterns	1 wide embroidered white silk turn-back, divided with 1 woven ribbon	1 wide embroidered white silk border and 1 narrow woven border at bottom and collar.	Satin stitch and couched gold thread

e. Iconography

JACKET NO	OBJECT NO	ROUND L FRAME STYLE	ROUNDEL ICONOGRAPHY	NUMBER OF ROUNDELS	HEM BORDER ICONOGRAPHY	CLOUD COLLAR ICONOGRAPHY	SLEEVEBAND ICONOGRAPHY	GROUND ICONOGRAPHY ⁸
J1	RISD 37.044	Frame formed by natural scenery of setting	<i>Xi xiang ji</i> 西廂記 (Romance of the Western Chamber)	8	Boys playing	Boys playing	Individual Boys playing set into cartouches	Scenery in style of West lake, flowers (peony, chrysanthemum, plum blossom, daylily), and butterflies
J2	MIA 51.19.34	Fretwork borders a lattice-and-swastika grid scheme	<i>Xi xiang ji</i> 西廂記 (Romance of the Western Chamber)	10	Beauties in garden settings	Beauties in garden settings	Beauties in garden settings	Scattered scheme of seasonal flowers (wisteria, narcissus, orchid, camellia, magnolia, cherry, morning glory, and floral roundels), butterflies, and gold couched floral roundels (Japanese balls)
J3	MIA51.19.35	Frame formed by natural scenery of setting	<i>Xi xiang ji</i> 西廂記 (Romance of the Western Chamber)	8	Gold and silver mountains, waves with eight treasures, and standing waves (<i>lishui</i> 立水) pattern of imperial robes	n/a	Beauties in garden settings	Scattered scheme of butterflies and paired double gourds (<i>gua die mian mian</i> 瓜蝶綿綿=“May you have prosperous descendants”, and seasonal flowers (Chrysanthemum, magnolia, lotus, rose, cassia, and narcissus)
J4	RISD 35.406	Green, blue, black decorative frames separated with lotus flowers	<i>Ersi xiao</i> 二十四孝 (Twenty-four classics of Filial Piety)	10	<i>Zhenzhu ta</i> 珍珠塔 (The Pearl Pagoda)	<i>Zhenzhu ta</i> 珍珠塔 (The Pearl Pagoda)	Peacock and butterfly, set into decorative cartouches, separated with gold couched lattice and floral motifs	Butterflies, flowers (chrysanthemum, peony, lotus, narcissus, and camellia), overlapping floral balls, against background of gold lattice
J5	Met 1982.466.1	Frame formed from roundel scenery	Tale of the Jade Hairpin (<i>Yu zan ji</i> 玉簪記)	8	The Insignia-laden Bed (<i>Man chuang hu</i> 滿床笏)	The Insignia-laden Bed (<i>Man chuang hu</i> 滿床笏)	Beauties	Scenery in style of West Lake, butterflies, and flowers (peach-blossom, lotus, peony, chrysanthemum)
J6	MFA 46.810	Frame partly	Generic figural medley	10	<i>Bai she zhuan</i> 白蛇傳 (The	<i>Bai she zhuan</i> 白	<i>Bai she zhuan</i> 白	Eight treasures, butterflies, peach, buddha's citrus hand, and

⁸ Practically all the jackets have butterflies flying among flowers, theoretically suggesting butterflies in love with flowers, and symbolizing joy, love, and good fortune (*dielianhua* 蝶戀花)

		formed from roundel scenery, supplemented with Buddha's hands			Legend of the White Snake)	蛇傳(Legend of the White Snake)	蛇傳(Legend of the White Snake)	pomegranate in pots = May you have an abundance of blessings, sons, and longevity (<i>fo shou san duo</i> 佛手三多), flowers (chrysanthemum, plum blossom, peony, and one other)
J7	ROM 910.65.23	Gold borders composed of double <i>niyi</i> -head curves	Identical West Lake (<i>Xi hu</i> 西湖) scenes, some turned over to create effect of different patterning	8	<i>Bai she zhuan</i> 白蛇傳 (Legend of the White Snake)	<i>Bai she zhuan</i> 白蛇傳(Legend of the White Snake)	<i>Bai she zhuan</i> 白蛇傳(Legend of the White Snake)	Gold-couched scrolling beribboned swastikas and flowers (lotus and peony) in the “three blues” (<i>san lan</i> 三藍)
J8	ROM 910.65.21	Frame formed from roundel scenery	The Insignia-laden Bed (<i>Man chuang hu</i> 滿床笏)	8	n/a	n/a	Two scenes of martial actors and female warriors fighting	Floral bunches (12 flowers of the months) positioned to echo the shaping of the roundel
J9	MFA 50.2480	8 Taoist immortals' symbols, each set into a gold decorative cartouche	<i>Peerless Figures</i> (<i>Wu shuang pu</i> 無雙譜) Figural Medley	10	The first border features lattice and decorative cartouches and auspicious symbols; the second is woven with the endless knot motif and bats.	The first border features lattice and decorative cartouches and auspicious symbols; the second is woven with the endless knot motif and bats.	Plain rectangle, edged with line of green and black stylised plants / peacock feathers, containing beauties in garden engaged in ladylike activities (Playing <i>qin</i> , gathering flowers, watching goldfish, playing with fan)	Butterflies, small flower roundels, some paired and overlapping; flowers (lotus, plum blossom, chrysanthemum, apricot blossom, and one more)
J10	Met 61.92	Frame formed from roundel scenery	The Hairpin and the Bracelet (<i>Chai chuan ji</i> 釵釧記)	10	Blue and white floral motifs embroidered onto black satin	Blue and white floral motifs embroidered onto black satin	n/a	Flowers (chrysanthemum, nandina, plum blossom, magnolia, peony, lotus, narcissus, aster) that further echo the roundel shaping

J11	PEM E76699	Gold couched lattice with lotus flowers	<i>Zhenzhu ta</i> 珍珠 塔 (The Pearl Pagoda)	10	Figural scenes, unidentified; Alternating with animals (deer, ducks) set into cartouches separated with gold lattice and floral patterning	Figural scenes, unidentified; Alternating with animals (deer, ducks) set into cartouches separated with gold lattice and floral patterning	Birds set into cartouches separated with gold lattice and floral patterning	Butterflies, flowers (peony, plum blossom, magnolia, osmanthus), and overlapping gold balls
J12	JSMA MWCH45. 11	None, scenes are set into a 6 section flower shape	<i>Hong lou meng</i> 紅 樓夢 (The Dream of the Red Chamber)	10	Figural scenes, unidentified	Figural scenes, unidentified	n/a	Butterflies and branches of plum blossom (=May the blossoms bring you the Five Blessings 梅開五福)
J13	CSM 0057	Two alternating styles of <i>Shou</i> 壽 (longevity) character	Female warrior medley	10	Peacocks on wide border, floral patterns on narrow border	Endless knots couched in gold; Flowers, Cranes, Peacocks, and Pheasants (=May you rise among the First Three Ranks 位 列三台)	Endless knots couched in gold; Flowers, Cranes, Peacocks, and Pheasants (=May you rise among the First Three Ranks 位列三台)	Cranes, phoenixes, butterflies, buddha's hand citron, flowers (peony, lotus, hibiscus, daylily, plum blossom, cymbidiums, narcissus, chrysanthemum)
J14	Met 1979.107	Purple and green bat and <i>ruyi</i> frame	Female warrior medley	10	Generic <i>caizi jiaren</i> individuals, each set into cartouches against decorative polychromatic lattice	Generic <i>caizi jiaren</i> individuals, each set into cartouches against decorative polychromatic lattice	Animals (Peacock, tiger, another BADGES) amidst natural scenery	Butterflies, single and paired gold- couched floral balls, and flowers (Peonies, plum blossom, lilies, narcissus)
J15	AIC 1974.481	Gold lattice and <i>ruyi tou</i>	Figural Medley	10	Generic beauties and scholars, and landscape scenes set into cartouches against gold lattice pattern	Generic beauties and scholars, and landscape scenes set into cartouches against gold lattice pattern	Paired pheasants and butterflies	Flowers (chrysanthemum, peonies, plum blossom, lilies, ⁹ narcissus)

⁹ Interestingly the entire lily plant is embroidered, including the root, a style apparently introduced by Empress Dowager Cixi.

J16	MFA 50.2479	Blue lattice alternating with blue lotus, joined by green scrolling	<i>Three Kingdoms</i> Figural Medley	10	Floral and bird motifs set into cartouches against gold inter-locking swastika and floral motif patterning	Floral and bird motifs set into cartouches against gold inter-locking swastika and floral motif patterning	Generic <i>shinū</i> in garden setting, and landscape motifs each within decorative cartouches set against decorative lattice of endless knot / swastika background	Butterflies and flowers (plum blossom, begonia, white magnolia, peony, chrysanthemum, daylily, and others) against gold-couched ground
J17	RISD 35.403	Gold couched frame of dragon and phoenix, with clouds	Figural medley	8	Beauties in decorative cartouches on gold couched base	Beauties in decorative cartouches on gold couched base	Paired mandarin ducks and butterflies, set into decorative cartouches, separated with gold couched lattice and purple and blue floral motifs	Flowers (plum blossom, peony, chrysanthemum, butterflies, lotus, and pomegranate blossom) and overlapping paired gold balls
J18	TC RO1532	Frame formed from roundel scenery	“Eight Scenes of Suzhou” (<i>Suzhou ba jing</i> 姑苏八景)	8	Figural scenes, not possible to identify from image resolution	Figural scenes, not possible to identify from image resolution	Figural scenes, not possible to identify from image resolution	Butterflies, eight treasures and flowers of the Four Seasons in pots (lotus, peony, chrysanthemum, camellia) = May you enjoy wealth and honour throughout the year

TABLE 2.1. DRESS, ACCESSORY, AND EMBROIDERY SHOP NAMES IN MID-LATE QING SUZHOU

a. Source: “Gusu fanhua tu”¹

Shop type	No	Translation	Notes
Silk shops (<i>sichou ye</i> 絲綢業)	1	Silks and Satins Shop (<i>chou duan zhuang</i> 綢緞莊)	
	2	Waste Silk (<i>mian chou</i> 綿綢)	
	3	Thriving Fortune Silk Trade (<i>fu sheng chou bang</i> 富盛綢行)	
	4	Silks and Satins Robes and Jackets (<i>chou duan pao gua</i> 綢緞袍褂)	
	5	Shandong pongee (<i>Shandong jian chou</i> 山東蘭綢) ²	
	6	Zhenze Silk Trade (<i>Zhenze chou xing</i> 震澤綢行) ³	
	7	Silk Shop, Puyuan Ning figured <i>chou</i> twill silk (<i>chou zhuang, Puyuan Ning chou</i> 綢莊, 濮院寧綢) ⁴	
	8	Waste Silk Old Trade, Huzhou Crepe Waste Silk (<i>mian chou lao bang, Huzhou mian chou</i> 綿綢老行, 湖縐綿綢) ⁵	
	9	Shandong Yi River Pongee, we sell faultless products (<i>Shandong Yi shui jian chou fa ke bu wu</i> 山東沂水蘭綢發客不誤)	This shop had 5 partitioned rooms and a shop front
	10	Imperial quality gauzes and satins, silk satins, gauzes and waste silk (<i>shang yong sha duan, chou duan, shaluo, mian chou</i> 上用紗緞, 綢緞, 紗羅, 綿綢)	
	11	Imperial tribute satins from the capital, self-made “eight silks”, gold and silver gauzes and satins, selling faultless goods to our customers (<i>jin jing gon gduan, xi xiao ba si, jin yan sha duan, bu wu zhu gu</i> 進京貢緞, 自造八絲, 金銀紗緞, 不誤主顧) ⁶	This shop building was on 2 floors, with 3 partitioned rooms and a shop façade
	12	Trades in silks, satins, and gauzes, selected from Imperial Household Departments “eight silks” tribute satins for sale to our customers, “Hanfu” “eight silks”, superior tribute silks and satins (<i>Chou bang, duan bang, sha bang, xuan zhi nei xiao ba si gong duan fa ke, Han fu ba si, shang gong chou duan</i> 綢行, 緞行, 紗行, 選置內造八絲貢緞發客, 漢府八絲, 上貢綢緞) ⁷	This shop building was on 2 floors, with 5 partitioned rooms and a shop facade
	13	This shop selects “Hanfu” “eight silks”, dragon brocaded satins, pongees, palace silks, serges and camlets and other products for the customer (<i>ben hao jian xuan, Han fu ba si, zhuang mang da duan, jian chou, gong chou⁸ bi ji yu mao, deng huo fa ke</i> 本號揀選, 漢府八絲, 妝蟒大緞, 蘭綢, 官綢嘍嘍羽毛, 等貨發客) ⁹	This shop had 7 partitioned rooms and a shop façade
	14	This shop produces its own Suzhou and Hangzhou silks, satins, and gauzes, waste silk and native silk for the customer (<i>ben dian xi zhi Su Hang chou duan sha luo deng kou mian chou suo bu fa ke</i> 本店自制蘇杭綢緞紗羅等口綿綢梭布發客)	This shop had 3 partitioned rooms and shop facade
Tailor and Dress Shops (<i>chengyi ye</i>)	1	Clothes-making (<i>cheng yi</i> 成衣)	
	2	Clothing Shop (<i>yi zhuang</i> 衣莊)	
	3	Clothing for customers (<i>yi zhuang fa ke</i> 衣莊發客)	

1 Both Li Hua, “Cong Xu Yang ‘Shengshi Zisheng Tu’ kan Qing dai qian qi Suzhou gongshangye de fanrong” and Fan Jinmin, “Qing dai Suzhou chengshi wenhua fanrong de xiezhaoh” have collated the shop data found in “Gusu fanhua tu” with minor differences, for example Fan Jinmin conflates dress and accessories, Li Hua separates these two categories.

2 *Jianchou* 蘭綢 pongee was woven from wild silkworms, making it a thicker, coarser but also sturdier fabric. It was a speciality of Shandong and often called *Jianchou* or *Shan jianchou*. (Fan Jinmin, “Qing dai Suzhou chengshi”, p.475).

3 Zhenze town, Wujiang county, Jiangsu was famous for its silk production.

4 Ningchou was a figured twill silk originally produced in Ming period Nanjing, but by the Qing produced widely in Jiangsu and Zhejiang especially as here, in Puyuan town, Tongxiang county, Zhejiang.

5 Huzhou crepe (*Huzhou* 湖縐) was produced in many towns in Jiangnan during the Qing period (see Kuhn ed., *Chinese Silks*, p.435; *Mianchou* uses the remains of the reeled silk cocoon, twisting it to form a low-grade silk product

6 “Ba si” (八絲) means damask satin (*anhuo duan* 暗花緞). “Zi zao” (自造), “ben hao” (本號), “ben dian zi zhi” (本店自制) and so on, all indicated the shop was actually a “zhang fang” 賬房 (Fan Jinmin, “Qingdai Suzhou chengshi”, p.481).

7 “Han fu” (漢府) indicates it was produced in the Jiangning 江寧 (Nanjing) *zhibiaoju*.

8 “Gong chou” (官綢) indicates that it was a silk produced for the court; originally it connoted silks produced for palace celebrations. Serges and camlets indicate foreign wools, either entering as diplomatic gifts to the court or else traded via Guangzhou.

9 Li Hua has a different version: “官綢蘭綢, 嘍嘍羽毛, 等貨發客”.

成衣業)	4	Damao's Clothing Shop, best prices (no discount) (<i>Da mao hao Yi zhuang, bu er jie</i> 大茂號衣莊，不二階) ¹⁰	
	5	Zhao's Original Barracks Clothing for sale to customers (<i>Yuanying Yi zhuang, zhao bao fa ke</i> 原營經營衣莊，照號發客)	
Accessories (<i>xie mao shou jin ye</i> 鞋帽手巾業)	1	"Studio of Three Submissions" court shoes ¹¹ (<i>San jin zhai chao xue</i> 三進齋朝靴)	
	2	Shoe Shop (<i>xue dian</i> 靴店)	
	3	"Studio of Three Entrances" boot shop (<i>San jin zhai xue pu</i> 三進齋靴鋪)	This shop had 3 partitioned rooms and a shop façade
	4	"Studio of Three Happiness" shoe and sock shop (<i>San le zhai xie wa dian</i> 三樂齋鞋襪店)	
	5	Handkerchiefs (<i>shou jin</i> 手巾)	
	6	Self-manufactured turbans and handkerchiefs (<i>zi zhi bao tou mao jin</i> 自制包頭手巾)	
	7	Trading in handkerchiefs for many generations (<i>shou jin lao hang</i> 手巾老行)	
	8	Handkerchiefs and Fans (<i>shou jin shan zi</i> 手巾扇子)	
	9	Hat shop, hat trade, hat shop court hats, silk court hats for winter and summer, serving our customers without fault (<i>mao pu, mao hang, mao pu chao guan, dong xia sichou chao guan, bu wu zhu gu</i> 帽鋪，帽行，帽鋪朝冠，冬夏絲綢朝冠，不誤主顧)	

b. Source: "List of Street Shops (seen) in Jiangnan Province Suzhou Prefecture" (*Jiangnan sheng Suzhou fu jiedao kaidian zongmu* 江南省蘇州府街道開店總目)¹²

Shop Type	List No	Shop name
Silk fabrics (<i>chou duan dian</i> 綢緞店)	1	Gong Hao's Silk gauzes and satins from all provinces (<i>Gong Mao hao fa ge sheng chou duan sha luo</i> 公茂號發各省綢緞紗羅)
Silk fabrics (<i>chou duan dian</i> 綢緞店)	12	Song Mao's Court Dragon Robes and Rank Badges woven to order (<i>Song Mao hao ding zhi zhuang mang chao yi bu fu</i> 松茂號定織妝蟒朝衣補服) ¹³
Hats (<i>mao dian</i> 帽店)	21	"Studio of Heavenly Marvels" Capital style Court Hats" (<i>Tian qi zhai Jingshi chao guan</i> 天奇齋京式朝冠)
Dye shop (<i>randian</i> 染店)	22	Guang Ju's Crimson ingenious colour dye shop (<i>Guang ju hao da hong qiao se ranfang</i> 廣聚號大紅巧色染坊)
Tailor's shop (<i>caifeng dian</i> 裁縫店)	23	No sign ¹⁴

10 The appellation "buerjie" 不二價 indicated the shop sold genuine goods at a fair price and this price was not negotiable

11 "San jin zhai" is an allusion to a story in History of the Grand Historian (*Shi ji* 史記) by Sima Qian (145-ca.87 BCE). Master Huang shi (Yellow Rock) tested Zhang Liang (d.ca.185 BCE) by casting his shoes off a bridge three times, and each time asking Zhang to retrieve them. Zhang patiently complied, and so the Master rewarded him with the Classic of the Military Strategies, which enabled him to help the founder of the Han dynasty to overthrow the Qin dynasty. An article by Fan Guodong 樊國棟, "Qianlong yuti "sanjin zhai" xiedian" (乾隆御題 "三進齋"鞋莊) attributes the name to a Zhou Jijing 周記京 who owned a shoe shop in Qianlong period Huai'an fu (淮安府), Shanyang xian (山陽縣) and leaped to fame when a notable official was passing through and asked Zhou to make some capital-style shoes (*jingxie*) for him. He was so impressed by the quality of the embroidered satin shoes that he bought more than 10 boxes filled with various styles of men's and women's shoes. Returning to the capital and sharing out the shoes to his family, news of these extraordinary shoes quickly spread to the palace, where princes and dukes began to go to Huai'an to buy shoes and eventually the palace commissioned Mr Zhou to make the emperor's shoes. So taken with the subtle prosperity alluded to by the embroidered symbols and the comfort and quality of the shoes, that the emperor wrote a calligraphic message of "san jin zhai" for Mr Zhou. Mr Zhou was given the honorific title of Zhou *laotaiye*, and "san jin zhai" became a popular name for shoe shops all over the country. Mr Fan does not cite a source for this account (<http://www.jscznews.com/shownews.asp?id=9056>, accessed 6th February 2013).

12 In *Qianlong di Jiangnan sheng Suzhou fu youxing jiedao tu* 乾隆帝江南省蘇州府游幸街道圖 (A plan of the streets witnessed by the Qianlong Emperor's Imperial Journey to Jiangnan Province, Suzhou Prefecture). The text is translated into Chinese by Li Hua 華立, "Tang chuan fengshuo shu yu liuchuan zai Riben de Qianlong nanxun shiliao" "唐傳風說書"與流傳在日本的乾隆南巡史料", *Qingshi Yanjin*, vol.3 (1997), pp.97-106.

13 "zhuang mang" (妝蟒) indicates a brocaded dragon design (brocading, *zhuanghua* 妝花). Since only the emperor could use the *long* dragon, the shop sign uses *mang*.

14 This shop lacks a shop-sign, something Li Hua states was common to tailor's shops.

c. Source: Gu Zhentao, *Wumen biaoyn, fuji*, pp.351-2¹⁵

Gu's Classification	Shop name
Shops named according to a brandname (<i>Ye you zhaopai zhuming zhe</i> 業有招牌著名者)	Tian Qi zhai's Buttons (<i>Tian Qizhai niukou</i> 天奇齋鈕扣) Shi chun tang's Oiled Shoes (<i>Shi chun tang you xie</i> 世春堂油鞋) Tian Baolou's Ornaments (<i>Tian Baolou shoushi</i> 天寶鏤首飾) Jin Fang zhai's Purses (<i>Jin Fangzhai hebao</i> 錦芳齋荷包) Qing Yunshi's Collars (<i>Qing Yunshi lingtou</i> 青雲室領頭) San zhu tang's Fan-bags (<i>San zhu tang shandai</i> 三株堂扇袋)
Shops named according to the person's name (<i>Ye you renming zhuming zhe</i> 業有人名著者)	Gao Zunwu's palm-leaf fans (<i>Gao Zunwu kui shan</i> 高遵五葵扇) Zhu Sanshan's Glasses (<i>Zhu Sanshan yanjing</i> 褚三山眼睛) Zhang Hanxiang's Hats (<i>Zhang Hanxiang maozi</i> 張漢祥帽子) Zhu Kewen's Scented Cosmetics (<i>Zhu Kewen xiang shi</i> 朱可文香飾) Wu Longshan's Scented Powder (<i>Wu Longshan xiang fen</i> 吳龍山香粉) Wang Suchuan's Carved Fans (<i>Wang Suchuan ke shan</i> 王素川刻扇) Huang Guoben's Handkerchiefs (<i>Huang Guoben shoujin</i> 黃國本手巾) Cheng Fengxiang's Woven Badges (<i>Cheng fengxiang zhi bu</i> 程鳳翔織補) Wang Yimei's Cloth (<i>Wang Yimei bu pi</i> 汪益美布匹) Li Zhengmao's Hat Floss (<i>Li Zhengmao mao wei</i> 李正茂帽緯) Huang Rongcheng's Silks (<i>Huang Rongcheng chou duan</i> 黃宏成綢緞)

¹⁵ Gu also categorises those shops named according to place-name (*Ye you diming zhuming zhe* 業有地名著名者) and those shops that combine different kinds of name (*Ye you hunming zhuming zhe* 業有混名著者) but these categories contained mainly food items rather than dress.

TABLE 4.1. COMMERCIAL CLOTHING, ACCESSORY, AND EMBROIDERY GUILDS

SOURCES:

LYC - Liu Yongcheng, “Shilun Qing dai Suzhou shougongye hanghui”, *Lishi yanjiu*, vol.25, (1959), pp.21-46
 SZGSY - Suzhou lishi bowuguan et al, *Ming Qing Suzhou gongshang ye beike ji* (Jiangsu renmin chubanshe, Jiangsu sheng xinhua shudian, 1981)
 SHBK - *Shanghai beike ziliao xuanji* (Shanghai; Shanghai renmin chubanshe, 1980)
 BXDA - *Qingdai Qian Jia Dao Ba xian dang'an xuanpian* (Chengdu; Sichuan daxue chubanshe, 1989)
 HHSL - Peng Zeyi, *Zhongguo gongshang hanghui shiliao ji* (Beijing; Zhonghua shuju, 1995), short table, pp.997-1048
 BJGSHG – *Ming Qing yilai Beijing gongshang huiguan beike xuanbian* (Beijing; wenwu chubanshe, 1980)

Category	Trade	Guild Name	Dates	Place	Source
Burial clothing	<i>Shou yi ye</i> 壽衣業	<i>Yun jin gongsuo</i> 雲錦公所	1822 (Daoguang 2)	Suzhou	LYC, p.23
	<i>Shou yi ye</i> 壽衣業	<i>An ren gongsuo</i> 安仁公所	1899 (Guangxu 25)	Suzhou	SZGSY, pp.226, 222
Theatrical Clothing	<i>Xi yi ye</i> 戲衣業	<i>Ni shang gongsuo</i> 霓裳公所	Founding date unknown	Suzhou	LYC, p.24
Second hand clothing	<i>Gu yi ye</i> 估衣業	<i>Yun zhang gongsuo</i> 雲章公所	Founding date unknown, dispute stele 1876 (Guangxu 2); Guild re-built 1879 (Guangxu 5); Republished regulations 1891 (Guangxu 17)	Suzhou	SZGSY, p.212, 215, 221
	<i>Gu yi ye</i> 估衣業	<i>Yandu da shi gu yi hang</i> 燕都大市估衣行	Republic 18 th year (1930)	Beijing	BJGSHG, p.178
Clothing	<i>Chengyi ye</i> 成衣業	<i>Zhe ci huiguan</i> 浙慈會館	Probably established in early Qing, 1890 (Guangxu 16); revised regulations 1905 (Guangxu 31) (also known as <i>Chengyi hang huiguan</i> 成衣行會館; <i>Caishen miao chengyi bang</i> 財神廟成衣行)	Beijing	BJGSHG, p.122; HHSL, p.1032
	<i>Chengyi ye</i> 成衣業	<i>Cheng yi gongsuo</i> 成衣公所 <i>Xuan yuan gongsuo</i> 軒轅公所	Established 1780 (Qianlong 45) in the Jin and Chang area 金閶北正三圖地方; destroyed during Taiping; in 1866 (Tongzhi 5) land purchased in the “Making Clothes and New Clothes Pavilions” 衣作/新衣台; Dispute stele 1898 (Guangxu 20)	Suzhou	SZGSY, p.225
	<i>Chengyi ye</i> 成衣業	<i>Huang xiao han yang chengyi bang</i> 黃孝漢陽成衣幫	<i>Xuanyuan dian</i> 軒轅殿	Hankou	HHSL, p.143; <i>Xiakou xianzhi</i> 夏口縣誌
	<i>Chengyi ye</i> 成衣業	<i>Xuan yuan dian</i> 軒轅殿	1835 (Daoguang 25); 1857 (Xianfeng 7); 1876 (Guangxu 2); 1909 (Xuantong 1)	Shanghai	SHBK, pp.283, 285, 287, 293
	<i>Yizhuang ye</i> 衣莊業	<i>Yizhuang gongsuo</i> 衣莊公所	Founding date unknown; revised old regulations 1877 (Guangxu 3); revised 1880 (Guangxu 6); built guildhall 1886 (Guangxu 12)	Shanghai	HHSL, p.1027 Short table
	<i>Chengyi ye</i>	<i>Xi bang chengyi ye</i> 西幫成衣	The Changsha Tailor's Shops established 7 associations/guilds; these were revised	Changsha,	HHSL, p.1042

	成衣業	業	during the Guangxu era (1875-1908)	Hunan	Short table, no.554
	<i>Chengyi ye</i> 成衣業	<i>Xuanyuan si</i> 軒轅祀	Regulations 1889 (Guangxu 15); revised regulations 1903 (Guangxu 29)	Wugang, Hunan	HHSL, p.1032
	<i>Chengyi ye</i> 成衣業	<i>Xuanyuan hui</i> 軒轅會	Established 1904 (Guangxu 30)	Anhua, Hunan	HHSL, p.1037
	<i>Chengyi ye</i> 成衣業		1906 (Guangxu 32)	Shaoyang, Hunan	HHSL, p.1039
	<i>Xin yi ye</i> 新衣業	<i>Fusheng huiguan</i> 福勝會館	1907 (Guangxu 33)	Foshan, Guangdong	HHSL, p.1040 Short table
Footwear, Headwear, and Accessories	Socks (<i>wa ye</i> 襪業)	<i>Wa ye gonghui</i> 襪業公會	Began Qianlong period (1736-1795)	Hankou, Daguo Jiahang	HHSL, p.144, <i>Xiakou xianzhi</i> 夏口縣誌
	Footwear (<i>xue xie ye</i> 靴鞋業)	<i>Xie ye gongsuo</i> 鞋業公所 (originally <i>Sun zu ge</i> 孫祖閣)	Established Qianlong period (1736-1795); 1913 (Republic 2) changed name to <i>Xieye Gongsuo</i>	Hankou, Liudu Qiao Dijie	HHSL, p.144, <i>Xiakou Xianzhi</i> 夏口縣誌
	Ribbons (<i>tao hang</i> 縵行)	<i>Jin feng sheng hui</i> 恭逢聖會	1775 (Qianlong 40); 1818 (Jiaqing 23)	Beijing	BJGSHG, pp.128-9, pp.129-30
	Hats (<i>gua mao ye</i> 瓜帽業)	<i>Xian qing gongsuo</i> 咸慶公所 <i>Li zi gongsuo</i> 立子公所	Founding date unknown; 1859 (Xianfeng 9); Debated in 1836 (Daoguang 16)	Suzhou	SZGSY, p.207 LYC, p.23
	Footwear (<i>xue xie ye</i> 靴鞋業)	<i>Lu yuan gongsuo</i> 履源公所	Founding date unknown	Suzhou	LYC, p.24
	Footwear (<i>xie xue ye</i> 靴鞋業)	<i>Sun zu hui</i> 孫祖會	Regulations 1873 (Tongzhi 12); 1876 (Guangxu 2) revised regulations	Changsha, Hunan	HHSL, p.1025 Short table
	Footwear (<i>xue xie ye</i> 靴鞋業)	Shoes (<i>xie ye</i> 鞋業(津幫))	Regulations 1880 (Guangxu 6)	Shanghai	HHSL, p.1028 Short table
	Footwear (<i>xue xie ye</i> 靴鞋業)	<i>Sun zu shenghui</i> 孫祖勝會	Regulations 1881 (Guangxu 7)	Yiyang, Hunan	HHSL, p.1029 Short table
	Socks (<i>wa ye</i> 襪業)	<i>Wa dian</i> 襪店 Sock shop	Regulations 1901 (Guangxu 27)	Changsha, Hunan	HHSL, p.1036 Short table
	Shoe trade (<i>xue xie ye</i> 靴鞋業)	<i>Bei bang xue xie dian</i> 北幫靴鞋店	Regulations 1904 (Guangxu 30)	Changsha, Hunan	HHSL, p.1037 Short table
	Floss and Collars (<i>rong ling ye</i> 絨領業)	<i>Ling ye gongsuo</i> 領業公所	1908 (Guangxu 34) entered the Foreign Cloth Guild (<i>Yang buo chang sheng hui</i>)	Suzhou	HHSL, p.1041 Short table

	Footwear (<i>xuexie ye</i> 靴鞋行)	<i>Caishen hui</i> 財神會	1914 (Republic 3)	Beijing	BJGSHG, p.164
	Hat trade (<i>guamao ye</i> 瓜帽業)	<i>Mao hang gongsuo</i> 帽行公所		Beijing	BJGSHG, p.181
Embroidery	<i>Cixiu ye</i> 刺繡業	<i>Jin wen gongsuo</i> 錦文工所	Daoguang (1821-1850); Stele dated 1884 (Daoguang 10)	Suzhou	SZGSY, p.39
	<i>Cixiu ye</i> 刺繡業	<i>Yong sheng bang</i> 永生幫	1842 (Daoguang 22) revised Qianlong period regulations <i>Yucheng Yongsheng bang Guxiu lao ban shi you gongyi tiaogui</i> 渝城永生幫顧繡老闆師友公議條規	Chongqing, Sichuan	BXDA, pp.234-5; HHSL, pp.549-550
	<i>Cixiu ye</i> 刺繡業	<i>San huang gongsuo</i> 三皇公所 Three Emperor's Guild	1849 (Daoguang 29); <i>Yucheng nan gong Gu xiu lao ban shi you gong yi tiao gui</i> 渝城男工顧繡老闆師友公議條規	Chongqing Sichuan	BXDA, pp.235-6; HHSL, p.554
	<i>Cixiu ye</i> 刺繡業	<i>Yun hua xiu ye gongsuo</i> 雲華繡業公所	1866 (Tongzhi 5) <i>Lingjian Gu xiu ye</i> 零剪顧繡業	Suzhou	LYC, p.24
	<i>Cixiu ye</i> 刺繡業	<i>Gu xiu xin yi</i> 顧繡新衣	<i>Nan bei Gu xiu xin yi pu xiudian juan xiang hua ming bei</i> 南北顧繡新衣鋪修殿捐項花名碑 (Southern and Northern Gu embroidery and new clothing shop mend the (guild) hall list of donors 南市區硝皮弄軒轅殿舊址 (n.d.)	Shanghai	SHBK, p.301, no.137

TABLE 4.2. COMMERCIAL EMBROIDERY PRICELIST

Source: “Price Regulations for the Embroidery Department, Provincial Capital, central hall board couplet size short negotiations” (*Xiu ju yi jia tiaogui, Shengde, zhong tang bei pian dui lian daxiao duan mianyi* 繡局議價條規, 省城, 中堂牌匾對聯大小短面議)¹

No	Chinese description	Translation	Top quality 上等	Medium quality 中等	Ordinary quality 平等
1	八尺長朱緞字帖壽屏 (每塊)	8 <i>chi</i> long crimson satin longevity hanging , with calligraphy (per piece)	18 <i>liang</i>	15 <i>liang</i>	14 <i>liang</i>
2	八尺朱緞走獸翎毛壽屏	8 <i>chi</i> of crimson satin longevity hanging , with birds and animals	18 <i>liang</i>	15 <i>liang</i>	14 <i>liang</i>
3	六尺朱緞走獸翎毛花卉壽屏	6 <i>chi</i> of crimson satin longevity hanging , with birds, animals, and flowers	16 <i>liang</i>	14 <i>liang</i>	12 <i>liang</i>
4	四尺白緞繡毛花卉掛屏	4 <i>chi</i> of white satin hanging scrolls , embroidered with birds and flowers	14 <i>liang</i>	12 <i>yuan</i>	10 <i>yuan</i>
5	三尺對開白緞繡翎毛花卉掛屏	Pair of 3 <i>chi</i> long white satin hanging scrolls , embroidered with birds and flowers	12 <i>yuan</i>	10 <i>yuan</i>	8 <i>yuan</i>
6	三尺羅漢白緞繡翎毛花卉掛屏	3 <i>chi</i> long Luohan white satin hanging scrolls , embroidered with birds and flowers	13 <i>yuan</i>	11 <i>yuan</i>	10 <i>yuan</i>
7	二尺羅漢白緞繡翎毛花卉掛屏	2 <i>chi</i> long Luohan white satin hanging scrolls , embroidered with birds and flowers	8 <i>yuan</i>	7 <i>yuan</i>	6 <i>yuan</i>
8	三尺白緞翎毛小條屏	3 <i>chi</i> long small white satin screen , embroidered with birds	6 <i>yuan</i>	5 <i>yuan</i>	4 <i>yuan</i>
9	六尺長一八寬白緞水墨繡人物掛屏	6 <i>chi</i> long, 18 <i>chi</i> wide, white satin hanging scrolls , embroidered with <u>figural scenes</u> in inky shades ²	40 <i>liang</i>	30 <i>liang</i>	20 <i>liang</i>
10	六尺長一八寬白緞水墨繡走獸翎毛掛屏	6 <i>chi</i> long, 18 <i>chi</i> wide, white satin hanging scrolls , embroidered with birds and animals in inky shades	16 <i>liang</i>	14 <i>liang</i>	12 <i>liang</i>
11	四尺對開白緞水墨走獸翎毛掛屏	Pair of 4 <i>chi</i> long white satin hanging scrolls , embroidered with birds and animals in inky shades	16 <i>yuan</i>	14 <i>yuan</i>	12 <i>yuan</i>
12	三尺對開白緞水墨繡翎毛花卉掛屏	Pair of 3 <i>chi</i> long white satin hanging scrolls , embroidered with birds and flowers in inky shades	14 <i>yuan</i>	12 <i>yuan</i>	10 <i>yuan</i>
13	三尺長一五寬白緞水墨繡翎毛花卉掛屏	3 <i>chi</i> long, 15 <i>chi</i> wide, white satin hanging scrolls embroidered with birds and flowers in inky shades	14 <i>yuan</i>	13 <i>yuan</i>	11 <i>yuan</i>
14	二尺對開白緞羅漢水墨繡翎毛掛屏	Pair of 2 <i>chi</i> long white satin hanging scrolls , embroidered with Luohan and birds in inky shades	9 <i>yuan</i>	8 <i>yuan</i>	7 <i>yuan</i>
15	三尺白緞繡翎毛水墨小條屏	3 <i>chi</i> long small white satin screen , embroidered with birds in inky shades	6.5 <i>yuan</i>	5.5 <i>yuan</i>	4.5 <i>yuan</i>
16	五尺五寸長白緞水墨翎毛花卉帳	5 <i>chi</i> 5 <i>cun</i> long, white satin bed curtain pelmet , embroidered with birds and flowers in inky shades (per piece), nb. The white satin embroidered with <u>figures</u> in inky shades in the “da xie”	12 <i>yuan</i>	10 <i>yuan</i>	9 <i>yuan</i>

¹ Peng Zeyi, *Zhongguo Gongshang Hanghui Shiliao Ji*, p.268; 1 *yuan* 元 = 10 *jiao* 角 = 0.72 *tael* (*liang* 兩)

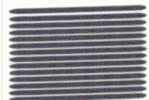
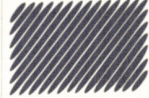
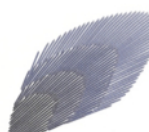
² “Shui mo xiu” was a late Daoguang period (1820-1850) retake of the “san lan xiu” popular in Qianlong period Suzhou, which simulated the palette of ink painting, see Wang Li, “Si da ming xiu yu nühong xianxiang”, p. 8. It is intriguing that this colour scheme became fashionable around the same time as photography was introduced to China.

	檐(每個) 白緞繡水墨大寫人物於貢貨人物不同，寫意折半扣算	style are different from the tribute figures, the “xieyi” freehand style (of the former) is calculated with a 50% discount			
17	寧綢貢緞繡花衣盤龍五條繡八寶(每件)	Ningchou tribute satin ceremonial dress , embroidered with five coiled (<i>panjin?</i>) dragons and the eight treasures (per piece)	140 <i>liang</i>	120 <i>liang</i>	100 <i>liang</i>
18	男女元方補服(每套)	Male and female round and square rank badge robes (per set)	14 <i>liang</i>	12 <i>liang</i>	10 <i>liang</i>
19	寧綢貢緞各色女衣繡團花散花(每件)	Women’s jacket in Ningchou tribute satin, various colours, embroidered with floral roundels and scattered flowers (per piece)	40 <i>yuan</i>	36 <i>yuan</i>	32 <i>yuan</i>
20	寧綢貢緞各色女褲繡散花(每條)	Women’s trousers in Ningchou tribute satin, various colours, embroidered with scattered flowers (per piece)	18 <i>yuan</i>	16 <i>yuan</i>	12 <i>yuan</i>
21	寧綢貢緞繡團花散花馬褂(每件)	Magua jacket in Ningchou tribute satin, embroidered with floral roundels and scattered flowers (per piece)	30 <i>yuan</i>	28 <i>yuan</i>	24 <i>yuan</i>
22	寧綢貢緞繡團花散花領褂(每件) 神袍長短大小花樣，面議	Gua robe with collar in Ningchou tribute satin, embroidered with floral roundels and scattered flowers (per piece), nb. the length, size and pattern of spirit robes can be negotiated in person	16 <i>yuan</i>	12 <i>yuan</i>	10 <i>yuan</i>
23	一丈長朱緞八副堂帳繡翎毛花卉(每件)	One <i>zhang</i> long, set of 8 crimson satin hall curtains , embroidered with birds and flowers (per piece)	240 <i>yuan</i>	220 <i>yuan</i>	200 <i>yuan</i>
24	八尺長朱緞六副堂帳繡翎毛花卉(每件)	8 <i>chi</i> long, set of 6 crimson satin hall curtains , embroidered with birds and flowers (per piece)	200 <i>yuan</i>	180 <i>yuan</i>	160 <i>yuan</i>
25	一丈六尺長朱緞繡翎毛花卉彩並檐(每件)	1 <i>zhang</i> 6 <i>chi</i> long, crimson satin colourful pelmet pair , embroidered with birds and flowers (per piece)	100 <i>yuan</i>	90 <i>yuan</i>	80 <i>yuan</i>
26	一丈二尺長朱緞繡翎毛花卉彩並檐(每件) 堂帳彩上走獸加半	1 <i>zhang</i> 2 <i>chi</i> long, crimson satin pelmet pair , embroidered with birds and flowers (per piece), nb. for hall curtains to add animals to the colour, add half (the price)	80 <i>yuan</i>	70 <i>yuan</i>	60 <i>yuan</i>
27	二尺八寸高一丈長，繡翎毛花卉統傘(每把)	2 <i>chi</i> 8 <i>cun</i> tall, 1 <i>zhang</i> long, tong umbrella , embroidered with birds and flowers (per piece)	60 <i>yuan</i>	56 <i>yuan</i>	52 <i>yuan</i>
28	朱緞繡翎毛花卉馬傘(每把)	Crimson satin horse umbrella embroidered with birds and flowers (per piece)	36 <i>yuan</i>	32 <i>yuan</i>	28 <i>yuan</i>
29	朱緞繡龍鳳各色花卉尖角旗(每面)	Crimson satin pointed banner flag , various colours, embroidered with dragon, phoenix, and flowers (per piece)	20 <i>yuan</i>	19 <i>yuan</i>	17 <i>yuan</i>
30	朱緞繡翎毛花卉宮燈(每盞)	Crimson satin palace lantern , embroidered with birds and flowers (per lantern)	12 <i>yuan</i>	10 <i>yuan</i>	8 <i>yuan</i>
31	朱緞繡團花散花翎毛披墊(全堂)	Crimson satin draped cushions , embroidered with floral roundels and scattered flowers and birds (complete set for room)	160 <i>yuan</i>	140 <i>yuan</i>	120 <i>yuan</i>
32	朱緞繡翎毛走獸被窩褥子(每件)	Crimson satin quilt and mattress , embroidered with birds and animals (per piece)	30 <i>yuan</i>	28 <i>yuan</i>	26 <i>yuan</i>
33	朱緞繡翎毛走獸門簾(每個)	Crimson satin door curtain , embroidered with birds and animals (per piece)	28 <i>yuan</i>	26 <i>yuan</i>	24 <i>yuan</i>
34	十六副朱紅湖縐帳子繡團花散花翎毛副朱紅湖縐	Set of 16, vermillion Huzhou silk crepe bed curtains , embroidered with floral roundels and scattered flowers and birds (per bed set)	180 <i>yuan</i>	160 <i>yuan</i>	140 <i>yuan</i>
35	朱緞繡翎毛花卉帳檐(每個)	Crimson satin bed curtain pelmet , embroidered with birds and flowers (per piece)	10 <i>yuan</i>	9 <i>yuan</i>	8 <i>yuan</i>

36	朱緞繡翎毛花卉博古散花床圍 (每個)	Crimson satin bed curtain , embroidered with birds and flowers, antiquities and scattered flowers (per piece)	8 <i>yuan</i>	7 <i>yuan</i>	6 <i>yuan</i>
37	朱緞繡翎毛花卉博古散花桌圍 (每個)	Crimson satin table cloth , embroidered with birds and animals, flowers and plants, antiquities, scattered flowers (per piece)	8 <i>yuan</i>	7 <i>yuan</i>	6 <i>yuan</i>
38	各色綢緞繡團花散花枕衣(每套)	Pillow covers in various colour satins, embroidered with floral roundels and scattered flowers (per set)	7 <i>yuan</i>	6 <i>yuan</i>	5 <i>yuan</i>
39	二尺二寸長白緞大門鏡繡翎毛花卉博古(每個)	2 <i>chi</i> 2 <i>cun</i> long, white satin large door peephole , embroidered with birds, flowers, and antiquities (per piece)	10 <i>yuan</i>	9 <i>yuan</i>	8 <i>yuan</i>
40	一尺八寸長白緞中門鏡繡翎毛散花(每個)	1 <i>chi</i> 8 <i>cun</i> long, white satin medium door peephole , embroidered with birds and scattered flowers (per piece)	9 <i>yuan</i>	8 <i>yuan</i>	7 <i>yuan</i>
41	一尺六寸長白緞大插屏繡翎毛花卉走獸(每個)	1 <i>chi</i> 6 <i>cun</i> long, large white satin screen , embroidered with birds, flowers, and animals (per piece)	10 <i>yuan</i>	9 <i>yuan</i>	8 <i>yuan</i>
42	一尺四寸長白緞中插屏繡翎毛花卉(每個)	1 <i>chi</i> 4 <i>cun</i> long, medium white satin screen , embroidered with birds and flowers (per piece)	9 <i>yuan</i>	8 <i>yuan</i>	7 <i>yuan</i>
43	一尺二寸長白緞小插屏繡翎毛花卉(每個)	1 <i>chi</i> 2 <i>cun</i> long, small white satin screen , embroidered with birds and flowers (per piece)	8 <i>yuan</i>	6 <i>yuan</i>	5 <i>yuan</i>
44	朱紅湖縐鏡滿繡時樣通景散花裙 (每條)	Skirt in vermillion Huzhou silk crepe, fully embroidered with the latest fashionable scenes and scattered flowers (per piece)	24 <i>yuan</i>	22 <i>yuan</i>	20 <i>yuan</i>
45	朱紅湖縐鏡搭繡翎毛花卉 (每個)	Mirror case in vermillion Huzhou silk crepe, embroidered with birds and flowers (per piece)	5 <i>yuan</i>	4 <i>yuan</i>	3 <i>yuan</i>
46	朱紅湖縐半繡時樣四季散花裙 (每條)	Skirt in vermillion Huzhou silk crepe, half embroidered with the latest fashion four seasons scattered flowers (per piece)	18 <i>yuan</i>	16 <i>yuan</i>	14 <i>yuan</i>
47	青藍緞換袖繡翎毛花卉 (每雙) 各色帳飄帶每幅洋銀四元八角	Sleevebands in indigo and blue satin, embroidered with birds and flowers (per pair), nb. For curtain streamers in various colours each set costs 1 foreign silver dollar, 4 <i>yuan</i> 8 <i>jiao</i>	3.5 <i>yuan</i>	3 <i>yuan</i>	2 <i>yuan</i> 8 <i>jiao</i>
48	朱緞方凳面繡翎毛花卉 (每條)	Crimson satin square stool top embroidered with birds and plants (per piece)	5.5 <i>yuan</i>	4.5 <i>yuan</i>	3.5 <i>yuan</i>
49	朱緞折椅凳繡翎毛花卉 (每條)	Crimson satin folding chair stool top embroidered with birds and flowers (per piece)	7.5 <i>yuan</i>	6.5 <i>yuan</i>	5.5 <i>yuan</i>
50	朱緞茶搭帽搭繡翎毛花卉 (每個)	Crimson satin tea cover (or) hat cover , embroidered with birds and flowers (per piece)	5 <i>yuan</i>	4 <i>yuan</i>	3 <i>yuan</i>
51	六寸湖縐漢巾朱緞漢巾繡翎毛花卉 (每條)	6 <i>cun</i> Huzhou silk crepe Han-style cap , crimson satin Han-style cap , embroidered with birds and flowers (per piece)	8 <i>yuan</i>	7 <i>yuan</i>	6 <i>yuan</i>
52	朱緞福祿壽喜四字字內繡花卉翎毛中堂 (每塊)	Crimson satin main hall central scroll hanging , with the four characters (fortune, official salary, longevity and happiness) filled with embroidered flowers and birds (per piece)	40 <i>yuan</i>	38 <i>yuan</i>	34 <i>yuan</i>
53	白緞滿繡花卉雲肩 (每個)凡有各色水墨走獸翎毛貢貨相片, 諸君照顧, 面看議價	White satin cloud collar , fully embroidered with flowers (per piece), nb. we have various types of ink paintings of birds, animals or tribute (figures), we welcome you to purchase these, please first examine the photos, and then we can negotiate the price	20 <i>yuan</i>	18 <i>yuan</i>	16 <i>yuan</i>

TABLE 4.3. QING DYNASTY EMBROIDERY STITCHES

Source: Stitch diagrams after *Haishang jinxi*, pp.207-215; Zhao Feng, *Zhongguo sichou yishu shi*, pp.108-109; Yu Ying, “Ming dai Gu xiu zhen fa jiyi tanxi”, *Lishi yu wenhua*, no.5 (May 2010), pp.47-51; Wang Yarong, *Zhongguo minjian cixiu*, pp.132-151.¹

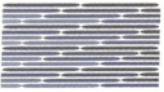
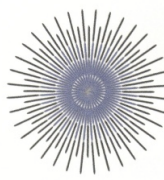
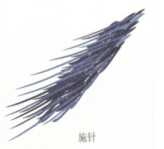
STITCH CATEGORY	STITCH SUB-CATEGORY	STITCH NAME	DIAGRAM
SATIN STITCHES	Satin stitch (<i>Ping zhen</i> 平針, <i>Qi zhen</i> 齊針) first gained popularity with the arrival of Buddhism during the Northern and Southern dynasties, and the demand for embroidered Buddhist figural images. ² The most painterly of stitches, it permits subtleties of light and lustre, which are further exploited through stitch direction and thread twisting. Satin stitches are subcategorised according to direction, closeness, length, and layers of the stitches.	Vertical parallel satin stitch (<i>Zhi chan</i> 直纏, <i>Zhi pai</i> 直排)	
		Horizontal parallel satin stitch (<i>Heng chan</i> 橫纏, <i>Heng pai</i> 橫排)	
		Diagonal parallel satin stitch (<i>Xie chan zhen</i> 斜纏, ³ <i>Xie pai</i> 斜排)	
	Layered or Encroaching Satin Stitch (<i>Qiang</i> 餞) is commonly used for shading in the jackets and is characteristic of commercial embroidery. It creates an even and regular effect, with even colour blocks and a visible voided line or “water paths” (<i>shui lu</i> 水路), both reminiscent of woven brocades. It is further subcategorised according to the direction in which the colour transitioned. ⁴	Inward Encroaching Satin Stitch (<i>Zheng qiang</i> 正餞)	
		Outward Encroaching Satin Stitch (<i>Fan qiang</i> 反餞)	
	Shading Long and Short Satin Stitch (<i>Tao zhen</i> 套針), also called Close-knit Stitch or Mixed Straight Stitch, these stitches played a key role in pictorial embroidery (<i>hua xiu</i> 畫繡) because of its ability to shade and blend colours, further exploited through the use of finely split threads. This stitch is divided into three kinds, according to the number of layers and length of	Single Layer Shading Long and Short Stitch (<i>Ping tao</i> 平套, <i>Dan tao</i> 單套) alternates different colours; the first edge is worked in satin stitch, then long and short stitch on the second layer, each layer offset by 1/4”, finishing with satin stitch.	

¹ The precise number of stitches in the Chinese repertoire depends upon how these are classified; Western and Chinese historians and practitioners differ in categorisation principles. A further complication is the use of different terminology in the four regional schools of Chinese embroidery, Sun Peilan provides a useful table in *Zhongguo cixiu shi*, pp.329-332; I have also consulted Zhao Feng, *Zhongguo sichou yishu shi*; Kuhn, ed. *Chinese Silks*; Shen Shou, *Xue xiupu tushuo*; for *minjian xiu*, Wang Yarong, *Zhongguo minjian cixiu*; for a practical guide to *Suxiu*, see Josiane Bertin-Guest, *Chinese embroidery: Traditional Techniques*

² The earliest Buddhist pictorial embroidery is a Northern Wei large temple banner, showing human figures, identified as Prince Guangyang and his family, see Kuhn, ed. *Chinese Silks*, p.185, fig.4.14.

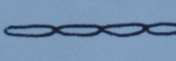
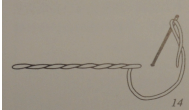
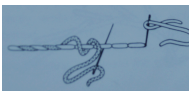
³ Yu Ying terms this “diagonal parallel stitch” in her analysis of *Guxiu* stitches and notes its usage in combination with stem stitch (*gunxiu*) to create curved outlines, “Mingdai Guxiu zhenfa”, p.48.

⁴ See Kuhn, ed. *Chinese Silks*, p.478 for a useful analysis of the steps to work encroaching stitch.

	stitches.	Varied or Multiple Layer (incl. Double Layer Shading Long and Short Stitch) (<i>San tao</i> 散套, <i>Shuang tao</i> 雙套): stitches arranged close together in staggered lines, but the stitches are all equal length and the offset distance is also regular.	
		Concentrated Multilayer Stitch (<i>Ji tao</i> 集套) used to work round shapes, it is worked inwards from an outer edge of satin stitch; as the embroiderer reaches the inner circle, every third stitch is made into a short “concealed stitch” (<i>cang zhen</i>).	
	Irregular Long and Short Stitch (<i>Chan zhen</i> 參針), ⁵ also known as Mixed Straight Stitch, it alternates irregular long and short parallel stitches to blend colours.	<i>Sou be zhen</i> 撒扣針 (Also <i>Chang duan zhen</i> 長短針, <i>Chan zhen</i> 孱針)	
	The inability of the innately regular satin stitches to accommodate the subtle colour changes necessitated by photography models was ultimately an impediment to <i>Gu xiu</i> 's painterly ambitions. The modernist stitches, innovated first by Shen Shou 沈壽 (1874-1921) with <i>xuan zhen</i> , and later by Yang Shouyu 從楊守 (1896-1981) with <i>lua n zhen xiu</i> can be understood as a reaction against the restrictions of these conventions. ⁶	Swirling stitch or Turning Satin Stitch (<i>Xuan zhen</i> 旋針) creates whorl shapes with considerable movement.	
		Fur and Feather Simulating Stitch (<i>Shi zhen</i> 施針, <i>Shi mao zhen</i> 施毛針): scattered stitches of equal lengths to create a dense effect often applied to birds, animals, figures.	
		<i>Luan zhen xiu</i> 亂針繡 (includes <i>Xu shi zhen</i> 虛實針, <i>Da luan zhen</i> 大亂針)	

5 *Gu xiu* term, see Yu Ying, “Ming dai Gu xiu”, p.48

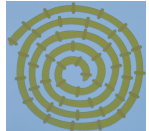
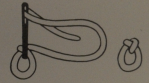
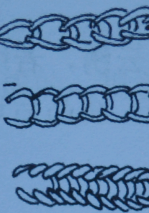
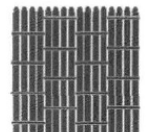
6 Yu Ying, “Ming dai Gu xiu”, p.48. Ko, “Between the Boudoir”, p.59, n.37

		Pine-needle stitch <i>Song zhen</i> 松針 (also <i>Song wen xiu</i> 松紋繡, <i>Ba song mi</i> 把松米 (lit. forming the needles), <i>Ba che gu lu</i> 把車轆轤 (lit. forming the wheels): regular length stitches radiate from a centre point	
OUTLINE STITCHES	Line Stitches (<i>Jie zhen</i> 接針) are used to delineate or outline; often for hair or facial details.	Back stitch (<i>Hu izhen</i> 回針)	
		Split stitch (<i>Pi zhen</i> 劈針, <i>Jie zhen</i> 接針): Each stitch is taken through the middle of the last one, avoiding the break in the stitched line that can arise with back stitch and creating a very fine line with minimal display of needlework (<i>zhen ji duan xiao</i> 針跡短小). ⁷	
		Outline or stem stitch (<i>Gun zhen</i> 滾針, <i>Gun bian</i> 滾邊, <i>Bi zhen</i> 逼針) is similar to back stitch but produces a more decorative, less rigid line, often used for branches and tree leaves. ⁸	
		Laced back stitch /binding stitch (<i>Biao zhen</i> 標針): One colour thread is laced with a contrast colour to create a bi-colour effect, often seen on beards. ⁹	
COUCHING STITCHES	Couching stitches (<i>Ding zhen</i> 釘針) are an important technique in Chinese embroidery that enables curved lines and metallic accents. Coloured or metallic thread is laid down to form the pattern and tacked down with tiny fastening stitches in a contrast shade. Both the metallic thread composition	Couching Stitch (<i>Ding xian xiu</i> 釘線繡)	

⁷ This made it a popular delineating stitch in the *Guxiu* school, but split stitch was increasingly replaced by *gunzhen* as the Qing progressed; Yu Ying notes the early roots of this stitch in the late Tang (“Mingdai Guxiu zhenfa jiyi tanxi”, pp.47-48).

⁸ The slight twist is created because the needle emerges just before the end of the stitch (rather than at the end of the stitch) either to the right of the thread (outline stem stitch) or to the left (stem back stitch).

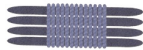
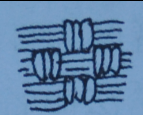
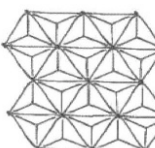
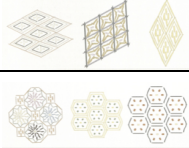
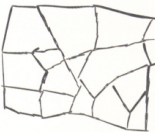
⁹ Fang Yaorong, *Zhongguo minjian cixiu*, p.135; Bertin-Guest, *Chinese Embroidery*, p.91.

	(usually gold in 19 th century work), and tacking stitch colour (often red for gold and white for silver) can be varied to create subtle tints. ¹⁰ It was usually applied to highlight key features: an earring, bracelet, or fan, but like knot stitch and the Pekinese stitch (also initially used as accent stitches), during the late Qing, couching was sometimes taken to an extreme and used to cover larger areas, particularly dragons or backgrounds.	Gold Couching (<i>Ping jin xiu</i> 平金繡, <i>Ding jin xiu</i> 釘金繡) where gold thread is laid down and secured with coloured silk thread. ¹¹	
KNOT AND LOOP STITCHES	Chain stitch (<i>Huan zhen</i> 環針) is of the oldest embroidery stitches in the Chinese repertoire, but it was supplanted by satin stitch from the Tang onwards and rarely seen in late Qing embroidery. The knot stitches, however, became very popular in mid-late Qing fashions, with entire patterns executed in knot or seed stitches, but they are used fairly sparingly in the jackets, primarily to highlight floral or leaf details.	Seed Stitch or Fine Chinese Knot Stitch, Peking knot (<i>Da zi</i> 打子, <i>Huan zi zhen</i> 環子針, <i>Da dian xiu</i> 打點繡): the thread is twisted once around the needle and then the needle is pushed through the fabric and pulled tight.	
		Knot or solid stitch (<i>Jie zi zhen</i> 結子針): the thread is wrapped twice around the needle and then the needle is pushed through the fabric and pulled tight, producing a heavier effect that has been compared to the dot-shading seen on some of the finer Ming woodblock printed illustrations. ¹²	 結子針
		Chain stitch (<i>Suo xiu</i> 鎖繡, <i>Suo hua</i> 鎖畫 (lit. locking the pattern) forms a row of interlocking loops like a chain. Variations include <i>kai kou suo zhen</i> 開口鎖針, <i>bi kou suo zhen</i> 閉口鎖針, <i>zhong suo zhen</i> 重鎖針. Also Lock Stitch, Pulling Stitch, Silk-Locking Stitch (<i>La suo zi</i> 拉鎖子, <i>La jie zi</i> 拉結子), where two needles are used to work a looped line; the first needle creates a loop, the second to fix it to the fabric.	
LAYERED PATTERN STITCHES	Piled Stitches (<i>Die zhen</i> 疊針) or Basket stitches (<i>Jiao zhi</i> 交織) often combine different layers of satin and outline stitches with couching. Net stitches are often used in the jackets to highlight features within an expanse of satin stitch variations. Often applied to clothing, particularly skirts and	Fancy couching or bound stitch (<i>Za zhen</i> 扎針)	

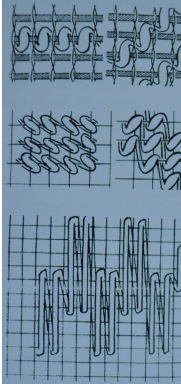
10 See Kuhn ed. *Chinese Silks*, pp.479, 481 for the most commonly used threads.

11 Wang Yarong makes a further sub-division into Gold Ring Embroidery (*Quan jin* 全金), where the pattern element is outlined with couched twisted gold thread but the centre is left empty; and Filling with gold (*Pan jin* 盤錦): when the pattern element is completely overlaid with gold thread (*Zhongguo minjian cixiu*, p.135).

12 Cammann makes an interesting comparison between seed stitch and the pointillism of George Seurat in that both function by creating small dots of pure colour to intensify the hue and highlight details (p.32).

	borders, also pavilions and balustrades to simulate wood-carved patterning. ¹³	Cover stitch (<i>Gai zhen</i> 蓋針)	
		Bind Stitch (<i>Zha zhen</i> 扎針)	
		Button stitch (<i>Kou zhen</i> 扣針)	
		Weaving Stitch (<i>Bian xiu</i> 編繡)	
		Net embroidery (<i>Wang zhen</i> 網針, also <i>Wen zhen xiu</i> 文針繡, <i>Hua zhen xiu</i> 花針繡) uses doubled threads worked in horizontal, vertical, and diagonal directions to create geometric patterns (tortoiseshells, triangles, lozenges, checks), either on a foundation area of satin stitches, or else gauze fabric.	
		Brocade stitch (<i>Jin wen xiu</i> 錦文繡) were used to simulate textile designs; typically worked on a base of <i>qi zhen</i> or <i>tao zhen</i> , and then using various stitches like seed stitch, satin stitch and couching to create the design. Common designs include 龜背紋, 菱格紋, 方格紋, 八搭紋.	
		Ice-crackle stitch (<i>Bing wen xiu</i> 冰紋繡)	

13 Yu Ying discusses how these stitches were developed by the *Gu* embroiderers, see “Ming dai Gu xiu”, p.49. Wang Yarong details many other patterning stitches used by folk embroiderers including: *Zhu wang zhi* 蛛网织, *Feng fang zhi* 蜂房织, *Leige zhi* 勒各织, *Gu qian wang zhen* 古钱网针, *Wa xing zhi* 瓦性织.

		Chicken feather stitch (<i>Ji mao zhen</i> 雞毛針)	
	Another sub-set are the scale carving stitches (<i>Ke lin zhen</i> 刻鱗針) used to work dragon and fish scales, tiger's stripes, insects and birds' wings. ¹⁴ There were three methods of creating this kind of effect.	Stacked scales (<i>Die lin zhen</i> 疊鱗針): Long and short stitches are placed closely together to form scales.	
		Abutting scales (<i>Qiang lin zhen</i> 搶鱗針, <i>jie lin</i> 結鱗): Satin stitches are worked in decreasing lengths to form the shape of the scale and voiding is left between to further simulate the shape.	
		Bound scales (<i>Za lin</i> 扎鱗, also <i>Shi mao lin</i> 施毛鱗): An area of satin stitch is laid down and back stitch or couching is used to form the scale pattern and pin down the satin stitches.	
GAUZE EMBROIDERY STITCHES	<i>Jing wei xiu</i> 經緯繡 embroidery is worked upon the mesh weave of a gauze foundation fabric, either square hole gauze or diameter <i>sha</i> gauze, giving the design an angular outline. Either short or long stitch is used. If short stitch, no gauze holes are skipped. If long-stitch, the stitches are lengthened and run along the warp threads leaving long unembroidered lines, which resemble satin fabrics and so are called “Paved floss embroidery” (<i>Pu rong xiu</i> 蒲絨繡). If the embroidery runs straight along the warp threads, it is called “straight single stitch” (<i>zheng yi si chuan</i> 正一絲串). If the embroidery runs at 45 degrees to the warp and weft, it is called “oblique single stitch” <i>Xie yi si chuan</i> 斜一絲串 (oblique one thread). ¹⁵ Usually worked in fine, untwisted silk floss, it is a good shading stitch as colour transitions are easily effected.	Weaving in patterns (<i>Chuan xiu</i> 串繡針). Other sub-categories include: Gauze-stabbing or Florentine or flame-stitch or counted canvas stitch (<i>Na sha xiu</i> 納紗繡, <i>Na jin xiu</i> 納錦繡, <i>Chuo sha xiu</i> 戳紗繡), where the embroidery covers the entire ground; and Tent stitch or petit point (<i>Da dian xiu</i> 打點繡, <i>Shi zi tao hua</i> 十字桃花): the embroidery reveals the underlying gauze.	

¹⁴ There are three variations of this stitch; “scale *pi ling*” - long and short stitches are combined to simulate the rounded fan shape, scale laying - gradually decreasing stitch lengths are used to create the rounded fan shape, and “scale binding” - satin stitches are first laid down in a foundation area, and then the fan-shape is formed using back-stitches or couching. See Bertin-Guest, pp.71-73; Wang Yarong, p.137.

¹⁵ Cammann, “Embroidery techniques”, pp.32-33.

TABLE 5.1. COMPARISON OF THE XI XIANG JI ROUNDEL JACKETS

Key: Bold = scene found on 2/3 jackets; red bold = scene found on 3/3 jackets

SCENES	J1. RISD 37.044	J2. MIA 51.19.34	J3. MIA 51.19.35
“Meeting the beauty” (<i>yu yan</i> 遇艷) Yingying and Scholar Zhang first meet	8		
“Taking the room” (<i>jie xiang</i> 借廂) Hong niang and Scholar Zhang		8	
“Yingying burns incense at night” Yingying burns incense with Hong niang in the moonlit garden	5		5
“near the altar” (<i>fu zhai</i> 附齋)		1	
Scholar Zhang repulses Flying Tiger Sun		6	
“invitation to dinner” (<i>qing yan</i> 請宴) Hong niang invites Scholar Zhang to dinner	3	2	
“Listening to the Zither” (<i>ting qin</i> 聽琴) Yingying listens to Scholar Zhang play the qin	1		4
Hong niang takes Zhang’s letter, together with Happy (<i>sheng jian</i> 省簡)			2
“Climbing over the wall” (<i>tiao qiang</i> 跳牆) Scholar Zhang climbs the wall to meet Yingying	2	10	3
Scholar Zhang and Yingying (<i>jiubuan</i> 就歡)		9	
“Beating Hong niang” (<i>kao Hong</i> 拷紅) Madame Cui beats Hong niang for her role in the lovers’ tryst	6		7
“Bidding Farewell at Chang Pavillion” (<i>Chang ting song bie</i> 長亭送別) Yingying and Scholar Zhang bid a sad farewell as he goes to the Capital to sit the exams	4	3	8
“Suddenly awaking from the dream” (<i>jing meng</i> 驚夢) Zhang Sheng dreams of Yingying on his way to the capital exams	7	4	6
Yingying orders Happy to take Clothes, Stockings and other things to Scholar Zhang		7	
“Returning home in brocade clothes” (<i>yi jin hui xiang</i> 衣錦還鄉)		5	1

TABLE 5.2. PERFORMANCE CATEGORIES PRESENTED IN *YUEFU HONG SHAN*¹

HEADING	CONTENT	PLAY SCENE ILLUSTRATED
1. Birthday celebrations (<i>Qingshou lei</i> 慶壽類) (x 8)	Birthday of an elder is celebrated	“The eight immortals go to the peach (garden) to celebrate the birthday of the Heavenly Empress”八仙赴蟠桃大會 (<i>Sheng xian ji</i> 昇仙記)
2. Husband and wife (<i>Kangli lei</i> 伉儷類) (x 5)	Hero and heroine are married in presence of family	“Councilor Cai is married in the Niu mansion”蔡議郎牛府成親 (<i>Pipa ji</i> 琵琶記)
3. Birth of a Son (<i>Tingyu lei</i> 誕育類) (x 5)	Birth of an heir is celebrated	“Li Sanniang gives birth to her son in a mill”李三娘磨房產子 (<i>Bai tu ji</i> 白兔記)
4. Instruction (<i>Xunhui lei</i> 訓誨類) (x 7)	A parent admonishes a child to be virtuous and successful	“Guan Yu of Han admonishes his son”漢壽亭侯訓子 (<i>Tao yuan ji</i> 桃園記)
5. Encouragement (<i>Jili lei</i> 激勵類) (x 5)	Woman encourage their husbands and sons	“Qin Xuemei destroys her loom to instruct her son”秦雪梅斷機教子 (<i>San yuan ji</i> 三元記)
6. Parting (<i>Fenli lei</i> 別離類) (x 10)	A man sets out on long journey in the hope of rising in the world, leaving a wife or mother behind	“Ban Chao leaves his mother to join the army”班仲升別母應募 (<i>Tou bi ji</i> 投筆記)
7. Longing (<i>Siyi lei</i> 思憶類) (x 9)	A husband or wife thinks about his or her absent spouse	“Qian Yulian and her mother-in-law think about the absent one”錢玉蓮姑媳思情 (<i>Jing chai ji</i> 荊釵記)
8. Announcement of Success (<i>Jiebao lei</i> 捷報類) (x 7)	A wife receives word of her absent husband’s success in the exams	“Gao Wenju reports that he has passed the exams”高文舉登第報捷 (<i>Mi lan ji</i> 米欄記)
9. Making Enquiries (<i>Fangxun lei</i> 訪詢類) (x 3)	The hero searches out a reliable friend or advisor	“Sung Taizu visits Zhao Pu on a snowy night”宋太祖雪夜訪趙普 (<i>Huang pao ji</i> 黃袍記)
10. Enjoying Scenery (<i>Youshang lei</i> 游賞類) (x 8)	The hero enjoys the beauties of nature	“Wang Shang makes an excursion to West Lake with many singing girls”王商挾妓遊西湖 (<i>Yu jue ji</i> 玉玦記)
11. Feasting (<i>Yanhui lei</i> 宴會類) (x 9)	The hero attends a banquet, where he and friends exchange poems	“The hegemon of Chu holds a night banquet in his camp”楚霸王軍中夜宴 (<i>Qian jin ji</i> 千金記)
12. Chance Encounter (<i>Xiehou lei</i> 邂逅類) (x 4)	Hero and heroine meet by chance and fall in love	“Jiang Shilong has an unexpected encounter in the wilderness”將世隆曠野奇逢 (<i>Bai yue ting</i> 拜月亭)
13. Love (<i>Fengqing lei</i> 風情類) (x 5)	Lovers meet or communicate despite many difficulties	“Zhuo Wenjun yuexia tingqin”卓文君月下聽琴 (<i>Ti qiao ji</i> 提橋記)
14. Loyalty, filial piety, fidelity (<i>Zhongxiao jieyi lei</i> 忠孝節義類) (x 7)	A loyal, filial or faithful person is depicted	“Mother Liu searches the dressing case”劉娘娘搜求粧盒 (<i>Jin dan ji</i> 金彈記)
15. Doing good in secret (<i>Yinde lei</i> 陰德類) (x 4)	A person is rewarded by heaven for a secret act of goodness	“Beidu gives back the belt at Xiangshan”裴度香山還帶 (<i>Huan dai ji</i> 還帶記)
16. Glorious reunion (<i>Ronghui lei</i> 榮會類) (x 3)	Long-separated family members are reunited	“Su Qin returns home wearing brocade”蘇秦衣錦還鄉 (<i>Jin yin ji</i> 金印記)

¹ Compiled with reference to Qinhuai moke (comp.), *Yuefu hong shan* (Taipei: Taiwan xuesheng shuju, 1984), in *Shanben xiqu congkan*, no.10-11 and Hanan, “The nature and contents of the *Yuefu hong shan*”.

TABLE 5.3. COMPARISON OF ZODIAC NARRATIVE MEDLEY SCENES IN EMBROIDERY AND PRINT

Zodiac animals and Dramatic Scenes in Sleevebands (<i>Suzhou cixin bowuguan</i> and Petterson Museum 1999.1.1)	“Hua ying shengxiao yuefenpai” 華英生肖月份牌
1. Mouse: “Su Shi’s fu on mice” (<i>Su Shi fu shu</i> 蘇軾賦鼠)	1. Mouse: “The Fortune tellers visits Shu” (<i>Fang shu ce zi</i> 訪鼠測字) from <i>The Fifteen Coins</i> (<i>Shiwu gui</i> 十五貴)
2. Cow: <i>Weaving Maiden and Cowherd Boy</i> (<i>Niu lang Zhi nü</i> 牛郎織女)	2. Cow: “The Magpie Bridge” (<i>Que qiao</i> 鵲橋) from <i>Weaving Maiden and Cowherd Boy</i> (<i>Niu lang Zhi nü</i> 牛郎織女)
3. Tiger: “Wu Song fights the tiger” (<i>Wu Song da hu</i> 武松打虎)	3. Tiger: “Falling Tiger” (<i>Fu hu</i> 伏虎) from <i>Zui an ti</i> 醉菩提
4. Rabbit: <i>Tale of the White Rabbit</i> (<i>Bai tu ji</i> 白兔記)	4. Rabbit: “Going Hunting” (<i>Chu lie</i> 出獵) from <i>The Tale of the White Rabbit</i> (<i>Bai tu ji</i> 白兔記)
5. Dragon: <i>Nezha (boy god) makes trouble at sea</i> (<i>Nezha nao hai</i> 哪吒鬧海)	5. Dragon: “Nao hai” 鬧海 <i>Nezha (boy god) makes trouble at sea</i> (<i>Nezha nao hai</i> 哪吒鬧海)
6. Snake: <i>Legend of the White Snake</i> (<i>Bai she zhuan</i> 白蛇傳)	6. Snake: “Fighting in the Flood” (<i>Shui dou</i> 水鬥) from <i>Leifeng Pagoda</i> (<i>Leifeng ta</i> 雷峰塔)
7. Horse: Zhaojun crosses the frontier (<i>Zhaojun chu sai</i> 昭君出塞)	7. Horse: “Buying the horse” (<i>Mai ma</i> 賣馬) from “Qin Qiang buys the horse” (<i>Qin Qiong mai ma</i> 秦瓊賣馬)
8. Sheep: <i>Su Wu tends sheep</i> (<i>Su Wu mu yang</i> 蘇武牧羊)	8. Sheep: “Tending the Sheep” (<i>Mu yang</i> 牧羊) from <i>Su Wu tends sheep</i> (<i>Su Wu mu yang</i> 蘇武牧羊)
9. Monkey: <i>Tremendous uproar in the heavenly palace</i> (<i>Da nao tian gong</i> 大鬧天宮)	9. Monkey: “Jie shan” 借扇 From <i>The Monkey King borrows the fan</i> (<i>Hou wang jie shan</i> 猴王借扇)
10. Chicken: <i>Time passes, stealing chickens</i> (<i>Shi qian tou ji</i> 時遷偷雞)	10. Chicken: “Zhu zhuang” 祝莊 from <i>Zhu Yingtai and Liang Shanbo</i> 祝莊訪友
11. Dog: <i>Killing pigs, advising husbands</i> (<i>Sba gou quan fu</i> 殺狗勸夫)	11. Dog: “Fu quan” 撲犬 (<i>nao chao fu quan</i> 鬧朝撲犬) from <i>Tale of the Eight Heroes</i> (<i>Ba yi ji</i> 八義記)
12. Pig: <i>Tending pigs on the coast</i> (<i>Hai shang mu zhu</i> 海上牧豕)	12. Pig: “Zhao fang” 捉放 (<i>Zhuo fang cao</i> 捉放曹)

TABLE 5.4. COMPARISON OF ZHENZHU TA SCENES IN EMBROIDERY AND PRINT

Key: Red = scenes found on prints and embroidery

<i>Zhenzhu ta qian / houben</i> 珍珠塔前/後本 ¹ 22 acts	<i>Zhenzhu ta qian / houben</i> 珍珠塔前/後本 ² 16 acts	<i>Zhenzhu ta qian / houben</i> 珍珠塔前/後本 ³ 20 acts	J11. PEM E76699
1. Fang Qing bids farewell to his mother to go to Xiangyang to borrow funds (<i>Fang Qing bie mu dao Xiangyang jie dai</i> 方卿別母到襄陽借貸)		1. Fang Qing bids farewell to his mother to go to Xiangyang (<i>Fang Qing bie mu dao Xiangyang</i> 方卿別母到襄陽)	1. Front bottom right roundel (no.2)
2. Fang Qing goes to Xiangyang, and is invited in by the Chen family old servant to meet Imperial Censor Chen and his wife Madame Chen (<i>Fang Qing dao Xiangyang, yu Chen Xuan laojiaren yinjin jian Chen yushi gu zhang</i> 方卿到襄陽，遇陳宣老家人引進見陳御史姑丈)	1. Seeing the aunt (<i>Jian gu</i> 見姑)		
3. Fang Qing visits Cui'E, who steals a glimpse at him (<i>Fang qing baijian guniang, Cui'e xiaojie tou can</i> 方卿拜見姑娘，翠娥小姐偷看)		2. Fang Qing sees the girl (<i>Fang Qing jian gu niang</i> 方卿見姑娘)	
4. Caiping gives Fang Qing the pearl pagoda, as Cui'E looks on shyly in the flower garden (<i>Cui'e zai huayuan zeng zhenzhu ta yu Fang Qing</i> 翠娥在花園贈珍珠塔與方卿)	2. Caiping gives Fang Qing the cloth-wrapped pagoda <i>Title not visible</i>	3. Chen Cui'e gives the pagoda (<i>Chen Cui'e zeng ta</i> 陳翠娥贈塔)	2. Front shoulder left top roundel (no.5)
5. (middle) Bao Xiangguo dispatches troops in rebellion (<i>Bao Xiangguo qi bing zao fan</i> 寶象國起兵造反)			
6. Chen Guxhang meets Fang Qing at the Nine-Pines pavilion and promises him his daughter (<i>Chen Guxhang Jiu song ting xianghui xuqin</i> 陳姑丈九松亭相會許親)	3. The marriage is arranged (<i>Yinyuan ding</i> 姻緣定)	4. The Betrothal at Nine Pines Pavillion (<i>Jiu song ting xuqin</i> 九松亭許婚)	3. Front shoulder right top roundel (no.4)
	4. Encountering the thief in the snow (<i>Xue zhong yu dao</i> 雪中遇盜)	5. Fang Qing encounters the thief (<i>Fang Qing yu dao</i> 方卿遇盜)	
7. Fang Liu wanders destitute, and is rescued by Provincial Governor Bi (<i>Fang Liu liulo, lu yu Bi Xunfu qinqu</i> 方卿流落，路遇畢巡撫救去)		6. Fang Qing is rescued whilst destitute in the snow (<i>Fang Qing xue yujin</i> 方卿口雪遇救)	4. Back top left roundel (no.10)
	5. Xiujin is betrothed to Fang Qing (<i>Xiu jin pei Fang Qing</i> 秀金配方卿)	7. Bi Yunxian betroths his daughter to Fang Qing (<i>Bi Yunxian xu pei Fang Qing</i> 畢雲顯許口配方卿)	
	6. In the Pawnshop	8. Selling the Pearl Pagoda (<i>Dang shu ta</i> 當	5. Back top right roundel

1 Zheng Zhenduo, *Zhongguo gudai muke hua xuanji*, no.8, Lu Jiashun 陸嘉順 print-shop (est.1820-1850).

2 *Qing mo nianhua*, no.61-2.

3 *Suzhou Taohuawu muban nianhua*, pp.112-3, no.84-5, Wang Rongxing 王榮興 print-shop (est. 1850-1875).

	(<i>Dang pu</i> 當舖)	珠塔)	(no.9)
	7. Interrogation (<i>Kao wen</i> 拷問)	9. The Trial of Qiu Liuqiao (<i>Da fan Qiu Liuqiao</i> 大審邱六橋)	
	8. Execution (<i>Zheng fa</i> 正法)	10. The execution of Qiu Liuqiao (<i>Qiu Liuqiao zheng fa</i> 邱六橋正法)	
		11. Chen Cui'e pleads for justice (<i>Chen Cui'e qing zhi</i> 陳翠娥請治)	
		12. Proposal (<i>Ti bao</i> 提報)	
8. Lady Fang begs her way to the Guanyin Nunnery (<i>Fang furen qinqi dao Guanyin an nigu shouliu</i> 方夫人求乞到觀音庵尼姑收留)	9. Seeking help from the nunnery (<i>Da jin</i> 答救)	13. Lady Fang throws herself in the river (believing Fang Qing is dead) and is rescued (by the nunnery) (<i>Fang taitai tou he yujin</i> 方太太投河遇救)	6. Front bottom left roundel (no.3)
9. Fang Qing visits Lady Bi to gain permission to marry Miss Bi (<i>Fang Qing baijian Bi furen jiang xiaojie mianxu yinqin</i> 方卿拜見畢夫人將小姐面許姻親)			7. Back centre roundel (no.6)
10. Cui'e encounters Lady Fang at the nunnery (<i>Cui'e xiaojie zai an zhong xianghui Fang furen</i> 翠娥小姐在庵中相會方夫人)	10. Burning the Incense (<i>Shao xiang</i> 燒香)	14. Cui'e burns incense (<i>Cui'e shao xiang</i> 翠娥燒香)	
	11. Recognizing the girl (Lady Fang and Bi Xiujin) (<i>Ren gu</i> 認姑)	15. Mother-in-law and daughter-in-law (to be) meet (<i>Po xi xianghui</i> 婆媳相會)	
11. Imperial decree commands Bi Yunxian to go to battle (<i>Fengzhi qinzao Bi Yunxian chuzheng</i> 奉旨欽召畢雲顯出征)			
12. Fang Qing achieves first place in the examinations, and is given the position of Inspector of the Seven provinces (<i>Fang Qing de zhong zhuannguan, feng qi sheng xuncha yushi</i> 方卿得中狀元，封七省巡查銜史)			
13. Fang Qing privately returns the pearl pagoda (<i>Fang Qing si xing song huan xiaojie zhenghu ta</i> 方卿私行送還小姐珠塔)	12. The Golden Seal (<i>Jin yin</i> 金印)	17. Fang Qing presents the golden seal (<i>Fang Qing xian jin yin</i> 方卿獻金印)	
14. The Ninth heaven Dark Lad Goddess sends Golden Boy to smash the battle formation (<i>Jiu tian xuannü niangniang jintong po xiang chen</i> 九天玄女娘娘差金童破象陣)			
15. Marshall Bi assigns positions to smash the battle formation (<i>Bi Yunshi bi yuan shi dian jiang po chen</i> 畢元帥點將破陣)			
16. Marshall Bi destroys the battle formation (<i>biyuan shi da po xiang chen</i> 畢元帥大破象陣)			
17. The emperor gives a seal to Bi Yunxian for pacifying Liao Commander-in-Chief to protect the country (<i>tian zi feng bi yun xian ping liao da yuan shi hu guo gong</i> 天子封畢雲顯平遼大元帥護)			

國公)			
18. Singing Daoist chants, Fang Qing secretly visits Lady Chen (<i>Chang daoqing, Fang Qing si xing dao Chen Gu zhang jia</i> 唱道情, 方卿私行到陳姑丈家)	13. Testing the Aunt (<i>Shi gu</i> 試姑)	16. Fang Qing sings Daoist chants (<i>Fang Qing chang dao qing</i> 方卿唱道情)	8. Back left bottom roundel (no.8)
19. Fang Qing goes to the nunnery to meet his mother <i>Fang Qing dao ni'an nei xianghui Fang furen</i> 方卿到尼庵內相會方老夫人	14. Mother and son are reunited (<i>Mu zi xiang hui</i> 母子相會)	18. Mother and son are reunited (<i>Mu zi xianghui</i> 母子相會)	
20. Miss Bi pays a formal visit to her “mother-in-law”, greatly pleasing Lady Fang (<i>Bi Xiaojie baijian popo, Fang Lao Furen daxi</i> 畢小姐拜見婆婆, 方老夫人大喜)			
	15. Admonishing the Son (Fang Qing pays his respects to Lady Fang and Lady Chen) (<i>Xun er</i> 訓兒)	19. Lady Fang admonishes her son (<i>Fang Taitai xun 'er</i> 方太太訓兒)	
21. Bi Yunxian goes to Imperial censor Chen’s house to pay his respects to Fang Qing (<i>Bi Yunxian dao Chen yu fu zhong baiwang Fang qing</i> 畢雲顯到陳御史府中拜望方卿)			
22. Fang Qing together with the two beauties Cui’e and Saijin are joined in glorious union (<i>Fang Qing tong Cui'e Saijin er mei ren da tuan yuan</i> 方卿同翠娥賽金二美人大團圓)	16. Reunion (The Marriage of Fang Qing and Cui’e and Xiujin) (<i>Tuan yuan</i> 團圓)	20. The Marriage of Fang Qing, Cui’e, and Xiujin	10. Front centre roundel (no.1)

TABLE 5.5. COMPARISON OF *BAISHE ZHUAN* SCENES IN EMBROIDERY AND PRINT

Set of two New Year Print illustrations depicting the Legend of the White Snake in 16 scenes, late Qing Suzhou / Shanghai print¹	MFA 46.810	ROM 910.65.23
1 Bidding farewell to the master to get off the hill (<i>bie shi xia shan</i> 別飾下山)	Front lapel	Front lapel
2 Subjugating Xiaoqing at the Mountain of the Blue Peaks (<i>Qing ke shan zhuang Xiao qing</i> 青客山妝小青)		
	Front bottom centre border Touring the Lake (<i>you hu</i> 游湖)	Back bottom centre border Touring the Lake (<i>you hu</i> 游湖)
3 Borrowing the umbrella unites the couple (<i>jie san cheng qin</i> 借傘成親)	Front right side border	Back right side border
4 Robbing the treasury (<i>dao ku yin</i> 盜庫銀)	Right sleeve-band	Right sleeveband
	Xu Xuan negotiates the marriage with Little Blue	Xu Xuan negotiates the marriage with Little Blue
5 Opening the pharmacy (<i>kai dian</i> 開店)	Front left side border	Back left side border
6 Thrashing the Taoist master at Mount Mao (<i>diao da Mao shan dao</i> 吊打茅山道)		
7 Drinking the realgar liquor (<i>chi xiong huang jiu</i> 吃雄黃酒)	Back right side border	Front right side border
8 Madame Bai shows her original form (<i>xian yuan xing</i> 顯原形)	Front bottom left border	Back bottom left border
9 Robbing the magic herb (<i>dao xian cao</i> 盜仙草)	Left Sleeveband	Left sleeveband
10 Xiaoqing enchants the young man Gu (<i>Xiao Qing mi Gu gongzi</i> 小青迷顧公子)		
11 Subduing the Chamber Pot Spirit (<i>Na ye jing</i> 拿夜精)		
12 Xu Xian bows to Fahai (<i>Xu Xian bai Fahai</i> 許仙拜法海)	Back bottom left border	Front bottom left border
13 Submerging the Golden Hill (<i>shui man jin shan</i> 水漫金山)	Cloud Collar four lobes	
14 Meeting at the Broken Bridge (<i>duan qiao xiang hui</i> 斷橋相會)	Back bottom right border	Front bottom right border
15 Xuxian hurls the bowl at Madame White (<i>Xu Xian ko bo</i> 許仙扣鉢)	Back bottom centre border	Front bottom centre border
16 <i>Zhuanyuan</i> Xu Shilin makes an offering to the pagoda (<i>zhuangyuan bai ta</i> 狀元拜塔)	Back left side border	Front left side border

¹ *Qing mo nianhua* (Renmin meishu chubanshe 2000), no.74-5