

CHINESE EMBROIDERED TEXTILES FROM THE PERIOD

between the 18th and the 20th Centuries in the Collection of the National Museum in Warsaw

The Warsaw collection of Chinese embroidered textiles is particularly interesting, although the objects it includes are not a consistent entity. Travellers, collectors or enthusiasts of art have donated them to the National Museum from the Far East. Nevertheless, they present a certain idea of the style and embroidery techniques of their period – the Qing dynasty. So far, no research on the iconography and techniques used in the embroidered textiles of the Far East textiles has been conducted in Poland.

The collection includes decorative and functional textiles as well as clothes, especially women's clothes (Ill. 1), such as robes, waistcoats, skirts, shoes or special cases for fans or sticks. It is worth mentioning that the collection includes a dragon's caftan as well as mandarin squares signifying their owners' status (Ills. 2, 3).

The turbulent history of the National Museum in Warsaw had a significant impact on the present state of the collection, which came into being and enjoys consistent expansion thanks to donations and purchases. The beginning of the collection dates back to the first decades of the 20th century. The present state of the collection is a result of a long-term consolidation process of the collections from the Near and the Far East, which were previously scattered in other departments, mainly in the Collection of Decorative Art and the Collection of Foreign Modern Art. The beginnings of the collection date back to 1918, when a fan case, accompanied by several other museum items, was donated

by the Society for Protection of Historical Monuments (Towarzystwo Opieki nad Zabytkami Przeszłości).

Within the one hundred year history of the Museum exhibitions, the Far East textiles were presented only several times and only two of those exhibitions had a photographic documentation or a catalogue (The exhibition *Sentenced to the storehouse?...* in 1981 and the exhibition *The art of China and Japan in the collection of the National Museum in Warsaw – Gniezno*, 1997). In 2009 a catalogue of the collections of Chinese art was published, prepared by Marcin Jacoby, Joanna Popkowska and Joanna Markiewicz. The catalogue presents, among other things, a general description of the Far East textile collection, including men's and women's clothes, Mandarin squares, accessories used with clothes and in everyday life, embroideries and textiles made with the *kesi* technique.¹⁾

The basic assumption of the research into the Warsaw collection was the analysis of the iconographic motives used in the decoration of Chinese embroidered textiles, in order to explain their origin and meaning. Another goal was to present the processes which led to the final form. The next, equally important, purpose was to present the Far Eastern techniques of producing embroidered textiles, including the use of metal thread with wrapping. The analysis of the development of oriental decoration methods with the use of silk yarn and metal threads was conducted, based on the resources and available publications concerning the Far East as well as European textile and embroidery techniques.

Thus, the complexity of the issue demanded a combination of two professions – an art historian and a conservator of antique textiles. Such an approach allowed a complete description of the embroidered textiles from the Far East to be obtained. It also enabled an understanding of ornamental techniques and their association with certain iconographic images.

It should be emphasised that skill in embroidery along with access to appropriate materials resulted in amazing effects, which were also the fruit of a certain spirituality arising from the process and a strong identification with the motifs involved in its creation. Ding Pei's surprising memories prove that embroidery in this aspect was close to painting and thus it did not only involve reproducing another artist's work:

“I remember one spring day, when my boat crossed the Liang bay, the rays of sunshine at twilight covered the mountains and the light of mist was

¹⁾ Jacoby, Markiewicz, Popkowska (2009:259–262).

shimmering with various colours. In a nice atmosphere I was embroidering [a scene] with pale red mixed with ivory thread. The range of distant mountains; the fresh green colour of the *shanjiao* trees formed a grove and fish were swimming in the emerald water of the bay. Suddenly, my senses were completely refreshed. It is a state which painters can never achieve”²⁾

This paper concentrates on the analysis of the motifs used in the Warsaw Museum’s collection of embroidered textiles from the Far East. The production period of the objects chosen for this comparative analysis was identical with the period in which the textiles in question were created. In nearly all the image types a close relationship between the decorations in the textiles and paintings may be observed. Obviously, the artists did not reflect the objects from nature, yet they attempted to express the rhythm of life in their surroundings, presenting individual motifs on different levels of naturalism or stylisation.

The iconographic analysis proved that the subject matter of ornamental motifs depends on the purpose of a given object, its shape or even measurements. The shapes of separate elements of the outfit presented certain difficulties, as the ornamental motifs had to be adjusted to the sophisticated forms of collars, cuffs or loosely hanging ribbons (Ill. 4, 5). Some of the most frequent subjects in decorative textiles in the collection of the Warsaw Museum are animal, plant and fruit motifs, whilst Taoist and genre scenes are less common. The decoration of clothes, apart from court robes, is dominated by genre scenes presenting women’s figures on a background of park scenery (Ill. 6) usually personifying women’s virtues or symbolising the four seasons of the year. The garden also is a significant theme in literature, in treatises or novels.³⁾ In the Qing dynasty a popular type of painting, known as ‘flowers and plants’,⁴⁾ flourished, which also influenced the motifs used in embroidery. Flowers, trees or fruit accompanying people are a valuable hint indicating the season. *Lienü Zhuan* (Biographies of Exemplary Women), a work compiled by a Confucian scholar – Liu Zhuan Xiang (c. 79–78 BC) became the main literary source of presenting women in Chinese paintings and the decorations of textiles.⁵⁾ The

²⁾ Ding Pei (1994: 799).

³⁾ Weidner (1988: 53); Cooper (1977: 1–9).

⁴⁾ Weidner, (1988: 25).

⁵⁾ In many stores attention was paid to Confucian virtues, such as *zhong*, *xin*, *ren*, *yi* and the substantial existence *junzi*. The personification of these virtues can be understood due to a vivid narration see: Carlitz (1991: 117–148); Wang (2010: 635–644).

manner of treating space and setting a figure in it refers to this work. Long robes with wide sleeves and hair tied in a bun are characteristics of a typical figure of a woman appearing in the decorations of clothes.

Another type of clothing decoration includes genre scenes set within the form of medallions, placed in the same way as in the case of dragon robes, at the front and at the back, on each of the shoulders and at the bottom. Such compositions were most frequently inspired by legends or scenes from history and literature, e. g. *Xixiangji* (The Story of the Western Wing),⁶⁾ a poetic drama from the 13th century, or *Hong Lou Meng*, (The Dream of the Red Pavilion),⁷⁾ a great Chinese novel from the 18th century.⁸⁾ Such images not only embodied cultural ideas and values, but also played a certain role in forming and popularising social norms, or even political authority.⁹⁾ The collection of the Warsaw Museum includes a medallion, which probably was once a decoration of a robe (SKAZsz2607). It depicts two men on a terrace on a background of garden scenery. The analogical composition also appears on the cuffs of a woman's robe in the collection of Metropolitan of Art in New York, described by Alan Priest in *Chinese Textiles*.¹⁰⁾

The Warsaw Museum also houses two decorative *panneau* with images of women personalising the four seasons of the year (SKAZsz 12, 13). How the space is treated is analogical to the cuffs, but in this case the composition gives the impression of being empty and the figures seem to be lonely people.

The decorations of textiles also include images of emperors in the audience scenes (Ill. 7). Legends or scenes from history and literature, such as *Xixiangji* or *Hong Lou Meng*, usually inspired compositions of this type. Such images not only embodied cultural ideals and values, but they also had a significant role in the formation and popularisation of social norms or even public authority.

The similarity to some particular emperor is symbolic. Certain characteristic elements of the outfit, its colours and the symbols of the robes indicate the emperor's figure, as in the upholstery textile of the armchair in the Warsaw Museum. The type of image inspired by *The Dream of the Red Pavilion* refers

For the *Lienü Zhuan* see: Hinsch (2004: 95–112); Raphals (1998: 105–112).

⁶⁾ Shifu Wang, Shih I Hsiung, Zhen Yuan (1936); De Bary (2000).

⁷⁾ Cao Xueqin (2010); Saussy (1987: 23–47); Edwards (1994); Yu (1997).

⁸⁾ Priest, Simmons (1934: 76).

⁹⁾ Kang-i Sun Chang (1997: 236–256).

¹⁰⁾ Priest, Simmons (1931: 75, fig. 29).

to the image found in the informal robe *ao*, from Linda Wrigglesworth's collection (Ill. 8).¹¹⁾

The Warsaw Museum is also in possession of an interesting Chinese embroidered scroll from the 18th century entitled "The Emperor's procession" (Ill. 9), referring to this type of images in painting. It presents a procession walking along a mountain slope and a lake shore, heading for a temple or a palace, situated on a small island. The prototype of this image presenting the Emperor's retinue may be the composition from the Tang dynasty – *Minghuang Emperor's Journey to Shu*, already known in the period of the Song dynasty and later.¹²⁾

The connection between this scene and another, presenting the Emperor surrounded by his retinue, *Deer Hunting*, results from presenting travellers on the background of mountain landscapes.¹³⁾ The Tang dynasty composition and its preserved versions, which are relatively small, present general characters rather than their portraits and have a narrative function.¹⁴⁾ The Emperor Minghuang and his entourage are presented within the traditional format of departure scenes in Chinese art, moving from right to left through a landscape interspersed with bridges and fences.¹⁵⁾ The figures movement suggest the continuation of the Emperor's journey through the wild nature, and contrast with the movement of travellers and their direction in *Deer Hunting*. The diagonal position of the retinue's route is preserved, although in the opposite direction. In the second case, the Emperor and his retinue appear in the top right corner of the picture and are slipping out of the landscape in order to get through the mountains, using well-known routes. Next, they stop in the middle, in the foreground. In the scroll *The Emperor's Procession*, the Emperor's sedan chair is also placed in the foreground, but this is only the beginning of the journey.

Qianlong's order for depicting hunting in such a monumental format may be compared with the work of art from the Ming dynasty: *Emperor Xuande on a trip*,¹⁶⁾ attributed to the court artist – Shang Xi¹⁷⁾. The work – completed in an unusually large format (211 x 353 cm) – presents Emperor Xuande (1426–1435)

¹¹⁾ *The Imperial* (2008, Ill. 78).

¹²⁾ Rogers (1988: 152).

¹³⁾ Tripodes (1999: 185–200).

¹⁴⁾ Sullivan (1980: 49).

¹⁵⁾ For the convention of departure scenes in Chinese art, see: Fong (1992:30).

¹⁶⁾ Berinstein (1999: 170–184, fig. 4).

¹⁷⁾ Barnhart (1993: 57); see also: Whitfield (1985: 73–74).

on a trip in his hunting park. Similarly to the picture of the Qing dynasty, it is a group portrait of the Emperor and his retinue – in this case members of Embroidered Uniforms Guard (*Jinyi wei*)¹⁸⁾, all on horseback. Like its later equivalent – this sizeable work was ordered by Qianlong, which was probably completed by numerous artists, specialising in individual themes¹⁹⁾.

Except for the comparable size of both these works, the arrangement of the horsemen's figures in the composition is also analogical, in a cordon meandering from the top to the bottom. Also, the arrangement of figures in the scroll *The Emperor's procession* may be associated with these works. Although the size of this item is smaller and the retinue is marching in the opposite direction, the method of presenting the figures and their arrangement on the background of the landscape is analogical. All these works seem to be related to the others, as might be explained due to the fact that Qianlong often encouraged artists of the Academy to use the works from the Emperor's collection as models for their paintings and, possibly, for embroideries as well.

Deer hunting functions as a work commemorating the Emperor's participation in a certain activity. Moreover, it conveys a message about the general status of the Qing dynasty and announces Qianlong's divine mandate for ruling the country as the Emperor²⁰⁾.

Although the scroll *The Emperor's procession* depicts the Emperor's cordon, it does not present the Emperor himself. His presence is indicated by a special scene setting. Numerous people gathered around the sedan chair emphasise the importance of the Emperor, hidden under a big fan, held by one of the procession participants.

One of the most visually spectacular works of the Taoist ritual art is undoubtedly their depiction of the robes worn by priests on duty. Their decoration presents the structures of the Universe, which were united in *Tao* and the priest himself. The rectangular shape with the bent border is entirely open at the sides and at the front. The lapels at the front and around the neck were made from a separate piece of material, which surrounded and protected the edges of the lapels, forming a type of collar. The robe was loose-fitting, quite wide and covering the priest's wrists while he was standing with his arms open. It literally covered the priest with the signs and symbols of the Taoist cosmology

¹⁸⁾ For the Embroidered Uniforms Guard, see: Zujie Yuan (2007: 181–212).

¹⁹⁾ For the cooperation of painters see: Barnhart (1993: 109).

²⁰⁾ Richard Vinograd discusses the ideological functions of the portrait in China in *Boundaries of the Self: Chinese Portraits, 1600–1900* (1992: 2, 176).

and emphasised his movements (usually quite energetic) in the choreography of the Taoist ritual.

The Warsaw Museum is in possession of a hanging embroidery with the image of a pagoda, made of a Taoist priest's robe. The composition corresponds to other robes of this type, found in Western collections. Undoubtedly, a twin robe the one in the Warsaw Museum may be found at the Minneapolis Institute of Art, which houses one of the biggest collections of such robes in the world. The analogical manner of arranging the individual elements of the composition as well as the work technique may indicate the same workshop.

Popular subjects in the decoration of clothes also are plant, fruit and animal motifs. Birds, butterflies, bats among the flowers of peony, plum trees, apple trees or grapevines are frequently found on skirts. Because of the limited surface for the embroidery, animals were arranged inside a circle, square or rectangle, forming repetitive rows of patterns, or merely filling the empty spaces of a composition. Another important aspect in the decoration of textiles are inscriptions which, apart from being a good omen, also constitute an element of the composition, consistent with the other motifs and highly decorative too (Ill. 10). The close relationship between the inscription and the subject of the embroidery exemplifies the dependence of this handicraft on painting, which also combined the art of calligraphy with the picture. The National Museum is in the possession of a "cloud" collar, sewn onto an oval-shaped satin textile, ornamented with inscriptions, which discretely incorporated, constitute an explanation for the images presented on each of the four parts of the collar. This object is unique due to the subtle composition and colours as well as the high quality of the embroidery. The images on each of the four collar parts, in the shape referring to the *ruyi* sceptre, are connected with the inscriptions, embroidered next to the opening for the neck. These are fairly random phrases, taken out of context²¹. The images do not illustrate the text directly. They are rather its interpretations, undoubtedly enriched with the author's imagination. The problem with the unclear dating of this object was solved after translating the text – an extract from a poem by a famous general from the period of the Republic – Wu Peifu (1871–1939), from the collection *Penglai Verses (Penglai shicao)*: "The people on the first peak (of the Immortal Islands) of Penglai". The extract from a poem by this author explicitly dates the object back to the turn of the 19th and the 20th centuries or to the beginning of the 20th century.

²¹ I would like to express my gratitude to Dr Marcin Jacoby, who translated the inscriptions.

The subtle composition presents a lake with two boats on it. On one of the boats two sailors are battling the elements, as emphasised by a sail filled by the wind and figures bent in the same direction. On the other boat a couple are sitting under a shade and a sailor is rowing. The waves were marked with short wavy lines, placed in groups of three, one over another. The lake is surrounded with rocks, pavilions and brick buildings. Centrally placed rocks and three pavilions refer to the mountain with three tops, emerging from waves – a motive used for decorating court robes.

The inscriptions also were used as a way of praising the art, weaving or embroidery workshop, which may be illustrated by the rhymed inscription written by Qianlong in the forty-sixth year of his rule. It was placed on a monumental *kesi* tapestry, presenting nine sheep and nine goats along the top border of the textile²²). The Emperor stated in this inscription that the textile was an excellent copy of one the textiles made in Suzhou, during the Song dynasty. He also referred to the number ‘nine’ as the days that come after the winter solstice²³).

On the basis of the analyses it may be stated that in most cases the subject matter of the iconographic images is connected with certain embroidery techniques. Although ornamental motives evolved and reflected the authors’ tastes and abilities, they were often made in an analogical manner. Even if different embroidery stitches were used, the appearance of the ornament remained almost unchanged. This was the effect of preserving the appearance of a certain stitch, although it was often made with the use of other stitches. The look of “scales” could be attained with the use of the satin, couched or even the knot stitches, the last of which seems to have gained major popularity towards the end of the 19th and at the beginning of the 20th century. This fact is a valuable hint in dating the objects. Also, the colours of threads sometimes corresponded to individual ornaments, as in the case of the dragon motive, in which the mane was usually green, the horns were white, the eyes – black, whilst the body was usually golden. The majority of the objects at the Warsaw Museum were made of valuable silk textiles, with dominant satin and plain weaves. The most frequent embroidery stitches include: satin, knot and couched, whereas the Peking stitch is the least common.

²²) Palace Museum, Beijing; *kesi* tapestry with embroidery; 213 x 119 cm; *Feng Song kesi 'Jiuyang xiaohan tu,' yi zhou* (Imitation of a Song *kesi* ‘Nine yang scattered cold pictures, one hanging’) in: Hu Jing (1971: 3485B); Jiajin Zhu (1986); Nengfu Huang (1985–1987).

²³) Bickford (1999: 127–158).

The embroidery stitches were made with silk yarn and different types of metal thread, among them threads with a fibre core may be identified, most frequently silk or, less frequently, cotton.²⁴⁾ In the decoration of the textiles at the Warsaw Museum metal is used in three different forms: I) metal in the form of a plate wrapped around a fibre core; II) metal fixed with glue to the organic base and next wrapped around a fibre core; III) metal fixed with a binder to the organic base in the form of thin strips or spangles²⁵⁾. Other materials used in embroidery decorations also include threads with a silk core and the wrap of a peacock's feathers as well as with the silk wrap and a fibre core, also made of silk. Additional ornamental elements used in the embroidery are natural pearls, glass beads and metal figurines (Ill. 11, 12).

The identification of materials was researched in order to define the technique used in the production of metal threads. The analysis proved to be helpful in specifying the origin of the objects in question as well as in their dating. The complex construction of metal threads supplies a lot of valuable information concerning the materials, which were used to produce them.

The microscope observation allowed defining the structure of threads, the type of wrapping and the degree of damage (Ills. 13, 14) The state of preservation of the wrap was analysed – the layer of metal and the level of its corrosion and the change of colour as well as the condition of the fibre cores. The presence of binding materials joining the metal foil with the organic base was also stated.

The elemental analysis of the samples was made with the use of the X-ray fluorescence (XRF). The most frequent metals in the investigated metal threads are gold, silver and copper.

The visible and repetitive dependence of the core colour and the original colour of foil or a metal plate on the surface of the wrapping is in accordance with a traditional method of emphasising the colour of the wrapping by the colour of a silk core. In the threads, which wrapping is covered with the yellow foil, the core is most frequently yellow or ochre. In the samples with the red wrapping the core was not dyed and usually white (Ill. 15).²⁶⁾

The small amount of binding materials joining the metal with the organic base constitutes a serious problem in identification. Nevertheless, the use of Fourier transform infrared spectroscopy (FTIR) allowed identification of the four basic groups of binders: I starch; II gelatine; III an egg, linseed oil and

²⁴⁾ Needham, Kuhn (1988).

²⁵⁾ Indictor, Koestler, Wypyski, Wardwell (1989: 171–182).

²⁶⁾ Járó (1990: 47–50).

bees' wax (?); IV gluten glue. The attained results were to be confirmed with the use of gas chromatography, however, the small amount of the investigated material allowed for the precise results only in the case of six samples, in which the presence of gelatine was observed.

In one of the textiles a natural dye – indigo was identified, which enabled this object to be dated before 1877 – the date of introducing methylene blue.

After analysing the obtained investigation results and comparing them with the available information concerning the Far East threads with metal wrapping as well as on the basis of the analysis of the cellulose base and its appearance, the provenance of the threads may be defined as that of the Far East. The elemental composition of the samples confirms the presence of traditionally used metal foils, made of pure gold, gilded brass or copper with impurities and of pure copper. The presence of the last two metals may be observed in samples from the objects originating from the end of the 19th and the beginning of 20th century.

The iconographic analysis, accompanied by the analysis of the techniques facilitated the dating of the objects. The analysis of the techniques enabled to specify the terminology used for embroidery stitches, especially for the Peking (Ill. 16) or knot stitches (Ill. 17), which, due to their apparent similarity, were often confused.²⁷⁾ Specification and systematisation of the embroidery techniques were possible due to presenting all the manners of using different materials in the production of embroidered textiles and recognising them in the objects at the Warsaw Museum.

Some preliminary research carried out at other major Polish museums allowed the Warsaw Museum textile collection as the second biggest collection, after the National Museum in Cracow. With regard to the standard of workmanship, both museums hold joint first place. It also has been observed that single examples of Chinese or Japanese embroidery art can be found in collections of the Palace Museum of King Jan III in Wilanów, the Museum of Asia and the Pacific in Warsaw, the Museum of the Textile Industry in Łódź, the Archaeological and Ethnographic Museum in Łódź, the National Museum in Poznan, the District Museum in Torun, and the Castle Museum in Pszczyna.

Although in comparison with the other world collections, the Warsaw collection is average, the objects it contains are representative for the period in which they were made and, thus they constitute a valuable material for investigation. The research on the collection from Cracow and on the objects

²⁷⁾ Priest, Simmons (1931: 24); Young Yang Chung (1979: 37); Claburn (1976: 60); Cammann (1960: 30).

from the other Polish collections creates the possibility for research on Far Eastern textiles in Polish collections. Single objects, which are in the possession of other museums such as the Museum of the Textile Industry in Łódź, the National Museum in Poznań or the District Museum in Toruń constitute a valuable complement of the Warsaw and Cracow collections. Mandarin squares from the time of Yongzheng Emperor (1722–1735) may serve as an example here. Further efforts to find such objects in Polish collections could result in an exhibition of embroidered textiles from the Far East in Polish collections.

The study of the collection enabled defining the state of the collection of Far Eastern embroidered textiles to be defined but, most importantly is that, it facilitated the systematisation of the information gathered, supported by the identification of the materials used in the production of textiles in the period under discussion. The detailed analysis of the iconographic images, the symbolism of the separate motives and the techniques used in the objects had a significant impact on defining the purpose of the textiles, which had been unclear earlier.

BIBLIOGRAPHY

- Barnhart (1993) = Richard Barnhart, *Painters of the Great Ming: The Imperial Court and the Zhe School*, Dallas: Dallas Museum of Art, 1993.
- Berinstein (1999) = Dorothy Berinstein, "Hunts, Processions, and Telescopes: A Painting of an Imperial Hunt by Lang Shining (Giuseppe Castiglione)", *RES: Anthropology and Aesthetics*, Vol. 35, 1999: 170–184.
- Bickford (1999) = Maggie Bickford, "Three Rams and Three Friends: The Working Lives of Chinese Auspicious Motifs", *Asia Major*, Vol. 12, 1999: 127–158.
- Cammann (1960) = Schuyler Cammann, "Embroidery Techniques in Old China", *Archives of the Chinese Art Society of America*, Vol. 14, 1960: 16–39.
- Cao Xueqin (2010) = Cao Xueqin, *Dream of the Red Chamber*, transl. H. Bencraft Joly, Singapore: Tuttle Publishing, 2010.
- Carlitz (1991) = Katherine Carlitz, "The Social Uses of Female Virtue in Late Ming Editions of *Lienu Zhuan*", *Late Imperial China*, Vol. 12, No. 2, 1991: 117–148.
- Chang Kang-i Sun (1998) = Chang Kang-i Sun, "Ming-Qing Women Poet and the Notions of 'Talent and Morality' ". In *Culture and State in Chinese History: Conventions, Conflicts, and Accommodations*, Bin Wong, T. Hunters, Pauline Yu, (eds.), Stanford, California: Stanford University Press 1998.
- Clabburn (1976) = Pamela Clabburn, *The Needleworker's Dictionary*, New York: William Morrow, 1976.

- Cooper (1977) = Jean Cooper, "The Symbolism of the Taoist Garden", *Studies in Comparative Religion*, Vol. 11, No. 4, 1977: 1–9.
- De Barry, Chan Wing-tsit, Tan Chester (2000) = William Theodore De Bary, Chan Wing-tsit, Tan Chester, *Sources of Chinese Tradition: From 1600 Through the Twentieth Century*, Vol. 2, New York: Columbia University Press, 2000.
- Ding Pei (1994) = Ding Pei, "Xiupu". In: *Congshu jicheng xubian*, Vol. 79, Shanghai: Shanghai shudian, 1994: 795–804.
- Edwards (1994) = Louise P. Edwards, *Men and Women in Qing China: Gender in the Red Chamber Dreams*, Leiden; New York: Brill, 1994.
- Fong Wen (1992) = Fong Wen, *Beyond Representation: Chinese Painting and Calligraphy 8th–14th Century*, New York: The Metropolitan Museum of Art, New Haven and London: Yale University Press, 1992.
- Hinsch (2004) = Bret Hinsch, "The Textual History of Liu Xiang's Lienüzhuan", *Monumenta Serica*, Vol. 52, 2004: 95–112;
- Hu Jing (1971) = Hu Jing et al., *Shiqu baoji sanbin*, Taipei: National Palace Museum, 1971.
- Huang Nengfu (1985–1987) = Huang Nengfu (ed.), *Yinran zhi xiu (xia)* (Printing, dyeing, weaving, and embroidery, part 2). In: *Zhongguo meishu guanji: Gongyi meishu bian*, 7 (The great treasury of Chinese fine arts: Arts and crafts, 7), Beijing: Wenwu chubanshe, 1985–1987.
- Indictor, Koestler, Wypyski, Wardwell (1989) = Norman Indictor, Robert J. Koestler, Marc Wypyski, Anne E. Wardwell, "Metal Threads Made of Proteinaceous Substrates Examined by Scanning Electron Microscopy–Energy Dispersive X-Ray Spectrometry", *Studies in Conservation*, Vol. 34, 1989: 171–182.
- Jacoby, Markiewicz, Popkowska (2009) = Jacoby M., Markiewicz J., Popkowska J., *Sztuka chińska w zbiorach Muzeum Narodowego w Warszawie*, Warszawa: Muzeum Narodowe w Warszawie, 2009.
- Járó (1990) = Márta Járó, "Gold Embroidery and Fabrics in Europe: XI–XIV Centuries", *Gold Bulletin*, Vol. 23, No. 2, 1990: 40–57.
- Needham, Kuhn (1988) = Joseph Needham, Dieter Kuhn, *Science and Civilization in China*, Vol. 5: *Chemistry and Chemical Technology*, Part IX: *Textile Technology: Spinning and Reeling*, Cambridge: Cambridge University Press, 1988.
- Priest, Simmons (1931) = Alan Priest, Pauline Simmons, *Chinese Textiles: An Introduction to the Study of Their History, Sources, Technique, Symbolism and Use, Occasioned by the Exhibition of Chinese Court Robes and Accessories*, New York: The Metropolitan Museum of Art, 1931.
- Raphals (1998) = L. Raphals, *Shaving the Light: Representations of Women and Virtue in Early China*, Albany: State University of New York Press, 1998.
- Rogers (1988) = Howard Rogers, "For Love of God: Castiglione at the Qing Imperial Court", *Phoebus*, Vol. 6, No. 1, 1988: 141–160.
- Saussy (1987) = Haun Saussy, "Reading and Folly in Dream of the Red Chamber", *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, Vol. 9, No. 1/2, 1987: 23–47.
- Sullivan (1980) = Michael Sullivan, *Chinese Landscape Painting in the Sui and Tang Dynasties*, Berkeley, Los Angeles: University of California Press, 1980.

- The Imperial* (2008) = *The Imperial Wardrobe: The Chinese Costume and Textiles from the Linda Wrigglesworth Collection*, Christie's catalogue, New York: Christie's, 2008.
- Tripodes (1999) = Lucia Tripodes, "Painting and Diplomacy at the Qianlong Court: A Commemorative Picture by Wang Znicheng (Jean-Denis Attiret)", *RES: Anthropology and Aesthetics*, No. 35, Intercultural China, 1999: 185–200.
- Vinograd (1992) = Richard Vinograd, *Boundaries of the Self: Chinese Portraits, 1600–1900*, Cambridge: Cambridge University Press, 1992.
- Wang (2010) = Robin R. Wang, "Virtue (*de*), Talent (*cai*) and Beauty (*se*): Authoring a Full-Fledged Womanhood in *Lienuzhuan* (*Biographies of Women*), *Philosophy Compass*, Vol. 5, Issue 8, 2010: 635–644.
- Wang Shifu, Hsiung Shih I, Yuan Zhen (1936) = Wang Shifu, Hsiung Shih I, Yuan Zhen, *The Romance of the Western Chamber (Hsi Hsiang Chi): A Chinese Play Written in the Thirteenth Century*, tranl. S.I. Hsuing, New York: Liveright Pub. Corp., 1936.
- Weidner (1988) = Marsha Weidner, *Views from Jade Terrace: Chinese Women Artists 1300–1912*, Indianapolis: Indianapolis Museum of Art, New York: Rizzoli, 1988.
- Whitfield 1985, Roderick Whitfield, "Bilder am Hof der Ming Dynastie" In *Palastmuseum Peking Schätze aus der Verbotenen Stadt*, Berlin: Runze & Casper 1985, p. 73–74.
- Young Yang Chung (1979) = Young Yang Chung, *The Art of Oriental Embroidery: History, Aesthetics and Techniques*, New York: Bell and Hyman, 1979.
- Yu (1997) = Anthony C. Yu, *Reading the Stone: Desire and the Making of Fiction in Dream of the Red Chamber*, Princeton: Princeton University Press, 1997.
- Yuan Zujie (2007) = Yuan Zujie, "Dressing for Power: Rite, Costume, and State Authority in Ming Dynasty China", *Frontiers of History in China*, Vol. 2, No. 2, 2007: 181–212.
- Zhu, Hutt (1986) = Jiajin Zhu, Graham Hutt, *Treasures of the Forbidden City*, New York: Viking, 1986.



Ill. 1. Woman's *ao* (short robe), the Qing dynasty, period of Xianfeng's reign (1850–1861), MNW no. SKAZsz 2609; photo P. Ligier



Ill. 2. Rank badge with wild goose, the Qing dynasty, about 1890, MNW no. SKAZsz 2626; photo K. Zapolska



Ill. 3. Rank badge with leopard, the Qing dynasty, 19th century, MNW no. SKAZsz 2624; photo K. Zapolska



Ill. 4. Skirt, the Qing dynasty, late 19th century, MNW no. SKAZsz 2617; photo P. Ligier



Ill. 5. Skirt fragment, the Qing dynasty, late 19th century, MNW no. SKAZsz 2617; photo K. Zapolska



Ill. 6 Woman's *ao* (short robe) fragment, the Qing dynasty, Xianfeng reign period (1850–1861), MNW no. SKAZsz 2609; photo K. Zapolska



Ill. 7. Upholstery textile fragment, the Qing dynasty, 19th century, MNW no. Og. 156475; photo K. Zapolska



Ill. 8. Woman's *ao* (short robe) fragment, the Qing dynasty, fourth quarter 19th century; *The Imperial Wardrobe: Fine Chinese Costume and Textiles from the Linda Wrigglesworth Collection*, Christie's cat., New York: Christie's, 2008, Ill. 78



Ill. 9. Embroidered scroll fragment, the Qing dynasty, 18th century, MNW no. SKAZsz 1065; photo K. Zapolska



Ill. 10. Pouch shaped purse fragment, the Qing dynasty, half of the 19th century, MNW no. SKAZsz 1411; photo K. Zapolska



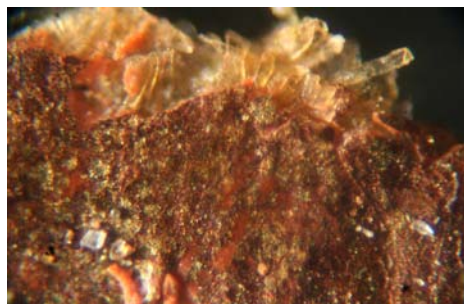
Ill. 11. Wedding cap fragment, the Qing dynasty, 19th century, MNW no. SKAZsz 1066; photo K. Zapolska



Ill. 12. Children's hat fragment, the Qing dynasty, 19th century, MNW no. SKAZsz 1183; photo K. Zapolska



Ill. 13. Specimen 1206(2); photo P. Skowroński



Ill. 14. Wrap with layer of paper fragment, specimen 1206(1), obverse; photo M. Witkowska



Ill. 15. Rank badge with wild goose fragment, the Qing dynasty, about 1890, MNW no. SKAZsz 2626; photo K. Zapolska



Ill. 16. Shoe fragment, the Qing dynasty, half of the 19th century, MNW no. 12999 MN; photo K. Zapolska



Ill. 17. Case for fan fragment, the Qing dynasty, 19th century, MNW no. SKAZsz 30; photo K. Zapolska