

*Good Life Inspiration*

美好  
生活  
提案

*From the grace of ancient women,  
Let's seek inspiration for living a better life!*



從古代女性的優雅中  
尋找美好生活靈感！

THE HONG KONG JOCKEY CLUB SERIES

香港賽馬會呈獻系列

# 她 尋 裡 眾

南京博物院藏中國古代女性文物展  
WOMEN AND FEMININITY IN ANCIENT CHINA  
—— Treasures from the Nanjing Museum ——

聯合主辦 / 籌劃 Jointly presented / organised by



獨家贊助 Exclusively sponsored by



香港賽馬會  
The Hong Kong Jockey Club



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現代人在繁忙的生活中，  
容易失去對美好生活的憧憬。  
何不從古代女子的生活中尋找靈感，  
感受一下恬淡美好？

我們在展品中提煉了12個「美好生活小建議」，  
嘗試為日常加點小趣味。  
你亦可以利用此小冊，記下自己的想法，  
或嘗試更有趣的挑戰。

讓新嘗試為你的生活帶來不一樣的味道吧！

In the busy life of modern people, it is easy to lose  
the vision of a better life. Why not find inspiration  
from the stories of ancient women and feel the  
beauty of everyday life?

We have refined 12 "Good Life Tips" in the exhibits  
to try to spice up our daily life. You can also use this  
booklet to jot down your thoughts or suggest more  
exciting challenges.

We hope this experiment will bring more flavour to  
your life!



## 序言

近些年來，中國婦女史的研究愈來愈多，從古代女性的千姿百態、生活日常和才藝，可側面探視中國古代社會文化思潮的轉變。而中國歷代豐富的文物所呈現的女性形象多變，可說是超越時空，就如同「時尚潮流」。一幅《古代仕女行樂圖》展現古代女性的消閒時尚；從漢、唐的女舞俑到明、清的仕女畫中所見的髮飾、衣裳，描繪出中國女性千年服飾的大趨勢；各種飾品和生活用器不僅反映它們曾是不同朝代的「時尚潮物」，透過解讀其中包含的歷史、社會和文化訊息，可以窺見不同階層的古代女性的生活日常。

書畫與工藝品最能體現歷代女性的卓絕手藝和不凡創意，如閩秀名媛畫家的花鳥畫、元代最負盛名女藝術家管道昇的真髮刺繡、明清時代的刺繡等都是難得一見的精品。此外，畫家筆下的不同女性人物，如唐伯虎真跡《李端端落籍圖》和明清時期畫家如樊圻、周序、改琦、沙馥所繪的各種女性肖像，均細訴不同古代女性的傳奇故事。

香港文化博物館一向致力展示香港和不同地域的多元文化，並積極透過展覽以促進文化交流及使觀眾從中獲得啟發。這次展出的珍貴文物所傳遞給我們有關中國古代女性的訊息，與現代社會的女性形象大相逕庭，兩者正好構成一次極有意義的對話，引發觀眾思考文化思潮在歷史長河中的變遷。

本館衷心感謝南京博物院在展覽籌備過程中的鼎力支持，並借出館藏珍貴文物，讓我們在慶祝香港特別行政區成立二十五周年的欣喜時刻，能為觀眾帶來這個別具一格的女性文物展。同時，我們亦特別感謝香港賽馬會獨家贊助是次展覽，使我們得以利用嶄新的展陳手法，配合多媒體及教育活動，讓文物細說中國女性的故事，讓觀眾感受中國的千年時尚文化。

香港文化博物館總館長  
盧秀麗女士

## Foreword

In recent years, an increasing number of studies have examined the history of women in China. From the diverse expressions, daily life experience and talent of ancient women, we can explore the changes in social and cultural trends in ancient China. Throughout history, many artefacts have presented multiple facets of female images, which can be said to transcend time and space, like "fashion". For example, the handscroll *Ancient court ladies at leisure* shows popular pastimes of women in ancient times. The female dancing figures of the Han and Tang dynasties and the paintings of ladies in the Ming and Qing dynasties depict female fashions evolving over a thousand years. We find that apparel, accessories and household objects were "fashionable items" in past dynasties, and through the interpretation of the embedded historical, social and cultural messages, we can get a glimpse of the everyday life of women of different classes in ancient times.

Calligraphy, painting and handicrafts best embody the outstanding craftsmanship and extraordinary creativity of women in different eras. For example, flower and bird paintings by boudoir painters, the hair-embroidered portrait by Guan Daosheng, a remarkable female artist in the Yuan dynasty, and embroidery works from the Ming and Qing dynasties are rare gems. In addition, the various female characters depicted in artworks, such as Tang Bohu's authentic work *Li Duanduan*, and various female portraits by painters in the Ming and Qing dynasties, including Fan Qi, Zhou Xu, Gai Qi and Sha Fu, tell the legends of many women from past centuries.

The Hong Kong Heritage Museum has always been committed to showcasing the diverse cultures of Hong Kong and different regions. Through our exhibitions, we aimed at promoting cultural exchange and providing inspiration to our audience. In this exhibition, the precious artefacts provide information about Chinese women in ancient times that is quite different from the images of women in modern times. The two constitute a meaningful dialogue, inviting the audience to think about the changes in ideas and historical trends.

On behalf of the museum, I would like to express my sincere gratitude to the Nanjing Museum for its support while preparing for the exhibition and for lending us the precious artefacts from its collection, allowing us to introduce this unique exhibition of women's artefacts to the audience at the happy moment of celebrating the 25<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. Special thanks also go to The Hong Kong Jockey Club for its exclusive sponsorship of this exhibition. This enables us to use new display techniques, combined with multimedia applications and educational activities, to allow the artefacts to tell the stories of Chinese women over the centuries and invite the audience to experience the thousand-year-old trends in Chinese culture.

**Ms Fione Lo**  
Museum Director, Hong Kong Heritage Museum



論及中國古代女性之美，世人尚無定論，雖然遙遠的時空賦予了她們最神秘的面紗，但通過對女性文物的研究展示，能夠在一定程度上還原她們的整體形象和生活環境。

2015年，南京博物院推出「溫·婉——中國古代女性文物大展」，並榮獲「第十三屆全國博物館十大陳列展覽精品獎」。此次「香港賽馬會呈獻系列：

眾裡尋她——南京博物院藏中國古代女性文物展」是在「溫·婉」的展品中遴選出一百餘件精品，集中展示古代女性的

物質生活和精神世界。從後妃閨閣的華美奢靡到鄉村俚俗的質樸簡潔，從女性創作的智慧結晶到男性凝視下的女性形象。這些吉光片羽，有望讓我們將歷史的面紗掀起一角，窺見其後古代女性的一絲真容。

此次展覽也是由女性策展人策劃，從她獨特的視角出發，精心構想展覽內容和結構，既展示傳統女性的淑德婉容，又觀照當今女性的聰慧才智。通過展覽，我們得以回顧漫漫歷史長路，體悟、思考中國女性是怎樣堅定、執著、精彩地一路走來，繪寫下一幅幅瑰麗的圖卷。

為慶祝香港回歸祖國二十五周年，南京博物院與香港康樂及文化事務署聯合主辦、與香港文化博物館聯合策劃舉辦此次展覽。希望「眾裡尋她」在展現女性美的同時，亦使我們加深對傳統文化的認知，從中汲取精神力量，熠熠生輝，蓬勃生長。

最後，祝展覽取得圓滿成功！

南京博物院

No consensus has been reached regarding female beauty in ancient China. Although distant time endows them with a mysterious veil, research and display of women's artefacts help reconstruct their overall image and living environment to a certain extent.

In 2015, the Nanjing Museum launched the "Women and Femininity in Ancient China" exhibition and won the "13<sup>th</sup> Best Ten National Museum Exhibition Award". This exhibition in Hong Kong, featuring more than 100 exhibits selected from the "Women and Femininity in Ancient China" exhibition, focuses on the material culture and spiritual world of women in ancient China. Ranging from the splendour of the court ladies' boudoir to the simplicity and unadorned beauty of ordinary people, and from the artworks created by female artists to the images of women from the perspective of men, these artefacts enable us to unveil the past and get a glimpse of women's lives in ancient China.

This exhibition is curated by a female curator. From her unique perspective, she carefully conceived the content and structure of the exhibition, which not only shows the virtues of traditional women, but also reflects the wisdom

of their contemporary counterparts. Through the exhibition, we can look back through the ages and see how Chinese women have moved forward with determination, persistence and grace, creating a collection of beautiful moments in history.

To celebrate the 25<sup>th</sup> anniversary of Hong Kong's return to the motherland, the Nanjing Museum jointly presents the exhibition with the Leisure and Cultural Services Department and jointly organises the exhibition with the Hong Kong Heritage Museum. We hope that the "The Hong Kong Jockey Club Series: Women and Femininity in Ancient China — Treasures from the Nanjing Museum" exhibition will show the beauty of women through the ages and enhance our understanding of traditional Chinese culture so that the public can draw strength from the past and thrive.

Lastly, we wish the exhibition great success.

Nanjing Museum

# 獻辭

中國傳統女性素有具備溫柔賢淑、秀外慧中等特質的美譽。香港賽馬會很榮幸獨家贊助「香港賽馬會呈獻系列：眾裡尋她——南京博物院藏中國古代女性文物展」，透過南京博物院的珍藏，讓香港市民深入了解中國古代女性的形象氣質、日常生活、才華技藝和精神世界，從而發揚中華優秀傳統文化與藝術精粹。

文物展呈獻的過百件瑰寶，均是首次在港亮相，涵蓋由商代至二十世紀初橫跨逾千年的歷史文化，彌足珍貴；再配合多媒體和互動元素，促進訪客與藏品和古代女子對話；同時舉辦多元化的公眾教育活動，包括講座、工作坊及舞蹈表演等，更全面地展示內容，提升參觀體驗。展覽還增設香港回應部分，展示本地流行文化多年來塑造的經典女性形象。

「香港賽馬會呈獻系列」自2012年推出以來，一直為廣大市民帶來不同地區和時代的世界級珍品，推動中外藝術文

化交流，並體現馬會在推動藝術、文化及保育發展方面的貢獻，積極為香港注入藝術文化活力，豐富生活。其中，由馬會捐款35億港元支持成立的「香港故宮文化博物館」，於今年（2022年）7月向公眾開放後，已成為香港文化新地標，市民反應空前熱烈，往往一票難求。

今年正值香港特別行政區成立二十五周年，馬會撥款6.3億港元，支持香港特區政府舉辦包括本展覽在內的一系列慶祝活動，為社會注入更多正能量。

多年來，馬會一直貫徹致力建設更美好社會的宗旨，與社會同行。時至今日，馬會已成為香港的國際品牌之一，也是全球十大慈善捐助機構之一。這些均有賴馬會獨特的綜合營運模式，透過稅款及慈善捐款，將博彩及獎券收入回饋香港。

在此衷心感謝特區政府對「香港賽馬會呈獻系列」的持續支持，以及南京博物院慷慨借出珍品，玉成這件美事。祝願這次展覽圓滿成功，讓大家細味古今精彩的女性故事。

香港賽馬會慈善及社區事務執行總監  
梁卓偉博士

# Message

Chinese women have traditionally been portrayed as gentle, virtuous, beautiful and intelligent. "The Hong Kong Jockey Club Series: Women and Femininity in Ancient China — Treasures from the Nanjing Museum" exhibition, exclusively sponsored by the Club, features exquisite artefacts from the Nanjing Museum to help our citizens better understand the image, lifestyles, talents and skills of ancient Chinese women, as well as their spirituality. In so doing, it also promotes the essence of outstanding Chinese traditional culture and art.

All 100-plus invaluable exhibits will be on display in Hong Kong for the first time, illustrating the history and culture among thousands of years, from the Shang dynasty to the early 20<sup>th</sup> century. The addition of multimedia and interactive elements further engages visitors in a dialogue about the collections and traditional women. A myriad of public educational activities, including talks, workshops and dance performances, serve to enrich the showcase and augment the visitor experience. Meanwhile, the contemporary reflection section aims to showcase the classic women images in Hong Kong popular culture.

Since its launch in 2012, The Hong Kong Jockey Club Series (HKJC Series) has brought our citizens an array of world-class masterpieces from different places and times. In addition to promoting cultural exchange, the HKJC Series also demonstrates the Club's contribution in fostering local art, culture and conservation. We are dedicated to building a culturally vibrant Hong Kong and enriching lives. One such example is the Club's donation of HK\$3.5 billion towards the establishment of the Hong Kong Palace Museum, which opened to the public in July 2022. This new cultural landmark in the

city has received an overwhelming response from the community since its inauguration, with persistent excess demand for tickets.

As this year marks the 25<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region (HKSAR), the Club has supported a series of celebratory initiatives organised by the HKSAR Government, including this exhibition, with an approved donation of HK\$630 million. These programmes are intended to inject more positive energy into our society.

Over the years, the Club has grown together with the community, creating one of Hong Kong's most iconic and global brands. Being one of the ten largest charity donors in the world, the Club is resolute in pursuing its purpose of acting continuously for the betterment of our society. These advances are made possible by its unique integrated business model, through which betting and lottery revenue are returned to the community in the form of tax payments and charitable donations.

My sincere gratitude goes to the HKSAR Government for its consistent support for The Hong Kong Jockey Club Series, and to the Nanjing Museum for its generous loan. I wish this exhibition resounding success, and every visitor many memorable moments as they explore the wonderful stories of women throughout history.

**Dr Gabriel Leung**  
Executive Director, Charities and Community  
The Hong Kong Jockey Club



多忙，也要抽時間  
輕鬆一下！

NO MATTER HOW BUSY YOU ARE,  
TAKE TIME TO RELAX !

日常工作繁忙，累了，便要停下來！  
停下來是為了走更長的路。  
你可以從《古代仕女行樂圖》之中，  
找尋適合自己個性的玩樂靈感！

Time to relax from your busy schedule!  
Resting enables us to boost our productivity.  
In *Ancient court ladies at leisure*, you can  
find fun, rewiring activities that fit your  
personality.

活潑運動風

OUTGOING AND SPORTY STYLE

平常久坐家中，難得戶外玩樂，當然  
要鬆鬆筋骨，順便一展好身手。

Are you always sitting at home? Try to do  
some outdoor activities, and show off your  
astounding skills.



蹴鞠

蹴為踢，鞠為球，齊齊比拼踢球的  
個人技巧和花式。花樣女生當然要  
踢花式足球。女孩們在踢球時仍然  
注重美態，簡直是表演！

**Cuju (Ancient football)**

*Cuju* (*cu* means kick, and *ju* refers to a  
ball) was an ancient Chinese football  
game. Women showed their fancy skills  
while performing artistic movements.  
The women playing *cuju* were well-  
dressed, which made it look like an  
amusing performance.



鞦韆

穿得一身彩衣飄逸，當然要盪鞦韆才能展現仙女之姿。  
玩時可立可坐，甚至有兩人面對面蹬高的炫技。

**Swing**

How could ladies show off their fairy-like poses while wearing  
colourful outfits that reached the ground? One way was  
to play on a swing! They could stand or sit on it, or they  
could compete with other ladies and see who could swing  
the highest!



投壺

女子雖不射箭，但飲宴又怎少得投壺？只要手執一箭，  
向壺口投擲，以鍛鍊身手，一眾古代女士玩得樂此不疲。

**Pitch-pot**

Although women did not do archery back in the day, pitch-pot  
was an alternative game at banquets! Players threw arrows into a  
pot. Many ancient women were addicted to it.

這幅長逾13米的清代畫卷《古代仕女行樂圖》，可謂古  
代女士消閒娛樂大圖鑑。明代中期以後，開始流行此  
類畫卷，描繪了貴族女性在庭園中悠閒遊樂的場景。

*Ancient court ladies at leisure* is a 13-meter handscroll  
painted in the Qing dynasty, showing different leisure  
activities that ladies at the time engaged in during their  
spare time. Handscroll paintings depicting noblewomen  
playing and relaxing in gardens were trendy after the  
mid-Ming dynasty.



## 心機鬥智型

### SMART AND SAGACIOUS STYLE

好勝心強、愛動腦筋的女孩又怎會錯過以下節目？在集體遊戲中勝出，可有面子呢！

Ladies who were competitive and liked challenges loved participating in the following games, as winning in a group game was a great honour!



### 鬥百草

大家圍圈坐，地上散滿花草植物，鬥鬥誰能說出更多花草名稱，增加難度時可作比對，如「狗尾草」對「雞冠花」，更可比拼誰能收集到更多罕見和吉祥的花草。小孩子也能互相拉扯手持的花草，以強韌不斷者為勝。唐代詩人崔顥就寫過一位少婦「閒來鬥百草，度日不成妝」，寧願素顏也要鬥草，可見此遊戲魅力驚人！

### Doubaicao (Match my plants)

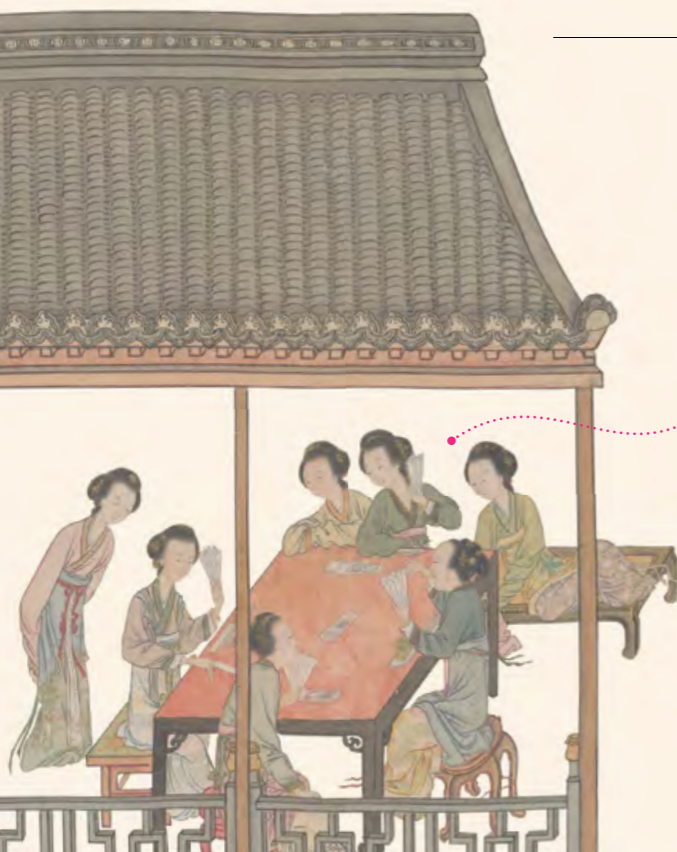
In this game, the players sat in a circle with different plants and herbs around them. The participant who could name the most plants was the winner. The players could introduce other competitive criteria to increase the difficulty of the game. For example, if one called "wild foxtail millet", the next one might pick "common cockscombs". (In Chinese, wild foxtail millet and common cockscombs are *gou wei cao* (dog's tail grass) and *ji guan hua* (cockscomb flower), respectively). *Gou wei* (dog's tail) was juxtaposed with *ji guan* (cockscomb) and *cao* (grass) was placed against *hua* (flower). Players could also change the rules and make whoever could collect the rarest or most auspicious plants the winner. Children could pull each other's plants, and the one with stronger plants was the winner. Cui Hao, a poet in the Tang dynasty, once wrote a poem saying that a young married woman preferred playing this game all day long without putting on make-up, showing how addictive and attractive the game was.

### 葉子戲

時興的紙牌遊戲，四人互搏，各自手持繪有精美圖案的「葉子」，一般有四十張紙牌，圖案多樣，最有名的紙牌則繪有《水滸傳》人物。如果你喜歡玩撲克和搓麻將，就不能錯過這款遊戲了。

### Yezixi (Card game)

Yezixi was a popular card game played with 40 cards and four players. On the cards were different motifs, the most popular of which had the *Water Margin* characters. If you like poker or mahjong, you should try yezixi.



## 傳統氣質派

### CLASSY AND ELEGANT STYLE

斯文秀氣的閨閣仕女，喜歡三五知己待在室內，展現才情。

Elegant ladies enjoyed spending time with their friends indoors, displaying their literary talent.

### 琴棋書畫

撫琴、下棋、書法、繪畫，四藝盡顯大家閨秀的文化修養。安靜高雅的傳統活動，最適合怕曬傷嬌嫩肌膚的你。

### Four Arts

The Four Arts, painting, calligraphy, playing zither and chess, were great ways to demonstrate women's scholarly and artistic accomplishments. So if you prefer to avoid getting tanned or sunburnt, you could consider adding them to your party activities list!

琴  
• PLAYING ZITHER •



棋  
• CHESS •



• CALLIGRAPHY •  
書



• PAINTING •  
畫

### 刺繡

獨自在家練習刺繡或許會有點苦悶，若與閨蜜一起就增加許多樂趣，還可以互相切磋複雜的針法，繡出精緻的圖案。

### Embroidery

Practising embroidery alone at home can be a bit boring, but if you do it with your besties, it is far more enjoyable! You can also study and learn different types of embroidery stitches, creating a masterpiece together!



我的新嘗試：好好玩樂的計劃  
My new resolution: Planning to have fun

Blank lined area for writing a plan or resolution.

GOOD LIFE TIP.  
美好生活  
——小建議——  
02

建立個人風格，  
給自己創造一個  
新形象



紡織仕女圖（局部）  
無款  
清（1644 - 1911）

The weaving ladies (detail)  
Anonymous  
Qing dynasty (1644 - 1911)

## DEVELOP YOUR PERSONAL STYLE AND GIVE YOURSELF A NEW IMAGE

我們為甚麼不能按自己喜好，大膽嘗試新形象？  
為自己的打扮加入不一樣的亮點，讓人眼前一亮！  
歷代女子的時尚打扮，可會為你提供新靈感？

Create a bold new image.  
Add different highlights to your look to allow yourself to shine!  
Would you find new inspiration from the fashionable dresses of  
women through the ages?

## A PICTORIAL GUIDE TO ANCIENT BEAUTIES

Do you prefer an elegant or luxurious look?  
Let's look at women's hair, make-up and clothing styles  
through the ages by closely investigating the female figures  
from the Han and Tang dynasties, and paintings in the Qing dynasty.  
Find your favourite style and dress up to show your beauty!

清秀淡雅或高貴華麗，  
哪一種是你喜愛的風格？  
細看漢、唐女俑及清代畫作，  
尋找各種場合的最佳配搭，  
以最自信的形象登場！

百態美人  
大圖鑑

# 5 個值得參考的時尚造型

## 5 Fashionable Looks For Reference

### 垂髻 Low bun

流行中分，頭頂梳平再往後梳，向下結成單髻。  
Parting hair in the middle was a trend at that time. Women also liked combing the hair on top of their head and styling it into a single low bun.



### 舞袖 Dancing sleeves

舞衣兩袖延長，跳動時溫柔輕巧。  
The dancing sleeves are extended, making the dance movements look gentler and lighter.

### 交領右襟 Jiaoling Youjin (a cross-neck, left-over-right wrap)

衣襟從右邊身繞向背後，交叉領口偏低，重點是露出裡衣。  
The left collar appears on top of the right collar, making it like a V-neck style through which the undercoat can be seen.

### 曲裾深衣 Quju Shenyi

雙層繞襟連身長裙，裙身緊窄，下擺拖地並呈喇叭狀。  
This is a double wrap-around maxi dress with a narrow silhouette and a flared, floor-length hem.

### 長袖飄逸風 Dreamy style

舞女俑  
Pottery figure of a female dancer  
漢(公元前206 – 公元220) Han dynasty (206 BC – AD 220)

漢代舞姬揮動衣袖，展現飄逸靈巧的動態！  
The dancer from the Han dynasty waves her long sleeves, performing an elegant dance.

### 襦衣 Ruyi (the top garment of the dress)

圓領、袒胸和窄袖的上衣，緊身窄小。  
A small, tight top garment with a round collar.



### 雲髻 Cloud-shaped high bun

雲朵形狀的上梳髮髻，彰顯高貴。  
The cloud-shaped high bun hairstyle conveys an elegant look.

### 帔帛 Peibo (scarf)

披於兩肩的長圍巾，繞後背，兩端垂在臂旁，走路時飄動如仙。  
A thin, long scarf is wrapped around the arms and back with both ends draped around the shoulder, making the lady look like a fairy as she walks.

### 長裙 Long dress

高腰及胸，裙帶繫到腋下，裙襬齊地，只露出翹頭鞋的前端裝飾。  
The waist of the dress is raised to under the armpits, showing the waistline. The hemline reaches the floor and displays only the decorations on the front end of the curled-up shoes.

### 貼身曲線美 Hourglass style

彩繪仕女俑  
Painted pottery figure of a lady  
唐(618 – 907) Tang dynasty (618 – 907)

最愛打扮的唐代美女，配搭單品花樣繁多，妝髮百變！  
Women in the Tang dynasty loved dressing up. They liked using various accessories with different make-up and hairstyles to spice up their outfits!

### 好動少女風 Young and vibrant style

樂舞俑  
唐(618 – 907)  
Pottery figure of a female dancer  
Tang dynasty (618 – 907)

唐代由西域傳入的胡樂、胡舞，風靡朝野，熱情奔放的健舞如胡旋舞、柘枝舞，以及軟舞如涼州舞、綠腰舞都風行一時。

The Western Regions introduced their music and dances to China during the Tang dynasty, and they became a trend. *Jianwu*, a type of vigorous, fast-paced dance, such as the sogdian whirl and *zhezhi* dance, and *ruanwu*, a type of light, soft dance, such as the *liangzhou* dance and *luyao* dance, went viral during that time.

### 翻領窄袖 Reverse collar and narrow sleeve

窄身翻領的外袍是胡服特徵。白居易詩「香衫窄袖裁」寫的就是柘枝舞衣。  
The two main characteristics of the *hufu* robe are the narrow cut and the reverse collar design. Bai Juyi, a famous Chinese poet, wrote about the *zhezhi* dance costume in his poem.

### 胡服窄身長裙 Narrow-cut hufu

唐代朝野皆盛行穿胡服。翻領、對襟、窄身、束腰和窄袖，再配胡帽和錦靴。那翻領流行到今天！  
During the Tang dynasty, it was common for everyone to wear a narrow *hufu* with a reverse collar, lapel and narrow sleeve. People also liked to wear boots and a nomadic-style hat. People at that time would have been amazed to learn that the reverse collar would still be a fashion trend over a thousand years in the future!

### 雙丫髻 Double-topknot

兩髻形狀如「丫」形，故名雙丫髻，這是古代少女常見髮式。  
The double-topknot was a hairstyle in which the hair was pinned into two buns, one on each side. As the two buns formed a "Y" shape, it was also called "double Y buns" in ancient China. This hairstyle was common among unmarried women.



### 錦靴 Boots

高筒、翹頭的靴在唐代很時尚，又稱錦靴，張祜詩「紅錦靴柔踏節時」就是寫柘枝舞姬的錦靴。  
Boots with a curled-up toe design was a trend in the Tang dynasty. Zhang Hu, a Chinese poet, also wrote about the boots of *zhezhi* dancer in his poem.

**輕奢貴婦風**  
**Effortlessly classy style**

**女裝像** Portrait of a woman  
清 (1644 – 1911) Qing dynasty (1644 – 1911)

清代是女性髮型服飾又一次大變革的時代，清宮自有其嚴格的后妃、命婦的服飾禮制。雖然朝廷未有嚴格規定民間婦女服飾，在滿漢交互影響下，女性的髮型服飾亦產生了新樣式。

Women's hairstyles went through another drastic change in the Qing dynasty. There were strict stipulations governing the code of court costume from the queen to the wives or mothers of the seven-rank officials. Although the government did not regulate the dress code for the ordinary women, new hairstyles and clothing styles emerged because of the mutual influence between the Manchurian and Han cultures.

**闊袖女襖**  
**Woman's jacket with wide sleeves**

這種圓領、大襟、右衽、闊袖的女襖流行於清代中後期。畫中貴婦內穿鮮紅小襖，只露出袖口，紅綠映襯。

During the mid to late Qing dynasty, a very popular garment was a women's jacket with a round collar, right-fastened closure and wide sleeves. The lady in this painting wears a bright red blouse under the jacket, with only the cuffs showing.

**手串十八子**  
**Bracelet with 18 beads**

源自念珠的手串，又稱「十八子」，基本由十八粒相同質料的珠子，再自由配搭其他裝飾串成。

The 18-bead bracelet originated from prayer beads. It was made of 18 beads of the same material and other decorations.

**翡翠首飾**  
**Jadeite jewellery**

畫中貴婦耳戴珍珠金環翡翠連環墜，手戴金手鐲和翡翠手鐲，翡翠飾物在清代更成為新潮流。

The lady in the painting is wearing a pair of gold and jade earrings with pearls, as well as gold and jadeite bracelets. Jadeite jewellery was a trend in the Qing dynasty.

**柳葉眉**  
**Glamorous thin eyebrows (shaped like a willow leaf)**

明代婦女妝容推崇自然秀美，喜歡畫細長的柳葉眉，眉色點到即止，類似現代的裸妝。

Women in the Ming dynasty loved the natural look. They liked to draw long, thin eyebrows using a natural brow colour, like light make-up used in the modern day.

**立領**  
**Mandarin collar**

明代中後期立領廣泛流行，而立領盤扣多採用金屬或布製。The mandarin collar became fashionable during the mid to late Ming dynasty. The decorative toggles stitched on the collar were usually made of metal or fabric.

**自然秀美風**  
**Natural style**

**古代仕女行樂圖 (局部)** Ancient court ladies at leisure (detail)  
清 (1644 – 1911) Qing dynasty (1644 – 1911)

明朝恢復了漢族服飾的制度。明代仕女服飾講求端莊。《古代仕女行樂圖》雖繪於清代，但描畫的場景和女子穿著皆呈現明代的風尚。

During the Ming dynasty, women's Ethnic Han clothing became popular again. Ming ladies were required to dress appropriately and demurely. Although the painting *Ancient court ladies at leisure*, was created in the Qing dynasty, the depicted background and the ladies' clothes were common in the Ming dynasty.

**宮條**  
**Gongtao**

仕女喜歡在腰上掛一根以絲帶編成的「宮條」，一般在中間打幾個環結，或串上金玉佩件，以顯優雅。

Ladies liked to hang from their waist a *gongtao*, an ornament made of ribbon. It usually had two essential parts: multiple elaborate knots in the middle and decorations (usually made of gold and jadeite) to accentuate female elegance.

**高底弓鞋**  
**Lotus shoes**

纏足在明代民間非常興盛，纏足婦女所穿的鞋外型纖巧，鞋頭尖，鞋底向內凹，彎曲如弓，因此稱為「弓鞋」。

Foot binding was popular in the Ming dynasty. Women with bound feet wore tiny lotus shoes with pointed tips and inwardly-concave soles. Because of their arched shape, lotus shoes were also called "bow shoes".



我的新嘗試：重新詮釋我的魅力  
My new resolution: Reinterpreting my charm

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練就外表溫柔、  
內心強大的自己！



DEVELOP YOURSELF TO BE  
GENTLE ON THE OUTSIDE  
BUT STRONG ON THE INSIDE!

在喧鬧的世界中，你的溫柔會讓四季都變得可愛。  
In a noisy world, your tenderness will make all seasons lovely.

動靜皆宜 · 四季美態

Embrace an active lifestyle as much as a sedentary one,  
magnifying your beauty in all seasons.



仕女圖  
費丹旭 (1802 - 1850)  
清 (1644 - 1911)  
**Ladies in four seasons**  
Fei Danxu (1802 - 1850)  
Qing dynasty (1644 - 1911)



我的新嘗試：展現剛柔並濟的我  
My new resolution:  
Connecting with both my femininity  
and masculinity

# 讓自己成為 人生的主角

## BE THE PROTAGONIST IN YOUR LIFE

敢於面對人生起伏，做好每個角色。

你是眾人眼中的閃耀星光，還是甘於退居幕後指揮大局？

Ride on life's ups and downs, and perform every role well.

Are you a star in everyone's eyes, or are you content to step back and provide robust directions?

### 她，才是主角

陳洪綬是明末清初時期活躍於江南地區的著名畫家，他在經濟發達的城市如南京、杭州、揚州等地賣畫，他的「古意」人物深受時人追捧。他亦喜歡參加文酒之會，流連青樓妓院，結識了不少名士和名妓。這幅《吟梅圖》畫的也是類似內容。畫中為一名士坐在書案前，眉頭深鎖、兩手交疊，似在苦思

如何吟詠侍女手捧瓶中的水仙和白梅。前方坐著的妙齡女士，氣定神閒，似已覓得佳句。

其實，在畫家心中，主角是誰呢？畫中佈局，早有答案。從名士和婢女的視線、畫中家具位置，其實都把觀眾的目光引導到這位麗人身上。誰是主角，不言而喻！

### WHO IS THE PROTAGONIST?

Chen Hongshou was a renowned painter, active in the Jiangnan area during the late Ming and early Qing dynasties. He sold his paintings in prosperous cities, such as Nanjing, Hangzhou and Yangzhou, and the "archaic style" figures in his paintings were highly sought after. He enjoyed attending parties and drinking wine with other scholars. He often went to brothels, where he met many famous scholars and courtesans. His work *Ode to the plum blossoms* shows a scholar sitting in front of a desk, frowning, with hands clasped, seemingly racking his brain to

write a poem about the narcissus and plum blossoms held by a maid in the lower right corner of the painting. A young lady sitting in front of him looks calm and relaxed, perhaps because she already has a poem in her mind.

In the mind of the painter, who is the protagonist? The composition of the painting, the gazing direction of the scholar and maid, and the furniture positions are visual clues that guide our focus to the beautiful young lady. It is obvious who the protagonist is!



吟梅圖

陳洪綬 (1598 – 1652)  
清 (1644 – 1911)  
1649

#### Ode to the plum blossoms

Chen Hongshou (1598 – 1652)  
Qing dynasty (1644 – 1911)  
1649



瑤宮秋扇圖  
任熊 (1823 – 1857)  
清 (1644 – 1911)  
1855

Lady holding a fan  
Ren Xiong (1823 – 1857)  
Qing dynasty (1644 – 1911)  
1855

## 蕭瑟悲秋·古意美人

此畫是任熊依據「瑤宮秋扇曲」繪成，瑤宮意指天界宮殿。而畫中題跋提及「璇宮」則暗示嫦娥獨居於璇宮玉殿的孤清。題跋中亦提到漢代班婕妤借秋扇來慨嘆失寵。兩位寂寞美人又如何面對命運？

### IT'S AUTUMN! LET'S WELCOME "ARCHAIC STYLE" BEAUTY!

The painter Ren Xiong drew inspiration from the Chinese traditional song *Yaogong qiushan qu* (*The song of autumn fan at the Heavenly Palace*). The painting inscription mentions the Xuan Palace (Palace on the Moon), where the Moon Goddess Chang'e lives in bitter loneliness. The inscription also states that Imperial Consort Ban Jieyu, in the Han dynasty, used the autumn fan to lament her loss of the king's favour. How should the two lonely beauties cope with their fate?

我的新嘗試：

位自己能散發主角的光芒

*My new resolution: Believing in myself and shining*



#### 「古意」美人 "Archaic style" beauty

陳洪綬筆下的人物造型奇特，頭大，身軀比例刻意拉長或扭曲，就像漫畫人物。這種帶有「古意」的風格當時很受歡迎，晚清畫家任熊亦深受其影響。

Figures drawn by Chen Hongshou are often seen as weird and strange. With ill-proportioned big heads and long or distorted torsos created deliberately, the figures look like cartoon characters. This "archaic style" was trendy. During the late Qing dynasty, painter Ren Xiong was also influenced by this style.

為悦己而容，  
男女都可以！

DRESSING UP FOR YOURSELF!  
JUST DO IT, REGARDLESS OF  
YOUR GENDER!

古雖有云「女為悦己者容」，但今時今日，  
討得自己歡心才是修飾儀容的最大動力。

The old saying "a girl will doll herself up for the man who loves her"  
does not apply in modern society. Dressing up to please yourself  
should be the motivation!

點亮日常

精心打扮會讓人心情愉悅。  
歷代女性妝容各異，神奇的是  
相隔千年後，用具配飾仍有不  
少共通之處。

BRIGHTEN UP YOUR DAY

Dressing well will make you feel good. Throughout  
history, women's make-up style has varied. But  
despite a thousand-year gap, cosmetics appliances and  
accessories have many things in common.



# 美妝、 配飾與穿搭

## OUTFIT IDEAS YOU SHOULD BE AWARE OF

綠緞繡蝶女衣  
清 (1644 – 1911)

**Woman's green satin blouse  
embroidered with butterflies**  
Qing dynasty (1644 – 1911)

這件是清代女性便服，是圓領、兩側下襬開衩的設計，袖口寬大。翠綠色的衫身繡上近百隻栩栩如生的蝴蝶，左右圖案對稱，甚有春日氣息。

This long blouse was woman's casual wear in the Qing dynasty, with a round collar, wide sleeves and two side slits at the hemline. With a hundred lifelike butterflies embroidered symmetrically on the blouse and the use of emerald fabric, the blouse conveys the feeling of the fresh spring.



### 衣服鞋履

Clothing and shoes

藍網繡花馬蹄底鞋  
清 (1644 – 1911)

**Blue embroidered shoes  
with thick bottom**  
Qing dynasty (1644 – 1911)

鞋面繡有蝙蝠和果實等吉祥圖案，鞋底由木料製作，甚為結實。這雙藍網繡花馬蹄底鞋足有15厘米之高，是增高神器的首選。

The upper is embroidered with auspicious patterns such as bats and fruit, and the sole is made of wood, which is very sturdy. These blue embroidered thick bottom shoes are 15 cm high, making them an excellent choice for height enhancement.



菱花鴛鴦鏡  
唐 (618 – 907)

**Linghua-shaped mirror with  
mandarin ducks design**  
Tang dynasty (618 – 907)



帶柄銅鏡與漆鏡匣  
南宋 (1127 – 1279)

**Bronze mirror with  
handle and lacquer case**  
Southern Song dynasty (1127 – 1279)



金臂釧  
宋 (960 – 1279)

**Gold armlet**  
Song dynasty (960 – 1279)



童子荷花金耳環  
明 正德 (1506 – 1521)

**Gold earrings with boy pendant**  
Ming dynasty Zhengde period (1506 – 1521)

魔鏡，魔鏡，誰是最美？

充滿自信的你，便是最美！

Mirror, mirror, on the wall  
who's the fairest of them all?

Full of confidence, you are the fairest!

精緻奪目的黃金首飾，

讓你綻放光芒。

Exquisite and eye-catching  
gold jewellery can  
elevate your everyday lifestyle.

我的新嘗試：以服飾作我的個性宣言

My new resolution: My fashion style is a personality statement

培養自己的  
 生活美學

CULTIVATE YOUR  
 EVERYDAY AESTHETICS

學習斷捨離，以保留有質感的生活日常！  
 Learn to declutter to improve your life!

影青瓷奩  
 宋 (960 - 1279)  
 Covered box in qingbai glaze  
 Song dynasty (960 - 1279)



整理也要美美的，

兼容一切化妝品的收納好物。

Beauty lies everywhere.  
 Home organising should include stylish storage boxes.

七子梳妝奩盒  
 西漢 (公元前206 - 公元8)  
 Painted lacquer box enclosing seven boxes  
 Western Han dynasty (206 BC - AD 8)



時刻保持乾淨清爽，  
 必備私密貼身的衛生用品。

Keep clean and fresh at all times. Here are some  
 must-have items for personal hygiene.



青花花卉紋女式瓷虎子  
 清 道光 (1821 - 1850)  
 Porcelain urinal for women in  
 underglaze blue  
 Qing dynasty Daoguang period  
 (1821 - 1850)

金三事？瓷虎子？  
 都是些甚麼東東？

從女式瓷虎子的外形看來，也許能猜到大概，那是清代  
 宮廷女子專用的夜壺，繪有蝴蝶和蝙蝠等吉祥圖案。

至於「金三事」則是隨身佩帶的衛生用品，常見的掛件  
 工具是耳挖、牙簽和類似眉鉗的鑷子，有時也可達四  
 件、八件之數，視乎用家需要。實用之餘，更是精美  
 佩飾。



金飾掛件（金三事）  
 明 (1368 - 1644)  
 Gold pendant with  
 three tools  
 Ming dynasty (1368 - 1644)

WHAT ARE  
 THESE?

By its form, it is not difficult to figure out what this is. It is  
 a chamber pot for women in the Qing court, painted with  
 auspicious patterns of creatures such as butterflies and bats.

For convenience, ancient Chinese carried around with  
 them hygiene tools made of gold. The most common  
 items were ear picks, toothpicks and tweezers. Depending  
 on their needs, some people might carry four to eight  
 pieces with them. Pedants like this were both functional  
 and decorative.

我的新嘗試：只買最不可缺的生活好物  
 My new resolution: Buying only what is needed

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# 為平淡生活 注入一份儀式感

## INCLUDE A SENSE OF CEREMONY IN YOUR DAILY LIFE

日子久了，對另一半的熱情，往往被日常煩厭的瑣事悄悄磨滅。不妨為生活注入一份儀式感，創造屬於二人的小火花。

可以嘗試為對方預備一份珍貴的心意，也可以相約去上陶藝課，親手為另一半塑造一件獨一無二的作品。

儀式感就像是對生活的加冕，為我們創造幸福感，重燃對生活的期盼。

Daily life may be annoying at times. After a long time, one's enthusiasm for their other half may be sapped by trivial things. Create an everyday ceremony to keep the spark in your relationship alive.

Try giving your loved one a precious gift or going to a pottery class together to make a unique gift for each other.

Creating a sense of ceremony is like a crown to everyday life. It fosters happiness and rekindles your expectations for life.

### 華麗配飾·清代金朝冠

一見這頂鑲有華貴寶石的金朝冠，就知並非一般首飾。這是頒賜予有功朝臣的妻子，亦即「誥命夫人」的禮冠，她們會在隆重場合戴上。朝冠上有寶石牡丹、鳳鳥、飛龍、花樹等不同造型，並綴以字牌，花飾按照婦女的品位階級而釐定，須合符禮制；至於婦女的品位，就是朝廷視乎夫婿或兒子的官職和功勳而頒賜的。

#### GORGEOUS ACCESSORY: GOLDEN COURT CROWN FROM THE QING DYNASTY

Looking at this golden court crown with sumptuous jewels, you can see that it is extraordinary. This court crown was worn by noblewomen who had been awarded aristocratic titles on formal occasions. It is decorated with a gem peony, phoenixes, flying dragons and flowers and adorned with small plaques carved with words. According to the court attire system, a noblewoman's title was awarded according to the official position of her husband or son, and her court crown was decorated with different ornaments corresponding to her rank.



金朝冠  
清 (1644 - 1911)  
Golden court crown  
Qing dynasty (1644 - 1911)

我的新嘗試：尋找日常生活中的小確幸

My new resolution: Paying attention to everyday to define my ordinary happiness

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## 慈禧的大雅齋

An Extraordinary Collection of Imperial Porcelain –  
Empress Dowager Cixi and  
her Studio of Great Elegance (*Dayazhai*)



大雅齋粉彩瓷花盆  
清 光緒 (1875 – 1908)

**Famille rose *dayazhai* flower pot with flower-and-bird design**  
Qing dynasty Guangxu period (1875 – 1908)

身邊越來越多朋友學習製作陶瓷，為自己或另一半製作不一樣的生活器物。慈禧太后示範給你看，訂製喜歡的粉彩瓷器樣式，再加上自己品牌「大雅齋」，給自己日用和觀賞，繁花似錦、鮮艷奪目。這就是氣派。

Pottery making has become more popular these days. The Empress Dowager Cixi commissioned famille rose porcelain in her favourite style and developed her brand *dayazhai* for daily use and appreciation. The designs are colourful and dazzling, exemplifying her style.



大雅齋黃地粉彩花盆  
清 光緒 (1875 – 1908)

**Famille rose *dayazhai* flower pot with flower-and-bird design on yellow ground**  
Qing dynasty Guangxu period (1875 – 1908)



大雅齋紫地粉彩花鳥紋高足杯  
清 光緒 (1875 – 1908)

**Famille rose *dayazhai* stem cup with flower-and-bird design on purple ground**  
Qing dynasty Guangxu period (1875 – 1908)

# 發掘自己的才藝， 培養心靈的美

DISCOVER YOUR TALENT  
AND CULTIVATE YOUR  
BEAUTIFUL MIND

培養興趣讓身心靈得以沉澱，亦讓人重拾對生活的熱愛。  
Cultivating personal interests allows the body and mind to feel settled  
and motivates you to reignite your love of life.

我的新嘗試：找回學習的熱情  
*My new resolution: Refuelling a passion for learning*

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BEAUTY IS NOT ONLY  
ON THE OUTSIDE.  
Don't forget to develop your talent  
to nurture both your inner and outer beauty.

美，  
從來不只外在。  
要內外兼美，  
又怎少得提升個人才藝？



# 知性 與 才藝

INTELLECT  
AND  
TALENT

## 能書擅畫的管道昇

這幅面目慈祥的《觀音像》，最值得留心的是其背風飄揚的秀髮，如此生動的頭髮和眉毛原來用上了真髮所繡，乃管道昇的精心傑作。

管道昇是元代大書畫家趙孟頫之妻。趙孟頫深得元仁宗賞識，官至從一品，管道昇亦獲封為魏國夫人。她是全方位藝術家，擅長繪畫墨竹，山水和書法作品亦深受讚賞，處理家事方面，同樣為人稱道，成為後世典範。

管道昇的刺繡技藝超群，她以針代筆留下了罕見的髮繡佛像，結合秀髮與絲線，誠心繡出觀音像，以表現禮佛的虔誠。

## THE STAR OF ART — GUAN DAOSHENG THE GENIUS

The most noteworthy feature of Guanyin embroidered by Guan Daosheng is Guanyin's flowing hair. Guan used her own hair to create Guanyin's hair and eyebrows.

Guan married Zhao Mengfu, a renowned master of painting and calligraphy in the Yuan dynasty. Emperor Renzong of Yuan recognised Zhao's talent and made him a first-grade official. Because of Zhao, Guan was canonised as Lady of the Duke. Guan was a well-rounded artist, who excelled at bamboo painting, and her landscape paintings and calligraphy were also highly recognised. She was also praised for caring for her family and was looked upon as a role model by future generations.

Guan's embroidery skills were exceptional, she created rare Buddhist embroidery paintings, especially the Guanyin embroidered with her hair and silk, expressing her devotion to the Buddha.



觀音像

管道昇 (1262 - 1319)  
元 (1271 - 1368)  
1309

Guanyin

Guan Daosheng (1262 - 1319)  
Yuan dynasty (1271 - 1368)  
1309



# ENGAGING IN ART IS A GREAT WAY TO EXPERIENCE A SLOW PACE OF LIFE

慢，不是停擺，而是用舒適的步調向前。  
嘗試慢慢欣賞，沉浸其中，讓藝術滋養你的身心靈。

以下的作品可會為你帶來新的靈感？

Unlike stalling, slow living enables you to move forward at a comfortable pace. Try to appreciate life slowly, immersing yourself in it, and letting art nourish your body and mind. Which of the following works inspires you?

## 從藝術開始，體驗慢活，

花蝶圖（局部） Flowers and butterflies (detail)

馬荃（生卒待考）  
清（1644 – 1911）  
1760

Ma Quan (Unknown)  
Qing dynasty (1644 – 1911)  
1760

### 馬荃

年代：清代

家世：父親為清代知名畫家馬元馭，婚後與丈夫龔克和在北京賣畫為生；丈夫死後，馬荃回鄉賣畫並教畫，仕女門生眾多。

作品特色：工筆細緻，充滿靈氣，設色雅麗，溫潤清逸。

### Ma Quan

Period: Qing dynasty

Family: Ma Quan was the daughter of Ma Yuanyu, a famous painter during the Qing dynasty. She was married to Gong Kehe and sold her paintings in Beijing. After the death of Gong, Ma Quan returned to her hometown, and sold her paintings and taught painting at the same time, attracting many female students.

Features: Very controlled with delicate strokes. The elegant colouring gives a sense of gentleness.



荷花鴛鴦圖（局部）

Lotus and a pair of mandarin ducks (detail)

李因（1616 – 1685）  
清（1644 – 1911）  
1681

Li Yin (1616 – 1685)  
Qing dynasty (1644 – 1911)  
1681

### 李因

年代：明末清初

家世：少時淪落風塵，卻堅持刻苦學習，書畫皆精；後得明末名臣葛徵奇垂青，聘為側室，並獲丈夫傳授畫技。在明清交替的戰火中，夫婦曾出生入死，後葛徵奇死於戰亂，李因為其守節終生，賣畫紡織過活，並寫下不少思念故國和憐憫蒼生的詩作。

作品特色：構圖簡潔精妙，落筆瀟灑、爽勁有力。

### Li Yin

Period: Late Ming and early Qing dynasties

Personal experience: Although Li Yin became a courtesan when she was young, she still studied hard and became a master of both painting and calligraphy. Later, Ge Zhengqi, a famous scholar in the late Ming dynasty, was attracted to her and made her a concubine. Her painting skills were enhanced because of her husband. During the wars between the Ming and Qing dynasties, the couple insisted on staying together, but Ge Zhengqi died in the war. She chose to preserve her chastity and earned a living by painting and weaving. Missing her homeland, she wrote poems about the past and expressed hope for the people at the time.

Features: Her paintings have a simple composition, and her brush strokes are natural and unrestrained, conveying a strong sense of presence.



蘇繡、湘繡、蜀繡與粵繡並稱中國四大名繡，  
蘇繡再加上晚明時期興起的顧繡，使江南地區的刺繡在明清兩代大放異彩；  
近代刺繡大師沈壽更獨創仿真繡革新傳統工藝。

There are four major schools of Chinese embroidery: Suzhou, Hunan, Sichuan and Guangdong.  
Suzhou embroidery and Gu embroidery which emerged in the late Ming dynasty thrived  
in the Jiangnan region during the Ming and Qing dynasties. Modern embroidery master  
Shen Shou created life-like embroidery imagery that innovated traditional skills.

### 蘇繡與顧繡 — 頂尖的傳統女性工藝 SUZHOU AND GU EMBROIDERY — TOP TRADITIONAL CRAFTS OF WOMEN

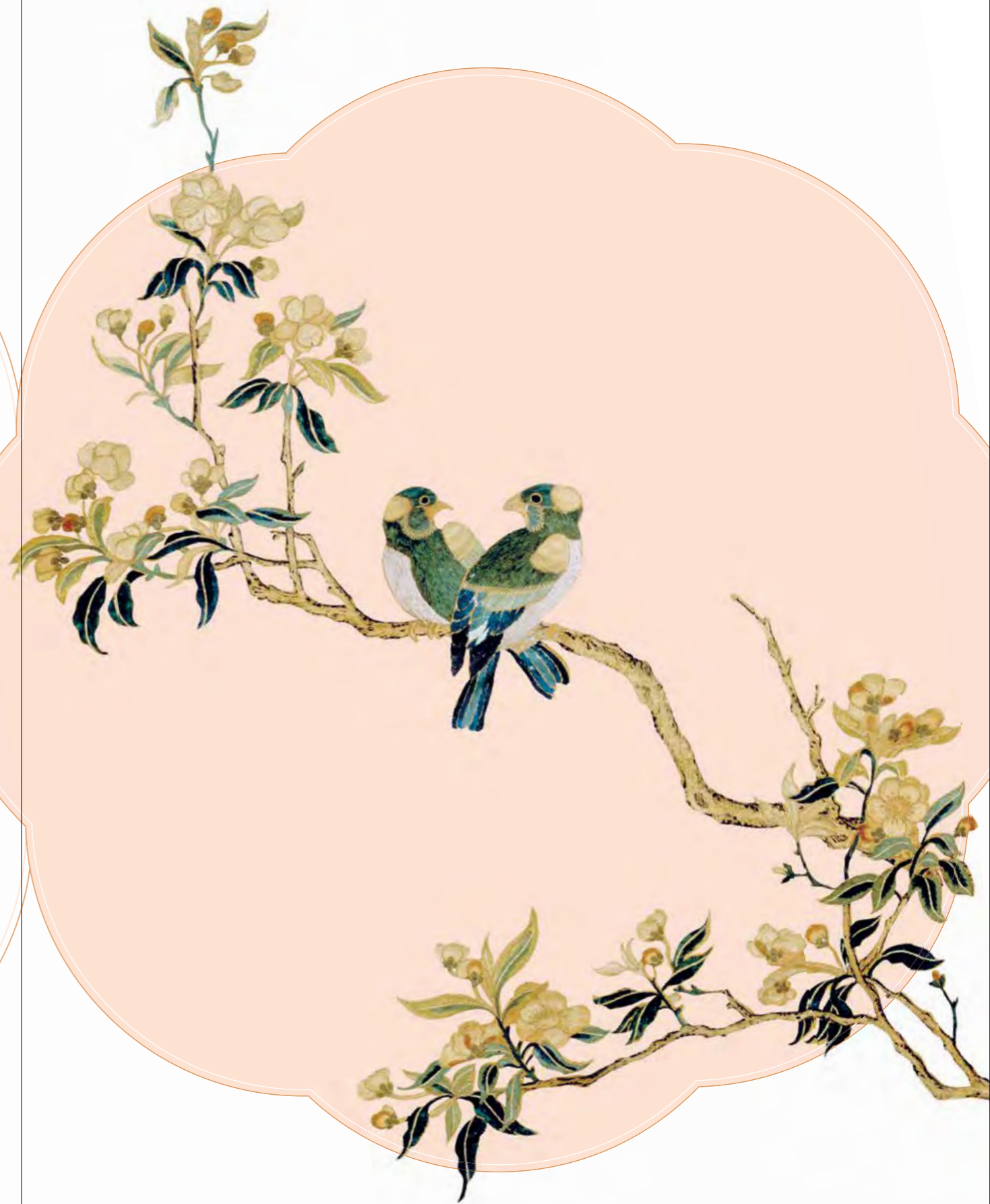
蘇繡以針法細膩而聞名天下，當時有以此為生的民間女子，亦有閨秀名媛精研蘇繡，不斷提升蘇繡的藝術水平。沈關關生於蘇州的刺繡世家，父親沈君善編輯過《針史》一書，而母親為髮繡高手。沈關關的刺繡作品被譽為富宋畫風格。這幅《海棠白頭翁》繡出一對可愛的白頭翁，雙雙棲身於海棠枝上，寓意白頭偕老。

顧繡則起源於晚明，乃松江府（即今上海）進士顧名世的女眷所創。顧名世晚年建築了園林宅邸露香園，因此顧家刺繡又稱「露香園顧繡」。顧氏曾孫女顧蘭玉更設立了刺繡作坊，廣收弟子，顧繡之名遂傳遍江南。

Suzhou embroidery was famous all over the world for its delicate needlework. At that time, peasant women made a living from it, and ladies from well-to-do families studied Suzhou embroidery and continuously improved its aesthetics. Shen Guanguan was born in an embroidery family in Suzhou. Her father, Shen Junshan, edited *History of Needle Work*; and her mother was a master of hair embroidery. Shen Guanguan's embroidery works emulated the style of Song paintings. For example, in this work, *Chinese crab apple and light-vented bulbuls*, she embroidered a pair of light-vented bulbuls perched on the branches of a Chinese crab apple tree, implying that they will grow old together with happiness and love.

Originating in the late Ming dynasty, Gu embroidery was created by the female family members of Gu Mingshi, a scholar in Songjiang (now Shanghai). In his later years, Gu Mingshi built a mansion, called Luxiang Garden, so the Gu family's craft was named after the mansion – "Lu Xiang Yuan Gu Embroidery".

Gu Lanyu, the great-granddaughter of Gu Mingshi, set up an embroidery workshop to recruit apprentices. As a result, the name of Gu embroidery spread throughout the Jiangnan area.



Life-like Embroidery Imagery

仿真繡

沈壽

SHEN SHOU

沈壽自幼展露刺繡才華，1904年因進獻為慈禧太后賀壽的作品，獲讚賞並得賜名「壽」。1905年是沈壽藝術生涯的轉捩點，她與丈夫奉派到日本考察刺繡工藝，因此而接觸到西方古典油畫，啟發她以傳統蘇繡針法，結合了西洋畫的光影透視法，創出逼真的「仿真繡」。

1914年，沈壽應張謇之邀，擔任南通女紅傳習所的所長兼教習，創設新的教學模式，廣收學生，將蘇繡發揚光大。同時，她以三年時間繡成了這幅仿真繡的經典作品《美國女優倍克像》，展現高超的造型能力和刺繡技巧，做到能看到的事物，都可以成為刺繡的題材，遂被時人譽為「針神」。

Shen Shou showed her talent in embroidery from a young age. In 1904, she was praised and given the name "Shou" for her works presented to Empress Dowager Cixi. A turning point in Shen Shou's professional career came in 1905 when she and her husband were sent to Japan to study embroidery. As a result, she came into contact with Western classical oil paintings, which inspired her to incorporate the principles and techniques of chiaroscuro into traditional Suzhou embroidery and create realistic *fangzhen xiu* (life-like embroidered imagery).

In 1914, at the invitation of Zhang Jian, Shen Shou served as the director and an instructor of the Nantong Women Workers Training Institute. At the same time, she spent three years creating the masterpiece, *American actress - Beecher*, showing her superb illustration ability and embroidery skills so that everything she saw could become an embroidery subject. She was regarded as a "needle sage".

我的新嘗試：以從容的步伐過好日子

*My new resolution: Living at a slower pace*

.....  
.....  
.....



GOOD LIFE TIP.

美好生活

——小建議——

10

打開溝通之門，  
勇於表達自我

OPEN UP THE DOORS  
OF COMMUNICATION, AND  
BE BRAVE ENOUGH TO  
EXPRESS YOURSELF!

面對別人無理的批評，你會勇於面對嗎？

敞開溝通之門，就會有意外驚喜。

In the face of unfair criticism, will you hold yourself with grace?

Speak up and you will be surprised!

善和坊裏李端端信是  
能行白牡丹誰信揚州金  
滿市臙脂價到屬酸<sup>窮</sup>  
唐寅畫并題



李端端落籍圖

唐寅 (1470 - 1524)

明 (1368 - 1644)

Li Duanduan

Tang Yin (1470 - 1524)

Ming dynasty (1368 - 1644)

# 專訪江南第一風流才子

INTERVIEW WITH  
THE GENIUS OF JIANGNAN

## 唐伯虎 TANG BOHU

唐伯虎的小道傳聞總是引人入勝，不過今天的專訪將圍繞他的《李端端落籍圖》，  
試圖探討畫作背後的深情。

People are always interested in Tang Bohu's private life. But our interview with him today will centre around his work,  
*Li Duanduan*. We will see if we can learn more about the emotions and feelings behind this painting.

記 記者 唐 唐伯虎 (唐寅)

J Journalist T Tang Bohu (Tang Yin)

記 唐公子，多謝你接受採訪。

J Thank you for accepting this interview, Master Tang.

唐 難得有人認真問畫，而不是問八卦，姑且談談吧。

T It's so rare that people want to learn about my painting instead of my private life, so why not?

記 這一幅《李端端落籍圖》畫的就是唐代名妓李端端和文人崔涯的故事，為甚麼喜歡以他們做題材呢？

J I know this painting, *Li Duanduan*, is about the story of Li Duanduan, a famous courtesan, and Cui Ya, a poet in the Tang dynasty. Why did you choose their story as the theme of your painting?

唐 就是喜歡才子佳人的故事。那個崔涯狂放又不羈，與我個性有些相似，不過他就沒有我這麼憐香惜玉。明明李端端貌美才高，偏偏他卻寫詩嘲諷端端皮膚黑得入夜後看不見，那句「黃昏不語不知行」一出便街知巷聞，差點害得端端的飯碗也砸了！哈哈哈，真是太過分。

T I always like the stories of talented scholars and beauties. To some extent, Cui Ya and I have similar personalities. We are both unconstrained and rebellious, but he wasn't kind to women, unlike me. Can you believe his poem describing the beautiful and talented Li Duanduan as a lady with tanned skin? In Cui Ya's poem, he even wrote that her skin was so tanned that you could not notice her in the evening if she didn't make a sound. This poem became so well-known that it almost cost Li Duanduan her job! Ha ha! How rude he was!

記 你替端端抱不平嗎？

J Do you feel sorry for Li Duanduan?

唐 我就是欣賞端端敢作敢為，她聞得此詩，氣到憂心如病，卻依然能跑到崔涯面前，求他重寫詩文。你知我們這群文人，看到佳人就心軟，崔涯一見端端的芳容，便改口寫詩稱讚她為「一朵能行白牡丹」。

T I appreciate Li Duanduan for her boldness. She was so angry that she got sick after hearing Cui Ya's poem. Yet she still met him and asked him in person to rewrite the poem. Who can say no to a beautiful lady? When Cui Ya saw Li Duanduan, her beauty melted his heart. He then wrote a new line saying Li Duanduan was as beautiful as "a white peony".

記 你就畫了這一幕？

J Was that why you painted this scene?

唐 對，這手握白牡丹的便是李端端，我把她畫得優雅大方，坐著那個就是崔涯。

T Exactly. The elegant lady holding a white peony is Li Duanduan, and the man sitting here is Cui Ya.

記 我覺得有點像唐公子閣下。

唐 噢！是嗎？下筆時，我只是靠想像或平日所見人物，加以揣摩。

記 有人認為你在畫自己，更有人說「誰信揚州金滿市，胭脂價到屬窮酸」是夫子自道。

唐 這個嘛，其他人喜歡怎麼想，我也管不了。

記 你是借此畫來懷念故人嗎？是你的知己名妓徐素嗎？

唐 唉，徐素確是佳人，我的賢妻九娘也是。想我一介窮酸書生，卻在塵世間有幸與佳人相知相遇，倒也不枉此生。惟怨紅顏多薄命，無法廝守終生，如今老去蕭蕭空奈何……

記 往事已矣，唐公子莫太傷心。

唐 也沒甚麼，我還是繼續過我的生活，見盡世間窈窕，畫我心中佳人，「但願老死花酒間」！

記 啊！是《桃花庵歌》。

唐 我還以為其他人只知「別人笑我忒瘋癲，我笑他人看不穿」這兩句，今日總算遇到知音。可惜我約了人，下次再談吧。

J Is he? But why does he look a bit similar to you?

T Really? I didn't even realise that. I could only imagine what Cui Ya looked like or take reference from the people around me.

J Well, some people believe that you drew yourself. Some even said that the inscription on the painting – "Who could believe that in the luxurious and expensive Yangzhou, a courtesan would stay with a poor scholar" – was about your personal experience.

T People can have their own opinions. It's beyond my control.

J Is this painting a remembrance of someone you know? Are you referring to your female confidant, the courtesan Xu Su?

T Xu Su was a fair lady, but so was my wife Jiuniang. I have had a fortunate life because even though I am just a poor scholar, I have still had the opportunity to meet beautiful women. Yet, it is my fate to have only a fleeting relationship and grow old alone.

J Cheer up! The past had elapsed!

T It's alright. My life still goes on. I want to meet and paint more beautiful ladies, for "I would rather grow old and die among beauties and wine".

J Oh! I know this! It's the *Song of Peach Blossom Cottage*!

T How rare! I thought the only lines that people know are "others may pity me for being so foolish and so mad; I laugh at them, for those who can't see through it are sad". Thank you for being familiar with my works. I would love to talk more with you, but I have to go now. See you!



我的新嘗試：  
不亢不卑，不必活在別人的眼光裡  
My new resolution:  
Don't live in the eyes of others



受罪的愛情，  
不要也罷！

寇白門像 (局部)

樊圻 (1615 - 1694)  
吳宏 (1615 - 1680)  
清 (1644 - 1911)  
1651

Portrait of Kou Baimen (detail)

Fan Qi (1615 - 1694)  
Wu Hong (1615 - 1680)  
Qing dynasty (1644 - 1911)  
1651

A BAD  
RELATIONSHIP?  
JUST WALK AWAY!

單身是一種選擇，是我的選擇。

Being single is my choice.



Kou Baimen, the worthy heart

寇白門  
勇往直前型

DARE TO LOVE, DARE TO HATE

Kou Baimen, had long been known for her outstanding musical attainments and graceful elegance among the Qinhuai courtesans in Jinling. Because of her fame, she married Zhu Guobi, a high official in the Ming dynasty, as a concubine when she was 18. At that time, the Zhu family was very influential, and the wedding was a spectacular ceremony, so the courtesans were all envious of Kou Baimen.

Uncompromising love

It was a pity that Zhu Guobi had many concubines, so Kou Baimen was neglected just a few months after the marriage. However, with the fall of the Ming dynasty and the entry of the Qing army, Zhu was placed under house arrest in Beijing after his surrender. Knowing that Zhu intended to sell her, Kou counter-proposed that she would go back to her previous career in Jinling to raise money for him. After Kou had paid the ransom for Zhu, she broke up with him.

Pride of remaining single

Kou Baimen thought that she had settled the debt Zhu paid for her to the brothel in the past. So she left the Zhu family and returned to work at the brothel again. Subsequently, Kou was in contact with many literati who considered themselves loyalists of the Ming dynasty, and people referred to Kou as a heroine because of her chivalrous deeds. Sadly, she died of an illness in middle age.

敢愛敢恨，女俠情義

寇白門，在金陵的秦淮風月之地早就因出色的音樂造詣而聞名，並有娟娟儒雅的讚譽。由於盛名遠播，在十八歲時便受明朝勳臣保國公朱國弼聘為妾，當時朱家聲勢顯赫，迎娶的排場傳為佳話，青樓女子對寇白門無不艷羨。

不將就的愛情

可惜朱國弼本就姬妾成群，寇白門嫁後僅僅數個月，便被冷落。但隨著明朝覆亡清兵南下，朱在投降後便被軟禁於北京。得知朱有意賣掉她來換錢，寇氏反過來提出自己回到金陵，重操故業為朱氏籌錢，她果然籌足贖款回京為朱國弼贖身，之後和朱氏一刀兩斷。

單身的驕傲

寇白門認為昔日朱為她贖身青樓的債已還清，故不再留在朱家，寧願重返青樓。自此，寇與諸多明朝遺民名士交往，時人稱她為「女俠」。可惜，人生輾轉，中年因病去世。

我的新嘗試：更理智地面對人生的選擇

My new resolution: Making more rational life choices

.....  
.....



為愛勇往直前，  
無怨無悔！

董小宛像  
周序（生卒待考）  
清（1644 - 1911）  
**Portrait of Dong Xiaowan**  
Zhou Xu (Unknown)  
Qing dynasty (1644 - 1911)

JUST LOVE;  
HAVE NO REGRETS!

懂得愛自己，才能更好地愛人！  
Love yourself so you can love others well!



董小宛  
默默付出型

Dong Xiaowan, a devoted giver

為了愛傾盡所有，不問回報

GIVE WITHOUT EXPECTING ANYTHING IN RETURN

Dong Xiaowan studied poetry and calligraphy since childhood. Unfortunately, her family fell into a financial downturn, so at the age of 14, she entered a brothel to earn money to support her family. Xiaowan was very talented and proficient in music, tea-making and cooking, and soon became a first-class courtesan. She was fond of landscapes, and was often invited by celebrities to be their companion. At the age of 16, she met the famous scholar Mao Xiang. After several twists and turns, Xiaowan became his concubine.

Commitment to the family

Xiaowan could share poetry with her husband and treated her mother-in-law and Mao's original wife with care, diligently preparing their meals and assisting in the family affairs.

Staying together

During the turmoil in the late Ming dynasty, Xiaowan devoted herself to taking care of her sick husband and died at the age of 28. Mao Xiang wrote *Yingmeian Yiyu (Reminiscences of the Plum-shaded Convent)* to mourn Xiaowan and recalled that she had shared weal and woe with him. Stories of Xiaowan became a classic of "the talented scholar and a beautiful woman", which were widely circulated among the literati.

董小宛，自幼習詩書，可惜家道中落，十四歲淪落青樓賺錢養家。小宛通曉音樂、品茶、烹飪，才藝出眾，很快成為一流名妓。小宛喜愛山水，常得名士邀她作伴。十六歲時邂逅名門公子冒襄，兩人幾經波折，小宛終成為冒襄的姬妾。

愛的奉獻

小宛不僅能與丈夫分享詩文，亦細心奉侍家婆和正室夫人，勤於照料飲食，佐理家中大小事務。

不離不棄

明末戰亂，小宛一直操勞照料患病的丈夫，終勞心勞力，年僅廿八便與世長辭。冒襄寫了《影梅庵憶語》哀悼小宛，又追憶小宛與他患難與共。小宛事蹟遂成為後世文人津津樂道的「才子佳人」經典。

我的新嘗試：享受為愛付出的快樂  
My new resolution: Giving love

Three horizontal dotted lines for writing a personal resolution.

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