

THE FUNCTIONS OF ILLUSTRATIONS IN *DREAM OF THE RED CHAMBER*

by

FANG QI

(Under the Direction of KARIN MYHRE)

ABSTRACT

This paper takes two illustrated versions of *Dream of the Red Chamber*: the Cheng Jia and Shuangqing xianguan editions as the main research objects. It discusses the functions of illustration in the reading process. Illustrations can serve a number of functions. They summarize the story's content and help readers quickly appreciate the main characters and plots, serve as a form of annotation for the novel/ narrative. The Shuangqing xianguan illustrations show connections between this novel and the Yuan play *The Romance of the West Chamber*.¹ Besides, these illustrations stereotype and simplify the female characters. This research helps readers understand the functions and influences of illustrations in literary works.

INDEX WORDS: Illustrations, Ancient Chinese novel, Functions, Female image

¹ *The Romance of the West Chamber*, a play written by the Yuan dynasty playwright Wang Shifu 王实甫(1250-1337). See Wang Shifu, Stephen H. West and Wilt L. Idema, *The Story of the Western Wing*. University of California Press, p. 3.

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DEDICATION

To my parents and my friends

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INTRODUCTION

“All that my story narrates, the meetings and partings, the joys and sorrows, the ups and downs of fortune, are recorded exactly as they happened. I have not dared to add the tiniest bit of touching-up, for fear of losing the true picture. My only wish is that readers in the world below may sometimes pick up this tale when they are recovering from sleep or drunkenness, or when they wish to escape from business worries or a fit of the dumps, and in doing so find not only mental refreshment but even perhaps, if they will heed its lesson and abandon their vain and frivolous pursuits, some small arrest in the deterioration of their vital forces.² (*Dream of the Red Chamber*, chapter 1. 其间离合悲欢，兴衰际遇，俱是按迹循踪，不敢稍加穿凿，至失其真。只愿世人当那醉馀睡醒之时，或避事消愁之际，把此一玩，不但是洗旧翻新，却也省了些寿命筋力，不更去谋虚逐妄了。)”³

Dream of the Red Chamber is considered one of the four great Classical Chinese novels. In 1791, the first version of the book to be published by woodcut movable-type printing was called Cheng Jia's version⁴ of *Dream of the Red Chamber*. The content of this version is more abundant than that of the previous versions, with a total of 120 chapters. The first 80 chapters of the story existed before the publication of the Cheng Jia version, but the exact author is still uncertain⁵; it can only be seen from the records in the

² See Cao Xueqin 曹雪芹, translations throughout from David Hawkes, *The Story of the Stone*, volume 1, p. 50.

³ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. Newly revised wood engraving figure painting Honglou Meng, p. 4.

⁴ In the 56th year of the Qianlong period (A.D. 1791) of the Qing Dynasty, a staff who works for the General Shengjing named Cheng Weiyuan collected the remains of *Dream of the Red Chamber*. Then he invited his friend Gao E to combine the first 80 chapters and the last 40 chapters of *Dream of the Red Chamber* into a complete story, which was then printed in movable-type printing. This book is called *Cheng Jia Version Dream of the Red Chamber*.

⁵ See Yan Yan 颜彦, *Zhongguo gudai sida mingzhu yanjiu* 中国古代四大名著插图研究 (A study on the illustrations of four classics in ancient China), p. 476.

book that Cao Xueqin was the editor⁶. The last 40 chapters were collected and sorted by Cheng Weiyuan and Gao E.⁷

This book takes the prosperity and decline of the four families: Jia, Shi, Wang, and Xue as the background of the story, takes the triangular relationship between Jia Baoyu, Lin Daiyu, and Xue Baochai as the main storyline, and focuses on showing the colorful life stories and fates of female characters⁸. At the beginning of *Dream of the Red Chamber*, the author sets the tone of the whole book as a mythical story. The story's cause is that when the goddess Nü Wa was mending the sky, a stone was not used, then this stone was abandoned by her under the Green Ridge peak of the Great Barren mountain. Because the stone was made by a goddess, it initially has a spirit; when a monk and a Taoist walk by this place together, the stone begs these two people to take it with

⁶ See the first chapter in *Dream of the Red Chamber*: “Later, Cao Xueqin in his Nostalgia Studio worked on it for ten years, in the course of which he rewrote it no less than five times, dividing it into chapters, composing chapter headings, renaming it “*The Twelve Beauties of Jinling*”, and adding an introductory quatrain. Red Inkstone restored the original title when he recopied the book and added his second set of annotations to it. This, then, is a true account of how *The Story of the Stone* came to be written.. (后因曹雪芹于悼红轩中，披阅十载，增删五次，纂成目录，分出章回，又题曰《金陵十二钗》，并题一绝。即此便是《石头记》的缘起。)” p.51.

⁷ See the preface written by Cheng Weiyuan in Cheng Jia version: “*Dream of the Red Chamber* is a novel that was originally called *The Story of the Stone*. It is difficult to determine who the author is. According to the book content, we only know that Cao Xueqin revised the story for several times. Many people who like this story copied it and sold it in the market in exchange for money, which led to the spread of this book. However, there are 120 chapters in the original book, but only 80 can be seen today. Those who claimed that they owned the whole book, after others checking it, it was still the same 80 chapters, which made readers feel disappointed. This book originally has 120 chapters. Is there even one complete version in the world? So I started carefully collecting, I went to bookstores and even read waste paper piles. In a few years, I only collected more than 20 chapters. One day, I happened to see more than 10 chapters of the story in an antique recycling place. I immediately bought them with a lot of money. After reading these chapters, I found that the contents of these 10 chapters were basically connected with each other, but many of them were incomplete and damaged. After my friend (Gao E) and I carefully sorted out and edited them, we combined them with those fragmentary versions I had collected before. All of them were transcribed and printed again, so as to satisfy the wishes of the fans. So far, the complete book of *Dream of the Red Chamber* was completed. After the completion of the book, I wrote down the history of the book to inform readers all over the world. Anyone who has a common interest in *Dream of the Red Chamber*, please come and see it first! (红楼梦小说，本名石头记，作者相传不一，究未知出自何人，惟书内记雪芹曹先生删改数过。好事者每传抄一部，置庙市中，昂其值得数金，不胫而走者矣。然原目一百廿卷，今所传只八十卷，殊非全本。即间称有全部者，及检阅仍只八十卷，读者颇为憾。不妄以是书既有百廿卷之目，岂无全璧？爰为竭力搜罗，自藏书家甚至故纸堆中无不留心，数年以来，仅积有廿余卷。一日偶与鼓担上得十余卷，遂重价购之，欣然翻阅，见起前后起伏，尚属接榫，然漶漫不可收拾。及同友人细加厘剔，截长补短，抄成全部，复为镌板，以公同好，红楼全书始自是告成。书成，因并志其缘起，以告海内君子。凡我同人，或亦先睹为快者欤？)” ,p.2.

⁸ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹，程伟元，高鹗，新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 10.

them to go to the human world, so the stone can truly experience human life. Then this stone's dream comes true; it was brought to the human world and turned into a boy with a beautiful jade in his mouth when he was born. This boy was born into Jia's family and was named Jia Baoyu. Many years later, the Taoist and the monk who once brought the stone to the human world walk by the Green Ridge peak again. This time, they see the stone has already come back from the human world, and a long story has been engraved on one side of the stone. The stone entrusted them to copy that story and pass it on to the human world. Later, the story was heard by Cao Xueqin, who then spent ten years writing, deleting, and revising it five times before finally finishing the book.⁹

Due to the long period of time of *Dream of the Red Chamber's* spreading, there are many versions of this book published in history, and there are big or small differences between each version. Therefore, the exact number of versions of *Dream of the Red Chamber* is still questionable. Still, among these versions, some important demarcation points between versions can now be precisely verified.

Version name	Year	Number of chapters
Jia Shu version 甲戌本	1754	16 chapters extant.
Yi Mao version 乙卯本	1759	Chapter 1-20, 31-40, 55, 56-58, 59, 61-67, 64, 67left, 42 chapters in total.
Geng Chen version 庚辰本	1760	78 chapters extant.
Mongolia Royal Print of The Story of the Stone 蒙府本	unknown	74 chapters extant.
Jia Chen version 甲辰本	1784	80 chapters.
Cheng Jia version 程甲本	1791	120 chapters, with illustrations.
Cheng Yi version 程乙本	1792	120 chapters, with 24 sets of illustrations.

⁹ Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 7.

Dongguan Pavilion version 东观阁本	1811	120 chapters.
Wang Xilian commentary version(Shuang Qing Xianguan version)王希廉 评本(双清仙馆版本)	1832	120 chapters, with commentary by Wang Xilian and 64 sets of illustrations.

Table 1 Versions of *Dream of the Red Chamber*¹⁰
(Yan Yan 颜彦, *A study on the illustrations of the Four Classics in ancient China*
中国古代四大名著插图研究, p. 561)

In the 56th year of the Qianlong period (1791 A.D.) of the Qing Dynasty, a staff member who worked for the General Shengjing named Cheng Weiyuan collected the remains of *Dream of the Red Chamber*. Then he invited his friend Gao E to combine the first 80 chapters and the last 40 chapters of *Dream of the Red Chamber* into a complete story, which was then printed in movable-type printing. This book is called *Cheng Jia Version Dream of the Red Chamber*. Later, in the second year of this book's completion, in 1792, Cheng Weiyuan and Gao E made some supplements and corrections to the original Cheng Jia version. They reprinted and published another version called *Cheng Yi Version*.¹¹ The emergence of the Cheng Jia version and Cheng Yi version ended the era of copying *Dream of the Red Chamber* by hand; these two books are the start of *Dream of the Red Chamber* being printed with the moveable-type and spread through society. *Cheng Jia's version Dream of the Red Chamber*, which was first published by movable-type printing, is one of the main research objects in this article. The Cheng Jia version not only expands the text content from the remaining 80 chapters to 120 chapters but also

¹⁰ See Yan Yan 颜彦, *A study on the illustrations of the Four Classics in ancient China* 中国古代四大名著插图研究, p. 561.

¹¹ Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 3.

adds 24 sets of illustrations, which is then considered as the systematic illustration of the Cheng Jia version, represented by the wood engraving figure painting.

As a whole, there are two systems of illustrated versions of *Dream of the Red Chamber*: the wood engraving figure painting system(绣像系统 Xiuxiang Xitong) and the chapter plot painting system(回目画系统 Huimuhua Xitong). There are four representative versions in the category of wood engraving figure painting system:

Name of the version	Year
Chengben version(Cheng Jia and Cheng Yi version)	1791
Shuangqing Xianguan version	1832
Tongwen publishing house version	1884
Shanghai Zhangfuji Publishing House version	1909

Table 2 Wood engraving figure painting system¹²
(Yan Yan 颜彦, *A study on the illustrations of the Four Classics in ancient China* 中国古代四大名著插图研究, p. 141)

There are six representative versions in the category of wood engraving chapter- plot painting system:

Name of the version	Year
Additional comments and supplementary images on <i>Jin Yu Yuan</i> ¹³ 增评补像全图金玉缘	1884
Additional comments on the drawing of Grand View Garden 增评绘图大观园琐录	1886
Additional comments and supplementary images on <i>The Story of the Stone</i> 增评补(全)图石头记	1892
Paintings on <i>Jin Yu Yuan</i> 绣像全图金玉缘	1899

¹² See Yan Yan 颜彦, *A study on the illustrations of the Four Classics in ancient China* 中国古代四大名著插图研究, p. 141.

¹³ *Jin Yu Yuan* (The Fate between Gold and Jade)金玉缘, another name of *Dream of the Red Chamber*.

Additional comments and paintings on <i>The Story of the Stone</i> 绣像全图增批（全） 石头记	1901
Additional comments on <i>Jin Yu Yuan</i> 增评 加批金玉缘图说	1906

Table 3 Chapter plot painting system¹⁴(p. 459)

By observing the publishing time of each edition in these two systems, it can be seen that the development of the chapter plot painting system is later than that of the wood engraving figure painting system. Therefore, combined with the fact that the development of *Dream of the Red Chamber* from manuscripts to movable-type printing, it can be seen in terms of the text, Cheng Jia version is the first relatively complete book with 120 chapters published by movable-type printing. In terms of illustrated versions, the Cheng Jia version is the first book in the wood engraving figure painting system with the pioneering nature. Therefore, the Cheng Jia version is an essential book both in the story's integrity and illustrated version, which is why this paper chooses the Cheng Jia version as one of the research objects. The Shuangqing xianguan edition, which also belongs to the wood engraving figure painting system, was published 41 years after the publication of the Cheng Jia edition. It is different from Cheng Jia's edition by the number of illustrations and content within them. Although the illustrations of the Cheng Jia version and Shuangqing xianguan version all belong to the wood engraving figure painting system, there are significant differences between them in the number, typesetting, content, and function of the illustrations. There are 24 sets of illustrations in the Cheng Jia version and 64 sets of illustrations in the Shuangqing xianguan version. The content of Cheng Jia's illustrations includes twenty-two figure paintings with

¹⁴ See Yan Yan, p. 459.

backgrounds and two pure scene paintings. The illustrations of Shuangqing xianguan are made up of 64 sets of figure paintings with a blank background, including words and sentences on the picture, and a flower illustration on the back of each figure painting. At the same time, because the total number of illustrations in the Shuangqing xianguan version is larger than the Cheng Jia version, the number of characters included in the Shuangqing xianguan version is also much greater than in the version of Cheng Jia.

This thesis takes the ancient Chinese novel – *Dream of the Red Chamber* as the research object, focusing on the two illustrated versions of this book: the Cheng Jia version and Shuangqing xianguan's version, exploring how the illustrations of these two versions influence the reading process. It shows that they give a brief overview of the book's content for readers, serving as annotations, and making connections between *Dream of the Red Chamber* and *The Romance of the West Chamber*. Moreover, they stereotype and simplify female characters, which help form the "morbid beauty" female image. Furthermore, illustrations also reframe and reform the content of the original novel and even change the original meaning of the story.

In 1985, Zheng Zhenduo, a famous Chinese writer and historian, published his book - *A Brief History of Chinese Ancient Woodcut Painting*. This book contains all the historical materials of ancient Chinese woodcut paintings from 868 A.D. to the late Qing Dynasty. In his book, chapter 10 and chapter 11 detail the development of the woodcut paintings in the Qing Dynasty, which is the background of the illustrated *Dream of the Red Chamber*¹⁵. Later in 1998, Robert E. Hegel published his book: *Reading Illustrated Fiction in Late Imperial China*. This book tells the production process and characteristics

¹⁵ See Zheng Zhenduo. 郑振铎. 中国古代木刻画史略. A Brief History of Chinese Ancient Woodcut Painting.

of illustrated novels in the late Qing Dynasty and studies the reasons for the emergence of illustrated novels from the changes of readers and the development of printing technology. He put forward such viewpoint: “The overarching function of illustrations in Chinese fiction has not been defined with any precision.”¹⁶ In 2014, Yan Yan focused on the image narration and expression of the female theme in the illustrated *Dream of the Red Chamber* and brought up two forms of expression of "boudoir space" in the illustrations: comprehensive and juxtaposed¹⁷. In the recent articles, the selection and ranking of characters, as well as illustrations to show the artistic conception of the novel, were brought up in Dr. Chen Xiao's article.¹⁸ In 2017, Dr. Gao Yan explored the three kinds of aesthetic forms of picture-text relationships in illustrated *Dream of the Red Chamber*: presentation relationship, interpretation relationship, and metaphor relationship.¹⁹ When I was doing the research, I regarded the illustrations in *Dream of the Red Chamber* as an independent unit to study their influence on the reading process. From this perspective, I find that Gerard Genette's theory about paratext and Perry Nodelman's theory about illustrated books can be well connected with my research.

The illustrations in *Dream of the Red Chamber* have the characteristic of paratext. They have close connections to the text and form a small universe with other contents in and about the book. As Gerard Genette mentioned in his article that:

“An element of paratext, at least if it consists in a materialized message. Necessarily has a positioning, which one can situate in relationship to that of the text itself: around the text, in the space of the same volume, like the title or the preface, and sometimes inserted into the interstices of the text, like the titles of

¹⁶ See Robert E. Hegel. *Reading Illustrated Fiction in Late Imperial China*. p. 292.

¹⁷ See Yan Yan. 颜彦. *中国古代四大名著插图研究. A study on the illustrations of four classics in ancient China*.

¹⁸ See Chen Xiao. 陈骁. “The image world of *Dream of the Red Chamber* in the Qing Dynasty.”清代《红楼梦》的图像世界.

¹⁹ See Gao Yan. 高雁. “The aesthetic evolution of the relationship between images and texts in *Honglou Meng*”《红楼梦》图文关系的审美嬗变.

chapters or certain notes. I will call peritext this first spatial category, which is certainly the most typical and which will be the subject of our first eleven chapters.”²⁰

Compared with plain textbooks, illustrated books contain more abundant content, and the use and role of illustrations in each illustrated version of *Dream of the Red Chamber* are not exactly the same. Still, they are through the combination-relationship between text and illustrations and interaction between them to achieve a richer effect. As Perry Nodelman wrote in his book *Words about Pictures* that:

“The fact that they are distinct is what enables them to have all sorts of highly specialized, interesting relations to each other. As a highly specialized art form that combines different arts, the illustrated book is distinguished by the ways in which it takes advantage of such highly specialized relationships.”²¹

This paper takes the Cheng Jia version and Shuangqing xianguan version as the primary research objects. Through the analysis of the illustrations in these two versions, exploring the functions of illustrations in *Dream of the Red Chamber*, about how these illustrations influence or guide the reading process and what changes they made on the book content. The first chapter explores how in the Cheng Jia version, the illustrations summarize the story's content and help readers quickly appreciate the main characters and plots. The second chapter argues that illustrations in the Shuangqing xianguan version serve as annotations of the story. On this basis, there are some interesting connections between the Shuangqing xianguan illustrations and scenes from the play *The Romance of the Western Chamber*²². Last but not least, the third chapter discusses that in addition to

²⁰ See Gerard Genette, Introduction to the Paratext, *NEW LITERARY HISTORY*, p. 263.

²¹ See Perry Nodelman, *Words about Pictures*, p. 200.

²² *The Romance of the Western Chamber* 西厢记, is a NORTHERN DRAMA 北雜劇/北劇 written by Wang Shifu 王实甫 in the years of Yuan Zhen and Da De periods (1295-1307). See Wilt and Stephen H. West Idema, *Chinese Theater 1100-1450: a Source Book*.

these influences on the reading process, both of these two books' illustrations simplify the female characters in *Dream of the Red Chamber* and help form the "morbid beauty" female image.

The purpose of my paper is to analyze the functions of illustrations in the Cheng Jia version and Shuangqing xianguan version to know that in a book like *Dream of the Red Chamber*, which is dominated by text, illustrations also play multiple and essential roles. These functions are reflected in the role of influencing the reading process, including fulfilling reading needs and making changes when the illustrations convey the original content. After understanding these functions, it helps readers make more effective use of these illustrations in the book to deepen their understanding of the contents when reading the illustrated version of *Dream of the Red Chamber*. Furthermore, it also helps readers examine the figures in the illustrations more objectively and get a complete understanding of the novel. No matter in what form illustrations appear in the book, readers can fully grasp and make rational use of them when reading, and at the same time understand and avoid the one-sided expression of the story content brought by illustrations. Like Sun Wu mentioned in *Master Sun's Art of War* 孙子兵法: "If you know the enemy and know yourself, you need not to fear the result of a hundred battles."²³ (知己知彼,百战不殆.)²⁴

²³ Translated by Lionel Giles.

²⁴ 知己知彼,百战不殆. See Sun Wu 孙武, *Master Sun's Art of War* 孙子兵法, volume 3 谋攻篇.

CHAPTER 1
CHENG JIA VERSION:
A BRIEF OVERVIEW OF THE BOOK CONTENT

In the 56th year of Qian Long's reign, 1791, Cheng Jia's version of *Dream of the Red Chamber* was published²⁵. The emergence of this version marks the end of the era of the manuscript version of *Dream of the Red Chamber*.²⁶ Cheng Jia version is a woodcut movable-type printed book published by Cuiwen Bookstore in 1791. The full title of this version is "*Newly Revised All Wood Engraving Figure Painting of Dream of the Red Chamber* 新镌全部绣像红楼梦." Because this version is edited by Cheng Weiyuan and his friend Gao E, and this is the first edition that they edited, this version is also called Cheng Jia 程甲 version.²⁷ The structure and contents of the Cheng Jia version are:

The preface by Cheng Weiyuan,

The preface by Gao E,

²⁵ After the publication of the Cheng Jia edition, in 1792, Cheng Weiyuan and Gao E launched a revised edition of the Cheng Jia version, which is known as the Cheng Yi edition. In the Cheng Yi version, Cheng's and Gao's preface has this statement:

"The last forty chapters in the book are accumulated over the years, just like a coat made of small pieces of fur, and there is no other version that can be used for textual research. We can only modify the editions according to its context and connection so that it can be connected without contradiction. As for its original text, I dare not change it without authorization. I will wait until I get other details and edit it more accurately. And do not want to cover up its true colors." (Cheng, Gao 3) "书中后四十回，系就历年所得，集腋成裘，更无他本可考。惟按其前后关照者，略为修辑，使其有应接而无矛盾。至其原文，未敢臆改，俟再得善本，更为厘定。且不欲尽掩其本来面目也。" See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 3.

²⁶ See Yan Yan 颜彦, *A study on the illustrations of the Four Classics in ancient China 中国古代四大名著插图研究*, p. 444.

²⁷ Cheng 程 stands for the last name of Cheng Weiyuan, and Jia 甲 means the the first of the ten heavenly stems, which also used to indicate the first or the number one.

Twenty-four sets of illustrations,

The book catalog and 120 chapters of text.

There are 24 sets of illustrations in this book, each set of the illustrations include one picture with a title and one page of a corresponding inscription with a square seal for the picture.²⁸ The type of illustrations Cheng Jia's version uses is wood engraving figure paintings – "Xiu Xiang 绣像." In this case, "Xiu 绣" refers to exquisite wood engraving paintings, "Xiang 像" indicates the portrait of a person. The titles of the twenty-four sets of illustrations are:

“（一）《石头》；（二）《宝玉》；（三）《贾氏宗祠》；（四）《史太君》；（五）《贾政王夫人》；（六）《元春》；（七）《迎春》；（八）《探春》；（九）《惜春》；（十）《李纨贾兰附》；（十一）《王熙凤》；（十二）《巧姐》；（十三）《秦氏》；（十四）《薛宝钗》；（十五）《林黛玉》；（十六）《史湘云》；（十七）《妙玉》；（十八）《薛宝琴》；（十九）《李纹李绮邢岫烟》；（二十）《尤三姐》；（二十一）《香菱袭人》；（二十二）《晴雯》；（二十三）《女乐》；（二十四）《僧道》。²⁹

(1) The Stone; (2) Baoyu; (3) Jia's Ancestral Hall; (4) Shitaijun; (5) Mrs. Jia Zhengwang; (6) Yuanchun; (7) Yingchun; (8) Tanchun; (9) Xichun; (10) Liwan and Jialan Fu; (11) Wang Xifeng; (12) Qiao Jie; (13) Mrs. Qin; (14) Xue Baochai; (15) Lin Daiyu; (16) Shi Xiangyun; (17) Miao Yu; (18) Xue Baoqin; (19) Li Wen, Li Qi,

²⁸ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 10.

²⁹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*.

Xing Xiuyan; (20) Yo Sanjie; (21) Xiang Ling and Xi Ren; (22) Qing Wen (23)
Female Musicians; (24)The Monk and the Taoist.”

In Cheng Jia's version, the illustrations are a brief overview of the book's content. These illustrations and corresponding inscriptions were put at the beginning part of the book, which is before the book's catalog; the selection of the main characters and scenes show the book's contents in the form of pictures, which are highly summarized and have rich contents as well as critical inscriptions. For readers and especially those who are impatient, these illustrations are like a powerful medicine to ease the anxiety of reading such a long story.

In terms of the position of the illustrations in the Cheng Jia version, they are placed after the preface and before the texts. After reading the preface written by Cheng Weiyuan and Gao E, readers can only get to know the book's name, the author,³⁰ and the information of the origin and process of the book's formation.³¹ For the specific content of the story, readers are still in a blank state. Usually, at this stage of the reading process, readers will look for a catalog to understand the general segmentation and content of the

³⁰ See footnotes 3

³¹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*, the preface written by Gao E in Cheng Jia version: “I heard that *Dream of the Red Chamber* is a very popular book. After decades, some parts of this book have gradually lost, and till this day, there is no definite version. I used to borrow this book from my friends, but I feel sorry for the incompleteness of the story. This spring, my friend Cheng Weiyuan came to see me and showed me his collection of this book. He said, ‘These books and scattered chapters have been collected by me with a lot of energy and money over the years. I plan to edit them and then publish them into a book. Since you also like this book, while I feel a little tired because of my heavy workload, why don't you come and share some of the work with me?’ I think although this book was concerned as “unofficial stray anecdotes”, it did not slander the “orthodox” Confucian classics. I gladly agreed to his request, regarded the editing work as my honor, and began to edit books carefully. Now that the work has been done and the beginning and end of the book are complete, I write down this preface to inform the readers. (“予闻红楼梦脍炙人口, 几廿余年, 然无全璧, 无定本。向曾从友人借观, 窃以染指尝鼎为憾。今年春, 友人程子小泉过予, 以其所购全书见示, 且曰: “此仆数年铢积寸累之苦心, 将付剞劂, 公同好, 子闲且惫矣, 盍分任之?” 予以是书虽稗官野史之流, 然尚不谬于名教, 欣然拜诺, 正以波斯奴见宝为幸, 遂襄其役。工既竣, 并识端末, 以告阅者。”)”, p. 2.

story. However, after the preface, Cheng Jia's version did not immediately present the book catalog. On the contrary, Cheng Jia version's illustrations appeared before the catalog as a complete small unit. This allows readers to perceive the story of *Dream of the Red Chamber* through these 24 sets of illustrations without knowing much of the story. In addition, the inscriptions of each set of illustrations are suggestive and include summative sentences for the figures and objects in the illustration, which are different from the parts of the text that are excerpts a specific chapter. These inscriptions also play a serious general role in showing the contents of the book. Moreover, these 24 sets of illustrations were put in the book as a whole unit, making readers get the information brought by the illustrations independently without the influence of the later story text.

The above is the brief-overview function reflected in the position of illustrations in the Cheng Jia version. Next, this paper starts to study how these illustrations in Cheng Jia's version show and summarize the book's content. Cheng Jia's illustrations choose the main characters and scenes in the novel. Besides, these characters and scenes shown in the illustrations correspond with the story's content.

In the first chapter of *Dream of the Red Chamber* – “Zhen Shiyin Makes the Stone's Acquaintance in A Dream and Jia Yu-cun Finds that Poverty is Not Incompatible with Romantic Feelings” (甄士隐梦幻识通灵 贾雨村风尘怀闺秀)³², the author introduces the origin of the story: the stone. The stone was made by a goddess named Nü Wa when she was repairing the giant hole in the sky. She originally made 36501 large stones. In the end, 36500 stones were used, the last piece of the stone was discarded at the foot of Qinggeng 青埂山 mountain. This stone was spiritually cultivated in the process of

³² See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 47.

Nü Wa's making it. When it hears the passing monk and the Taoist talking about all kinds of adventures in the human world, the stone begged them to bring it to the human world to experience life. Then the stone was turned into a beautiful jade by the monk, and together with the monk's friend, the Taoist, it was taken to the human world.³³

In Cheng Jia's edition, the first illustration is about this stone, and on the right is a critical inscription for this image:

“Is it a stone? Or a beautiful jade? Is it stupid? Or smart? What did heaven and earth cast you into? In the silly sea and emotional sky, you exercise your spirit. You come without a trace; you leave without a shadow! In this big world, where can I find you?

(石耶玉耶，顽耶灵耶。乾端坤倪，铸尔形耶。痴海情天，炼尔神耶。来无始，去无终耶。渺渺茫茫，吾安穷耶?)”³⁴

³³ See Chapter one of *Dream of the Red Chamber*; “Long ago, when the goddess Nü-wa was repairing the sky, she melted down a great quantity of rock and, on the Incredible Crags of the Great Fable Mountains, moulded the amalgam into thirty-six thousand, five hundred and one large building blocks, each measuring seventy-two feet by a hundred and forty-four feet square. She used thirty-six thousand five hundred of these blocks in the course of her building operations, leaving a single odd block unused, which lay, all on its own, at the foot of Greensickness Peak in the aforementioned mountains. One day, in the midst of its lamentings, it saw a monk and a Taoist approaching from a great distance, each of them remarkable for certain eccentricities of manner and appearance. When they arrived at the foot of Greensickness Peak, they sat down on the ground and began to talk. The monk, catching sight of a lustrous, translucent stone – it was in fact the rejected building block which had now shrunk itself to the size of a fan-pendant and looked very attractive in its new shape – took it up on the palm of his hand and addressed it with a smile: ‘Ha, I see you have magical properties! But nothing to recommend you. I shall have to cut a few words on you so that anyone seeing you will know at once that you are something special. After that I shall take you to a certain brilliant successful poetical cultivated aristocratic elegant delectable luxurious opulent locality on a little trip’. The stone was delighted. ‘What words will you cut? Where is this place you will take me to? I beg to be enlightened.’ ‘Do not ask,’ replied the monk with a laugh. ‘You will know soon enough when the time comes.’ And with that he slipped the stone into his sleeve and set off at a great pace with the Taoist. But where they both went to I have no idea. p. 47 (“却说那女娲氏炼石补天之时，于大荒山无稽崖炼成高十二丈、见方二十四丈大的顽石三万六千五百零一块。那娲皇只用了三万六千五百块，单单剩下一块未用，弃在青埂峰下。谁知此石自经锻炼之后，灵性已通，自去自来，可大可小。因见众石俱得补天，独自己无才不得入选，遂自怨自愧，日夜悲哀。一日正当嗟悼之际，俄见一僧一道远远而来，……然后携你到那昌明隆盛之邦、诗礼簪缨之族、花柳繁华地、温柔富贵乡那里去走一遭。”)” p. 2.

³⁴ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 10.

After the inscription, there is a square seal, which shows: “True Features 本来面目.”³⁵



Table 4 The Stone³⁶

The first chapter of the book is about the origin of the stone, and the first picture of the illustrations is also a scene of the origin story of the stone. The illustration shows the abandoned stone standing alone at the foot of the mountain, and the front side of the stone in this picture is blank. In the book, the author once wrote that many years later, another Taoist passed by the foot of the mountain and saw the stone, but he saw the stone was full of stories³⁷. Therefore, this illustration shows what the stone looks like at the

³⁵ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*, p. 10.

³⁶ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*, p. 10.

³⁷ See chapter one in *Dream of the Red Chamber*, “Countless aeons went by and a certain Taoist called Vanitas in quest of the secret of immortality chanced to be passing below that same Green Sickness Peak in the Incredible Crags of the Great Fable Mountains when he caught sight of a large stone standing there, on which the characters of a long inscription were clearly discernible. p. 48 (“又不知过了几世几劫, 因有个空空道人访道求仙, 从这大荒山无稽崖青埂峰下经过。忽见一块大石, 上面字迹分明, 编述历历。”)” p. 2.

beginning of the story, rather than the scene of the stone standing at the foot of the mountain after it goes to the world for the experiences of human life. In addition, it is worth mentioning that although the first illustration is one of the only two of the Cheng Jia version's 24 illustrations that are pure scene illustrations, this one contains a character - Jia Baoyu, a boy who was born with a beautiful jade in his mouth, a boy who was initially being transformed from this stone.

This illustration conveys the elements of the stone, its loneliness, and its blank surface to the readers. Combined with the inscription on the right side, readers can appreciate the general plot at the beginning of the story. Still, at the same time, it omits the images of the monk and the Taoist who showed up in the same plot, and it does not show the scene of Nü Wa when she made the stone. From this, it also can be seen that it offers the readers the main plot, but it doesn't show all the story's details. It not only arouses the readers' interest but also doesn't let the illustrations replace the original text and become the only part that readers will read.

In the last chapter of *Dream of the Red Chamber* – “Zhen Shi-yin Expounds the Nature of Passion and Illusion, And Jia Yu-cun Concludes the Dream of Golden Days” (甄士隐详说太虚情 贾雨村归结红楼梦)³⁸, Jia Zheng³⁹ goes to a place called Jinling to bury the Grandmother Jia. On his way back to the capital, he meets his son - Jia Baoyu⁴⁰:

³⁸ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 5, p. 357.

³⁹ Jia Zheng, the second son of Jia's mother and Jia Daishan, Jia Baoyu's father, Lin Daiyu's uncle and Xue Baochai's uncle.

⁴⁰ See Chapter 120 in *Dream of the Red Chamber*, “Jia Zheng had arrived in Nanking with Grandmother Jia's coffin, accompanied by Jia Rong and the coffins of Qin-shi, Xi-feng, Dai-yu and Faithful. They made arrangements for the Jia family members to be interred, and then Jia Rong took Dai-yu's coffin to her own family graveyard to be buried there, while Jia Zheng saw to the construction of the tombs. Then one day a letter arrived from home, in which he read of the success achieved by Bao-yu and Jia Lan in their examinations – which gave him great pleasure – and of Bao-yu's disappearance, which disturbed him greatly and made him decide to cut short his stay and hurry home. ... On the day when his boat reached the post-station at Piling, there was a sudden cold turn in the weather and it began to snow. He moored in a quiet, lonely stretch of the canal and sent his servants ashore to deliver a few visiting-cards and to apologize to his friends in the locality, saying that since his boat was due to set off again at any moment he would not

“There, up on deck, standing in the very entrance to his cabin and silhouetted dimly against the snow, was the figure of a man with a shaven head and bare feet, wrapped in a large cape made of crimson felt. The figure knelt down and bowed to Jia Zheng, who did not recognize the features and hurried out on the deck, intending to raise him up and ask him his name. The man bowed four times and now stood upright, pressing his palms together in monkish greeting. Jia Zheng was about to reciprocate with a respectful bow of the head when he looked into the man's eyes and, with a sudden shock, recognized him as Bao-yu. 'Are you not my son?' he asked. The man was silent, and an expression that seemed to contain both joy and sorrow played on his face. Jia Zheng asked again: 'If you are Bao-yu, why are you dressed like this? And what brings you to this place?' Before Bao-yu could reply, two other men appeared on the deck, a Buddhist monk and a Taoist, and holding him between them; they said: 'Come, your earthly karma is complete. Tarry no longer.' The three of them mounted the bank and strode off into the snow.” (Hawkes 359) “(抬头忽见船头上微微的雪影里面一个人，光着头，赤着脚，身上披着一领大红猩猩毡的斗篷，向贾政倒身下拜。贾政尚未认清，急忙出船，欲待扶住问他是谁。那人已拜了四拜，站起来打了个问讯。贾政才要还揖，迎面一看，不是别人，却是宝玉。贾政吃一大惊，忙问道：“可是宝玉么？”那人只不言语，似喜似悲。贾政又问道：“你若是宝玉，如何这样打扮，跑到这里来？”宝玉未及回言，只见船头上来了两人，一僧一道，夹住宝玉道：“俗缘已毕，还不快走。”说着，三个人飘然登岸而去。第一百二十回)”⁴¹

Jia Zheng rushed over regardless of the slippery ground after the snow, but he couldn't catch up with them. Corresponding to the contents of the last chapter, in Cheng Jia's edition, the last illustration is titled "The Monk and the Taoist," showing two characters: the disabled Taoist and the mangy monk.

be able to call on them in person or entertain them aboard. Only one page-boy remained to wait on him while he sat in the cabin writing a letter home (to be sent on ahead by land).”p. 960.

⁴¹ See Chapter 120 in *Dream of the Red Chamber*. p. 960.



Table 5 The Monk and the Taoist⁴²

The inscription for this picture:

“I steal a cow; you steal a dog. If there were no cattle or dogs, everyone would give up; If there are cattle and dogs, let's work together. What do you think? The moonlight is all over the sky; all the sights can be seen. So gather the false and the true, and then decorate at will. (我盜一只牛，你偷一只狗。若无牛狗，大家撒手；若有牛狗，大家一口。到底是怎么看？月华满天，万象来会。聚妄合真，随意点缀。)”⁴³

The square seal: “Phantom Human Form 幻形人相”⁴⁴

These two immortal characters play a crucial role in the story of the *Dream of the Red Chamber*. Like gods who appear many times in the book, they can prophesize,

⁴² See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 63.

⁴³ p. 63.

⁴⁴ p. 63.

remind, and guide the characters to get through their struggles.⁴⁵ For Jia Baoyu, these two people also have appeared several times in his life. In the last chapter of the book, they take Jia Baoyu away and never come back.⁴⁶ Jia Zheng later recalled that he had met them both three times in the past:

"That monk and that Taoist I have seen before, three times altogether. The first time was when they came to extol the virtues of the jade; the second was when Bao-yu was seriously ill, and the monk came and said a prayer over the jade, which seemed to cure Bao-yu at once; the third time was when he restored the jade to us after it had been lost. He was sitting in the hall one minute, and the next, he had vanished completely. I thought it strange at the time and could only conclude that perhaps Bao-yu was in some way blessed and that these two holy men had come to protect him. But the truth of the matter must be that he himself is a being from a higher realm who has descended into the world to experience the trials of this human life. For these past nineteen years, he has been doted on in vain by his poor grandmother! Now at last I understand!"⁴⁷ (便是那和尚道士，我也见了三次：头一次，是那僧道来说玉的好处；第二次，便是宝玉病重，他来了，将那玉持诵了一番，宝玉便好了；第三次，送那玉来，坐在前厅，我一转眼就不见了。我心里便有些诧异，只道宝玉果真有造化，高僧仙道来护佑他的。岂知宝玉是下凡历劫的，竟哄了老太太十九年！如今叫我才明白。第一百二十回)⁴⁸

⁴⁵ Among the characters in *Dream of the Red Chamber*, the activities of "one monk and one Taoist" actually constitutes a dark line of the narration of the story. They traveled to the Barren Mountain of the primitive divine world, and transformed the stone which was made by the goddess into a piece of beautiful jade. They brought it into the world of mortals. After years of joys and sorrows of the human life, they finally brought it back to the origin of the divine world and returned its own nature. See Zhao Juan, The cultural implication of "one monk and one Taoist" in *Dream of the Red Chamber*.

⁴⁶ See chapter 120 in *Dream of the Red Chamber*, volume 5, "One day, Jia Zheng arrived at the Fuling post. It was cold and snowy. His boat was moored in a quiet place. Jia Zheng sent people ashore to express his thanks to his friends. He always said that he would sail immediately, but he did not dare to work. There was only one boy on board to wait on him. He wrote a letter on the boat. He had to send people to get up early and get home. When he wrote about Baoyu, he stopped writing. He looked up and suddenly saw a man in the slight snow shadow on the bow of the boat, bareheaded and barefoot, wearing a red cape, bowing down to Jia Zheng. Before Jia Baoyu could reply to his questions, Jia Zheng saw two men, one monk and one Taoist. They clamped Baoyu and said, "Your mortal fate is over, so let's go." Then the three of them floated ashore and left. p. 358 ("一日，行到鮑陵驛地方，那天乍寒，下雪，泊在一个清静去处。贾政打发众人上岸投帖辞谢朋友，总说即刻开船，都不敢劳动。船上只留一个小厮伺候，自己在船中写家书，先要打发人起早到家。写到宝玉的事，便停笔。抬头忽见船头上微微的雪影里面一个人，光着头，赤着脚，身上披着一领大红猩猩毡的斗篷，向贾政倒身下拜。 宝玉未及回言，只见船头上来了两人，一僧一道，夹住宝玉道：“俗缘已毕，还不快走。”说着，三个人飘然登岸而去。”)” p. 961.

⁴⁷ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 5, p. 360.

⁴⁸ See Cao Xueqin, *Dream of the Red Chamber*, p. 960.

As in the first illustration, the last illustration does not show all the contents of the last chapter of the text. Still, it shows the image of the monk and Taoist, which are used to depict the most important characters who can both show the story's outline and the contents of the last chapter.

It can be seen that the first illustration and the last one are consistent in the content of the story, in the order corresponding to the first and last chapters of the text. Therefore, although it is an illustration system dominated by portraits, Cheng Jia version's illustrations are closely related to the text. They have the characteristics of following the sequence of story development when presenting the story's content.

In addition to the fact that the illustrations echo the beginning and the end of the story, Cheng Jia's illustrations summarize the content of the book, which is also reflected in the fact that the illustrations not only show the main characters but also show the important scenes of the story.

The content of the second picture is Jia Baoyu.⁴⁹ In the story, after the stone comes to the world, it turns into a boy with jade in his mouth, and he was born into Jia's family. This boy is Jia Baoyu.⁵⁰

⁴⁹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*, p. 12.

⁵⁰ See Cheng Weiyuan, Gao E, Cao Xueqin, p. 28.

Table 6 Jia Baoyu⁵¹

The inscription for this picture:

“Exquisite jade of high quality can be used as a tribute to the imperial court. Facing the beautiful scenery of flowers and the moon, he created his school. When he fell into the world of mortals, he might have made friends with some women; they all were just prevalent relationships but were not allowed by feudal society. Because of keeping the truth, his nature does not change; as he steps into the world more and more deeply, he feels everything is so empty. From then on, why can't he become a monk or a Taoist. (琳琅品重，朱贡王廷。花月情多，自开绛洞。尘网重而情缘素结，真如会而色相俱空。从此归来三宝地，不妨还我太虚天。)”⁵²

The square seal: “Bright Red Young Man 怡红公子”⁵³

⁵¹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 14.

⁵² p. 14.

⁵³ p. 14.

Jia Baoyu is one of the most important male characters in *Dream of the Red Chamber*. He is the stone that wants to experience life in the human world. Cheng Jia's version arranged the second illustration for Jia Baoyu, which can connect with the first illustration about the stone and smoothly bring out the character - Jia Baoyu. At the same time, the illustration of Baoyu shows the scene of Jia Baoyu, led by the fairy named Jing Huan/ Disenchantment, who came to the Tai Xu fairyland while he was sleeping⁵⁴. This plot is in Chapter 5 of the book – “Jia Bao-yu Visits the Land of Illusion, And the Fairy Disenchantment Performs the 'Dream of Golden Days' 贾宝玉神游太虚境, 警幻仙曲演红楼梦.”⁵⁵

Due to the fact that Chapter 1 in the book corresponds to the first illustration, the plots of Chapter 2, 3, and 4 are crossed between these two illustrations, but Chapter 5 is still at the beginning of the book relative to the whole 120 chapters of the book.

In addition, Tai Xu Dreamland is also a special place. It is a fairyland in Jia Baoyu's dream, different from the mortal world - it is a place full of Oracles⁵⁶. In here, Jia

⁵⁴ See Chapter 5 in *Dream of the Red Chamber*, “Observing delightedly that the lady was a fairy, Bao-yu hurried forward and saluted her with a smile. ‘Madam Fairy, I don’t know where you have come from or where you are going to, but as I am quite lost in this place, will you please take me with you and be my guide?’ ‘I am the fairy Disenchantment,’ the fairy woman replied. ‘I live beyond the Realm of Separation, in the Sea of Sadness. There is a Mountain of Spring Awakening which rises from the midst of that sea, and on that mountain is the Paradise of the Full-blown Flower, and in that paradise is the Land of Illusion, which is my home. ... ‘This place where we are now is not so very far from my home. I have not much to offer you, but would you like to come back with me and let me try to entertain you? I have some fairy tea, which I picked myself. You could have a cup of that. And I have a few jars of choice new wine of my own brewing. I have also been rehearsing a fairy choir and a troupe of fairy dancers in a twelve-part suite which I recently composed called “A Dream of Golden Days”. I could get them to perform it for you. What do you think?’ Bao-yu was so excited by this invitation that he quite forgot to wonder what had become of Qin-shi in his eagerness to accompany the fairy. As he followed her, a big stone archway suddenly loomed up in front of them on which THE LAND OF ILLUSION was written in large characters. p. 130 (宝玉见是一个仙姑, 喜的忙来作揖, 笑问道: “神仙姐姐, 不知从哪里来, 如今要往那里去?我也不知这里是何处, 望乞携带携带。”那仙姑道: “吾居离恨天之上灌愁海之中, 乃放春山遣香洞太虚幻境警幻仙姑是也。司人间之风情月债, 掌尘世之女怨男痴。因近来风流冤孽缠绵于此, 是以前来访察机会, 布散相思。今日与尔相逢, 亦非偶然。此离吾境不远, 别无他物, 仅有自采仙茗一盞, 亲酿美酒几瓮, 素练魔舞歌姬数人, 新填《红楼梦》仙曲十二支。可试随我一游否?”宝玉听了, 喜跃非常, 便忘了秦氏在何处了, 竟随着这仙姑到了一个所在, 忽见前面有一座石碑横建, 上书“太虚幻境”四大字)” p. 42.

⁵⁵ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 124.

⁵⁶ See Chapter 5 in *Dream of the Red Chamber*, “Passing inside, Baoyu saw a dozen or more large cupboards with paper strips pasted on their doors on which were written the names of different provinces. He was careful to look out

Baoyu for the first time reads *Jinling, Twelve Beauties of, Main Register* <金陵十二钗正册>, *Jinling, Twelve Beauties of, Supplementary Register No. 1* <金陵十二钗副册>, and *Jinling, Twelve Beauties of, Supplementary Register No. 2* <金陵十二钗又副册>. In these three books, the women who live in Jinling are listed respectively, and each of them is equipped with pictures and judgments. These judgments and pictures contain the story and fate of each female character.⁵⁷ Although these pictures and judgments are short and straightforward, they are full of metaphors. Therefore, they are a commanding but tactful part to reveal the fate of the female characters in the book.⁵⁸

The second picture of Jia Baoyu is selected in the plot of Taixu Dreamland. Through these books,⁵⁹ which are full of oracles about the fate of female characters in the story of *Dream of the Red Chamber* that Jia Baoyu reads, the illustration shows more than 20 wood engraving figure painting illustrations of female characters in the 24 illustrations that later appeared.

for the one belonging to his own area and presently found one on which the paper strip said 'Jinling, Twelve Beauties of, Main Register'. Bao-yu asked Disenchantment what this meant, and she explained that it was a register of the twelve most outstanding girls of his home province. 'People all say what a big place Jinling is,' said Bao-yu. 'Surely there should be more than just twelve names? Why, even in my own home, if you count the servants, there must be altogether several hundred girls.' 'Certainly there are a great many-girls in the whole province,' said Disenchantment with a smile, 'but only the most important ones have been selected for recording in this register. The registers in the cupboards on either side contain two other selections from the same area. But of the host of ordinary girls outside those three dozen we keep no records.'" p. 132. (宝玉看了，便知感叹。进入门中，只见有十数个大橱，皆用封条封着，看那封条上皆有各省字样。宝玉一心只拣自己家乡的封条看，只见那边橱上封条大书“金陵十二钗正册”，宝玉因问：“何为‘金陵十二钗正册’？”警幻道：“即尔省中十二冠首女子之册，故为正册。”宝玉道：“常听人说金陵极大，怎么只十二个女子？如今单我们家里上上下下就有几百个女孩儿。”警幻微笑道：“一省女子固多，不过择其紧要者录之，两边二橱则又次之。馀者庸常之辈便无册可录了。”) p. 46.

⁵⁷ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 132.

⁵⁸ See Chapter 5 in *Dream of the Red Chamber*, "Bao-yu would have liked to see some more, but the fairy woman, knowing how intelligent and sharp-witted he was, began to fear that she was in danger of becoming responsible for a leakage of celestial secrets, and so, snapping the album shut." (宝玉还欲看时，那仙姑知他天分高明、性情颖慧，恐泄漏天机，便掩了卷册). p. 135.

⁵⁹ *Jinling, Twelve Beauties of, Main Register* <金陵十二钗正册>, *Jinling, Twelve Beauties of, Supplementary Register No. 1* <金陵十二钗副册>, and *Jinling, Twelve Beauties of, Supplementary Register No. 2* <金陵十二钗又副册>.

However, before the appearance of female figures, Cheng Jia's version also arranged an illustration of the pure scene without the main characters, the third illustration, which shows Jia's ancestral hall scene.



Table 7 Jia's Ancestral Hall.⁶⁰

The inscription for this picture:

“This family is located on the left side of the Long River. The ancestral hall of their family presents a new scene. This family has been a senior official in the imperial class for three generations in a row, and their ancestors enjoy incense sacrifice all year round. The crane stands on the golden Hemerocallis, and the Phoenix flies to the jade tree. Immortals praise their families; their descendants are as luxuriant as

⁶⁰ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, 新镌全部绣像红楼梦. *Newly revised wood engraving figure painting Honglou Meng*, p. 16.

trees. (江左皇皇族，祠堂气象新。衣冠三代列，俎豆四时陈。鹤立金萱藹，鵷行玉树春。莫言神叹息，终看叶振振。)”⁶¹

The round seal: Gather Together the Confused and the Real 聚妄合真⁶²

Jia's ancestral hall is one of the essential scenes of the story of *Dream of the Red Chamber*, just like the scene of the stone standing at the foot of the Qinggeng hill in the first picture. The picture of the stone tends to be in the hazy place between the world of gods and humans. In contrast, the image of Jia's ancestral hall suddenly draws readers to the human world, the real and familiar Jia's ancestral hall, which has many people busily coming and going in front of its door in the crowded street. The illustrations of these two scenes provide the reader with the necessary background of the story. Although Cheng Jia's version mainly used wood engraving figure painting illustrations, the author also put a lot of background information in these illustrations. Of the 24 illustrations, two are pure scene illustrations. This method makes the Cheng Jia version's illustrations relatively more independent and rich in content, with both scenes and characters. These illustrations are like a small unit, located in front of the text catalog of the book, forming its own system.

In the Cheng Jia version's illustrations, except for the first and the third one, the remaining 22 are all wood engraving figure painting illustrations with the content of the main characters. These illustrations are the essential figures selected by the author to depict. When these wood engraving figure painting illustrations are compared with single plot illustrations, the characters can always show more information through gesture,

⁶¹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*, p. 16.

⁶² p. 16.

position, outfits, and other elements. From the fourth illustration to the twenty-third illustration, more than twenty female characters are shown up in these pictures. From the perspective of the gender arrangement of the characters in the illustrations, Cheng Jia version takes the female characters in the *Dream of the Red Chamber* as the focus of the illustrations. Only two of the 24 illustrations show male characters: the second one about Jia Baoyu and the last one about the monk and the Taoist.

From the chapter order of the book, the illustrations of Cheng Jia's version are consistent with the text at the beginning and the end of the illustrations. Besides, these illustrations select the main characters and scenes. The first page is the stone, and then the second picture is the boy Jia Baoyu who was initially the stone. After the second picture, the third picture is a scene without the main characters, showing Jia's ancestral hall.⁶³ Finally, the fourth illustration returns to the content of the portrait, showing the image of an old lady named Shi Taijun.⁶⁴ This old lady is the most respected person in the Jia family. She is another well-known character: Lin Daiyu's grandmother, who holds a lot of power in Jia's family.

The set of 24 illustrations are placed after the preface and before the catalog and contents of the story, which is shown with a group of pictures and inscription and has its own system, but also are closely connected with the text of the book, and will not interrupt the reader's thinking and affect the reading rhythm. Unlike those illustrations interspersed in the text, Cheng Jia version's arrangement can make the reading experience more orderly and regular. All the illustrations appear together before the text, with not too

⁶³ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*, p. 14.

⁶⁴ See Cheng Weiyuan, Gao E, Cao Xueqin, p. 16.

many but the appropriate amount, rather than scattered in the chapters. Readers can focus on enjoying the pictures when they are looking at the illustrations. At the same time, when they read the text, the pictures will not forcefully interrupt the reader's imagination. These illustrations only select the most attractive or representative plots and characters. This causes the number of illustrations to be effectively reduced, but it can also quickly bring the readers into the selected story scenes and give readers a brief overview of the story. In Cheng Jia's edition, the illustration arrangement puts all the pictures at the front of the book, saving the reader the trouble of searching for them. When the readers have a good time enjoying these illustrations, they can also obtain a lot of information and understand the content and main characters of the story.

CHAPTER 2

SHUANGQING XIANGUAN VERSION: ANNOTATIONS

The Shuangqing Xianguan version, also known as *A New Commentary Version of Wood Engraving Figure Portrait Honglou Meng*⁶⁵, was published in the 12th year of the Daoguang period⁶⁶. The editor is Wang Xilian⁶⁷, a literary critic of *Dream of the Red Chamber* in the Qing Dynasty. The book contents include includes a new preface by Wang Xilian, Cheng Weiyuan's original preface, sixty-four sets of illustrations, inscriptions, questions and answers about the story, Dagan garden diagram theory, and the 120 chapters of the story.

Although both the Shuangqing xianguan version and the Cheng Jia version belong to the same system – the wood engraving figure painting system of illustrated *Dream of the Red Chamber*, there are many differences between these two books. Regarding the number of illustrations, there are 64 sets in the Shuangqing xianguan version, far more than the number contained in the Cheng Jia version. In addition, the elements of each set of illustrations in the Shuangqing xianguan version are different from those in the Cheng Jia version. Each set of illustrations consists of a portrait, a sentence from *the Romance of*

⁶⁵ A New Commentary Version of Wood Engraving Figure Portrait Honglou Meng 新评绣像红楼梦 is the full name of Shuangqing Xianguan version (双清仙馆版本) of *Dream of the Red Chamber*.

⁶⁶ In the year 1832.

⁶⁷ Wang Xilian 王希廉(1805—1877), a literary critic of *Dream of the Red Chamber* in the Qing Dynasty. He called himself the master of the Dongting flower protector. See Yu Jianhua 俞剑华, *A Dictionary of Chinese Artists' Names* 中国美术家人名辞典, p. 49.

*the West Chamber*⁶⁸, the name of the character, a picture of some kind of flower, and that flower's name.

Because of the above characteristics, the illustrations in the version of Shuangqing xianguan have the function of serving as annotations in the book. This function is embodied in the number of illustrations, the page layout of each set of illustrations, and the illustrations' content.

The Shuangqing xianguan version has 64 sets of illustrations. The titles as well as the names of the characters included in the sixty-four sets of illustrations are:

- (一) 警幻 (二) 宝玉 (三) 黛玉 (四) 宝钗 (五) 可卿
 (六) 元春 (七) 迎春 (八) 探春 (九) 惜春 (十) 史湘云
 (十一) 薛宝琴 (十二) 刑岫烟 (十三) 妙玉 (十四) 李纨 (十五) 李纹
 (十六) 李绮 (十七) 熙凤 (十八) 尤氏 (十九) 尤二姐 (二十) 尤三姐
 (二十一) 夏金桂 (二十二) 傅秋芳 (二十三) 巧姐 (二十四) 娇杏 (二十五) 佩凤
 (二十六) 偕鸾 (二十七) 香菱 (二十八) 平儿 (二十九) 鸳鸯 (三十) 袭人
 (三十一) 晴雯 (三十二) 紫鹃 (三十三) 莺儿 (三十四) 翠缕 (三十五) 金钏
 (三十六) 玉钏 (三十七) 彩云 (三十八) 彩霞 (三十九) 司棋 (四十) 侍书
 (四十一) 入画 (四十二) 雪雁 (四十三) 麝月 (四十四) 秋纹 (四十五) 碧痕

⁶⁸ *Romance of the Western Chamber* 西厢记, is a play/ Yuan Drama (Dramas that are written in the Yuan dynasty) written by Wang Shifu 王实甫 in the years of Yuan Zhen and Da De periods (1295-1307). See Wen Zhengming, *2000 Questions about Chinese History*, p. 324.

(四十六) 柳五儿 (四十七) 小红 (四十八) 春燕 (四十九) 四儿 (五十) 喜鸾

(五十一) 宝蟾 (五十二) 傻大姐 (五十三) 万儿 (五十四) 文官 (五十五) 龄官

(五十六) 芳官 (五十七) 藕官 (五十八) 蕊官 (五十九) 药官 (六十) 葵官
(六十一) 艾官 (六十二) 荳官 (六十三) 智能 (六十四) 刘姥姥 (Wang 64)

(1) Jinghuan. (2) Baoyu. (3) Daiyu. (4) Baochai. (5) Keqing.

(6) Yuanchun. (7) Yingchun. (8) Tanchun. (9) Xichun. (10) Shi Xiangyun.

(11) Xue Baoqin. (12) Xing Xiuyan. (13) Miaoyu. (14) Li Wan. (15) Li Wen.

(16) Li Qi. (17) Xifeng. (18) Ms. Yo. (19) Yo Erjie. (20) Yo Sanjie.

(21) Xia Jingui. (22) Fu Qiufang. (23) Sister Qiao. (24) Jiao Xing. (25) Peifeng

(26) Xie Yuan. (27) Xiang Ling. (28) Ping Er. (29) Yuan Yang. (30) Xi Ren.

(31) Qing Wen. (32) Zi Yuan. (33) Ying Er. (34) Cui Lv. (35) Jin Chuan.

(36) Yu Chuan (37) Cai Yun. (38) Cai Xia. (39) Si Qi. (40) Shi Shu.

(41) Ru Hua. (42) Xue Yan. (43) She Yue. (44) Qiu Wen. (45) Bi Hen.

(46) Liu Wuer. (47) Xiao Hong. (48) Chun Yan. (49) Si Er. (50) Xi Yuan.

(51) Bao Chan. (52) Sha Dajie. (53) Wan Er. (54) Wen Guan. (55) Ling Guan.

(56) Fang Guan. (57) Ou Guan. (58) Rui Guan. (59) Yao Guan. (60) Kui Guan.

(61) Ai Guan. (62) Dou Guan. (63) Zhi Neng. (64) Grandma Liu. (Wang 64)

It can be seen that the illustrations of the Shuangqing xianguan version cover up to 64 characters. Compared with Cheng Jia's edition, the number of illustrations in Shuangqing xianguan's edition has significantly increased, from 24 sets to 64 sets. It includes most of the female characters in Jia's and Shi's family, Wang Xifeng and Xue

Baochai from Wang's family and Xue's family⁶⁹. Not only that, but the characters in these illustrations also include servant girls, attendants, and female musicians, as well as the fairy – Jing Huan. The only male character in these illustrations is Jia Baoyu. Granny Liu⁷⁰, who came from a poor peasant family, is also shown in the illustration part. The characters involved represent different social classes. The number of these illustrations is large, and the content is sufficient to be used as supplementary material to assist readers. When readers encounter a role in the following text, they can turn to the illustration part in the book for comparison.

The page layout of the illustration part of the Shuangqing xianguan version has the characteristics of annotation. The title and number of each group of illustrations are on the left side of the page, distributed up and down, close to the edge of the page. Such a layout makes each group of illustrations easy to find, whether it is the name of the person or the number of the illustration, are in a fixed position like the page number, and are placed on the left edge of the page, so that readers can get practical information by opening the book in a small range.

⁶⁹ The four families (Jia, Shi, Wang and Xue) refer to the four most powerful, extremely rich and noble families in the story of *Dream of the Red Chamber*.

⁷⁰ In *Dream of the Red Chamber*, Granny Liu is a humorous and legendary figure. She came from a poor peasant family in the countryside. Her daughter married Wang Gouer who is a farmer. Wang Gouer's ancestors once worked as a small official in the city, so they had contact with Wang Xifeng's grandfather. Therefore, Granny Liu once met Wang Xifeng with her daughter twenty years ago. Twenty years later, because her son-in-law and daughter were busy at work, Granny Liu was sent to her daughter's home to take care of her children. One winter, because her family was poor, Granny Liu remembered the relationship between them and Wang Xifeng. With the urging of her son-in-law, Granny Liu, with an uneasy mood, took her grandson to go to the Jia's house to seek help. See chapter six, p. 56.

Table 8 Jing Huan⁷¹

Although the illustrations of the Shuangqing xianguan version are still placed as an independent unit in front of the catalog of the text, there are more illustrations in this version. Compared with Cheng Jia's version of the illustrations as an overview of the content, the illustrations of Shuangqing xianguan version exist more as annotations in the book. Therefore, the reading time of the 24 groups of illustrations in the Cheng Jia version is relatively shorter. At the same time, each group of Cheng Jia's illustrations only contains one picture and one page of inscription. Although the length of the inscriptions is longer than a sentence selected from Wang Shifu's *The Romance of the West Chamber* in the Shuangqing xianguan version, it provides a relatively more complete story information so that readers can obtain independent and complete

⁷¹ See Cao Xueqin, Wang Xilian 曹雪芹,王希廉. *新評綉像紅樓夢全傳*. A new commentary version of wood engraving figure portrait Honglou Meng, p. 10.

information when reading the illustrations of Cheng Jia's version. Each group of illustrations in the Shuangqing xianguan version contains two pictures and a sentence from *The Romance of the West Chamber*, which doubles the number of pictures compared to the Cheng Jia version. At the same time, the meaning of one sentence is more one-sided than a page of inscription. During the reading process, these illustrations in the Shuangqing xianguan version can not be completely separated from the text to bring readers independent and complete information. The 64 sets of illustrations are more dependent on the text and are more contrastive.

In these illustrations, each character has a corresponding sentence to summarize the figure's characteristics or fate. At the same time, there is a specific kind of flower on the back of the picture as a metaphor for the character. Among the 64 sets of illustrations, all the sentences are from Wang Shifu's Yuanqu - *The Romance of the Western Chamber*. This kind of content combination can be described as a Trinity to show the characters in the story. There are not only the intuitive images of the figures but also profound words and sentences as explanations and specific flower images to metaphor the character. On this basis, plus the total number of illustrations is much larger, so different from Cheng Jiaben's short independent unit, Shuangqing xianguan's version focuses on making these illustrations play the role of annotating the book. When readers read the following text, come across the characters, and become curious about their images and fates, they can go back to the part of these illustrations to refer to these pictures according to the story's text to understand the story more deeply.

The illustrations in the Shuangqing xianguan version, whether figure paintings or flower paintings, are all with a blank background and use the same distribution of figures

and flowers. Not like the Cheng Jia version, each illustration has a complex background. Cheng Jia version's illustrations are mainly based on characters but also contain rich plot information. At the same time, in the 24 groups of illustrations, there are two pure background paintings without main characters. The illustrations of the Shuangqing xianguan version are more similar, with 64 sets of illustrations in the same format and components. From the perspective of picture structure, the blank background can reduce the influence of other factors, abandoning the complex scene elements so that readers can focus only on the characters and their corresponding flowers. From the overall composition of 64 groups of illustrations, the components of each group of illustrations are the same: figure painting plus flower drawing, without even one group of exceptions. Therefore, it is convenient for readers to consult when used as annotations.

In addition, it is worth noticing that in each group of illustrations, there is a sentence from *The Romance of West Chamber* on the figure painting page, which are all in different lengths and are used to describe the characters in *The Dream of the Red Chamber* - a play written by Wang Shifu in Yuan Dynasty. It tells the story of Zhang Sheng and Cui Yingying; with the help of the maid - Hong Niang, they break through the obstacles of others and finally get married.⁷² Here in the illustrations of the Shuangqing xianguan version, *The Romance of West Chamber* is used as supplementary material to annotate *Dream of the Red Chamber*.

⁷² See Wang Shifu.王实甫, *The Romance of the Western Chamber* 西厢记, 1295-1307.

Table 9 Baoyu⁷³Table 10 Daiyu⁷⁴

There are two reasons for doing this word game in the illustrations. First, Dr. Chen mentioned in his paper that there was such a game that existed in society, matching the characters in *The Dream of the Red Chamber* with the lyrics of *The Romance of West Chamber*.⁷⁵ Second, for this theory, there are corresponding records in history. For example, in 1858, Ni Hong⁷⁶ recorded his personal experience in his jottings- like novel *Tongyin Qinghua* 桐荫清话:

“尝于珠江画舫中，见一女郎，手持湘妃竹淡金面摺叠扇一柄，蝇头细书《红楼梦》人名，下合《西厢记》曲一句。词意酷肖，真雅制也!”⁷⁷

"When I was in a boat sailing on the Pearl River in Guangdong Province, I saw a girl holding a folding fan made of Xiangfei bamboo. On the fan, there were names of people in *Dream of the Red Chamber* that are written in very small brush characters. Under each name, there was a sentence from *The Romance of the West*

⁷³ See Cao Xueqin, Wang Xilian 曹雪芹, 王希廉. *新评绣像红楼梦全传. A new commentary version of wood engraving figure portrait Honglou Meng*, p. 12.

⁷⁴ See Cao Xueqin, Wang Xilian 曹雪芹, 王希廉. *新评绣像红楼梦全传. A new commentary version of wood engraving figure portrait Honglou Meng*, p. 14.

⁷⁵ See Chen Xiao. 陈骁, "The image world of Dream of the Red Chamber in the Qing Dynasty." 清代《红楼梦》的图像世界, p. 94.

⁷⁶ Ni Hong, a scholar in the Qing Dynasty, who mainly studied poetry, once worked as an official in Guangdong. See Chen Xiao. 陈骁, "The image world of Dream of the Red Chamber in the Qing Dynasty." 清代《红楼梦》的图像世界, p. 94.

⁷⁷ See Ni Hong. 倪鸿, *Tongyin Qinghua Qing Xianfeng. 桐荫清话*, p. 167.

Chamber. The meaning of those sentences is so similar to their corresponding name. It's exquisite!"

According to Ni Hong's record, there were 141 lines from *The Romance of West Chamber* on the fan that the lady was holding, including 73 lines with corresponding female characters and 46 lines with corresponding male characters in *Dream of the Red Chamber*, and 22 lines that comment on the architecture in the Grand View Garden. Ni Hong's evaluation of a large number of characters is a matching game, and "Although it is a game, it is quite ingenious. 虽属游戏，颇具匠心."⁷⁸

The second reason is that this word game is in line with the original content of the story and the book's aesthetic taste. Such a culture of the word game makes two famous literary works have connections and a large number of corresponding combinations, which is just like the "delicate mischief" in Chapter 9 of *Dream of the Red Chamber* – "A Son is Admonished. Li Gui Receives An Alarming Warning, A pupil is Abused, and Tealeaf Throws the Classroom in An Uproar (训劣子李贵承申饬, 嗔顽童茗烟闹书房)":

“贾政看时，认得是宝玉的奶母之子，名唤李贵。因向他道：“你们成日家跟他上学，他到底念了些什么书！倒念了些流言混话在肚子里，学了些精致的淘气。等我闲一闲，先揭了你的皮，再和那不长进的算账！”⁷⁹

"Jia Zheng recognized the foremost one as Li Gui, the son of Bao-yu's old wet-nurse, Nannie Li, and addressed himself to him. 'You have attended Bao-yu during all his lessons in the past. What precisely has he been doing? Stuffing his head with worthless nonsense and acquiring a fine new stock of knavish tricks, I shouldn't wonder! Wait until I have a little time to spare: I'll have your hide off first and then settle accounts with that good-for-nothing son of mine!'"⁸⁰

Jia Zheng is Jia Baoyu's father. He said this because he feels helpless and angry with Jia Baoyu. Then what exactly does this "delicate mischief/ knavish tricks" mean? In

⁷⁸ p. 167.

⁷⁹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. Newly revised wood engraving figure painting *Honglou Meng*, p. 81.

⁸⁰ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 203.

the text, Jia Baoyu doesn't like reading books about the official career⁸¹ as well as the imperial examination. Other than that, he likes to read all different types of books, and he even enjoys studying poetry. In addition, Jia Baoyu has a wide range of other miscellaneous knowledge; he even learns to make cosmetics with girls. It can be said that Jia Baoyu was very interested in everything except the imperial examination, which was considered as serious knowledge according to his father. So his miscellaneous studies were criticized by his father as delicate and mischievous⁸². The "delicate mischief" is defined by his father. In other words, it was against the ideas of the people who were very utilitarian at that time and only wanted to get a reputation or become an official in the imperial court. Still, the whole book of *Dream of the Red Chamber* is just the antonym of these utilitarian people. The text is full of poetry and word games and contains various rich knowledge, such as medicine, architecture, fashion design, food tasting, etc. In this way, Jia Zheng's "delicate mischief" can reflect the characteristics of this book to some extent. Therefore, the illustrations in the Shuangqing xianguan version use the word game to match the characters in *The Romance of West Chamber* with characters in *Dream of*

⁸¹ Official career 仕途, an ideal job for ancient Chinese intellectuals, which means being an official in the government.

⁸² See in Chapter 9 in *Dream of the Red Chamber*, "Hearing Jia Baoyu announce that he was off to school to resume his studies, Jia Zheng smiled sarcastically. 'I think you had better not use that word "studies" again in my hearing, unless you want to make me blush for you. In my opinion you might just as well be left to fool around as before, since that is all you seem fit for. At all events, I don't want you here. I find your presence in a place like this contaminating.' ...

'If he read thirty books of the Poetry Classic,' said Jia Zheng, 'it would still be tomfoolery. No doubt he hopes to deceive others with this sort of thing, but he does not deceive me. Give my compliments to the Headmaster and tell him from me that I want none of this trifling with the Poetry Classic or any other ancient literature. It is of the utmost importance that he should thoroughly understand and learn by heart the whole Four Books before he attempts anything else.'" p. 204. (这日贾政正在书房中和清客相公们说闲话儿, 忽见宝玉进来请安, 回说上学去。贾政冷笑道: "你要再提 '上学' 两个字, 连我也羞死了。依我的话, 你竟玩你的去是正经。看仔细站腌馊了我这个地, 靠腌馊了我这个门! ... 因说道: "那怕再念三十本《诗经》, 也是 '掩耳盗铃', 哄人而已。你去请学里太爷的安, 就说我说的: 什么《诗经》、古文, 一概不用虚应故事, 只是先把《四书》一齐讲明背熟是最要紧的。") p. 81.

the Red Chamber is loyal to the characteristics of the story. This kind of game was not only popular in society at that time but also adapted to the tone of this book.

In addition to adapting to the tone of the story of *Dream of the Red Chamber*, from the perspective of the content of the text, it is also appropriate to connect *The Romance of West Chamber* to *Dream of the Red Chamber*. *The Romance of West Chamber* appeared several times in *Dream of the Red Chamber*, but one other thing is worth mentioning that it did not appear in its own name. During the Qianlong period of the Qing Dynasty, the literary inquisition⁸³ was established by the government. The government listed some documents, books, and poems of the former dynasty and the current dynasty, which were initially being circulated in the market as forbidden books, including *The Romance of West Chamber*.⁸⁴ Therefore, although *The Romance of West Chamber* is mentioned in *Dream of the Red Chamber*, it appears as another name. In Chapter 23 – “Words From the ‘Western Chamber’ Supply A Joke that Offends And Songs From the ‘Soul’s Return’ Move A Tender Heart to Anguish 西厢记妙词通戏语,牡丹亭艳曲警芳心”:

“那一日正当三月中浣，早饭后，宝玉携了一套《会真记》，走到沁芳闸桥边桃花底下一块石上坐着，展开《会真记》，从头细玩。……林黛玉把花具且都放下，接书来瞧，从头看去，越看越爱看，不到一顿饭工夫，将十六出俱已看完，自觉词藻警人，余香满口。虽看完了书，却只管出神，心内还默默记诵。宝玉笑道：“妹妹，你说好不好？”林黛玉笑道：“果然有趣。”宝玉笑道：“我就是个‘多愁多病身’，你就是那‘倾国倾城貌’。”⁸⁵

⁸³ Literary inquisition, it is one of the official measures to strengthen the ideological and cultural control of the Qing Dynasty rulers. Specifically, some words, poems and books are listed as taboos. The literary inquisition in Qing Dynasty lasted about 250 years. The peak period began in the Shunzhi period and lasted for more than 140 years. Because the Qing Dynasty was established by the Manchu people, the purpose of this is to completely eliminate the Han people’s national consciousness against the Qing Dynasty. See Ben Shebian, *The Files of Literary Inquisition in Qing Dynasty*, chapter 1, p. 13.

⁸⁴ See Song Lihua. 宋莉华, “Illustrations and the reading and dissemination of novels in Ming and Qing Dynasties”插图与明清小说的阅读及传播, p. 7.

⁸⁵ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. Newly revised wood engraving figure painting *Honglou Meng*, p. 192.

One day after lunch – it was round about the Midwash of the third month, as our forefathers, who measured the passage of time by their infrequent ablutions, were wont to say – Bao-yu set off for Drenched Blossoms Weir with the volumes of *Huizhen Ji* under his arm, and sitting down on a rock underneath the peach-tree which grew there beside the bridge, he took up the first volume and began, very attentively, to read the play. ... He handed the book to her, and Dai-yu put down her things and looked. The more she read, the more she liked it, and before very long, she had read several acts. She felt the power of the words and their lingering fragrance. Long after she had finished reading, when she had laid down the book and was sitting there rapt and silent, the lines continued to ring on in her head. ‘Well,’ said Bao-yu, ‘is it good?’ Dai-yu smiled and nodded. Bao-yu laughed: ‘How can I, full of sickness and of woe⁸⁶, withstand that face which kingdoms could o’erthrow⁸⁷?⁸⁸’

*Huizhenji*⁸⁹ appeared in this chapter is actually *The Romance of West Chamber*.

“Full of sickness and of woe” and “That face which kingdoms could o’erthrow” these two lines come from the first volume of *The Romance of West Chamber*:

“How can my full of sickness and of woe’s body withstand the attraction of your face which kingdoms could o’erthrow⁹⁰?” (我就是那多愁多病身，你就是那倾国倾城貌)(Wang 38)

There is such a practice in the book itself, so it is not an abrupt behavior to match the illustrations of *Dream of the Red Chamber* with the sentences from *The Romance of West Chamber*. In addition, for the story content, both Jia Baoyu and Lin Daiyu skillfully use the "wonderful words" in the *Romance of the West Chamber* to complete the "trial",

⁸⁶ How can I, full of sickness and of woe “我就是个‘多愁多病的身’”. This line is Jia Baoyu using “full of sickness and of woe” to describe himself.

⁸⁷ Withstand that face which kingdoms could o’erthrow 你就是那‘倾国倾城的貌’”. This line is Jia Baoyu using “that face which kingdoms could o’erthrow” to describe Lin Daiyu. Both this sentence and the sentence of footnote 30 come from *The Romance of West Chamber*.

⁸⁸ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 464.

⁸⁹ *Huizhenji* was written by Yuan Zhen in the Tang Dynasty. Wang Shifu's *The Romance of West Chamber* is based on Yuan Zhen's *Huizhenji*. *Huizhenji* is a semi documentary novel in its infancy, while *Xixiangji* is a mature stage play. See the article written by Lu Guofu, “Why *The Romance of the West Chamber* in *Dream of the Red Chamber* becomes *Huizhenji*?”

⁹⁰ In *The Romance of West Chamber*, Zhang Sheng's worry is due to Cui Yingying's beauty. If his long cherished wish is not fulfilled and things are not harmonious, his worries will not be solved. This kind of melancholy will become a disease, that is, the disease of missing others. In particular cases, this "sentimentality" has become a synonym for "emotional richness".

that sound out each other's intention. Therefore, the "wonderful words" in the Romance of the West Chamber play a role of catalyst and cover in their relationships.

Using people's familiarity with *The Romance of West Chamber*, the characters in *The Dream of the Red Chamber* can be understood by readers more quickly. When readers read the sentences from *The Romance of West Chamber*, their association will be triggered, and they start thinking of the story of *The Romance of West Chamber* in their mind. Then look for the characteristics of the characters in it, and match these known characteristics with the characters in the illustrations in *Dream of the Red Chamber*.⁹¹ Yuan Play⁹², *The Romance of West Chamber* was published earlier than the novel *Dream of the Red Chamber*. It was written in the period of Da De⁹³. It had already been widely spread in society in the Ming and Qing Dynasties. It was a very familiar work in people's minds at that time. We can find the corresponding evidence in *Dream of the Red Chamber*. In Chapter 51⁹⁴ - "A Clever Cousin Composes Some Ingenious Riddles, And an Unskilful Physician Prescribes A Barbarous Remedy 薛小妹新编怀古诗,胡庸医乱用虎狼药", "Lin Daiyu commented this on Xue Baoqin's two poems about the story of *The Romance of the Western Chamber*⁹⁵ and *Peony Pavilion*"⁹⁶:

⁹¹ See Chen Xiao. 陈骁. "The image world of *Dream of the Red Chamber* in the Qing Dynasty." 清代《红楼梦》的图像世界, p. 100.

⁹² Yuan Play 元曲, it is a kind of play popular in the Yuan Dynasty.

⁹³ Da De period, in the Yuan dynasty, 1297 – 1307.

⁹⁴ Chapter 51 - A clever cousin composes some ingenious riddles And an unskilful physician prescribes a barbarous remedy 薛小妹新编怀古诗,胡庸医乱用虎狼药. See p. 420.

⁹⁵ The Monastery at Pu-dong Young 蒲东寺怀古

Reddie was ever a light, empty creature, Always to-ing and fro-ing in all kinds of weather. 小红骨贱一身轻, 私掖偷携强撮成。 Though her Mistress in ire hung her up from the ceiling, Those two had already been walking together. 虽被夫人时吊起, 已经勾引彼同行。 See Chapter 51, p. 513.

⁹⁶ The Plum-tree Shrine 梅花观怀古

Twill be by the willow and not by the plum.' But who is it there will her likeness discover? 不在梅边在柳边, 个中谁拾画婵娟? Let not her full moon make you think that Spring's coming, For the cold parts her now till next year from her lover. 团圆莫忆春香到, 一别西风又一年。 See Chapter 51, p. 513.

“这宝姐姐也忒胶柱鼓瑟、矫揉造作了。两首虽于史鉴上无考，咱们虽不曾看这些外传，不知底里，难道咱们连两本戏也没见过不成？那三岁的孩子也知道，何况咱们？”⁹⁷

“Sister Baochai, Don't be so stuffy!” said Dai-yu. ‘Talk about “gluing the bridges of the zither”! It's true that the subjects of those last two poems can't be found in the history books, but how can you say that you don't know what they are? Even if, as well-bred young ladies, we may not read the books in which they are to be found, we've all watched plenty of plays. Every three-year-old child is familiar with these stories. It's sheer hypocrisy to pretend that you've never heard of them.’⁹⁸

The degree of how *The Romance of the Western Chamber* was well known at that time is also reflected in Chapter 54⁹⁹: Shi Taijun said at the Lantern Festival Banquet that:

“我像他这么大的时候儿，他爷爷有一班小戏，偏有一个弹琴的，凑了《西厢记》的《听琴》，《玉簪记》的《琴挑》，《续琵琶》的《胡茄十八拍》，竟成了真的了。比这个更如何？”¹⁰⁰

“She¹⁰¹ pointed to Xiang Yun: ‘When I was this child's age, her grandfather had a troupe of young actresses, one of whom was a very good qin-player. She took a number of qin-playing scenes like the famous one from *The Western Chamber* and the scene in which Miao-chang plays the qin in *The Jade Hairpin* and the “Eighteen Stanzas for the Barbarian Pipe” from the modern sequel to *The Story of the Lute* and arranged them in a single sequence with qin accompaniment. That was rather impressive. More what-shall-I-say than the things we have just been listening to.’¹⁰²

From these two examples in the book, it can be seen that *The Romance of the Western Chamber* was well known to all ages at that time, and it was not only spread among the general public. People born in the aristocracy like Shi Taijun also had seen the play when they were young, indicating that this play had also become entertainment

⁹⁷ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. Newly revised wood engraving figure painting *Honglou Meng*, p. 422.

⁹⁸ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 2, p. 514.

⁹⁹ Chapter 54, Lady Jia ridicules the clichés of romantic fiction And Wang Xi-feng emulates the filial antics of Lao Lai-zi 史太君破陈腐旧套, 王熙凤效戏彩斑衣. See p. 621.

¹⁰⁰ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. Newly revised wood engraving figure painting *Honglou Meng*, p. 452.

¹⁰¹ Refers to Shi Taijun.

¹⁰² See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 2, p. 627.

for the royal nobles in the Qing Dynasty. In the Shuangqing xianguan version, the familiar sentences from *The Romance of the Western Chamber* appear in the illustrations, letting readers get to know the unfamiliar characters in *Dream of the Red Chamber* through the familiar characters. This shows the annotation function of illustrations from their contents.

CHAPTER 3

BOTH VERSIONS:

STEREOTYPED AND SIMPLIFIED FEMALE IMAGES

A brief overview of book contents and annotations on aspects of the narrative are the functions that can help the reading process. In addition, the illustrations of Cheng Jia's version and Shuangqing xianguan's version also have another effect: stereotype and simplify female images.

When reading the text, each reader will combine his own information with the book's content to form random and diverse characters in his mind, rather than unified and specific images.

According to William Ivins in his book *Prints and Visual Communication*:

“In fact, words cannot communicate descriptive information as easily as pictures can. Common nouns and adjectives, which are the material with which a verbal description is made, are after all only the names of vaguely described classes of things of the most indefinite kind and without precise concrete meanings.”¹⁰³

Illustrations will make up for the vacancy of characters' concretization and provide readers with a definite image directly.

As Perry Nodelman mentions in his book *Words about Pictures*:

“A careful artist with words can make them wonderfully evocative, but they merely evoke rather than offer specific visual information, so that a novelist's description of his heroine's face might communicate how we are to respond to her appearance quite exactly, without ever giving us a specific idea of how she looks. ... illustrated books can

¹⁰³ See William Ivins, *Prints and Visual Communication*, p. 15.

be informative about the world we live in; they offer us a sort of dictionary of visual ideas, a set of labeled images by which we can identify the objects we actually see.”¹⁰⁴

In other words, illustrations use the readers' existing cognition of certain expressions and actions to form their understanding of the characters in the illustrations. In the illustrations in *Dream of the Red Chamber*, the painter shows the stereotyped female characters by showing the single facial features and the characters in the specific plot.

The illustrations in the Cheng Jia version have shown the characteristics of single facial expressions and similar painting forms of female characters.



Fairy Disenchantment, Shi Taijun, The Maid, Ying Chun



Tan Chun, Xi Chun, Li Wan, Wang Xifeng



Sister Qiao, Mrs. Qin, Xue Baochai, Lin Daiyu



Shi Xiangyun, Miao Yu, Xue Baoqin, Xing Xiuyan

¹⁰⁴ See Perry Nodelman, *Words about Pictures*, p. 203.

Table 11 Cheng Jia version illustrations ¹⁰⁵

There are 28 characters in Cheng Jia's illustrations, among which 25 are female characters. These female characters include women, girls, and children of different ages and identities, but their faces are similar in the illustrations. Take 16 female characters¹⁰⁶ in the table above, for example; they all have thin eyebrows, small lips; people can even change any one of their faces and add it to another character without feeling unsuitable.

In spite of that, the Cheng Jia version actually provides less stereotypical representations than the Shuangqing xianguan version. In the Cheng Jia version's illustrations, the stereotype of female characters is only reflected in the same facial features, but the characters have various expressions, including happy, confused, sad, and so on. In addition, the characters are equipped with the corresponding detailed background, which enriches the various information of the characters in the illustrations. While the Shuangqing xianguan version, not only the facial features of the female characters are similar, but also the postures of the characters are the same, and the expressions of these characters tend to be plain and sad.

¹⁰⁵ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新铸全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*.

¹⁰⁶ See Table 11.



Xing Xiuyan, Xi Chun, Lin Daiyu

Table 12 Shuangqing xianguan version illustrations¹⁰⁷

The characters in these three illustrations are Xing Xiuyan, Xi Chun, and Lin Daiyu. Among them, Xing Xiuyan is the daughter of Xing Zhong and his wife; she is the niece of Mrs. Xing. She came from a low-income family and then went to Mrs. Xing to seek help. In the end, she lived in Zilingzhou, a place in the Grand View Garden. Xing Xiuyan is elegant and steady, knowledgeable and polite. In comparison, Xi Chun grew up with Shi Taijun and Mrs. Wang in Rongguo Fu. She is the youngest of the four sisters in Jia's family and has a cold personality. Last but not least, Lin Daiyu is Shi Taijun's granddaughter, Jia Baoyu's cousin, lover, and confidant. She is sentimental yet straightforward and beautiful. These three characters with different family backgrounds and personalities are depicted in the illustrations with similar gestures and expressions. These female characters have the same posture, with their heads turned to the left, their heads slightly bowed, their bodies tilted to the lower-left corner. In these illustrations, indifference can not be seen in the initially indifferent people, and modesty can not be

¹⁰⁷ See Cao Xueqin, Wang Xilian 曹雪芹,王希廉. *新评绣像红楼梦全传. A new commentary version of wood engraving figure portrait Honglou Meng.*

seen in the originally dignified and calm people. On the contrary, people with but not only sadness in their characters only let the readers see the sadness. Every female character in the book has complex and vivid life stories, but the illustrations selectively show one side of their characters.

The following is a detailed analysis of the illustrations of the character Lin Daiyu.

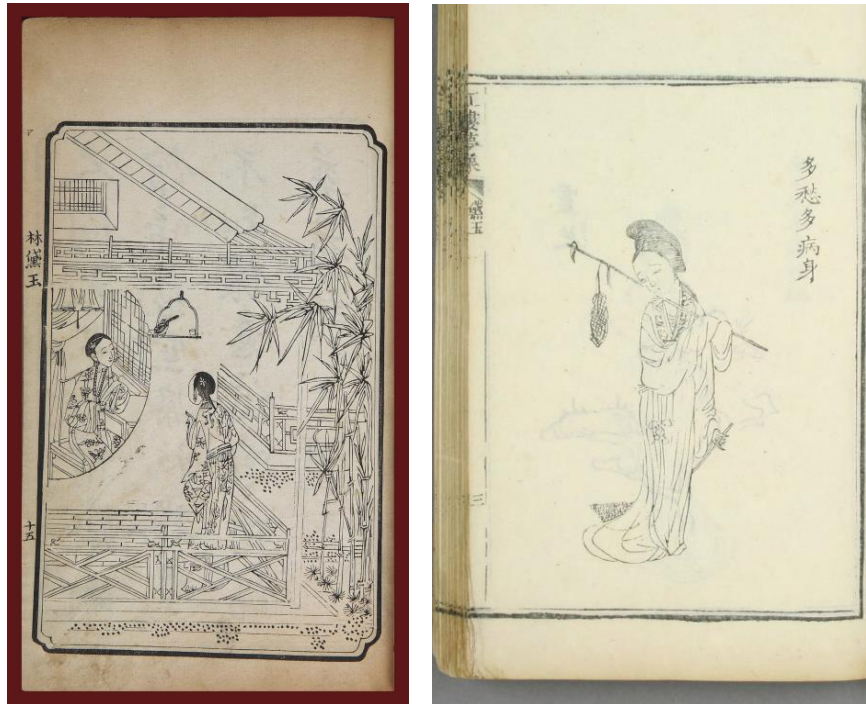


Table 13 Lin Daiyu¹⁰⁸¹⁰⁹

The portraits of Lin Daiyu in these two versions give people the feeling of a melancholy woman immersed in her sad mood. In Cheng Jia's version illustrations, Lin Daiyu holds her cheek with her left hand and looks thoughtfully out of the window. Even if someone tries to communicate with her outside, she is still immersed in her own melancholy. This scene does not point to a specific plot in the story. It also highlights her

¹⁰⁸ See Cao Xueqin, Wang Xilian 曹雪芹, 王希廉. *新评绣像红楼梦全传*. A new commentary version of wood engraving figure portrait *Honglou Meng*, p. 18.

¹⁰⁹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. Newly revised wood engraving figure painting *Honglou Meng*. p. 38.

melancholy appearance of thinking alone and unwilling to communicate with others. In the illustration of the Shuangqing xianguan version, Lin Daiyu carries a wooden pole on her shoulder and a muslin bag filled with petals hanging on it. Her head is slightly drooping, her figure is weak, and her face is sad; this scene comes from Chapter 23 of the story:

“One day after lunch, ... Bao-yu set off for Drenched Blossoms Weir with the volumes of Western Chamber under his arm, and sitting down on a rock underneath the peach-tree which grew there beside the bridge, he took up the first volume and began, very attentively, to read the play. He had just reached the line. The red flowers in their hosts were falling when a little gust of wind blew over, and a shower of petals suddenly rained down from the tree above, covering his clothes, his book, and all the ground about him. He did not like to shake them off for fear they got trodden underfoot, so collecting as many of them as he could in the lap of his gown, he carried them to the water’s edge and shook them in. The petals bobbed and circled for a while on the surface of the water before finally disappearing over the weir. When he got back, he found that a lot more of them had fallen while he was away. As he hesitated, a voice behind him said, ‘What are you doing here?’ He looked around and saw that it was Dai-yu. She was carrying a garden hoe with a muslin bag hanging from the end of it on her shoulder and a garden broom in her hand. ‘You’ve come just at the right moment,’ said Bao-yu, smiling at her. ‘Here, sweep these petals up and tip them in the water for me! I’ve just tipped one lot in myself.’ ‘It isn’t a good idea to tip them in the water,’ said Dai-yu. ‘The water you see here is clean, but farther on beyond the weir, where it flows past people’s houses, there are all sorts of muck and impurity, and in the end, they get spoiled just the same. In that corner over there, I’ve got a grave for the flowers, and what I’m doing now is sweeping them up and putting them in this silk bag to bury them there so that they can gradually turn back into the earth. Isn’t that a cleaner way of disposing of them?’ ”¹¹⁰ (那日正当三月中浣，早饭后，宝玉携了一套《会真记》，走到沁芳闸桥那边桃花底下一块石上坐着，展开《会真记》，从头细看。正看到“落红成阵”，只见一阵风过，树上桃花吹下一大斗来，落得满身满书满地皆是花片。宝玉要抖将不来，恐怕脚步践踏了，只得兜了那花瓣儿，来至池边，抖在池内。那花瓣儿浮在水面，飘飘荡荡，竟流出沁芳闸去了。回来只见地下还有许多花瓣。宝玉正踟蹰间，只听背后有人说道：“你在这里做什么？”宝玉一回头，却是黛玉来了，肩上担着花锄，花锄上挂着纱囊，手内拿着花帚。宝玉笑道：“来的正好，你把这些花瓣儿都扫起来，撂在那水里去罢。我才撂了好些在那里了。”黛玉道：“撂在水里不好，你看这里的水干净，只一流出去，有人家的地方儿什么没有？仍旧把花遭塌了。

¹¹⁰ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 463.

那畸角儿上我有一个花冢，如今把他扫了，装在这绢袋里，埋在那里；日久随土化了，岂不干净。”¹¹¹)

Lin Daiyu collected peach petals and buried them here for fear that if the petals flowed away with the current, they would be ruined by the dirty water in the distance. Although she was distressed by these withered petals, she was also grieving for herself. After all, there will be petals again next spring, but who knows if people will still be there next year? Even the same person, youth will not come again. In Chapter 27¹¹², the author describes her feelings in a poem:

“The blossoms fade and falling fill the air, Of fragrance and bright hues bereft and bare.
Floss drifts and flutters around the Maiden’s bower, Or softly strikes against her curtained door.
The maid, grieved by these signs of spring’s decease, Seeking some means her sorrow to express.
Has rake in hand into the garden gone, Before the fallen flowers are trampled on.
Elm-pods and willow-floss are fragrant too; Why care, maid, where the fallen flowers blew?
Next year, when peach and plum trees bloom again, Which of your sweet companions will remain?
This spring, the heartless swallow built his nest, Beneath the eaves of mud with flowers compressed.
Next year the flowers will blossom as before, But swallow, nest, and the maid will be no more.
Three hundred and three-score the year’s full tale: From swords of frost and from the slaughtering gale.
How can the lovely flowers long stay intact, Or, once loosed, from their drifting fate drawback?
Blooming so steadfast, fallen so hard to find! Besides the flowers’ grave, with a sorrowing mind,
The solitary maid sheds many a tear, Which on the boughs as bloody drops appear.
At twilight, when the cuckoo sings no more, The Maiden with her rake goes in at the door
And lays her down between the lamplit walls, While a chill rain against the window falls.

¹¹¹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新铸全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*. p. 194.

¹¹² See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 2, chapter 27, Beauty Perspiring Sports with Butterflies by the Raindrop Pavilion And Beauty Suspiring Weeps for Fallen Blossoms by the Flowers’ Grave (滴翠亭杨妃戏彩蝶, 埋香冢飞燕泣残红), p. 484.

I know not why my heart's so strangely sad, Half grieving for the spring and yet half glad:
 Glad that it came, grieved it so soon was spent. So soft it came, so silently it went!
 Last night, outside, a mournful sound was heard: The spirits of the flowers and of the bird.
 But neither bird nor flowers would long delay, Bird lacking speech, and flowers too shy to stay.
 And then I wished that I had wings to fly, After the drifting flowers across the sky:
 Across the sky to the world's farthest end, The flowers' last fragrant resting-place to find.
 But better their remains in silk to lay, And bury underneath the wholesome clay,
 Pure substances the pure earth to enrich, Than leave to soak and stink in some foul ditch.
 Can I, that these flowers' obsequies attend, Divine how sooner or later my life will end?
 Let others laugh flower-burial to see: Another year, who will be burying me?
 As petals drop and spring begins to fail, The bloom of youth, too, sickens and turns pale.
 One day, when spring has gone, and youth has fled. The Maiden and the flowers will both be dead.”¹¹³

In the book *Words about Pictures*, chapter 4 –“ Code, Symbol, Gesture: The Contextual Meanings of Visual Objects”:

“While overall qualities such as style convey much about mood and atmosphere, most of the narrative information that pictures provide comes from the specific objects depicted—not just what they are but also how they relate to each other. The objects themselves become meaningful through the contexts they evoke, which relate them to our general knowledge and experience of life, of literature, and of visual art.”¹¹⁴

As Perry Nodelman mentioned: “Most of the narrative information that pictures provide comes from the specific objects depicted- not just what they are but also how they relate to each other.”¹¹⁵ When viewing Lin Daiyu's illustrations, her actions, expressions, and the plot presented in the pictures all work together to help readers shape

¹¹³ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 501.

¹¹⁴ See Perry Nodelman, *Words about Pictures*, p. 101.

¹¹⁵ p. 101.

the character's image in their minds; the selected elements in the illustrations are all inclined to show that Lin Daiyu is a sad and weak person.

Although it is inseparable from Lin Daiyu's melancholic temperament in the novels, it is also too one-sided. Firstly, part of her personality is undoubtedly melancholy and delicate in the story. In Chapter 3- Lin Ru-hai recommends a private tutor to his brother-in-law, And old Lady Jia extends a compassionate welcome to the motherless child (托内兄如海荐西宾,接外孙贾母惜孤女):

“两弯似蹙非蹙冒烟眉，一双似喜非喜含情目。态生两靥之愁，娇袭一身之病。泪光点点，娇喘微微。闲静时如姣花照水，行动处似弱柳扶风。心较比干多一窍，病如西子胜三分。”¹¹⁶

“Her mist-wreathed brows at first seemed to frown, yet were not frowning; Her passionate eyes at first seemed to smile, yet were not merry. Habit had given a melancholy cast to her tender face; Nature had bestowed a sickly constitution on her delicate frame. Often the eyes swam with glistening tears; Often, the breath came in gentle gasps. In stillness, she made one think of a graceful flower reflected in the water; In motion, she called to mind tender willow shoots caressed by the wind. She had more chambers in her heart than the martyred Bi Gan; And suffered a tithe more pain in it than the beautiful Xi Shi.”¹¹⁷

But this is not the whole character of Lin Daiyu. Except for this sad and weak image, she has complex emotions and a multifaceted personality. She is lonely but dignified, with childlike innocence and adult-like maturity and directness. However, she is not just a weak and sick beauty. In the plots of Chapter 15¹¹⁸ and Chapter 16¹¹⁹ of

¹¹⁶ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*, p. 23.

¹¹⁷ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 102.

¹¹⁸ See in Chapter 15, At Water-moon Priory Xi-feng finds how much profit may be procured by the abuse of power And Qin Zhong discovers the pleasures that are to be had under the cover of darkness. 王凤姐弄权铁槛寺, 秦鲸卿得趣馒头庵. P. 288.

¹¹⁹ See in Chapter 16, Jia Yuan-chun is selected for glorious promotion to the Imperial Bedchamber And Qin Zhong is summoned for premature departure on the Journey into Night. 贾元春才选凤藻宫, 秦鲸卿夭逝黄泉路. P. 302.

Dream of the Red Chamber, when Jia Baoyu gave Lin Daiyu a string of rosary beads

from Price Bei Jing¹²⁰, Lin Daiyu does this:

“黛玉又将些纸笔等物分送与宝钗、迎春、宝玉等。宝玉也将北静王所赠的茯苓香串，珍重取出，转送黛玉。不料黛玉说：“什么臭男人拿过的！我不要这东西。”遂掷还不取。宝玉只得收回。”¹²¹

“She had salvaged some paper, writing brushes and other articles of stationery from her old home which she distributed as presents to Bao-chai, Ying-Chun, Bao-yu and the rest. Bao-yu, for his part, hunted up the rosary of fragrant Indian beads given him by the Prince of Bei-jing and offered it as a gift to Dai-yu; but she flung it back at him disdainfully: ‘What, carry a thing that some coarse man has pawed over? I don’t want it!’ So Bao-yu was compelled to take it back again.”¹²²

Except for this example, in Chapter 8 – “Jia Bao-yu is allowed to see the strangely corresponding golden locket, And Xue Bao-chai has a predestined encounter with the Magic Jade. 贾宝玉奇缘识金锁,薛宝钗巧合认通灵.” One day, Jia Baoyu visited Aunt Xue in Lixiang Hall; he and Xue Baochai appreciated each other's precious jade and gold locks. Jia Baoyu then smelled the fragrance of Xue Baochai. When he heard that Baochai was eating the Cold Fragrant pill, he asks her to give him a fragrant pill to try:

“Bao-yu was now sitting almost shoulder to shoulder with her and, as he did so became aware of a penetrating fragrance that seemed to emanate from her person. ‘What incense do you use to scent your clothes with, cousin?’ he asked. ‘I have never smelt such a delicious perfume.’ ‘I can’t stand incense perfumes,’ said Bao-chai. ‘I could never see the point of smoking perfectly good, clean clothes over an incense pot.’ ‘In that case, what is this perfume I can smell?’ Bao-chai thought for a moment. ‘I know! It must be the Cold Fragrance Pill I took this morning.’ ‘What’s a Cold Fragrance Pill?’ said Bao-yu with a laugh. ‘Won’t you give me one to try?’”¹²³

(宝玉此时与宝钗挨肩坐着，只闻一阵阵的香气，不知何味，遂问：“姐姐熏的是什么香？我竟没闻过这味儿。”宝钗道：“我最怕熏香。好好儿

¹²⁰ See in Chapter 15, “The Prince of Bei-jing removed a rosary from his wrist and handed it to Bao-yu. ‘Today is our first meeting, but as it was an unforeseen one, I have not come prepared with a suitable gift. All I can offer you is this rosary made of the aromatic seeds of some Indian plant. It was given me by His Imperial Majesty. I hope you will accept it as a little token of my esteem.’” (北静王又将腕上一串念珠卸下来，递与宝玉道：“今日初会，仓卒无敬贺之物，此系圣上所赐茯苓香念珠一串，权为敬贺之礼。”) p. 289.

¹²¹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦. Newly revised wood engraving figure painting Honglou Meng*, p. 122.

¹²² See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 307.

¹²³ See Cao Xueqin 曹雪芹, translated by David Hawkes, *The Story of the Stone*, volume 1, p. 191.

的衣裳，为什么熏他？”宝玉道：“那么着这是什么香呢？”宝钗想了想，说：“是了，是我早起吃了冷香丸的香气。”宝玉笑道：“什么‘冷香丸’，这么好闻？好姐姐，给我一丸尝尝呢。”¹²⁴

Just as the two were flirting, Lin Daiyu came in:

“Just at that moment, the servants outside announced ‘Miss Lin’, and almost simultaneously, Dai-yu came flouncing into the room. Catching sight of Bao-yu, she let out a wail of mock dismay. ‘Oh, dear! I have chosen a bad time to come!’ The others rose and invited her to be seated. ‘Why did you say that?’ Bao-chai asked her. ‘If I had known he was coming, I shouldn’t have come myself.’ ‘What exactly do you mean by that?’ ‘What do I mean by that?’ said Dai-yu. ‘I mean that if I only come when he does, then when I don’t come, you won’t have any visitors. Whereas if we space ourselves out so that he comes one day and I come the next, it will never get either too lonely or too noisy for you. I shouldn’t have thought that needed much explaining.’¹²⁵

“(一语未了，忽听外面人说：“林姑娘来了。”话犹未完，黛玉已摇摇摆摆的进

来，一见宝玉，便笑道：“哎哟！我来的不巧了。”宝玉等忙起身让坐。宝钗笑道：“这是怎么说？”黛玉道：“早知他来，我就不来了。”宝钗道：

“这是什么意思？”黛玉道：“什么意思呢：来呢一齐来，不来一个也不来；今儿他来，明儿我来，间错开了来，岂不天天有人来呢？也不至太冷落，也不至太热闹。姐姐有什么不解的呢？”¹²⁶

It can be seen that Lin Daiyu not only has self-esteem but also speaks frankly and cleverly. But the illustrations of *Dream of the Red Chamber* only select one side of Lin Daiyu's character and then stereotypes it, making Lin Daiyu become a typical "morbid beauty."

The simplification and stereotype of the female characters in the illustrations of Cheng Jia's version and Shuangqing xianguan version are consistent with the characteristics of the Ladies Painting in the society at that time. In the book *The History*

¹²⁴ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. Newly revised wood engraving figure painting *Honglou Meng*. p. 73.

¹²⁵ See David Hawkes, p. 191.

¹²⁶ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. Newly revised wood engraving figure painting *Honglou Meng*. p. 39.

of *Qing Dynasty's Painting 清代绘画史*, there is an introduction to the image mode of Qing Dynasty Ladies' Painting:

“The shape of the face is like goose eggs, the eyebrows are like the Eight characters in Chinese characters, the eyes are slender, the mouth is like a red cherry, the neck is long, the shoulders are thin, the waist is very small, giving people a kind of thin and beautiful, weak feeling, and with a sad look, it is the aesthetic taste of the ‘morbid beauties’.”¹²⁷

Such practice does not show positive feminism in society. On the contrary, it was coerced by feudal ethics at that time. These illustrations show one side of the characters in the *Dream of the Red Chamber* and complement the social ethics at that time. They were influenced by the Confucianism of idealist philosophy that starts from the Song and Ming Dynasties¹²⁸. And after these illustrations appeared, they were used as a valuable tool to further spread and solidify the female images under the idealist philosophy Confucianism system. This kind of Cheng Zhu Confucianism of idealist philosophy regards women as the appendages of men and without their own independent personality. Therefore, behind the role of stereotyped female images, this function of illustrations extends to the dimension of reducing women's status and maintaining traditional feudal ethics.

This function is not only reflected in the specific details of the picture but also in the selection of characters. In Cheng Jia's version of the illustrations, there are 24

¹²⁷ See Xue Yongnian 薛永年, Du Juan 杜鹃, *The History of Qing Dynasty Painting 清代绘画史*, p. 126.

¹²⁸ Cheng Zhu Confucianism of idealist philosophy, which appeared in the Song Dynasty, stressed that women should pay attention to their own integrity and always be loyal to their first husband. There is such a record in the 22nd chapter of Cheng's Note 程氏遗书:

“有人问程颐先生曰：「寡妇贫苦无依，能不能再嫁乎哉？」，程颐则提出「绝对不能，有些人怕冻死饿死，才用饥寒作为藉口，要知道，饿死事小，失节事大。」” See Cheng Yi, Cheng Hao. 程颢, 程颐, 程氏遗书, *Complete writings of the Brothers Cheng*, p. 59.

“Someone asked Mr. Cheng Yi, ‘If a widow is lonely and has no family member to support her, can she find another man to marry?’ Cheng Yi replied: ‘Women can never do this. They want to marry a second man because they are afraid of being frozen to death and starved to death. However, you should know that starvation is a small matter for women, and losing their reputation is the most serious and shameful thing to them.’”

illustrations, which is a small but rather independent and integrated system. In addition to the stones and the monk and Taoist in the first and the last illustration, the first character showed up is Jia Baoyu, followed by: “贾氏宗祠，史太君，贾政，王夫人，元春，迎春，探春，惜春，李纨贾兰附，王熙凤，巧姐，秦氏，薛宝钗，林黛玉，史湘云，妙玉薛宝琴，李纹李绮邢岫烟，尤三姐，晴雯，女乐。”¹²⁹

This arrangement shows that the illustrator has a solid sense of family ethics, especially from the third picture: Jia's ancestral hall. An ancestral hall is a place where ancestors are worshiped, which symbolizes traditional patriarchal society. Shi Taijun is the supreme parent of the Jia family. Jia Zheng and Mrs. Wang are her son and daughter-in-law. Yuan, Ying, tan, and Xi are the four granddaughters of the Jia family. Li Wan and Wang Xifeng are their granddaughter-in-law; Baochai and Daiyu are cousins; Xiang Yun is the niece and granddaughter of Jia's mother's family, while Baoqin, Liwen, Liqi, Xing Xiuyan, and Third Sister Yo are cousins of Jia's cousins; Qingwen's identity is a female slave, but the female musician's identity is much lower. The whole illustration system is almost arranged in the order of patriarchy-centered families by age, kinship, superiority, and inferiority.¹³⁰

The female characters also have their own complex characteristics. However, no matter in the illustrations of the Cheng Jia version and Shuangqing xianguan version, these breakthrough female images have been painted into a series of rigid and weak appearances. This shows that the painters are keen on creating female portraits but do not

¹²⁹ See Cheng Weiyuan, Gao E, Cao Xueqin. 曹雪芹, 程伟元, 高鹗, *新镌全部绣像红楼梦*. *Newly revised wood engraving figure painting Honglou Meng*.

¹³⁰ See He Cui. 何萃, “Character selection and organizational structure of illustrated *Dream of the Red Chamber*” 红楼梦绣像的人物选取与组织结构, p. 73.

focus on delivering their respect for women's personalities and these women themselves; the final result was the further decline of women's status. These illustrations spread the story of *Dream of the Red Chamber* to the public in an intuitive way. But at the same time, because of these illustrations, the positive and advanced connotation of the story was ignored, and these female roles were stereotyped, forming a morbid beauty by painters, which aggravated the humble status of women in the Qing Dynasty.

From these analyses, we can see that the illustrations in the *Dream of the Red Chamber* actually move toward a different direction compared with the text content. In the novel, gender equality is advocated, and the weak position of women in feudal society is promoted to the same height as that of men. Although the main story theme of *Dream of the Red Chamber* is multi-dimensional, the yearning and pursuit of freedom of love and marriage of a generation of young men and women represented by Jia Baoyu and Lin Daiyu is still one of the important contents of the story. One of the greatness of this novel is that Jia Baoyu and Lin Daiyu's relationship is based on the equality of men and women, and they further explore the pursuit of freedom.

Dream of the Red Chamber has a distinct anti-feudal theme, this kind of theme is commendable, but because of the illustrations, the influence of this theme has been weakened to a certain extent.

The illustrations ignore this content, continue to even aggravate the contempt for women. Through the stereotype and simplification of many female images in the novel, making one-sided expression and cover up the real content of the text. In this way, plus illustrations in the book are placed in front of the table of contents and text, resulting in the readers will form an impression of the book content does not match through the real

intention of the author. Even some readers only read illustrations to understand the content of the story, which weakens what the text actually wants to convey. Therefore, it is very important to understand the functions of these illustrations, which can avoid the readers being one-sided instilled with the actual content different from the text.

Illustration is actually the second creation of the text by the painter. Like other readers, the painter is also a reader of the text, so these illustrations are in the same position as the reader's understanding, and at the same time, are equal to the reader's understanding.

Knowing this gives readers the power to read these illustrations critically.

CONCLUSION

Scholar Xia Lüxian¹³¹ of the Ming Dynasty once had such comments on the illustrations in *Chan Zhen Unofficial History* 禅真逸史:

“图像似作儿态。然史中炎凉好丑，辞绘之，辞所不到，图绘之。昔人云：诗中有画。余亦云：画中有诗。俾观者展卷，而人情物理，城市山林，胜败穷通，皇畿野店，无不一览而尽。其间仿景必真，传神必肖，可称写照妙手，奚徒铅槧为工。”¹³²

"These illustrations look like pictures that only children will like to see. The real history of all the warm and cold things is based on words to describe, but if words can not be expressed, the picture will show. The ancients once said that there were paintings in the poem; they also said that there were poems in the painting. The people who read books unfold the illustrations, the characters and things in the story, the city, the mountains and the forests, the ups and downs, the prosperity and desolation, can be seen at a glance. The scene in this picture is the same as the real one. The vivid figure can be called the great hand of painting, which was only done by a brush. "

His words show the importance of illustrations in a book: what words can not express can be expressed by pictures; there are pictures in words and words in pictures; the combination of illustration and text enriches the composition of a book and affects the reading process.

In this paper, the functions of illustrations in the reading process are divided into three chapters. In the two different illustrated versions, there are similarities and differences. In Cheng Jia's version, illustrations can be used as a brief overview of the

¹³¹ Xia Lüxian 夏履先, a scholar in the Ming Dynasty, the author of 《禅真逸史》, full name 《新镌批评出像通俗奇侠禅真逸史》.

¹³² See Xia Lvxiian. 夏履先. *Chan Zhen Unofficial History* • Fan Li 《禅真逸史 • 凡例》

story to provide readers with general information; in the Shuangqing xianguan version, illustrations can be used as annotations to assist reading; In addition, the illustrations in these two versions embody the role of stereotyping female images. Making some people who don't know much about the story have subjective prejudices about the female characters. For example, thinking that Lin Daiyu's character is just the image of a "morbid beauty." Because of the intuition and the fact that pictures can arouse people's interest more easily, some people just stop at understanding the story through illustrations and then form a story structure composed of illustrations in their heads, which is often far from the actual text. Only by the explicit understanding of the formation reasons and functions of illustrations can we better use the resources in the book and then obtain a complete understanding of the story's content.

Through studying these functions, readers can better use the materials provided in the book and deepen their understanding of the story's content. It also helps readers see the one-sidedness and subjectivity of illustrations in conveying the story's content and allows readers to make an objective choice for the content of illustrations when reading. The effective combination of illustrations and words is the correct way for readers to treat illustrated books.

In the study of these functions of illustration, it is not to completely separate illustration from the text, but to recognize its inseparable relationship with the text or books, and at the same time to study how it works together with the text as a small independent unit in the layout of books. Mr. Qian Zhongshu wrote an article entitled "Synaesthesia" in his book:¹³³

¹³³ See Qian Zhongshu, "Synaesthesia 通感", *A Collection of Seven Affixes 七缀集*, pp. 62 - 77.

“In daily experience, sense of vision, hearing, touch, smell, taste and other senses can often get through or communicate with each other. The various functional areas of the eyes, ears, tongue, nose, and other parts of the human body can not be separated from each other. Color seems to have a temperature; the sound seems to have an image.” (在日常经验里，视觉、听觉、触觉、嗅觉、味觉等感觉往往可以彼此打通或交通。眼睛、耳朵、舌头、鼻子和人体身上的其他部位的各种功能领域可以不分界限。颜色似乎有温度，声音似乎有形象。)”¹³⁴

This paragraph reminds readers that illustration is not only directly related to the text in terms of the contents but also has the effect of sensory synaesthesia between reading text and images. Words may cause scenes and pictures in the reader's mind, while illustrations may cause thought fragments in the reader's mind. However, whether it is the connection between illustrations and texts in contents or the synaesthesia in the sense they cause, these functions of illustrations will eventually become readers' understanding and thinking of books.¹³⁵ At present, most of the researches on the illustrated *Dream of the Red Chamber* is about the illustration and text content. In the future, we may step into the category of sensory synaesthesia. Thus, it is recognized that images can bring the reading experience interlinked with the text, and they can also convey abstract information, not just factual information. The integration of illustration and text is also the embodiment of the overall harmony of human senses.

In the conclusion part for this paper, I want to end with a quote from Perry Nodelman in his book *Words about Pictures*:

“The basic, distinguishing peculiarity of illustrated book storytelling is that it tells of the same events by means of two quite different media and therefore in two quite different ways. In doing so, it mirrors the process by which human beings come to know their world, better than does any other imaginative experience. As I suggested earlier, cognitive psychologists believe that we understand new

¹³⁴ See Qian Zhongshu, "Synaesthesia 通感", *A Collection of Seven Affixes 七缀集*, pp. 62 – 77.

¹³⁵ See Chen Xiao. 陈骁. “The image world of *Dream of the Red Chamber* in the Qing Dynasty.” 清代《红楼梦》的图像世界.

experiences by using old experiences as a pattern or schema; in determining what we know already about something new to us, we may focus our attention on what is new—and so learn more than we did before. This is like what Piaget calls “assimilation”—the use of old learning in the process of new learning. Information theorists postulate a relationship in messages between what we already know and can depend on and what we might learn in terms of “redundancy”; that aspect of a message which always remains the same. If we recognize the redundancies, the patterns or conventions, then we may focus on and have a context for understanding what is new. ... The pictures show us the settings, but the words of the text tell us how to see them. ... the temporal information in pictures is often different from that offered by words, and the spatial information in words different from that in pictures; we must integrate time and space, and two different versions of time and space, before we can understand the whole. The whole, then, is more than the sum of its parts.”¹³⁶

¹³⁶ See Perry Nodelman, chapter 7, The relations of pictures and words, *Words about Pictures*, pp. 200 - 286.

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