



## Images of Lifescape

Image	Caption
	<p>Attire of Manchu and Han women, 1871. By John Thomson</p> <p>In the Qing dynasty (1644-1911), Manchu and Han women wore different attire. The woman on the right is dressed in a loose Manchu robe, adorned with a scarf that was popular among aristocratic women at the time. She wears her hair in the liangbatou (two-branch head) style with floral hairpins. The Han woman on the left is wearing a top and skirt.</p> <p>These were women of Yang Fang's household. Yang, a government official in Beijing, was very interested in photography. The Scottish photographer John Thomson took this photo for the two women during a visit to Yang's home.</p> <p>(Reference no.: AC13.34 / AC13.A.41.3)</p>
	<p>Han women, 1880s.</p> <p>This photograph illustrates the fashion of wealthy Han women at the time. The loose-fitting tops and skirts are adorned with borders of various widths at the collars, lapels, cuffs and lower hems. The outfit worn by the woman on the right has borders covering large areas of the shell fabric. The other two women are dressed in skirts of similar design. The key design element is a strip of cloth in the centre with elaborate embroidery. The women's bound feet can be seen vaguely. Dressed in a plain outfit, the woman standing in the back is presumably a servant.</p> <p>Meanwhile, the women's headdress, which wraps up the hair, were worn by married women.</p> <p>The three women are each holding a book, widely used as photo prop in those days to create a well-educated impression.</p> <p>(Reference no.: PAG75.P.1)</p>



Portrait of woman, 1870s.  
By Ye-Chung Photo Studio, Shanghai

This is typical portrait of woman taken by photo studio in the late Qing dynasty. The Han woman in the photograph is dressed in loose-fitting tops with multiple borders and delicate skirts, which were popular at the time.

(Reference no.: CDV.S.100)



Portrait of woman, 1870s.  
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The hairdo of the woman in the image is rather special: the hair is worn in a side bun leaving locks of hair on both sides of her face. Her bangle has long dangling chain. Meanwhile, the woman is wearing multiple rings on both middle fingers. The effort she put into dressing up shows having her portrait taken in a photo studio was a serious business.

(Reference no.: CDV.S.99)



Han women, 1870s.  
By Dinmore Bros Photo Studio, Shanghai

Besides wearing skirts, Han women in the Qing dynasty (1644-1911) also matched their tops with pants, like the woman on the right in this photograph. The woman on the left has a "shi'r" set attached to the slanted lapel of her top. "Shi'r" refers to small tools for everyday use, which often include silver ear picks, toothpicks and tweezers. The women's shoes, meanwhile, were called "ingot-

	<p>heeled shoes”, inspired by their shape. Their hairdo, known as pengtou, was popular among women at the time. Styled with pomade, the hair on the temples extends outwards like the wings of a butterfly.</p> <p>(Reference no.: 1064.10)</p>
	<p>Manchu women, 1900. By James Ricalton</p> <p>Since the founding of the Qing dynasty, Manchu women’s attire had changed from simple to complicated: extensive borders with complex and diverse patterns were often added to the cuffs, lapels and lower hems. The clothing worn by the women in this photograph largely demonstrates these features. Manchu women did not bind their feet. The woman on the right shows her platform-heeled shoes. The headdress worn by the women in the photo, resembling a monumental archway, is called dalachi. Widely popular in the late Qing dynasty, this type of headdress gave Manchu women more room to attach floral hairpins.</p> <p>According to photographer’s notes, the pictured aristocratic women were Christians who had survived the Boxers’ siege.</p> <p>(Reference no.: SC5.92.1)</p>
	<p>Manchu women, 1900.</p> <p>The seated woman in the photograph is wearing a dalachi, a fashionable headdress at the time. Her lips are drawn in a style that was popular in the late Qing dynasty, whereas her platform-heeled shoes can be vaguely seen under her robe. She has the look of a typical Manchu woman.</p> <p>(Reference no.: SC20.85)</p>



Taking a stroll, 1900s.

This photograph shows Manchu girls wore long robes just like the adults. In winter, Manchu women would wear a vest or jacket over the robe, as seen in the photo. The pictured woman is wearing a pair of platform-heeled shoes and a dalachi, a fashionable headdress at the time. Her padded cotton jacket looks plain, but there is an embroidered endless knot on the back, a symbol of eternity.

(Reference no.: 905.38)



Sinicised women's attire  
By John Thomson, 1871.

The Manchus originally lived in the Changbai Mountains in northeast China. As they led a nomadic lifestyle, hunting and fishing for subsistence, the women wore long robes for convenient movement. The earlier designs were simple with a straight cutting and narrow cuffs. Yet, after entering the Central Plains, the Manchus were influenced by Han culture. Even the clothing of Manchu women gradually changed, as the narrow cuffs were replaced by loose sleeves and wide cuffs. In this photograph, the woman's cuffs – more than one foot wide and adorned with delicate borders – bear testimony to this change.

(Reference no.: AC13.35 / AC13.A41.4)



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By Thomas Child, 1880s.

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delicate borders – bear testimony to this change.

The photo was taken in a simple set-up in the courtyard where Thomas Child, the photographer, worked and lived. In the bottom right corner, the hammer used to hold the backdrop fabric in place can be seen.

(Reference no.: AC56.13)



Contrasting fashion, 1890s.

Han women in the Qing dynasty (1644-1911) wore very wide pants. In the icy winter of the north, women would cuff their pants with fabric straps to keep warm, like the one pictured. The contrast between the wide legs of the pants and the woman's tiny bound feet creates a bizarre visual effect.

(Reference no.: 983.A.25)



Robe style top, 1890s.

By Pun-Lun Photo Studio, Hong Kong

By the late 19<sup>th</sup> century, the cutting of Han women's clothing had become slimmer while some tops were long enough to cover the knees. The tops looked like the long robes worn by Manchu women, possibly the result of cultural integration following prolonged interaction between the Manchu and Han people.

Meanwhile, the pants worn by the pictured woman appears to be made of black gummed silk, a widely used fabric in Guangdong and Hong Kong. Until the mid-20<sup>th</sup> century, some women in Hong Kong still wore clothes made of black gummed silk.

(Reference no.: CDV.S.112)



New fashion, circa 1900s.  
By Wo Cheung Photo Studio, Hong Kong

At the turn of the 20<sup>th</sup> century, the cutting of women's clothing became slimmer and slimmer. The sleeves and body of the tops worn by Han women were substantially narrower, while the decoration on the borders were simpler. Meanwhile, the slits on the sides became higher. During that time, fringes rose in popularity and they became longer and longer.

(Reference no.: GC31.S.4)



Standing portrait of a woman, 1900s.

In the late Qing dynasty, it was fashionable for Han women to accessorise their outfit with a long waistband over their pants, as shown in the photograph. To keep themselves warm in winter, women in the north, like the one pictured, cuffed their pants. This makes her calves look small and her bound feet seem tiny.

(Reference no.: IC.P.63 / IC63.P.1)



Newlyweds, 1888.  
By Thomas Child

The bride in the photograph is Zeng Guangxun, the second daughter of Zeng Jize, who was the son of prominent late Qing minister Zeng Guofan; while the groom is Wu Yong, who worked for the renowned diplomat Guo Songtao. When the couple got married in Beijing, photographer Thomas Child visited their home and took the wedding portrait for them.

(Reference no.: AC9.A.42)



Couple in Xiamen, 1870.

By John Thomson

The pattern on the woman's skirt is a jade pendant. In ancient times, some women wore a string of jade pendants, known as “jinbu (walking ban)”, on one side of the skirt. Besides pressing on the hem of the skirt, the jinbu prevented women from walking fast as it would make a clanging sound, hence the name.

(Reference no.: AC11.41 / AC11.A.40.4)



Woman from Shantou

In order to make the high hairdo in the photograph, hair was twisted around a wooden strip.

(Reference no.: AC11.28 / AC11.A.30.3)



Woman from Shantou

The woman wears all her hair in the shape of a “stick” at the back of her head. For women with thin hair, a wooden strip was needed to make the “hair stick”.

(Reference no.: AC11.29 / AC11.A.30.4)



### Woman from Shanghai

The woman's hair is wrapped in a black velvet cap. This was a common hairstyle for married women in Shanghai.

(Reference no.: AC11.31 / AC11.A.30.6)



### Woman from Ningbo

The photographer described this woman's hairstyle as a display of superb craftsmanship. Besides applying large amounts of pomade to hold the hair in place, a frame was needed to support the hair at the back. According to the photographer's notes, the pictured woman was a professional hairdresser who also made fake buns for her customers.

(Reference no.: AC11.30 / AC11.A.30.5)



### Seated portrait of a woman, 1870s.

The woman in the photograph wears her hair in the popular pengtou style. With pomade, the hair on the temples is made to extend outwards like the wings of a butterfly. Meanwhile, the hair at the back can be styled in a number of ways: it can be made into a single bun or combined with other hairstyles. In the photo, a bamboo frame is used to support the hair at the back.

(Reference no.: 1025.4)





Liangbatou, “two-branch head” style, 1871.

By John Thomson

The woman in the photograph wears her hair in a Manchu women’s unique hairstyle known as liangbatou, where the hair is divided into two parts and twisted into two bundles.

In order to keep the two bundles of hair from dropping, the hair was twisted around a flat metal or jade hair accessory known as bianfang. The pictured bianfang is adorned with a butterfly on each end.

(Reference no.: AC13.17 / AC13.A.25.3)



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(Reference no.: AC13.16 / AC13.A.25.2)



Women from Fujian, 1870s.

By Tung Hing Photo Studio, Fuzhou

The Fujian women in the photograph are not only dressed in clothes of various designs, but are also wearing different hairstyles and accessories.

(Reference no.: AC6.27 / AC6.A.27)



Working women in Fuzhou, 1870.

By John Thomson

These working women in Fuzhou attracted the attention of photographer John Thomson, who wrote afterwards: "They are strong, healthy, and many of them attractive-looking. Their olive cheeks are warmed with a glow of colour, and their glossy black hair is decked with silver ornaments and fresh flowers." The Fuzhou women all attached great importance to their silver hair accessories.

(Reference no.: AC11.49 / AC11.A.53.3)



Seated portrait of a woman, 1870s.

By Afong Photo Studio, Hong Kong

The photograph shows a Fuzhou woman living in Shanghai. This type of fake high bun adorned with metal accessories in the middle was widely seen among Han women in Fuzhou.

(Reference no.: AC8.A.47)



Seated portrait of a woman, 1870s.

By Sang-Cheong Photo Studio, Shanghai

The woman in the photograph is wearing two long nail guards in her left hand.

(Reference no.: CDV.S.22.1 / 286-CDV.S.22.1)



Gathering of government officials, 1870s.

The men in the photograph are dressed in long robes and jackets made of different fabrics. They all wear the same boots with pointed tips, known as “jing boots”. Satin was mostly used to make the shell of these tall boots while thin cotton was used for the lining. The pointed tip, which was usually black, protruded from the sole. In the Qing dynasty, the emperor and government officials loved to wear these boots.

(Reference no.: PAG72.S.1 / 1035-PAG72.S.1)



Native bank owner and his employees, 1910.

This photograph shows the owner of a native bank in Huizhou with his employees, all dressed in long robes. In the backdrop, a scale used for weighing silver can be vaguely seen, indicating the industry they worked in. In those days, timepieces were all imported and usually a valuable possession of a family or business. For this reason, they often appear in portraits of the late Qing and early Republican period, such as this photo.

(Reference no.: AC59.A.36)



Men on a boat, 1910.

At the turn of the 20<sup>th</sup> century, the cutting of men's robes and loose tops, like that of women's clothing, also became slimmer, whereas high collars were popular, as seen in this photograph.




(Reference no.: AC59.A.14)



Chinese servants, 1876.

By Thomas Child

The pictured men and child, all dressed in long robes, were the servants of Thomas Child, who took this photograph. Child hired Chinese people as housekeeper, cook and groom. The seated man is his Chinese teacher, whereas the man at the back with a hat is his groom.

	<p>(Reference no.: AC9.A.44)</p>
	<p>Government official and his son, 1870s.</p> <p>The pictured child is wearing two longevity locks, which is believed to expel evil so the child can grow up healthily.</p> <p>(Reference no.: AC15.A.1)</p>
	<p>Gu Wenbin and his grandson, 1880s.</p> <p>Gu Wenbin was a renowned collector in Suzhou in the late Qing dynasty. Guoyunlou (The Hall of Passing Clouds), where he kept his painting and calligraphy collections, was hailed as “Jiangnan’s number one collector’s house”. In the photograph, the clothes worn by the child are miniature versions of adult clothing.</p> <p>(Reference no.: AC38.17)</p>
	<p>Government official and his family, 1900. By James Ricalton</p> <p>While visiting Jinkou, Hubei province, photographer James Ricalton met a hospitable local government official. Even though he did not speak English, he was eager to interact with foreigners. He even let the photographer take a picture of him and his family.</p> <p>(Reference no.: 1129.S.2.1)</p>



Old man with long nails, 1880s.

In the past, Chinese people believed the pursuit of knowledge was superior to all other walks of life. Scholars did not do physical work, and long nails could be regarded as the mark of one.

(Reference no.: 195-CC.S.12)



Martial men, 1900s.

In the past, the Imperial Examination System included military examinations, known as “wuju”. Candidates had to take physical tests, covering mounted archery, weight lifting and more. The wordings in the backdrop, “the emperor values heroes”, reflect the martial art students’ ambition of getting the emperor’s attention through obtaining a military degree in the Imperial Examination.

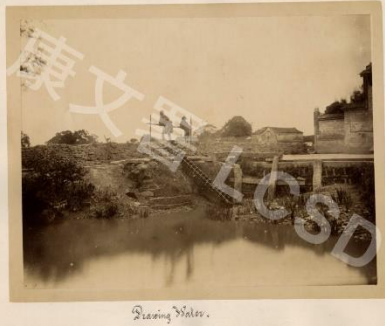



(Reference no.: IC.P.71 / 761-IC71.P.1)



*Illustrations of China and Its People*, Volumes 1-4

The four volumes, which include more than 200 photos taken in China, with detailed captions written by Scottish photographer John Thomson, are important works of the photographer. They provide important information for understanding China in the late Qing dynasty. He was the best-known and most highly regarded among early foreign photographers working in China. Besides landscape and architecture, Thomson took many photos of Chinese people’s everyday lives. In 1868, he arrived in Hong Kong to take photographs; between 1870 and 1872, he photographed various mainland cities, such as Xiamen, Shanghai, Beijing, Hankou and the Three Gorges. He returned to England and published the photos he took in China in 1873.

The first two volumes were published in 1873, with a circulation of 600 copies. Due to overwhelming response, 750 copies were printed when the third and fourth volumes were published in 1874.

	(Reference no.: AC10-13)
	<p>Water wheel, 1870s.</p> <p>Water wheels as irrigation facilities were invented in China in the 3<sup>rd</sup> century. Pedalling the wheel moves the belt and extracts water from the river to the high areas. This kind of irrigation tool was still used in China in the late 19<sup>th</sup> century.</p> <p>(Reference no.: 76-AM5.S.1)</p>
	<p>Farmers transplanting rice seedlings in Guizhou, 1899. By Augste Francois</p> <p>When germinating rice, the seeds are usually distributed densely. The seedlings need to be transplanted, with a certain amount of space between each one, when they have grown to three to five inches tall.</p> <p>(Reference no.: AC55.36)</p>
	<p>Fishing by the sea, 1902.</p> <p>This kind of coastal fishing equipment requires at least two persons to operate. The person on the stand lifts and lowers the fishing net with a capstan controlled by the hands and feet, while another person collects the catch in the boat.</p> <p>(Reference no.: SC20.48)</p>
	<p>Apple tree grafting experiment, 1900s.</p> <p>Following their occupation of Qingdao in 1897, the Germans invested a lot of effort in developing the city. They even tried to introduce European apples. Yet, judging from the apple production areas in China today, the experiment likely failed.</p> <p>(Reference no.: AC63.A.168)</p>



Zhi Lan Zhai bun shop, 1860.

By Felice Beato

Zhi Lan Zhai was a long-standing bun shop specialising in Manchu bobo (steamed buns) in Beijing.

(Reference no.: AC1.22)



Street-level shop, Beijing, 1879.

By Afong Photo Studio, Hong Kong

In the Qing dynasty (1644-1911), street-level shops in Beijing often used intricate wooden carvings, along with red and gold paint, to flaunt the financial strength of the business. In this photograph, the shop front of Bao Xing Zhai is completely covered with decorations including relief carving, openwork and painting.

(Reference no.: AC2.A.42)



Luomashi Street, Beijing, 1879.

By Afong Photo Studio, Hong Kong

Besides elaborate decoration, Beijing's street-level shops often had shop fronts resembling an archway. The pillars radiated a majestic aura, while the shop sign could be easily hung on the arch.

(Reference no.: AC68.A.37)



Chongwenmen Inner Street, 1900s.

Looking north from the city wall on the west side of Chongwen Gate, the tallest building on the right was a renowned French bakery. Until the 1960s, this Western pastry shop was the best bakery in Beijing.

(Reference no.: 905.10)



Tea house on Nanjing Road, 1900.

By James Ricalton

Tea houses were among the most popular entertainment venues in Shanghai during the late Qing dynasty. Despite the name, the tea houses hosted art and cultural performances with Jiangnan characteristics, such as storytelling and ballad singing, as well as burlesque. The pictured tea house is surrounded by shops selling lottery tickets.

(Reference no.: 1129.S.1.1)



Inside the tea house, 1900.

By James Ricalton

According to the photographer, this Shanghai tea house boasted the most exquisite interior decoration he had ever seen. Marble slabs were laid on solid wood tables, while the walls were not only adorned with traditional Chinese calligraphy and ink paintings, but also large mirrors to make the interior look spacious.

(Reference no.: SC5.20.1)



Wet market in Shanghai's foreign concession, 1880s.

In the 1860s, the French Concession in Shanghai established China's first wet market operated in a fixed location and opened daily under centralised management.

(Reference no.: 1011.49)



Lai Wah & Co., Shanghai, 1890s.

In the late Qing dynasty, China was forced to open some coastal cities for foreign trade, providing opportunities for the spread of novelties in China. In this photograph, Lai Wah & Co. photo studio, located at the intersection of Nanjing Road and Laohe Road (present-day Liuhe Road) in Shanghai, puts up a sign that says it is the branch of a Hong Kong company.



(Reference no.: 862-IC172.P.1)



Crowd at the temple fair, 1910s.  
By Raphaël Moreau

Temple fairs were important cultural exchange and economic activities in traditional Chinese society. They provided venues for art and cultural performances, as well as sales opportunities for businesses selling food and beverage and everyday products. This photograph shows a temple fair in Yunnan.

(Reference no.: AC51-71 / AC51.71)



Market in Yiliang, Yunnan, 1910s.  
By Raphaël Moreau

In the past, Chinese farmers sold their produce in a fixed location at a fixed time every month. The photograph shows a market inside the north gate of Yiliang, Yunnan.

(Reference no.: AC51-34 / AC51.34)



P. Kierulff & Co. after reconstruction, Beijing, 1900s.  
By Cheng San Photo Studio, Beijing

Burned down during the Boxer Rebellion, this was Beijing's first foreign department store. Reconstruction finished in 1907. The Qing court's earliest electric generator, as well as many toys of Emperor Guangxu and Emperor Xuantong, were acquired from P. Kierulff & Co.

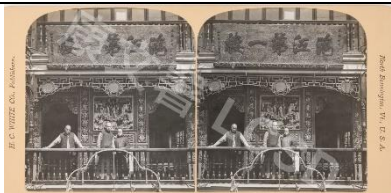
(Reference no.: IC171.P.1)



Foreign goods store in Shanghai, 1910.

After China was forced to open Shanghai for foreign trade, it became an important gateway for imported goods. From flour to guns, all sorts of goods were introduced to China. In terms of drinking and dining, the distinctive “Pidgin Western cuisine” was born. The pictured Dunning & Co., Ltd. sold imported canned food and wine. As shown by the sign outside the shop, it specialised in Cyrus Nobel Whisky from the United States.

(Reference no.: SHA78.S.1 / 1213-SHA78.S.1)



Hujiang Diyi Lou tea house, 1902.

By Herbert Clarence White

The pictured tea house, Hujiang Diyi Lou (the number one restaurant in Shanghai), was on Fourth Road (present-day Fuzhou Road). In the olden days, Fourth Road was the entertainment centre of Shanghai, packed with such traditional entertainment venues as tea houses, theatres, hotels, and even opium dens, brothels and gambling houses.

(Reference no.: SC21.27)



Barber, 1902.

After the Qing dynasty was founded, all men were required to shave the front part of their head and wear a queue. This drove the development of the barber industry – barbers carried their tools of the trade on a shoulder pole and helped customers with their grooming needs on the streets.

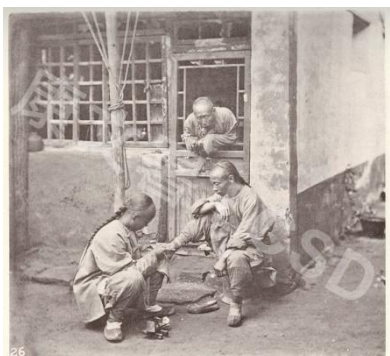
(Reference no.: SC20.78)



Knife grinder, 1900s.

"Sharpen your scissors. Grind your knives." Many people in northern China were familiar with knife grinders chanting this through the streets and alleys. In place of a shoulder pole, they usually carried a long bench, which they used as a work bench.

(Reference no.: AC24.85)



Street pedicure, 1871.

By John Thomson

Early pedicurists like the one pictured did not only cut the toenails for their customers, but also removed the corns and calluses on their feet. In the photograph, the three persons have different facial expressions, but they are all focused on the pedicurist's hands.

(Reference no.: AC13.26 / AC13.A.35.1)



Peddler's chant, 1871.

By John Thomson

Beijing is one of China's ancient capitals. After prolonged historical development and cultural integration, its language has developed a unique accent. Street vendors in old Beijing, like the one pictured, peddled in the Beijing dialect. This art of peddling is known as "peddler's chant", or "jiaomai". Different tones were used when selling different products. Meanwhile, the peddler's chant has been included in the municipal intangible cultural heritage list of Beijing.

(Reference no.: AC13.29 / AC13.A.35.4)



Antique merchant, 1871.

By John Thomson

The photo shows a street vendor travels through the streets and alleys to acquire antiques.

(Reference no.: AC13.28 / AC13.A.35.3)



Seamstress, 1900s.

In the olden days, not many work opportunities were available to stay-at-home women. Most of them did house chores, or washed, starched and mended clothes for others. The pictured woman, with a small basket and tools of the trade wrapped in a piece of cloth, mends clothes on the streets.

(Reference no.: AC24.83)



Street vendor, 1865.

By Paul Champion

The pictured street vendor, holding a small gong used for peddling in his right hand, mainly sells children's toys. An old Beijing toy known as "*pupudeng*'r" is displayed at the top of his shelf. Made of glass, the toy with a long handle is in the shape of a sphere or calabash. When air is blown into it from the top, the bottom changes shape and a "pupu" sound is made. There are also Sun Wukong masks and rattle drums on the shelf, while small cars and figurines can be seen below.

(Reference no.: AC23.22)



Shoeing a mule, 1900s.

The pictured mule is having metal shoes nailed onto its hoofs. Lifting it up with the shelf stops it from resisting. The assistant picks up one of its hind hoofs as the master gets to work with his hammer skilfully. Metal shoes to replace the old ones on the animal are placed on the ground.

(Reference no.: AC24.79)



Shoe mender, 1870s.

In the olden days, shoe menders walked along the streets and alleys carrying two large baskets, as shown in the photograph. The basket on the left contains animal hide which would be cut up, while newly made shoes are placed in the basket on the right. Meanwhile, the stool he sits on also serves as his work bench.

(Reference no.: AC14.91 / AC14.92)



Umbrella mender, 1900s.

In the past, umbrella menders repaired broken umbrellas so they could continue to be used.

(Reference no.: IC.P.76 / 766.IC76.P.1)



Storing ice in winter, 1902.

By Yamamoto Sanshichiro

Before refrigerators and air conditioners were invented, people took ice from the river or lake in winter and stored it in ice houses. In summer, the ice was taken out and placed indoors to cool the room, or used to preserve food. Storing ice was a luxury only available to wealthy and powerful people.

(Reference no.: GC4.S.18)



Fluffing cotton, 1900s.

Fluffing cotton used to be a step in the cotton quilt making process to restore the fluffiness of hard cotton. The craftsman hits the giant bow attached to his body with a hammer, so as to loosen the cotton with the vibration of the bowstring. This cotton fluffing method is recorded in the book *Nong Shu (Book of Agriculture)* of the Yuan dynasty (1271-1368). Until the mid-20<sup>th</sup> century, the craft was still practised in Hong Kong.

(Reference no.: PAG88.S.1 / 1051-PAG88.S.1)



Doing the laundry, 1899.

By Auguste Francois

This photograph shows two women washing clothes by the Liu River in Xiangzhou, Guangxi. The large quantities of clothes at their feet suggest they did laundry for other people to make ends meet. This type of work was among the limited job opportunities available to women in the past.

(Reference no.: AC53.15)



Making straw rain capes, 1900s.

The straw rain cape is a traditional Chinese raincoat. Materials used to make the capes varied from region to region. For instance, cattail was often used in the north, whereas palm fibres and palm leaves were used in the south.

(Reference no.: IC.P.3 / 693-IC3.P.1)



Pickled ginger factory in Guangzhou, 1890s

(Reference no.: 1064.82)



Mounting shop in Guangzhou, 1899.

By Robert Crisp Hurley

Mounting is extremely important to Chinese painting, as the saying goes: “Three points to the painting, seven points to mounting.” The special techniques and materials used for Chinese calligraphy and painting gave rise to a dedicated mounting industry. In this photograph, mounted works are piled up on the counter in the front of the shop. The work station is at the back, while unfinished works are put up on the wall.

(Reference no.: AC21.33)



Furniture shop in Guangzhou, 1899.

By Robert Crisp Hurley

Hardwood furniture from Guangzhou was already world renowned in the Qing dynasty (1644-1911). In this photograph, Arhat’s couches, painting tables, grand master chairs and cabinets can be seen in the furniture shop. The pieces are all decorated with elaborate shell inlay or stone slabs.

(Reference no.: AC21.30)



Silk reeling factory in Shanghai, 1890s.

Silk reeling is the process of boiling the cocoons of silk worms to dissolve the sericin gum and reeling the filaments to produce a single thread. This photograph shows the silk reeling workshop in the silk spinning mill of Jardine, Matheson & Co., founded in the 11<sup>th</sup> year of Emperor Xianfeng’s reign in the Qing dynasty (1861). In front of each work station, there is a copper basin connected to hot water pipes. After the cocoons are soaked, they are put on the rack and the machine behind would extract the filaments. Notably, the pictured workers are all young girls.

(Reference no.: PAG52.P.1 / 1013-PAG52.P.1)



Miners working in a shaft, 1906.

Inaugurated in 1877, the Kaiping Mines was operated by private companies under the supervision of the Qing government. Due to technical and conceptual constraints, the miners worked underground in horrendous conditions. This photograph shows a shaft cramped with miners.

(Reference no.: AC31.A.16.4)



Mongolian camel caravan taking a rest, 1860s.

By Charlese Frederick Moore

In the Qing dynasty (1644-1911), Mongolian merchants travelled between their hometowns and Beijing with their camels, in order to exchange their native products for important daily necessities. While spending the night in Beijing, they maintained their lifestyle, putting up yurts to sleep in.

(Reference no.: AC7.A.30)



Travelling in sedan chairs, 1870s.

By William Saunders

Sedan chairs had been used in China for thousands of years. Initially, their use was strictly restricted according to social class. Yet, with the emergence of sedan chair companies in the late Qing dynasty, even ordinary people could hire a sedan chair for a fee.

(Reference no.: AC15.A.15)



Carrying children on a shoulder pole, 1920s.

In the past, the shoulder pole was a common carrying tool. The pictured man is carrying two children among other things in two baskets on a shoulder pole.

(Reference no.: 1083.5)

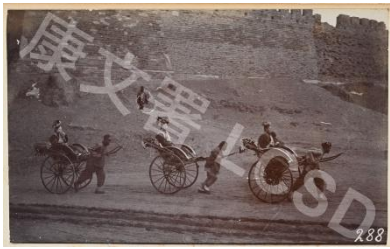




Wheelbarrow, 1870s.  
By William Saunders

Wheelbarrows were widely used in northern China and the Jiangzhe area to carry people, goods or both. In this photograph, a person is sitting on one side of the wheelbarrow while there is a pig on the other side.

(Reference no.: AC15.A.18)



Manchu women in rickshaws, 1900s.

The rickshaw was introduced to China at the end of the 19<sup>th</sup> century. Equipped with large iron wheels, the original rickshaw had a large seat that could accommodate two people. The subsequent single-seater rickshaws with rubber wheels could travel faster and offered better shock absorption. This photograph shows the improved rickshaws in Beijing.

(Reference no.: 905.80)



Burlaks in the Three Gorges, 1920s.  
By Shimazaki Yakuji




Several sections of the Yangtze River at the Three Gorges have strong currents and reefs. In the past, burlaks were hired to pull boats upstream against the current. During the pulling process, the boat could not be too far or too close to the river bank. As shown in this photograph, the appropriate distance is maintained by a man on the boat with a long pole.




(Reference no.: 1128.175)



Crossing the dam, Ningbo, 1860s.  
By John Dudgeon

Many dams were built among the criss-crossing waterways in eastern Zhejiang province. While the dams were constructed for water conservancy purpose, they facilitated a characteristic means of transportation – dam crossing. Cattle were used to pull boats up

	<p>the river bank and over a short distance on land before entering another waterway. This photograph shows six buffaloes hauling a boat over the dam.</p> <p>(Reference no.: GC2.S.88)</p>
	<p>Peep show on the streets of Beijing, 1871. By John Thomson</p> <p>In Beijing, peep shows were known as “layangpian (literally ‘pulling Western pictures’)””; in the south, they were called “xiyangjing (Western lens)”. Holes are made on one side of a big, lightproof wooden box with pictures inside, and an operator pulls a piece of string outside the box to move the pictures. Usually one set of pictures tell a complete story. The audience watch the show through the viewing holes on the wooden box, as the operator narrates the story eloquently with a clear, loud voice and rich facial expressions. Peep shows were a popular form of entertainment in the past. In this lively photograph, the woman watching the peep show is wearing a pair of Manchu platform-heeled shoes.</p> <p>(Reference no.: AC13.27 / AC13.A.35.2)</p>
	<p>Flower boat in Guangzhou, 1870s. By Afong Photo Studio, Hong Kong</p> <p>The flower boat was an entertainment venue unique to Guangzhou. The large boats were spacious, luxuriously-decorated floating brothels found in the Lychee Bay area along the Pearl River.</p> <p>(Reference no.: AC8.A.12)</p>
	<p>A row of flower boats, 1900. By James Ricalton</p> <p>As customers visited the flower boats at night, the vessels were usually berthed together during the day. The top part of a flower boat could be used for storage and drying clothes. In this</p>

	<p>photograph, straw rain capes can be seen at the top of the flower boat on the right.</p> <p>(Reference no.: SC5.4.1)</p>
	<p>Interior of a flower boat, 1870s. By Afong Photo Studio, Hong Kong</p> <p>The interior of a flower boat was usually luxuriously decorated. In this photograph, there are exquisite hardwood furniture, carved windows and floral decorations inlaid with shells, large paintings and couplets as well as small calligraphy works and paintings.</p> <p>(Reference no.: AC2.A.18)</p>
	<p>Sing-song girls on a flower boat, 1910.</p> <p>The pictured girls are yiji (female singers and dancers) on a flower boat. Their outfits reflect the trend of longer and narrower-fitting tops for women, as well as the popular hairstyle with long fringes.</p> <p>(Reference no.: AC59.A.19)</p>
	<p>Portrait in Chinese opera costume, 1870s. By Afong Photo Studio, Hong Kong</p> <p>Portraits depicting subjects in full Chinese opera costumes were common among early Chinese images. However, the people photographed in costumes were not necessarily opera actors. They could be Chinese opera lovers dressed in full costumes, or models hired by photographers or photo studios to feature in images for sale.</p> <p>(Reference no.: 180 / AC8.A.56)</p>



Two elderly men playing Chinese chess on the street of Beijing, 1865.

By Paul Champion

(Reference no.: AC23.9)



Kuaiban performance on the street of Tianjin, 1900s.

Kuaiban is a form of traditional narrative singing, evolved from the “lianhualuo (songs of the lotus flowers)” or “shulaibao (jingles)” sung by the poor in cities along the Grand Canal. With Zhu Yuanzhang, the founding emperor of the Ming dynasty, as its master, kuaiban was also performed by beggars asking for money and food.

(Reference no.: AC30.A.23)



Practising martial art, 1899.

By Auguste Francois

Several young people practising martial art in Longzhou, Guangxi, are waiting in line to jump over a square table. This is similar to pommel horse exercises in modern gymnastics.




(Reference no.: AC53.19)



Pavilion in the clouds, 1871.

By John Thomson

There were fewer water resources in the north than the south. Therefore, the private gardens in Beijing were usually smaller than their counterparts in the south, and the gardens would sometimes be built without water. Meanwhile, the advantage of gardens in the north was rockeries could be built. The pictured “pavilion in the clouds” was the main structure of the garden in the Beijing residence of Yang Fang, a government official in the capital. A rockery was built around the pavilion to make a passage leading

	<p>from the ground to the first floor.</p> <p>(Reference no.: AC13.12 / AC13.A.23.1)</p>
	<p>Women drinking Western wine, 1900s. By Mee Cheung Photo Studio, Xiamen</p> <p>As cities opened their ports to foreign trade, Chinese people began to drink Western alcohol, such as wine, beer and whiskey. In this photograph, Western wine can be seen on the table.</p> <p>(Reference no.: 1118.1)</p>
	<p>Yu Garden, Shanghai, 1860s.</p> <p>The core attraction of Yu Garden in its early years during the Ming dynasty (1368-1644) – a rockery and a pond – was located here. During the reign of Qing emperor Qianlong (1736-1795), many structures in the garden were modified, but this area remained unchanged. After the Second Opium War, Yu Garden underwent commercial development. As the pond was filled up and the rockery was removed, this became an open area with only two pavilions left.</p> <p>(Reference no.: SHA55.S.1 / 1190-SHA55.S.1)</p>
	<p>Yu Garden, Shanghai, 1870s. By William Saunders</p> <p>This photograph was taken from the same angle as the previous one. The rockery and the pond have become a market, while walls have been built around the two previously open pavilions, turning them into enclosed rooms.</p> <p>(Reference no.: MC1.115 / MC1.A.115)</p>



Musicians, 1870s.  
By William Saunders

The musical instruments held by the musicians are, from left to right, pipa, di (Chinese flute), suona and sihu (four-stringed fiddle).

(Reference no.: AC15.A.34)



Viewing stereoscopic photographs, 1860s.  
By Milton Miller

Stereoscopic photographs replicate how human beings view the world stereoscopically with two eyes. With the help of special tools, people can see three-dimensional effects, and viewing photos becomes a special experience. When stereoscopic photographs were popular, people attending gatherings in Europe and the United States would bring them to share with fellow guests. This photograph shows several men viewing stereoscopic photographs.

This photograph was taken by American photographer Milton Miller, who worked in photo studios in Hong Kong and Guangzhou from 1860 to 1863.

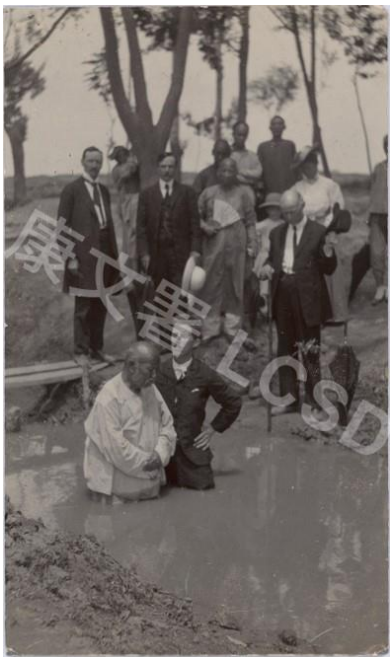
(Reference no.: SC13.12.1)



St. John's Church in Cangshan, Fuzhou, 1870s.  
By Afong Photo Studio, Hong Kong

After China was forced to open the first cities for foreign trade, foreigners began to settle in the cities, also brought their religion to the country. St. John's Church, completed in 1861, was built for British people residing in Fuzhou as a venue for religious activities.

(Reference no.: AC3.5)



Baptism, 1910s.

The pastor is baptising an elderly man in Changzhou.

(Reference no.: GC10.P.2.1)



Viceroy's Hospital in Tianjin, 1880s.

The wife of Li Hongzhang, the Governor-General of Zhili, suffered from paralysis. After she was treated by Dr John Kenneth Mackenzie of the London Missionary Society, she could walk again. To express his gratitude, Li donated 4,000 tael of silver to the hospital where Mackenzie worked. Adding other donations, Mackenzie used the funds to build Tientsin Mission Hospital and Dispensary, commonly known as the Viceroy's Hospital, on Rue de Takou in Tianjin. This was the first Western hospital of notable scale in Tianjin.

(Reference no.: AC66.26)



Funeral procession in Guangzhou, 1870s.

By Afong Photo Studio, Hong Kong

Lanterns lead the way, followed by banners, musicians playing the suona and gong, and finally the womenfolk of the host in sedan chairs.

(Reference no.: AC8.A.23)



Wedding procession in Guangzhou, 1870s.

By Afong Photo Studio, Hong Kong

Besides the bridal sedan chair on the left side of the photograph, the wedding procession also includes lanterns leading the way, festive lanterns and trumpeters.

(Reference no.: AC8.A.22)



Delivering the dowry, 1900s.

The bride's dowry was delivered by her family to the groom's house before the wedding. As this photograph of the dowry procession shows, the dowry is carried on specially made square tables. The size of the dowry often depended on the financial situation of the bride's family.

(Reference no.: 905.91)



Dragon boat race on the Suzhou River, 1900s.

Dragon Boat Festival was celebrated in Shanghai like most major Chinese cities: Chinese mugwort and calamus were put up, whereas dragon boat races were mainly held on the Suzhou River.

(Reference no.: IC.P.83 / 773-IC83.P.1)



Wei Anyong in Ningbo, 1870s.

By Major James Crombie Watson

To suppress the Taiping Rebellion, the Qing government officials and merchants hired foreigners to form and manage a mercenary group, known as the Ever Victorious Army or Rifle Corps. After the rebellion ended, some members of the Rifle Corps and their equipment were taken over by the Ningbo government, whereas the personnel were deployed in a police and fire services type unit known as "Ningjun Wei Anyong". This photograph was taken during training outside Ningbo city.

(Reference no.: 1064.46)





Chinese xunbu (policemen) in the Tianjin foreign concessions, 1890s.

After the Second Opium War, the unequal Convention of Peking stipulated the establishment of Tianjin as a trading port. Foreign countries, such as Britain, France, the United States and Russia, began to set up concessions in the city. The policemen in the foreign concessions, known as “xunbu”, were mostly Chinese. In the photograph, they are still dressed like bailiffs, but they wear their police numbers on their sleeves and leather belts on their waists. Police batons are attached to the belts, while they hold bamboo sticks for maintaining order.

(Reference no.: AC66.34)



Xunbu (policemen) of Tianjin Provisional Government, 1900s.

In 1900, the Eight-Nation Alliance captured Tianjin. Before handling the city over to the Qing government, the foreign countries appointed policemen of the Tianjin Provisional Government to maintain public order in the territories they occupied. The word “Police”, in both English and Chinese, are seen on the uniform, while the policemen are carrying long bamboo boards. Besides law and order, they were also responsible for public hygiene.

(Reference no.: AC30.A.50)



Policemen maintaining law and order, 1900s.

After the Eight-Nation Alliance withdrew from Beijing, the Qing government kept the police system established during the occupation. In this photograph, the policemen, wearing straw hats, maintain order as a student procession passes through.

(Reference no.: 905.17)



Combat training, 1860s.

During his tenure as governor of Guangdong, Lin Zexu organised butterfly sword training for the Guangdong navy. Subsequently, the school of Wing Chun developed the Baat Jam Do form with the butterfly swords. This photograph shows combat training between butterfly swords and polearms. An instructor can be seen on the right.

(Reference no.: AC14.28)



Association of Grave Hills at Xiangshan, 1910.

The Association of Grave Hills was a civil organisation established in Xiangshan, Guangdong, to mediate disputes between residents, such as arguments over burial grounds. It was chaired by members of the local gentry. For areas with a lot of graves, the association could not resolve all the disputes. There were also times when the personal network and authority of the gentry were not sufficient, so some cases were passed to the local authorities.

(Reference no.: AC59.A.47)



Bailudong Ziyang Academy, 1870s.

Bailudong Ziyang Academy, or the White Deer Grotto Academy, located at the southern foot of Mount Lu in Jiangxi, was inaugurated in the Southern Tang period (937-975). With 1,000 years of history, it was one of the Four Great Academies of ancient China. The academy was closed during the reign of Qing emperor Guangxu (1875-1908) as it was converted into a school.

(Reference no.: AC47.20)



Exam cells in Guangzhou Examination Hall, 1870s.

By Afong Photo Studio, Hong Kong

The written examinations of the Imperial Examination were conducted in the examination hall. In the photograph, exam cells can be seen on both sides. The cells in this examination hall were named according to the *Thousand Character Essay* – one Chinese word followed by a number. Only one candidate was allowed in each cell. During the examination, the candidate could not leave his cell: he would eat, drink and excrete inside. The building in the far end is Mingyuan Building, where the invigilators' office was located.

(Reference no.: AC8.A.16)



Bridgman Memorial School for Girls, 1857.

By William Jocelyn

American missionary Elijah Coleman Bridgman believed education was the greatest force for facilitating change in a nation. In 1836, he facilitated the founding of Morrison Education Society. Subsequently in 1847, Bridgman moved to Shanghai with his wife, who purchased land and established a church school and Shanghai's first school for girls – Bridgman Memorial School for Girls.


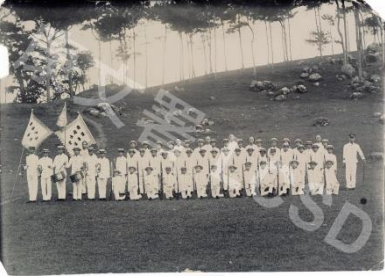

(Reference no.: AC35.44)



Teachers and students of the School of Combined Learning, Guangzhou, 1899.

By Robert Crisp Hurley

In 1864, the School of Combined Learning was established in Guangzhou to mainly teach foreign languages. The first college of Western learning in Guangdong, the school recruited students aged 14 to 20 with potentials. Those who achieved outstanding results were sent to Beijing to sit examinations which would allow them to qualify for government office. This was a specialised school founded by the Qing government to nurture diplomats.

	(Reference no.: AC21.60)
	<p>Graduates of Zhenjiang Girls' School, 1890s.</p> <p>In 1884, Miss Mary C. Robinson of the Methodist Episcopal Church founded the Zhenjiang Girls' School, the first girls' school in Zhenjiang. This school offered a 12-year programme, teaching students reading and writing, mathematics, geography, astronomy and English among other subjects. This photograph shows the school's first group of two graduates.</p> <p>(Reference no.: AC65.A.20)</p>
	<p>Students of Jinqun Senior Primary School, 1900s.</p> <p>In 1905, the Qing court abolished the Imperial Examination and began to establish modern schools across the country. The photograph shows students of Jinqun Senior Primary School in Putian attending military training.</p> <p>(Reference no.: GC25.P.2)</p>
	<p>Huizhou Prefectural Government Agricultural Middle School, 1910.</p> <p>In 1909, the Qing Ministry of Education issued a letter to the Education Intendant Commission of Guangdong, demanding the latter to focus on the development of industrial education. In the following year, the Education Intendant Commission of Guangdong issued a document requiring the establishment of agricultural middle schools in all prefectures and counties. Against this background, the pictured Huizhou Prefectural Government Agricultural Middle School was established.</p> <p>(Reference no.: AC59.A.35)</p>



Students of Liangjiang Women's Physical Education Normal School, 1920s.

This school was founded in Hongkou in 1922 by the 22-year-old Lu Lihua with all her savings. With the mission of “liberating Chinese women...strengthening women's physique and nurturing female sports teachers,” the school's curriculum covered athletics, ball games, gymnastics, music, dance, sports psychology and more. During the war, the campus was damaged, and Lu founded a new sports college for women in Chongqing. Following China's victory in the War of Resistance against Japan, she returned to Shanghai and continued to run the school.

(Reference no.: 1114.19)