

Biographical Dictionary of Chinese Women

TANG THROUGH MING
618-1644

Editors-in-Chief
Lily Xiao Hong Lee
and
Sue Wiles

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中國婦女傳記詞典
唐至明, 618至1644年

香港大學圖書館叢書之25

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This volume is dedicated to
the memory of
Agnieszka Dorota Syrokomla-Stefanowska
(1936–2008)

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Preface

This, the last volume of the *Biographical Dictionary of Chinese Women* to be published, is chronologically the second. We have progressed slowly but steadily from the project's beginnings in the then School of Asian Studies at the University of Sydney in Australia in the mid-1980s, producing volume after volume on a first-finished, first-published basis rather than undertaking a chronological journey from the sixteenth century B.C.E. to the year 2000. First to appear, in 1998, was the *Qing Period* volume (1644–1911), followed in 2003 by the *Twentieth Century* volume (1912–2000), and in 2007 by the *Antiquity Through Sui* volume (1600 B.C.E.–618 C.E.). We are grateful to M.E. Sharpe for allowing us to do it our way.

The purpose of this *Biographical Dictionary* remains to compile under one title biographies of Chinese women throughout history; to rescue from oblivion as many women as we could uncover information on; and to furnish more complete biographical data on individual Chinese women than presently exists in dictionaries published since the 1940s. With the exception of *Empresses and Consorts: Selections from Chen Shou's Records of the Three States with Pei Songzhi's Commentary* (trans. Robert J. Cutter and William G. Crowell, 1999), the vast majority of subjects in English-language biographical dictionaries of eminent Chinese are male. These dictionaries include *A Biographical Dictionary of the Qin, Former Han and Xin Periods, 221 B.C.–A.D. 24* (Michael Loewe, 2000), *Sung Biographies* (ed. Herbert Franke, 1976), *Dictionary of Ming Biography (1368–1644)* (ed. L. Carrington Goodrich and Chaoying Fang, 1976), *Eminent Chinese of the Ch'ing Period (1644–1912)* (ed. Arthur W. Hummel, 1943), *Biographical Dictionary of Republican China* (ed. Howard L. Boorman and Richard C. Howard, 1967), and *Biographic Dictionary of Chinese Communism, 1921–1965* (ed. Donald W. Klein and Anne B. Clark, 1971). It is our hope that the four volumes of the *Biographical Dictionary of Chinese Women* will stand alongside these works as an invaluable English-language source of information on the women of China.

As with the previously published three volumes, the articles in this volume were not commissioned as original research but as a summary of existing knowledge and information. While the 1,000-year span of this Tang to Ming volume is half that of the Antiquity to Sui volume, far more material relating to women is available and this is reflected in the greater number and length of biographies. Broadly, these 1,000 years can be divided into four periods coinciding with major dynasties. We were fortunate to be able to enlist as coordinators five Chinese scholars who either wrote articles themselves or invited others to write them: Professor Liu Ning (Tang), Professor Zheng Bijun and Associate Professor Guotong Li (Song), Professor Xu Shiduan (Yuan), and Professor Lin Yanqing (Ming). Wherever possible we augmented articles by including recent Western research in order to complement traditional Chinese sources and

provide more context for Western readers. We also invited contributions from Western scholars whose research on the life and work of certain women was known to us.

Two groups of women stand out in this volume. There is a marked increase in the number of women reaching positions of real authority in one way or another. Empress Wu Zetian is famously unique in ruling in her own right as emperor, her achievements comparable with the best examples of her male counterparts in every way. Her contribution to science and technology is unmatched by any Chinese ruler. During the Mongol Yuan dynasty many strong women became *de facto* rulers, and even in the more conservative Song and Ming dynasties empress dowagers accepted responsibility as rulers as circumstances demanded. Less visible but hardly less impressive were the women who occupied positions in the bureaucracy. Such were the Song sisters of Tang and Liang Hongyu and other non-Han women of Song and Ming who received government appointment and carried out civil and military work.

The second group is the growing number of women artists and writers, especially poets, during this period of increased female literacy and more liberal social attitudes to women's cultural roles. The prominence of literary women in the records is, of course, a reflection of the dominant interest of the male literati in literature, and in poetry in particular; for this we must nevertheless be grateful, for otherwise these women and their work would have been lost beyond retrieval. During Ming especially we perceive signs of women writers networking for the purpose of mutual support and encouragement; more significantly, published collected works and anthologies of women's works appeared. Despite the comparative explosion of material on women during this period, all we could find on some women in the earlier centuries of Tang and Song were one or two poems and extremely sketchy biographies. We agonized over whether to include these little-known poets but eventually decided to do so, sometimes combining them in a single entry, in order to honor them and their works, no matter how ephemeral, rather than lose them forever. Throughout, wherever possible, we have included translations of poems and sometimes prose works so as to let the women speak for themselves. Knowing so little about the lives of Chinese women of the past, particularly those of the Tang and Song periods, we felt their extremely poignant poetry offered a glimpse of how very different women's lives could be in different periods.

Unique to this volume is the inclusion of a multitude of entertainers and actresses. This is thanks to a fourteenth-century collection of biographies of actors and entertainers of the Yuan dynasty—*The Green Bower Collection* (Qinglou ji)—which records brief information on 117 women. Their biographies show us the extent to which these women were able to ply their trade and interact with (male) literati society. That they enjoyed such freedom of movement is interesting, not only for revealing the shifts in social attitudes that occurred under an alien regime, but also for how those changes influenced women's activities in the Ming and Qing dynasties that followed. The obvious example is that the exchanging of poems between female actors and entertainers and the male literati in Yuan normalized the exchanging of poems between the genders and between women, thus stimulating poetry writing by courtesans and women of the gentry in the Ming dynasty. Once the writing of poetry by women was

no longer considered out of the ordinary, individual collections and anthologies of women's poetry soon followed.

Two of the dynasties covered in this volume were non-Han: the Mongol Yuan replaced the Han Song dynasty in the late thirteenth century, and the Manchu Qing replaced the Han Ming dynasty in the mid-seventeenth century. Such dramatic dynastic changes, with the additional trauma of a nation being vanquished by an alien enemy, aroused strong racial and patriotic emotions. Political dissidence, suicide, and retreat into seclusion were common reactions of defeated loyalists, and in this respect some women held to a stronger faith than did their men. In a similar vein, in this volume we also see increased participation of non-Han women in military affairs and inter-racial relations.

Among the more than 400 women whose biographies are included in this volume, a few were not historical personages but are culturally important. One such is Lin Moniang, deified under several other names, including Mazu, Tianfei, and Tianhou. There are also some figures traditionally regarded as historical personages but whose existence some Western scholars doubt; we have included them because whether or not they were real seems less important than the fact that their names and their works or activities have been passed down through time. We found it somewhat surprising that only a handful of women, and those few lived during the Ming dynasty, made any mention of bound feet. Foot binding was a fact of life for women of the gentry throughout at least the Song and Ming dynasties, yet, whether by choice or because their writings were unofficially censored, women refrained from writing about it.

In each volume we have modified the Finding List by Background or Fields of Endeavor to reflect societal and dynastic changes in the status and activities of women. For the present volume it has seemed most useful to avoid general categories such as Art and Literature and instead specify Poets, Painters, Calligraphers, and so on. We have created new categories (Innovators, Humorists), reworded other categories (Moral Paradigms has become Exemplars), and removed redundant categories.

This volume of the *Biographical Dictionary of Chinese Women* is dedicated to the memory of Agnes Stefanowska, co-editor-in-chief of this project from its embryonic stages in the 1980s until her untimely death in late 2008. We relied on Agnes not only for her knowledge, thoughtful advice, and insightful views, but for her friendship and encouragement. We have felt her loss deeply, both personally and professionally. In Memoriam, for Agnieszka Dorota Syrokomla-Stefanowska, following this preface was written by Mabel Lee, a close friend and colleague of Agnes's for many years.

Lily Xiao Hong Lee
Sue Wiles

In Memoriam

Agnieszka Dorota Syrokomla-Stefanowska was born in Krakow, Poland, on 26 May 1936 and died in Sydney, Australia, on 5 September 2008. She spent her childhood years in Jerusalem before relocating to Sydney in 1950, where she completed her high school education at Santa Sabina College in Strathfield. At the University of Sydney she majored in Chinese Studies, graduating B.A. with First-Class Honours and the University Medal in 1962, and receiving her Ph.D. in 1967. As a member of the University of Sydney academic staff from 1966 to 1996, she lectured in classical Chinese literature, history, and thought, and supervised twenty Ph.D. students to successful completion. She served as head of Chinese Studies from 1983 to 1996, and from 1996 until her death she retained an appointment as honorary associate in the School of Languages and Cultures.

Agnieszka Stefanowska was editor (1983–2001) of *The Journal of the Oriental Society of Australia (JOSA)*, and until her death was co-editor of *The University of Sydney East Asian Series*, *The University of Sydney World Literature Series*, and the *Biographical Dictionary of Chinese Women*. She co-edited the 584-page volume *Austrina: Essays in Commemoration of the 25th Anniversary of the Founding of the Oriental Society of Australia* (1982) and edited *Shijin: Autobiography of the Poet Kaneko Mitsuharu, 1895–1975* (1988) by A.R. Davis, following his death. Her publications also include the two internationally used textbooks *Basic Chinese Grammar and Sentence Patterns* (1982, reprinted several times) and *A Classical Chinese Reader* (2003, reprinted several times). She was also director of Wild Peony Publications, which played a pioneering role in promoting Australia-based scholarship on the literature, history, and art of China, Japan, and Korea, as well as the translation of literary writings from these countries.

Agnieszka Dorota Syrokomla-Stefanowska was farewelled at a private funeral on 10 September 2008, to Bach's music: Suite for Lute in E minor, BWV 996, "Allemande," played by Andreas Segovia; Suite for Solo Cello no. 1 in G major, BWV 1007, "Sarabande," played by Miroslav Rostropovich; and "Et Exsultavit Spiritus Meus," BWV 243, sung by Magdalena Kozená. Two days later her ashes were scattered in the garden of her heritage home at 26 Marmion Street in Camperdown, Sydney. On 30 October 2008, at the University of Sydney, to which she had devoted much of her life, her family, students, colleagues, and friends gathered to reflect on how she had touched their lives with the unique quality of her kindness and her unstinting academic mentorship.

Mabel Lee
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Editors' Note

As with the three volumes of the *Biographical Dictionary of Chinese Women* already published, we have adopted in this Tang to Ming volume the style and format of the biographical dictionaries of eminent Chinese mentioned in the Preface. We have also followed Charles O. Hucker's *Dictionary of Official Titles in Imperial China* in translating official titles. In a slight departure in rendering names in pinyin, we have decided to italicize those parts of names that are titles or similar, for example *mu* (mother), *qi* (wife), *furen* (lady), *shi* (family name), *guifei* (honored consort). Thus Honored Consort Yang of Emperor Xuanzong of Tang, whose name was Yang Yuhuan, is rendered Yang *guifei* in order to distinguish her title (*guifei*) from her given name (Yuhuan).

Until the early twentieth century, Chinese historians dated records according to a sixty-year cycle and a lunar calendar. While tools are available for matching these lunar calendar dates with the Gregorian calendar commonly used in the West, problems arise regularly, especially with events that took place at the beginning or end of either the lunar or the solar calendar year. In this volume we have decided to use the tables published in the following work: *Cihai [1979 nian bian suoyin ben]* (*Cihai bianji weiyuanhui*, Shanghai: Shanghai cishu chubanshe, 1980). We have avoided conflating the two systems: for example, we have described an event that according to the records took place in the fourth (lunar) month of the equivalent to the Western year of 1254 as “spring 1254” and not April 1254.

While it has been usual practice in Sinology to always give birth and death years of emperors, we have given that information only in biographies where the age of the emperor may be relevant to the woman involved. In those biographies where an emperor is mentioned for context we provide only the dates of his reign. Details of emperors' dates appear in the Chronology of Dynasties and Major Rulers table in the front matter of this volume.

In both scholarly and popular works, emperors of the Ming dynasty are referred to sometimes by their era name/reign period, sometimes by their temple title—for instance, the Hongwu emperor and Emperor Taizu are one and the same person. But this usage can be confusing, so in relevant biographies we have given both the era name and the temple title of emperors, for example, the Hongwu emperor, Taizu, of Ming.

This volume covers a period of some 1,000 years and several dynasties. While it may at times appear to be doubling up, we have decided for the convenience of readers to indicate at the start of each biography the dynasty or period in which that woman was most active.

We discussed at some length what to call female Buddhists and Daoists and their religious institutions, eventually agreeing that usage varies and for our purposes there seems to be no “right” English version of these things. We also realized that since

scholars themselves sometimes could not tell whether a woman or an institution was Buddhist or Daoist, there was perhaps no need to differentiate. As have Suzanne Cahill in her *Divine Traces of the Daoist Sisterhood* and the scholar Kathryn A. Tsai, we have generally adopted “nun” for both Buddhist and Daoist women; we refer to Buddhist abbeys and abbesses, and to Daoist nunneries, head nuns, and temples (*guan*).

We have continued our practice of translating into English the titles of works composed by the women themselves, titles of lyrics (*ci*) written to tunes, and titles of standard histories such as the *New History of the Tang Dynasty* (Xin Tang shu) while generally leaving untranslated the titles of tunes (e.g., *Dielianhua*; *Huanxisha*) and titles of works about or containing references to the women that were written by others.

Bibliographies given at the end of each biography are meant not to be exhaustive but to serve as suggestions for additional reading. As there are often several editions of modern publications of traditional works, we have standardized by citing *juan* and page numbers: for example, 4.13a–b means *juan* 4, pages 13a to 13b. In citing page numbers in multivolume works and journals we have followed *The Chicago Manual of Style* (16th edition) and used the following punctuation: 2: 514–17 means Volume 2, pages 514–17.

Lily Xiao Hong Lee
Sue Wiles

Acknowledgments

The editors-in-chief wish to thank the University of Sydney for extending financial support over a number of years to this research project, and to acknowledge the financial assistance of the university's School of Languages and Cultures, which provided funds for translating into English the biographies written in Chinese.

Our thanks also go to the contributors, who donated their time and expertise to researching and writing the articles in this volume, and to the translators, who rendered into English the articles written in Chinese.

We are most appreciative of the work of the period coordinators, who arranged for the writing of biographies in their period. This was time-consuming work that demanded selfless devotion, and we are greatly indebted to them. In particular, we are grateful to Professors Chen Shangjun of Fudan University, Wu Zaiqing of Xiamen University, and Jia Jinhua of Macau University for their generosity in allowing us to base a number of the articles in this volume on the biographies they wrote for the *Zhongguo wenxuejia dacidian: Tang Wudai juan*.

We would also like to acknowledge the substantial authorial and editorial work of Professor Priscilla Ching-Chung, especially on the biographies of the Song period, and the assistance of Dr. Kate Kerr in translating the poems in the Song biographies. Professor Zheng Bijun's work in copies of tomb engravings opened up a new avenue of research and added value to our work, for which we express our admiration and gratitude. Lily Xiao Hong Lee would like to thank Yuk Ping Chan for her invaluable research support, as well as Raymond Yu, without whose help she would not have been able to write about the institution that trained women physicians in the Tang dynasty and compose the combined biography of three healers in this volume.

Our special thanks go to Nancy Li, Sharon Tian, and Vicky Chiu of the University of Sydney's East Asian Collection held in Fisher Library for the help they have offered and given above and beyond the scope of their normal duties. Their knowledge and dedication are greatly valued.

Guide to Chinese Words Used

Few Chinese words appear in this volume without explanation or translation. The following have been used, sparingly, because there are no simple and accurate English translations for them:

- hao* A personal “style,” usually revealing a person’s tastes and aspirations.
- juan; j.* A bibliographic unit used in traditionally produced Chinese books; it means, approximately, “volume.”
- jun* A title of respect sometimes given to women; it is sometimes translated as Lady.
- ming* Official personal name.
- sui* The way the Chinese reckon age: a person is one *sui* at birth and one *sui* is added after each lunar new year. In most cases people’s age calculated the Chinese way is one year more than their age calculated the Western way.
- zi* Courtesy name, used by friends.

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Chronology of Dynasties and Major Rulers

Personal Name	Lifetime	Temple Title	Period of Reign
Tang Dynasty 唐 618–907			
Li Yuan	566–635	Gaozu	618–626
Li Shimin	599–649	Taizong [Wen]	626–649
Li Zhi	628–683	Gaozong [Tianhuang]	649–683
Li Xian	656–710	Zhongzong	684
Li Dan	662–716	Ruizong	684–690
<i>Zhou Interregnum 周 690–705</i>			
Wu Zhao	625–705	Wu Zetian	690–705
<i>Tang Dynasty 唐 618–907</i>			
Li Xian	656–710	Zhongzong	705–710
Li Chongmao	695–714	Shaodi	710
Li Dan	662–716	Ruizong	710–712
Li Longji	685–762	Xuanzong	712–756
Li Heng	711–762	Suzong	756–762
Li Yu	726–779	Daizong	762–779
Li Kuo	742–805	Dezong	779–804
Li Song	761–806	Shunzong	805
Li Chun	778–820	Xianzong	805–820
Li Heng	795–824	Muzong	820–824
Li Zhan	809–827	Jingzong	824–827
Li Ang	809–840	Wenzong	827–840
Li Yan	814–846	Wuzong	840–846
Li Chen	810–859	Xuanzong	846–859
Li Cui	833–873	Yizong	859–873
Li Xuan	862–888	Xizong	873–888
Li Ye	867–904	Zhaozong	888–904
Li Zhu	892–908	Aidi [Zhaoxuan]	904–907

Personal Name	Lifetime	Temple Title	Period of Reign
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Five Dynasties and Ten Kingdoms 五代十国 907–960

Later Liang Dynasty 后梁 907–923

Zhu Wen [Zhu Quanzhong]	852–912	Taizu	907–912
Zhu Yougui	888?–913	———	912–913
Zhu Zhen [Zhu Youzhen]	888–923	Modi	913–923

Later Tang Dynasty 后唐 923–936

Li Cunxu	885–926	Zhuangzong	923–926
Li Siyuan [Li Dan]	867–933	Mingzong	926–933

Later Jin Dynasty 后晋 936–946

Shi Jingtang	892–942	Gaozu	936–942
Shi Chongui	914–974	Chudi	943–946

Later Han Dynasty 后汉 947–951

Later Zhou Dynasty 后周 951–960

Kingdom of [Yang] Wu [杨]吴 907–937

Kingdom of Wuyue 吴越 907–978

Kingdom of Min 闽 909–945

Wang Shenzhi	862–925	Taizu	909–925
Wang Yanhan	d. 927	———	925–926
Wang Yanjun	d. 935	Huizong; Taizong	926–935

Kingdom of Chu 楚 927–951

Kingdom of Southern Han 南汉 917–971

Personal Name	Lifetime	Temple Title	Period of Reign
<i>Kingdom of Former Shu</i> 前蜀 907–925			
Wang Jian	847–918	Gaozu	907–918
Wang Yan	899–926	[Houzhu]	918–925
<i>Kingdom of Later Shu</i> 后蜀 934–965			
Meng Zhixiang	874–934	Gaozu	934
Meng Chang	919–965	[Houzhu]	934–965
<i>Kingdom of Jingnan</i> 荆南 924–963			
<i>Kingdom of Southern Tang</i> 南唐 937–975			
Li Bian [Li Sheng] [Xu Zhigao]	888–943	[Xianzhu]	937–943
Li Jing	916–961	[Zhongzhu]	943–961
Li Yu	937–978	[Houzhu]	961–975
<i>Khitans–Liao Dynasty</i> 契丹–辽 907–1125			
Yelü Abaoji	872–926	Taizu	907–927
Yelü Deguang	902–947	Taizong	927–947
Yelü Ruan [Wuyu]	918–951	Shizong	947–951
Yelü Jing	931–969	Muzong	951–968
Yelü Xian	948–982	Jingzong	969–982
Yelü Longxu	971–1031	Shengzong	982–1031
Yelü Zongzhen	1015–1054	Xingzong	1031–1055
Yelü Hongji	1032–1101	Daozong	1055–1100
Yelü Yanxi	1075–1128? / 1156?	Tianzuo di	1101–1125
Song Dynasty 宋 960–1279			
<i>Northern Song Dynasty</i> 北宋 960–1127			
Zhao Kuangyin	927–976	Taizu	960–976
Zhao Guangyi [Kuangyi]	939–997	Taizong	976–997
Zhao Heng	968–1022	Zhenzong	997–1022
Zhao Zhen	1010–1063	Renzong	1022–1063
Zhao Shu	1032–1067	Yingzong	1063–1067
Zhao Xū	1048–1085	Shenzong	1067–1085

Personal Name	Lifetime	Temple Title	Period of Reign
Zhao Xù	1076–1100	Zhezong	1085–1100
Zhao Ji	1082–1135	Huizong	1100–1125
Zhao Huan	1100–1156	Qinzong	1125–1127

Southern Song Dynasty 南宋 1127–1279

Zhao Gou	1107–1187	Gaozong	1127–1162
Zhao Shen	1127–1194	Xiaozong	1162–1189
Zhao Dun	1147–1200	Guangzong	1189–1194
Zhao Kuo	1168–1224	Ningzong	1194–1224
Zhao Yun	1205–1264	Lizong	1224–1264
Zhao Qi	1240–1274	Duzong	1264–1274
Zhao Xian	1271–1323	Gongdi	1274–1276
Zhao Shi	1268–1278	Duanzong	1276–1278
Zhao Bing	1271–1279	Di Bing; Wei Wang	1278–1279

Jin Dynasty 金 1115–1234

Wanyan Aguda	1068–1123	Taizu	1115–1123
Wanyan Sheng	1075–1135	Taizong	1123–1134
Wanyan Dan	1119–1150	Xizong	1135–1149
Wanyan Liang	1122–1161	Prince of Hailing, Feidi	1150–1161
Wanyan Yong	1123–1189	Shizong	1161–1189
Wanyan Jing	1168–1208	Zhangzong	1189–1208
Wanyan Yongji	1168?–1213	Prince Shao of Wei	1208–1213
Wanyan Xun	1163–1224	Xuanzong	1213–1223
Wanyan Shouxu	1198–1234	Aizong	1224–1233
Wanyan Chenglin	d. 1234	Modi	1234

Mongol Dynasty 蒙古 1206–1278

Temüjin	c. 1162–1227	Chingiz-Khan [Taizu;1206–1227 Shengwu]	
Töläi	1193–1232	[Ruizong]	1228–1229
Ögedei	c. 1186–1241	[Taizong]	1229–1241
Töregene	c. 1185–1247	Empress Naimazhen [Taizonghou]	1242–1246
Güyük	c. 1206–1248	Dingzong	1246–1248
Oghul Qaimish	d. 1252	Empress Haimishi	1249–1251
Möngke	1208–1259	Yuan Xianzong [Huansu]	1251–1259
Qubilai Khan	1215–1294	Shizu	1260–1279

Personal Name	Lifetime	Temple Title	Period of Reign
Yuan Dynasty 元 1279–1368			
Qubilai	1215–1294	Shizu	1279–1294
Temür	1265–1307	Chengzong	1294–1307
Haishan (Qaišan)	1281–1311	Wuzong	1307–1311
Ayurbarwada	1285–1320	Renzong	1311–1320
Shidebala (Šudibala)	1303–1323	Yingzong	1320–1323
Yesun Temür	1293–1328	Taidingdi	1323–1328
Arigibag	1320?–1328?	Tianshundi	1328
Tugh (Tuy) Temür	1304–1332	Wenzong	1328
Qoshila (Qošila)	1300–1329	Mingzong	1329
Tugh (Tuy) Temür	1304–1332	Wenzong	1329–1332
İrinjibal	1326–1332	Ningzong	1332–1333
Toqōn (Toghon) Temür	1320–1370	Huizong; Shundi	1333–1368

Northern Yuan Dynasty 北元 1370–1388

Toqōn Temür	1320–1370	Huizong; Shundi	1368–1370
Biligtü Khan	1340?–1378	Zhaozong; Hexiao	1370–1378
Tögüs Temür (Usakhal Khan)	1343?–1388	Yizong; Ningxiao	1378–1388

Ming Dynasty 明 1368–1644

Personal Name	Lifetime	Temple Title	Era Name	Period of Reign
Zhu Yuanzhang	1328–1398	Taizu	Hongwu	1368–1398
Zhu Yunwen	1377–1402	Huidi	Jianwen	1398–1402
Zhu Di	1360–1424	Chengzu	Yongle	1402–1424
Zhu Gaochi	1378–1425	Renzong	Hongxi	1424–1425
Zhu Zhanji	1399–1435	Xuanzong	Xuande	1425–1435
Zhu Qizhen	1427–1464	Yingzong	Zhengtong	1436–1449
Zhu Qiyu	1428–1457	Daizong	Jingtai	1449–1456
Zhu Qizhen	1427–1464	Yingzong	Tianshun	1457–1464
Zhu Jianshen	1447–1487	Xianzong	Chenghua	1465–1487
Zhu Youtang	1470–1505	Xiaozong	Hongzhi	1487–1505
Zhu Houzhao	1491–1521	Wuzong	Zhengde	1505–1521
Zhu Houcong	1507–1567	Shizong	Jiajing	1521–1567
Zhu Zaihou	1537–1572	Muzong	Longqing	1567–1572
Zhu Yijun	1563–1620	Shenzong	Wanli	1572–1620

Personal Name	Lifetime	Temple Title	Era Name	Period of Reign
Zhu Changluo	1582–1620	Guangzong	Taichang	1620
Zhu Youjiao	1605–1627	Xizong	Tianqi	1620–1627
Zhu Youjian	1611–1644	Sizong	Chongzhen	1627–1644

Southern Ming Dynasty 南明 1644–1661

Zhu Yousong	1607–1646	Prince of Fu	Hongguang	1644–1645
Zhu Yujian	1602–1646	Prince of Tang	Longwu	1645–1646
Zhu Yuzhao [Yuyue] d. 1647		Prince of Tang	Shaowu	1646–1647
Zhu Youlang	1623–1662	Prince of Gui, Yongmingwang	Yongli	1646–1661
Zhu Changqing	1616–1649	Prince of Huai	Dongwu	1648–1649

Finding List by Background or Fields of Endeavor

ACTORS

Yuan

Cao Exiu
Furongxiu
Gu Shanshan
Guo Yudi
Hedangdang
Jieyuhua
Li Jiao'er
Li Zhentong
Li Zhixiu
Liu Poxi
Miliha
Nanchunyan
Sailianxiu
Shunshixiu
Tiancixiu
Tianranxiu
Wang Lianlian
Xiaochunyan
Zhang Ben'er
Zhang Yulian
Zhu Jinxiu
Zhulianxiu

ALCHEMY

Song

Li Shaoyun

Tang

Li, Zheng Dao's Wife
Yuan Chun

ARTISANS

CERAMICS AND PORCELAIN

Song

Shu Jiao

EMBROIDERY

Ming

Han Ximeng of Ming
Miao Ruiyun
Ni Renji

TEXTILES

Tang

Liu Fan's Daughter
Lu Meiniang

Song

Zhu Kerou

Yuan

Huang *daopo*

Ming

Ding *niangzi*

ASSASSIN

Ming

Yang Jinying

AUTHORS

Tang

Feng Xun
Liu, Li Yuanpei's Wife
Niu Yingzhen
Song Ruoxin
Wei, Song Tingyu's Wife
Wu Zetian
Zhangsun, Empress of Emperor Taizong
of Tang
Zheng, Houmochen Miao's Wife

Song

Li Shaoyun
Yu Hao's Daughter

Yuan

Long Fu

Ming

Fang Weiyi
Gu Ruopu
Huang Hong
Liang Xiaoyu
Lu Qingzi
Shen Qionglian
Shen Yixiu
Wang Fengxian
Xu Yihua, Empress of the Yongle
Emperor, Chengzu, of Ming

AVENGERS

Tang

Cui Shensi's Wife
Jia, Filial Maiden of Puzhou
Lü Rong
Wei Wuji
Xie Xiao'e

Yuan

Duan Sengnu

Ming

Li Yuying

BUSINESSWOMEN

Tang

Jing, the Thirteenth
Li, Princess Hezheng

Later Tang

Yang, Li Sizhao's Wife

Song

Song Wusao

CALLIGRAPHERS

Tang

Cheng Changwen
Wu Cailuan

Yuan

Cao Miaoqing
Duan *shi*
Guan Daogao
Guan Daosheng
Huang Zhigui
Ke, Miss
Liu *shi*
Zhao Luan

Ming

Fan Daokun
Li, Empress Dowager of Ming
Wu Lingyi
Wu Shan
Xing Cijing
Xu Pianpian
Yang Wan
Zheng, Consort of the Wanli Emperor,
Shenzong, of Ming

CHARITABLE

Song

He, Dowager of the State of Yongguo
Shao, Grand Child Nurtress

Yuan

Guan Daosheng
Han Miaoqing

COMPANIONATE MARRIAGES

Song

Li Qingzhao

Yuan

Guan Daosheng

Ming

Liang Mengzhao
Lu Qingzi
Qu Shu
Shen Yixiu
Xu Yuan

Wei, Consort of Emperor Huizong of
Northern Song
Yang, Consort of Emperor Zhenzong of
Northern Song
Zhang, Consort of Emperor Renzong of
Northern Song

CONCUBINES

Later Tang

Li, Lady

Song

Qiantao
Wang Qinghui
Wang Zhaoyun
Zhang Shufang

Ming

Guo Ai, Concubine of the Xuande
Emperor, Xuanzong, of Ming

Ming

Guo, Consort of the Hongwu Emperor,
Taizu, of Ming
Li, Consort of the Taichang Emperor,
Guangzong, of Ming
Lou, Consort of Prince Ning of Ming
Quan, Consort of the Yongle Emperor,
Chengzu, of Ming
Sun, Consort of the Hongwu Emperor,
Taizu, of Ming
Tian, Consort of the Chongzhen
Emperor, Sizong, of Ming
Wan, Honored Consort of Ming
Zheng, Consort of the Wanli Emperor,
Shenzong, of Ming

CONSORTS

Tang

Dong, Lady
Jiang Caiping
Xu Hui, Worthy Consort of Emperor
Taizong of Tang
Yang, Honored Consort of Emperor
Xuanzong of Tang

Former Shu

Xu, Grand Consort of Former Shu

Later Shu

Li, Consort of Emperor Gaozu of Later
Shu

Song

Fei, Lady Huarui of Northern Song
Li, Consort of Emperor Zhenzong of
Northern Song
Li Shi'er, Consort of Emperor
Zhangzong of Jin

COURTESANS

Tang

Guan Panpan
Li Ye
Liu, Zhangtai Willow
Sheng Xiaocong
Xue Tao
Yan Lingbin
Yang Lai'er

Five Dynasties

Yang Ningluo

Song

Chen Fengyi
Hu Chu
Li Shishi
Long Jing
Nie Shengqiong
Pan Pan

Pingjiang Courtesan
 Qincao
 Wen Wan
 Yue Wan
 Zhou, Miss
 Zhou Shao

Ming

Feng Xiaoqing
 Jing Pianpian
 Li Xiang
 Liang Xiaoyu
 Lin Xue
 Ma Shouzheng
 Wang Wei
 Xu Pianpian
 Xue Wu
 Yang Wan
 Yuan, Miss
 Zhu Wuxia

CROSS DRESSERS

Former Shu

Huang Chonggu

Yuan

Guo Yudi
 Han E
 Nanchunyan
 Tiancixiu

CULTURAL AMBASSADORS

Tang

Li, Princess Jincheng
 Li, Princess Wencheng

DANCERS

Tang

Dong, Lady
 Lu Jinlan

Yuan

Li Zhixiu
 Liangyuanxiu
 Liu Yan'ge
 Yulian'er

DRAMATISTS

Ming

Liang Xiaoyu
 Ruan Lizhen
 Ye Xiaowan

ECCENTRICS

Five Dynasties

Jiang, Lu Meng's Wife

Southern Tang

Geng, Master

Ming

Huang E
 Jixing
 Xue Wu
 Yang Wan

EMPRESSES / EMPRESS

DOWAGERS

Tang

Guo, Empress of Emperor Xianzong of Tang
 He, Empress of Emperor Zhaozong of Tang
 Wang, Demoted Empress of Emperor Gaozong of Tang
 Wei, Empress of Emperor Zhongzong of Tang
 Wu Zetian
 Zhang, Demoted Empress of Emperor Suzong of Tang
 Zhangsun, Empress of Emperor Taizong of Tang

Later Liang

Zhang, Empress of Emperor Taizu of
Later Liang

Later Tang

Liu, Empress of Emperor Zhuangzong
of Later Tang

Min

Chen Jinfeng, Empress of Emperor
Taizong of Min

Former Shu

Xu, Lady Huarui of Former Shu

Southern Tang

Zhou Ehuang, Empress of Emperor
Houzhu of Southern Tang

Liao

Shülü Ping, Empress of Emperor Taizu
of Liao

Xiao Chuo, Empress of Emperor
Jingzong of Liao

Xiao Guanyin, Empress of Emperor
Daozong of Liao

Jin

Tangua Duobaozhen, Empress of
Emperor Jingzu of Jin

Song

Cao, Empress of Emperor Renzong of
Northern Song

Du, Empress Dowager of Northern
Song

Gao, Empress of Emperor Yingzong of
Northern Song

Guo, Empress of Emperor Renzong of
Northern Song

He, Empress of Emperor Taizu of
Northern Song

Li, Empress of Emperor Guangzong of
Southern Song

Liu, Empress of Emperor Zhenzong of
Northern Song

Liu, Empress of Emperor Zhezong of
Northern Song

Meng, Empress of Emperor Zhezong of
Northern Song

Quan, Empress of Emperor Duzong of
Southern Song

Wu, Empress of Emperor Gaozong of
Southern Song

Xiang, Empress of Emperor Shenzong
of Northern Song

Xie Daoqing, Empress of Emperor
Lizong of Southern Song

Yang, Empress of Emperor Ningzong of
Southern Song

Zheng, Empress of Emperor Huizong of
Northern Song

Yuan

Börte, Consort of Mongol Emperor Taizu
Budashiri, Empress of Emperor

Wenzong of Yuan

Bulughan, Empress of Emperor
Chengzong of Yuan

Chabui, Empress of Emperor Shizu,
Qubilai Khan

Hö'elün

Kökejin

Oghul Qaimish, Empress of Mongol
Emperor Dingzong

Öljei Qudu, Empress of Emperor
Shundi of Yuan

Sorqoqtani, Consort of Mongol
Emperor Ruizong

Tagi

Töregene, Empress of Mongol Emperor
Taizong

Ming

Chen, Empress of the Jiajing Emperor,
Shizong, of Ming

Fang, Empress of the Jiajing Emperor,
Shizong, of Ming

Hu Shanxiang, Empress of the Xuande Emperor, Xuanzong, of Ming
 Ji, Empress Dowager of Ming
 Jiang, Empress Dowager of Ming
 Li, Empress Dowager of Ming
 Liu, Empress Dowager of Ming
 Ma, Empress of the Hongwu Emperor, Taizu, of Ming
 Qian, Empress of the Zhengtong Emperor, Yingzong, of Ming
 Sun, Empress of the Xuande Emperor, Xuanzong, of Ming
 Wang, Empress Dowager of Ming
 Wu, Empress of the Chenghua Emperor, Xianzong, of Ming
 Xu Yihua, Empress of the Yongle Emperor, Chengzu, of Ming
 Zhang, Empress of the Hongxi Emperor, Renzong, of Ming
 Zhang, Empress of the Hongzhi Emperor, Xiaozong, of Ming
 Zhang, Empress of the Tianqi Emperor, Xizong, of Ming
 Zhou, Empress Dowager of Ming
 Zhou, Empress of the Chongzhen Emperor, Sizong, of Ming

EXEMPLARS

ADVISERS

Tang

Wang, Zhu Wen's Mother
 Yang, Dong Changling's Mother

Later Liang

Zhang, Empress of Emperor Taizu of Later Liang

Later Shu

Li, Consort of Emperor Gaozu of Later Shu

Later Tang

Liu, Li Keyong's Wife

Song

Qiantao
 Zou Miao Zhuang

Ming

Lou, Consort of Prince Ning of Ming

BRAVERY

Tang

Lu, Zheng Yizong's Wife

Yuan

Hu, Liu Ping's Wife
 Nie, Maiden

COMMUNITY SERVICE

Song

Wu, Lady

MOTHERS

Tang

Li Yu's Mother
 Lin, Xue Yuan'ai's Wife

Song

Shao, Grand Child Nurtress
 Shi, Respected Wife

Yuan

Huang Sizhen
 Pan Miao zhen
 Sheng Zhenyi

VIRTUE

Tang

Dou Guiniang
 Gao Meimei
 Jia, Filial Maiden of Puzhou
 Li, Princess Hezheng
 Li Chang, Princess Hanyang

Wang, Wei Heng's Wife
Wang Lanying
Wei Wuji
Xie Xiao'e

Ming

Changjing
Zhu, Princess Ningguo of Ming

WIVES

Tang

Liu Xunlan
Pei Shuying
Wang Jiaoniang

Song

Chao Deyi
Cheng, Su Xun's Wife
Guan, Lady of Rong State
Li, Xie Fangde's Wife
Li Wa, Yue Fei's Wife
Shao, Grand Child Nurtress
Zhao, Princess Supreme of Jing State

Yuan

Han Miaoqing
Mao, Duke Zhang's Wife
Pan Miaozen
Safaliq
Wang Lianlian

FASHION

Tang

Lu Jinlan

Southern Tang

Zhou Ehuang, Empress of Emperor
Houzhu of Southern Tang

HEALERS

Tang

Li Tengcong

Southern Tang

Yang Baozong

Song

Wu Yuanzhao
Xing, Miss
Zhang, Miss, of Song

Yuan

Pan Miaozen

Ming

Tan Yunxian
Wuwei

HEROINES

Tang

Li, Princess Pingyang
Nie, Maiden

Song

Liang Hongyu

Yuan

Han E
Hu, Liu Ping's Wife

Ming

Bi Zhu
Qin Liangyu
Shen Yunying

HUMORISTS

Five Dynasties

Yang Ningluo
Yuan
Yulian'er
Zhang Yiyun

INNOVATORS

Tang

Cui Ning's Daughter

Liu Fan's Daughter
Wu Zetian

KNIGHTS ERRANT

Tang
Cui Shensi's Wife
Jing, the Thirteenth

LEGENDARY

Tang
He, Transcendent Maiden

Song
Lin Moniang

LITERARY

CIRCLES

Ming
Chen Deyi
Fang Mengshi
Fang Weiyi
Fang Weize
Gu Ruopu
Huang Hong
Huang Yuanzhen
Lu Qingzi
Qi Deyuan
Shang Jinglan
Shen Renlan
Shen Tiansun
Shen Yixiu
Tu Yaose
Wang Wei
Weng Huan
Wu Shan
Xu Yuan
Xue Wu
Ye Wanwan
Ye Xiaoluan
Ye Xiaowan

Zhang Qianqian
Zhu Jing'an

CRITIC

Song
Li Qingzhao

HISTORIANS

Ming
Fang Weiyi
Fang Weize
Shen Yixiu

MANAGERS

Song
Shi, Respected Wife

Yuan
Han Miaoqing
Mao, Duke Zhang's Wife

Ming
She Xiang

MARRIAGE ALLIANCES

Tang
Li, Princess Jincheng
Li, Princess Wencheng

MARTIAL ARTISTS

Song
Yang Miaozen

Ming
Washi, Lady

MARTYRS

Tang
Gao Meimei
Lü Rong

Ming

Fang Mengshi
Zhou, Empress of the Chongzhen
Emperor, Sizong, of Ming

MATHEMATICIAN

Song

Hu Shuxiu

MILITARY LEADERS

Tang

Li, Princess Pingyang
Xi, Zou Baoying's Wife
Zheng Shihuo, Lady Chuolu

Song

He, Dowager of the State of Yongguo
Yang Miaozhen

Ming

Liu Shuying
Qin Liangyu
Sanniangzi
Shen Yunying
Wang, Lady Qi
Washi, Lady
Xu Yihua, Empress of the Yongle
Emperor, Chengzu, of Ming

MUSICIANS

Tang

Bu Feiyan
Wu *hou gongren*
Xue Qiongqiong
Zhang Honghong

Southern Tang

Zhou Ehuang, Empress of Emperor
Houzhu of Southern Tang

Yuan

Chen Poxi
Du Miaoling

NON-HAN

Tang

Xue Yao
Zhang, Demoted Empress of Emperor
Suzong of Tang
Zheng Shihuo, Lady Chuolu

Yuan

Agai, Princess
Börte, Consort of Mongol Emperor
Taizu
Budashiri, Empress of Emperor
Wenzong of Yuan
Bulughan, Empress of Emperor
Chengzong of Yuan
Chabui, Empress of Emperor Shizu,
Qubilai Khan
Fāṭīma
Hö'elün
Miliha
Öljei Qudu, Empress of Emperor
Shundi of Yuan
Safaliq
Tagi
Töregene, Empress of Mongol Emperor
Taizong
Zhao Luan

Ming

Qin Liangyu
Quan, Consort of the Yongle Emperor,
Chengzu, of Ming
Sanniangzi
Washi, Lady

NOTORIOUS FIGURES

Song

Li, Empress of Emperor Guangzong of
Southern Song
Zhao, Princess Supreme of Zhou and
Chen States

Ming

Ke, Madame
Wan, Honored Consort of Ming

OFFICIALS

Tang

Song Ruoxian
Song Ruoxin
Song Ruozhao

Former Shu

Huang Chonggu

PAINTERS

Tang

Xue Yuan

Later Tang

Li, Lady

Southern Tang

Tong, Miss

Yuan

Duan *shi*
Guan Daogao
Guan Daosheng
Huang Zhigui
Ke, Miss
Liu *shi*

Ming

Fan Daokun
Fu Daokun
Liang Mengzhao
Lin Nuer
Lin Xue
Ma Shouzhen
Qiu Zhu
Shang Jinglan
Wen Shu
Wu Huang
Wu Shan

Xing Cijing
Xu Ansheng
Xu Pianpian
Xue Wu
Yao Shu
Zou Saizhen

PALACE WOMEN

Tang

Palace Women
Shangguan Wan'er

Yuan

Qian Shandao

Ming

Yang Jinying

PATRIOTS

Tang

Xi, Zou Baoying's Wife

Song

Chen Biniang
Liang Hongyu

Ming

Bi Zhu
Du Xiaoying
Liu Shuying
Qin Liangyu
Xia Shuji
Zhu Zhongmei

PEACEMAKERS

Tang

Li, Princess Wencheng

Ming

Sanniangzi
She Xiang

POETS

Tang

Bao Junhui
 Bu Feiyan
 Cheng Changwen
 Cui Shaoxuan
 Feng Xun
 Haiyin
 Hou, Zhang Kui's Wife
 Jiang Caiping
 Li Ye
 Lin, Xue Yuan'ai's Wife
 Pei Rouzhi
 Shangguan Wan'er
 Shen, Yan Guanfu's Wife
 Song, Grand Lady Lang
 Song Ruolun
 Song Ruoxian
 Song Ruoxun
 Song Ruozhao
 Sun, Meng Changqi's Wife
 Wei, Song Tingyu's Wife
 Wu Zetian
 Xu Hui, Worthy Consort of Emperor
 Taizong of Tang
 Xue Tao
 Xue Yao
 Xue Yuan
 Yan Lingbin
 Yang Lai'er
 Yao Yuehua
 Yu Xuanji
 Yuan Chun
 Zhang Yaotiao

Five Dynasties

Jiang, Lu Meng's Wife
 Min
 Chen Jinfeng, Empress of Emperor
 Taizong of Min

Former Shu

Xu, Grand Consort of Former Shu

Xu, Lady Huarui of Former Shu

Song

Chen Biniang
 Chen Fengyi
 Chen Meizhuang
 Chen Yanzhang's Wife
 Dai Fugu's Wife
 Fei, Lady Huarui of Northern Song
 Han Ximeng of Southern Song
 Han Yufu
 Hu Chu
 Huai River Girl
 Huang, Miss
 Huang *guifei*
 Huang Shu
 Jiang Xingzu's Daughter
 Li, the Girl of Piling
 Li Qingzhao
 Li Shaoyun
 Liu Tong
 Liu Yuanzai's Wife
 Long Jing
 Miaocong
 Murong Yanqing's Wife
 Nie Shengqiong
 Pan Pan
 Pingjiang Courtesan
 Qincao
 Ruan Yi's Daughter
 Shu, Wang Qisou's Wife
 Su, Lady Yan'an
 Tang Wan
 Tao Jiucheng
 Wang, Lady, of Penglai District
 Wang Qinghui
 Wei Wan, Lady Wei
 Wen Wan
 Wu Shuji
 Xie Ximeng
 Xu Junbao's Wife
 Yi Yanxiang's Wife
 Youqing
 Yue Wan

Zhang Lizhen
Zhang Shufang
Zhou, Miss
Zhou Shao
Zhu Shuzhen

Jin

Ding Wu's Wife
He Fanghui's Concubine

Yuan

Agai, Princess
Cao Exiu
Cao Miaoqing
Duan *shi*
Guo Zhenshun
Huang Sizhen
Jia Penglai
Jia Yunhua
Liu Poxi
Liu Yan'ge
Long Fu
Sheng Zhenyi
Sun Shu
Wu, Miss
Xue Lanying
Yu Ji's Daughter
Yuan Yan
Zhang Aqing
Zhang Miaoqing
Zhang Yulian
Zhang Yuniang
Zhao Luanluan
Zheng Yunduan
Zhulianxiu

Ming

Cao Shounu
Chen Deyi
Cui Zhongwen
Du Xiaoying
Duan Shuqing
Fan Kunzhen
Fang Mengshi

Fang Weiyi
Fang Weize
Feng Xiaoqing
Gu, Miss
Gu Daoshan
Gu Ruopu
Guo Ai, Concubine of the Xuande
Emperor, Xuanzong, of Ming
Huang E
Huang Hong
Huang Xiumei (Meiqing)
Huang Youzao
Huang Yuanzhen
Jing Pianpian
Liang Mengzhao
Liang Xiaoyu
Lin Ruixiang
Lin Xue
Liu Shuying
Lu, Miss
Lu Qingzi
Ma Shouzhen
Ni Renji
Qi Deyuan
Qiu Zhu
Qu Shu
Ruan Lizhen
Shang Jinglan
Shen Qionglian
Shen Renlan
Shen Tiansun
Shen Yixiu
Sheng Yunzhen
Tu Yaose
Wang Fengxian
Wang Wei
Wen, Miss
Weng Huan
Wu Huang
Wu Lingyi
Wu Shan
Wulian
Xia Shuji
Xing Cijing

Xu Ansheng
 Xu Jianjian
 Xu Pianpian
 Xu Yuan
 Xue Wu
 Yao Shu
 Ye Wanwan
 Ye Xiaoluan
 Ye Xiaowan
 Ye Zimei
 Yuan, Miss
 Yuan Tongfang
 Zhang, Miss, of Ming
 Zhang Qianqian
 Zhang Youwei
 Zhao Xuehua
 Zhu Jin
 Zhu Jing'an
 Zhu Wuxia
 Zhu Zhongmei
 Zou Saizhen

POLITICAL

Tang

Dou Guiniang
 Guo, Empress of Emperor Xianzong of Tang
 Li, Princess Anle
 Li, Princess Taiping
 Shangguan Wan'er
 Wei, Empress of Emperor Zhongzong of Tang
 Wu Zetian
 Yang, Lady of Guo State
 Zhang, Demoted Empress of Emperor Suzong of Tang

Later Tang

Liu, Empress of Emperor Zhuangzong of Later Tang

Liao

Shülü Ping, Empress of Emperor Taizu of Liao

Xiao Chuo, Empress of Emperor Jingzong of Liao

Song

Du, Empress Dowager of Northern Song
 Liu, Empress of Emperor Zhenzong of Northern Song
 Wei, Consort of Emperor Huizong of Northern Song
 Wu, Empress of Emperor Gaozong of Southern Song
 Xiang, Empress of Emperor Shenzong of Northern Song
 Yang, Empress of Emperor Ningzong of Southern Song
 Yang Miaozhen
 Zhang, Consort of Emperor Renzong of Northern Song

Yuan

Fāṭīma
 Guo Zhenshun
 Kökejin
 Oghul Qaimish, Empress of Mongol Emperor Dingzong
 Sorqoqtani, Consort of Mongol Emperor Ruizong
 Tagi

Ming

Jiang, Empress Dowager of Ming
 Li, Consort of the Taichang Emperor, Guangzong, of Ming
 Li, Empress Dowager of Ming
 Ma, Empress of the Hongwu Emperor, Taizu, of Ming
 Wan, Honored Consort of Ming
 Zhang, Empress of the Hongxi Emperor, Renzong, of Ming
 Zhang, Empress of the Hongzhi Emperor, Xiaozong, of Ming
 Zheng, Consort of the Wanli Emperor, Shenzong, of Ming

PRINCESSES

Tang

Li, Princess Anle
 Li, Princess Hezheng
 Li, Princess Jincheng
 Li, Princess Jinxian
 Li, Princess Pingyang
 Li, Princess Taiping
 Li, Princess Wencheng
 Li, Princess Yuzhen
 Li Chang, Princess Hanyang

Song

Zhao, Princess Supreme of Jing State
 Zhao, Princess Supreme of Tang State
 Zhao, Princess Supreme of Wei State
 Zhao, Princess Supreme of Xu State
 Zhao, Princess Supreme of Zhou and
 Chen States

Yuan

Agai, Princess

Ming

Zhu, Princess Ningguo of Ming
 Zhu, Princess of Changping

PRISONERS OF WAR

Song

Han Ximeng of Southern Song
 Jiang Xingzu's Daughter
 Quan, Empress of Emperor Duzong of
 Southern Song
 Wang Qinghui
 Wei, Consort of Emperor Huizong of
 Northern Song
 Xie Daoqing, Empress of Emperor
 Lizong of Southern Song
 Xu Junbao's Wife
 Zhang Lizhen
 Zheng, Empress of Emperor Huizong of
 Northern Song

Yuan

Zhao Luanluan

Ming

Du Xiaoying
 Ye Zimei
 Yuan, Miss
 Zhang, Miss, of Ming
 Zhao Xuehua

PUBLISHER

Jin

Fazhen

REBEL LEADERS

Tang

Chen Shuozhen

Ming

Hong *niangzi*
 Liao and Lian
 Tang Sai'er

REGENTS

Tang

Wu Zetian

Liao

Shulü Ping, Empress of Emperor Taizu
 of Liao
 Xiao Chuo, Empress of Emperor
 Jingzong of Liao

Song

Cao, Empress of Emperor Renzong of
 Northern Song
 Gao, Empress of Emperor Yingzong of
 Northern Song
 Liu, Empress of Emperor Zhenzong of
 Northern Song
 Meng, Empress of Emperor Zhezong of
 Northern Song

Wu, Empress of Emperor Gaozong of
Southern Song

Xiang, Empress of Emperor Shenzong
of Northern Song

Xie Daoqing, Empress of Emperor
Lizong of Southern Song

Yuan

Budashiri, Empress of Emperor
Wenzong of Yuan

Bulughan, Empress of Emperor
Chengzong of Yuan

Kökejin

Oghul Qaimish, Empress of Mongol
Emperor Dingzong

Tagi

Töregene, Empress of Mongol Emperor
Taizong

Ming

Zhang, Empress of the Hongxi
Emperor, Renzong, of Ming

Zhang, Empress of the Hongzhi
Emperor, Xiaozong, of Ming

RELIGIOUS

BUDDHISTS

Tang

Facheng

Fayuan

Guanghui

Haiyin

Liaoran of Mo Mountain

Ruyuan

Zhishou

Jin

Fazhen

Song

Miaodao

Miaozong

Wang Zhaoyun

Ming

Changjing

Chengci

Jixing

One-Eyed Diamond

Sheng Yunzhen

Wang Wei

Wulian

Wuwei

Xia Shuji

Xu Yihua, Empress of the Yongle
Emperor, Chengzu, of Ming

Zhu Jin

CHAN MASTERS

Tang

Liaoran of Mo Mountain

Song

Miaozong

Ming

One-Eyed Diamond

DAOISTS

Tang

Cai Xunzhen

Cui Shaoxuan

Gou, Transcendent Maiden

Han Ziming

He, Transcendent Maiden

Huang Lingwei

Jiao Jingzhen

Li, Princess Jinxian

Li, Princess Yuzhen

Li, Zheng Dao's Wife

Li Tengkong

Liu, Li Yuanpei's Wife

Lu Meiniang

Wang, Miss

Wang, Xie Liangbi's Wife

Wang Fajin

Xie Ziran
 Yu Xuanji
 Yuan Chun

Southern Tang

Geng, Master
 Yang Baozong

Song

Li Shaoyun

Yuan

Huang Juqing
 Li Zhentong
 Qian Shandao
 Shao *zhenren*

ROMANTIC FIGURES

Tang

Jiang Caiping
 Liu, Zhangtai Willow
 Palace Women
 Xue Qionqiong
 Yang, Honored Consort of Emperor
 Xuanzong of Tang
 Yang Lai'er
 Yao Yuehua
 Zhang Honghong

Former Shu

Huang Chonggu
 Xu, Lady Huarui of Former Shu

Liao

Xiao Guanyin, Empress of Emperor
 Daozong of Liao

Song

Huang, Miss
 Li Shishi
 Tang Wan
 Wang Zhaoyun

Youqing

Yuan

Agai, Princess
 Jia Penglai
 Jia Yunhua
 Shunshixiu
 Wu, Miss
 Xue Lanying
 Zhang Aqing
 Zhang Yuniang

Ming

Feng Xiaoqing
 Li Xiang
 Shen Yunying
 Tang Sai'er
 Ye Xiaoluan

SCHOLARS

Tang

Guan Tu's Sister
 Niu Yingzhen
 Song Ruolun
 Song Ruoxian
 Song Ruoxin
 Song Ruoxun
 Song Ruozhao

Former Shu

Huang Chonggu

Song

Hu Shuxiu

Ming

Shen Qionglian

SEER

Ming

Changjing

SINGERS

Tang

Sheng Xiaocong
Xu Hezi

Yuan

Chen Poxi
Du Miaoling
Furongxiu
Hedangdang
Jieyuhua
Li Zhixiu
Liangyuanxiu
Liu Yan'ge
Miliha
Shunshixiu
Yulian'er
Zhang Yiyun
Zhang Yulian

Ming

Jing Pianpian

STORYTELLER

Yuan

Shi Xiaotong

TEACHERS

Tang

Dong, Lady
Guan Tu's Sister
Ruyuan
Song Ruoxin
Song Ruozhao

Southern Tang

Yang Baozong

Song

Xie Ximeng

Yuan

Gu Shanshan

Ming

Gu Ruopu
Shang Jinglan
Shen Yunying

TECHNOLOGY

Song

Wu, Lady
Yu Hao's Daughter

Yuan

Huang *daopo*

**TRAVELERS AND TRAVEL
WRITERS**

Song

Han Yufu

Ming

Wang Fengxian
Wang Wei
Xing Cijing

WARRIORS

Song

Liang Hongyu
Mu Guiying
She *taijun*
Women Generals of the Yang Family
Yang Miaozen

Yuan

Han E

Ming

Qin Liangyu
Washi, Lady

WOMEN'S HISTORY

Ming
Liang Xiaoyu

WRONGED

Ming
Li Yuying
Wang, Lady Qi

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Tang Through Ming

618–1644

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Biographies

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A

Agai, Princess

Princess Agai (*Agai zhu*), fl. 1363–1370 (Yuan dynasty), was a descendant of Qubilai Khan (1215–1294) through her father, Bajara Ormi (also known as Basalawarmi; d. 1382), the Prince of Liang and overlord in the name of the Yuan dynasty of present-day Yunnan Province.

In 1363, forces under the command of the insurgent Ming Yuzhen (1331–1366), who was based in present-day Sichuan Province, attempted to invade Dali, in Yunnan. The officials and generals of Dali—including the Prince of Liang—fled in the face of the invasion with the single exception of the prefect, Duan Gong (d. 1366), who mounted a successful defense. As a reward, Duan Gong was appointed route commander of Dali and manager of provincial government affairs. He was also given Princess Agai as a wife. She bore him at least two children: a daughter, Duan Sengnu (*q.v.*), and a son. On the day of their wedding, Princess Agai composed this poem expressing admiration for her new husband:

“The Gold Ring” (*Jin zhihuan*)

The star general offered himself in support of the palace,
He has been coupled with a branch of a noble tree.
Brilliant is the light from the moon in the center of the sky.
A jade-inlaid golden seal big as a fist,
Cannot compare to a match with a princess.
May my father live as long as Mount Biji,
May my brave husband forever be his stalwart support.

Entranced by the princess, Duan Gong remained in the provincial capital, Shanchan (present-day Kunming), but soon heeded the advice of his primary wife that his life would be in danger if he stayed there and that he should hurry back to Dali. It was not long, however, before he returned to the princess’s side in Shanchan, where he became the subject of slanderous rumors that he was plotting to seize the territory of the princess’s father, the Prince of Liang.

The Prince of Liang summoned his daughter and asked her to kill Duan Gong. He gave her a peacock’s gallbladder, which was believed to be poisonous, with which to carry out the murder, and assured her that she stood to lose nothing by this murder as she would always remain a princess. Princess Agai chose to tell her husband of the plot and offered to flee with him to Dali, but Duan Gong would not listen, refusing to believe such duplicity of the Prince of Liang.

In 1366, at the invitation of the Prince of Liang, Duan Gong set off to attend a Buddhist event. On his way there a commotion was created among the horses at Tongji Bridge and, as ordered by the Prince of Liang, under cover of this diversion a non-Han officer killed Duan Gong. Princess Agai was devastated by this turn of events and claimed she wanted to kill herself immediately, but her father ordered that she be kept under strict surveillance. All she could do was pour out her feelings in a poem:

“Grief and Anger” (*Chou fen shi*)

My home was deep in the Yanmen Mountains,
 Without a worry I floated to Lake Dian.
 My heart was tied up with the moon,
 For three years the sky showed no signs.
 I wish to follow you to Cang Mountain,
 And give up my birthright.
Tulu tulu [Poor, poor] Duan, my dearest,
 You have shared the same fate as Shi Zong and Shi Xiu.

I look across the rippled water, but cannot see you,
 The *yabulu* flower has changed its hue.
 Alone on the camel’s back I think of you.
 Frost covers the pine forests of the western mountains.

The princess’s poetry was considered unique in incorporating Mongolian words with the Chinese. The late-Ming scholar Zhong Xing (1574–1625) described this innovation as “extraordinary! When I read it, I feel like drinking wine with it.” His contemporary Lu Chang remarked: “Like ancient Buddhist writing, [her poems] have the appearance of bronze vessels from antiquity.”

It is not known what eventually happened to her or when she died, but poets since her time have continued to commemorate Princess Agai. The loyalty of this Mongolian princess so touched the people of Yunnan that in her memory they built the Aunt A Temple (*A gu si*) south of the provincial capital beside the West Temple Tower (*Xisi ta*).

The poet and playwright Guo Moruo (1892–1978) based his play *Peacock’s Gall* (*Kongque dan*), which was still in the repertoire of theater groups at least until the beginning of the twenty-first century, on the story of Princess Agai.

XU Shiduan

Translated by Lily Xiao Hong LEE

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Anle, Princess: see Li, Princess Anle

B

Bail Yekeci: *see* Kökejin

Baling nüzi: *see* Han Ximeng of Southern Song

Bao Junhui

Bao Junhui, fl. late eighth century (Tang dynasty), *zi* Wenji, was a poet. Her native place is not known, and little is known of her background except that her father held the title of gentleman summoned for office (*zhengren*), indicating that he had declined the imperial call for him to serve in some official capacity. We can therefore assume that Bao Junhui came from a good and respected family. She achieved some fame as a poet during the reign of Emperor Dezong (r. 779–804), who in 798 called her to his palace as a writer under his patronage, not as a concubine. What little we know of her comes from the memorial she presented to him asking permission to leave the palace to care for her aged mother.

During Emperor Dezong's reign, talented women such as the five Song sisters (*qq.v.* Song Ruoxian, Song Ruoxin, and Song Ruozhao) were invited to reside in the palace in the capacity of poets and scholars and were held in great esteem. From Bao Junhui's memorial (*Qi gui shu*), which is translated below, we can see that she was accorded comparable respect, and, like them, she was called upon to write poetry with other literary attendants, male and female, quite often on special occasions, including banquets. Said to have been as talented as the five Song sisters, she received many gifts from the emperor. However, unlike the Song sisters, who settled down in the palace, Bao Junhui begged to be allowed to leave:

Your servant is a widow from a thatched hut who has nevertheless received Your Majesty's ample grace, an honor that is more than I deserve. My only concern is that I am an only child and my father has passed away. In our courtyard there is no chicken or millet for meals, yet I have a white-haired mother at home to provide for . . . Now I am fortunate to be living at a time when a sage ruler has called me in to write poetry. I have been in the palace over one hundred days and during that time in order to bring joy to Your Majesty I have entertained you with my writing; I have also brandished my writing brush to exchange poems with your ministers. The only thing is, how can I be so neglectful a child as to leave my old mother by herself, uncared for? Whenever I think of this, my innards are tied in knots. I pray Your Majesty will open your gracious heart and heed your servant's short letter and grant me permission to go home in order to offer my mother the food of sweetness and nourishment. Thus, if my mother were to live one day longer, it would be one day that your benevolence has bestowed upon her.

This memorial tells us several things. First, it is clear that she was called to court purely to write poetry and that she both regarded herself as a member of the literati and was treated as such. The first-person pronoun she used was "your servant" (*chen*); only on one occasion did she use the gender-specific "female servant" (*qie*), which was a

usual way for women to refer to themselves. Her emphasis was not on her gender but on her political position vis-à-vis the emperor. Second, she realized after three months or so that she did not see herself making any worthwhile contribution and probably tired of amusing the emperor and his ministers with her writing. Third, she may well have been genuinely concerned at having an aged mother at home.

Four of Bao Junhui's poems have survived. The following is one of the three translated by Jeanne Larsen:

“Sung Out in Sympathy for Flowers” (*Xi chun hua*)

Flowers on a branch; someone beneath the flowers.
 A blush on both that catches hearts: both are in their spring.
 Flower-gazing yesterday—flowers bright with bloom.
 Flower-gazing at dawn today—flowers soon to fall.
 Best drain it dry, this joy, this pleasure, underneath the flowers;
 Don't wait for those springtime winds to gust them all away.
 Warblers sing, butterflies dance, bright scenes linger long.
 Brewing tea on a dark-red stove: pine-flowers loose their scent.
 Makeup finished, singing ended, done with wandering free,
 Alone, hold on to a fragrant branch and go back to the cave of your room.

The fourth surviving poem (*Feng he yuzhi lindedian yan bailiao yingzhi*) was composed in response to a poem written by the emperor on the occasion of a banquet given for all of his ministers. Poems of the same title are found in the works of the Song sisters. These four extant poems of Bao Junhui reveal a poet who excelled at the usual women's genre of love poetry, but they also afford us a glimpse into her life as a member of the literati taking part in such activities as reciting poetry and drinking tea.

Lily Xiao Hong LEE

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Bei'ertie: *see* Börte, Consort of Mongol Emperor Taizu

Bi Lang: *see* Bi Zhu

Bi Zhu

Bi Zhu, fl. 1642 (Ming dynasty), *zi* Taowen, of Shexian District (in present-day Anhui Province), is remembered for her courage and filial behavior during the transition from

Ming to Qing. Her father was a Ming official, and when Bi Zhu was twenty she traveled with him to Jiqu (in present-day Hebei Province), where he was to take up his new post. In 1642, he was killed during a battle with Qing troops, who kept his body as a trophy of war. His soldiers wanted to wait for reinforcements before attacking to retrieve his body. Instead, knowing that reinforcements would take a considerable time to arrive, Bi Zhu proposed they launch a surprise attack under cover of darkness while the Qing soldiers were drinking and celebrating their victory. That night Bi Zhu and her followers broke into the enemy camp and managed to capture and behead the leader of the enemy troops. The Qing soldiers fled, and Bi Zhu was able to retrieve her father's body; she buried him in Jinling (present-day Nanjing).

She composed the following poem, here translated by Lily Xiao Hong Lee, to commemorate the event. The Qing-dynasty collection of unconventional poetry *Qingshi bie cai ji* praised it for its combination of decisiveness, valor, loyalty, and filial piety. Qin Xiu to whom Bi Zhu refers in this poem was a legendary woman said to have avenged her parents' death under impossible conditions.

“A Poetic Record” (*Jishi shi*)

My father vowed to serve his country; he died in battle at Jiqu.
 The enemy rode his horse; they plundered his corpse.
 Had I not avenged him I would have been put to shame by Qin Xiu.
 Seizing the advantage of surprise,
 At night we entered to fight those animals, a thousand strong.
 We killed the enemy, shedding blood like rain. I held up the general's head.
 The mob trampled each other; bodies filled hollows and ditches.
 My father's corpse, carried home in a coffin,
 Buried simply at the base of a remote mountain.
 I hope my wise and brave countrymen,
 Will rise up together to fight our foe.
 When the moth-like invaders are exterminated,
 Our nation will be forever whole, like a gold vessel.

Bi Zhu married a commoner from Kunshan (in present-day Jiangsu Province) named Wang Shengkai, and it is said that they retired from the world after the collapse of Ming. The following poem, preserved by the early-Qing anthologist Yun Zhu (*q.v. Biographical Dictionary of Chinese Women: The Qing Period* volume), reflects her life as a recluse:

“Village Life” (*Cun ju*)

The curtain at our door at the water's edge is a mat.
 Content to be poor, my husband doesn't want to build a family fortune.
 Why ask if there's food for the morrow?
 He grasps the “duck's mouth” hoe and plants plum blossoms.

A two-juan collection titled *Weaving Chu* (*Zhi Chu ji*) was attributed to Bi Zhu, but it is now lost. Her story also appears in several gazetteers, including the *Suzhoufu*

zhi, where her name is given as Bi Lang, *zi* Zhaowen, and she is recorded as a native of Xin'an in Anhui Province. It is not clear whether Bi Lang was another woman who was somehow confused with Bi Zhu.

LIN Yanqing and Lily Xiao Hong LEE
Translated by Henry Shaoyuan CUI

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Bian Deji: *see* Wu Shan

Bian Xuanwen: *see* Wu Shan

Bianliang gongren: *see* Tao Jiucheng

Bolanyeqiechi: *see* Kökejin

Börte, Consort of Mongol Emperor Taizu

Börte *ujin* (Lady Börte), b. c. 1162 (Mongol dynasty), was consort of the Mongol warrior Temüjin (1162–1227), known in the West as Chingiz Khan (r. 1206–1227). This title, meaning great khan or universal ruler, is also rendered as Chinggis Khan and Genghis Khan. Chinese histories record him as Emperor Taizu of the Mongol dynasty (1206–1278). Born to a chieftain of the Qonqirat clan, Börte married into the Mongol tribe, at that time just one of many nomadic tribes in the Eurasian steppe regions but destined to become the central nucleus of the Mongolian empire, a great tribal confederation of Mongolian and Turkic peoples. Much of the detail in this biography of Börte is drawn from the famous thirteenth-century chronicle *The Secret History of the Mongols*, in which she is referred to as Lady Börte.

According to *The Secret History* Börte was ten years old when her father, Dei Sechen, and mother, Chotan, betrothed her to Temüjin. As was the custom, upon his betrothal it was expected that Temüjin, a year younger than Börte, should remain in the house of his future parents-in-law until both young people reached marriageable age. However, on the road homeward his father Yesügei was poisoned by enemy tribesmen and, knowing himself to be at the point of death, he recalled his son home.

Soon after her marriage Börte was abducted in a dawn raid by members of the Merkit tribe. Temüjin eventually managed to free her; some sources say she was held for eight months, while others are silent on this point. Börte gave birth to her first child, Jochi (c. 1180–1227), not long after being rescued, casting doubt on his paternity. While Temüjin accepted the baby boy as a member of his family, it has been suggested that this was why he later denied him and his descendants the right to a leadership role,

although once again sources differ: *The Secret History* defends Temüjin's paternity of Jochi and the Persian historian Rashīd al-Dīn Ṭabīb (1247?–1318) says that Börte was pregnant at the time of her capture.

The Secret History describes Börte as having “light in her face” and “fire in her eyes,” and a number of anecdotes in this record suggest that she was a determined woman who advised and was heeded by her husband. She bore Temüjin three more sons—Chaghatai (d. 1241), Ögedei (c. 1186–1241), and Töläi (1193–1232)—and five daughters—Fujin Beki, Alaqa Beki, Temülün, Altalün, and Checheyigen. For fourteen years she accompanied her husband on his military campaigns, managing the domestic affairs of the camp and helping him map out his ultimately successful strategy of uniting the disparate tribes of the Mongolian steppes. Once Temüjin had been acclaimed Chingiz Khan in 1206, Börte took on the responsibility of overseeing one of the four great *ordos* (huge Mongol encampments of tent-cart dwellings) that served as Chingiz Khan's headquarters.

It is recorded that Börte, “clear-sighted, sound in judgment and with the capacity to grasp essentials, was a valuable asset to the Mongol emperor Taizu [Chingiz-Khan]” and three examples are cited of this. The first concerns his sworn blood brother (*anda*) Jamuqa, who had years earlier helped him release Börte from her Merkit abductors. Initially, Temüjin placed considerable reliance on Jamuqa, who was chief of the Jadaran clan. However, according to *The Secret History* around the time he was acclaimed great khan Börte urged him to quickly sever his ties with Jamuqa, whom she had discovered intended to betray him. It is possible that she deliberately planted doubts in her husband's mind about Jamuqa as she believed he would be a formidable rival in any future struggle for leadership. Whatever the truth, there is little doubt that it was after he was estranged from Jamuqa that Chingiz Khan consolidated his power and finally unified the “northern deserts” (the regions to the north of the Mongolian desert plateau).

The second instance took place when Chingiz Khan was preparing to attack the Uighur tribes. Börte cautioned him, saying, “War is cruel and pitiless. You travel afar over mountains and rivers and your sons lead armies on campaign elsewhere. Who should inherit your lofty throne if you suddenly met with ill fortune?” Thus prompted to consider the question of succession, for which there was as yet no set precedent in the Mongolian tradition—leadership passing sometimes to the eldest son, sometimes to a brother, and sometimes to the youngest son—Chingiz Khan designated his third son, Ögedei, as his successor.

The third instance concerned a rift between Chingiz Khan and his younger brother Qasar. This rift was deliberately caused by Kökechü, the fourth son of Menglik Echige of the Qongqotan clan, who had long been a supporter of Chingiz Khan. Seeking personal advantage, Kökechü falsely divined that Chingiz Khan would indeed subdue the nations but that power would afterwards be transferred to his brother Qasar, and thus he incited Chingiz Khan to kill Qasar. Besides sowing discord between Chingiz and Qasar, Kökechü insulted their youngest brother, Temüge (also known as Otchigin). Börte, however, understood Kökechü's motives and stabilized the situation by persuading Chingiz Khan to exterminate Kökechü and his supporters. Chingiz Khan's mother, Hö'elün (*q.v.*), is also credited with defusing this situation and reuniting her sons.

Börte was an exemplary helpmate to her husband. The official Chinese *History of the Yuan Dynasty* (Yuan shi) praised her thus: “Settled of mind and deeply calm, of natural virtue, she was pliant and good. In the early days of nation building by our Sagely Emperor, she gave him assistance day and night and thus contributed to our nation.” Börte’s father, Dei Sechen, and her brother Alchi Noyan served in the military campaigns of Chingiz Khan and were rewarded for their outstanding service with the title dynastic elder (*guojiu*) and enfeoffment as princes. Their Qonqirat clan was also honored: “Let their daughters be empresses and their sons be married to princesses for generations without end!” A number of virtuous and talented consorts of the ruling house were born into the house of Börte.

While in accordance with Chingiz Khan’s wishes Börte’s third son, Ögedei, succeeded him (*vide* Töregene), it was not his line but that of her youngest son, Töläi, that produced Qubilai Khan (1215–1294), founder of the Yuan dynasty. In late 1266, Qubilai Khan honored Börte with the posthumous title Empress Guangxian (*Guangxian huanghou*), and at the end of 1309, during the reign of Qubilai Khan’s great-grandson Emperor Wuzong, this title was augmented to *Guangxian yisheng huanghou*.

XU Shiduan

Translated by Janine BURNS

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Bu Feiyan

Bu Feiyan lived in the Tang dynasty; she was a concubine of Wu Gongye, an official in the Ministry of Personnel (*gongcao*) in Henan. She was a talented poet, prose writer, and musician who excelled at playing an ancient percussion instrument known as the *ou*. The *ou* was a set of twelve vessels that were filled with water to different levels and made what was said to be a delightful sound when tapped with chopsticks; it was used to keep time with string and wind instruments.

Although she was the concubine of Wu Gongye, Bu Feiyan fell in love with her young neighbor, Zhao Xiang. The lovers would write each other poems, and when Wu Gongye was on night duty Zhao Xiang would climb over the wall and visit her. Just over a year after the affair began Bu Feiyan's maid, resentful of some punishment she had received from her mistress, informed on them. Wu Gongye caught Zhao Xiang in flagrante delicto climbing the wall, but the young man managed to tear himself free. Wu Gongye then turned on the terrified Bu Feiyan. When she did not confess to anything under his questioning, he had her lashed to a large pillar and whipped her to death.

Four of Bu Feiyan's poems are in the *Complete Collection of Tang Poetry* (Quan Tang shi). Her story is recorded in the tenth-century collection of unusual events *Taiping guangji*. Two of her poems, translated by Lily Xiao Hong Lee, are reproduced here:

“Reply to Master Zhao” (*Da Zhao zi*)

My brow knit with grief, I can hardly support myself,
All because of the secret sorrow expressed in your latest poem.
If your heart is as sad as your music,
With whom does your tender love stay?

“Reply to Zhao Xiang” (*Da Zhao Xiang*)

When I miss you, I regret it's so hard to meet,
When we meet, I worry that I have to part from you again.
I wish we could become a pair of cranes nesting in a pine,
Together we could soar into the floating clouds.

CHEN Shangjun
Translated by Laura LONG

Quan Tang shi. Beijing: Zhonghua shuju, 1999, 800.

Taiping guangji. Beijing: Zhonghua shuju, 1986, 491.4033–36.

Budashiri, Empress of Emperor Wenzong of Yuan

Budashiri, 1307–1340 (Yuan dynasty), was empress of Emperor Wenzong (Tugh Temür, 1304–1332; r. 1328, 1329–1332), who was a great-great-grandson of Qubilai Khan (Yuan Emperor Shizu, r. 1279–1294). Tugh Temür and his elder brother Qoshila (Emperor Mingzong, r. 1329) were among the seven descendants of Qubilai Khan who ruled briefly in the turbulent period between the death of Tugh Temür's and Qoshila's father, Haishan (Emperor Wuzong, r. 1307–1311), and the ascension of Qoshila's son, Toghon Temür (Emperor Shundi, r. 1333–1368), the last ruler of the Yuan dynasty; Toghon Temür's descendants who ruled in Outer Mongolia, not as a continuation of the Yuan dynasty of China, also gave him the posthumous title Huizong.

All that is known of Budashiri's background is that she belonged to the Qonqirat tribe, that her father was the prince consort (*fuma*) Diwabala, Prince of Lu, and her mother was Princess Supreme (*dazhang gongzhu*) Sengge Lagi of the principality of Lu. It is not known when she became the wife of Tugh Temür, who as a possible rival to the succession after his father's sudden death (*q.v.* Tagi) had been removed at the age of seven from the northern capital. He spent much of his young adulthood in Hainan (present-day Hainan Province) in the far south as well as in Jiankang (present-day Nanjing) and Jiangling (in present-day Hubei Province). Budashiri bore Tugh Temür three sons: Aradnadara (d. 1332), El Tegüs (1329–1340), and Taipingna (died young). It is not known if she had any daughters. It was only after the death of her husband that Budashiri came to real prominence. She is described in some Chinese sources as wily by nature and skilled in arrogating power and influence, because of her involvement in court politics and the imperial succession, as well as the execution of an empress and the exile to present-day Korea of the future emperor Toghon Temür.

Tugh Temür assumed the throne briefly in 1328 after the death of his cousin, the boy emperor Arigibag (Tianshundi, r. 1328), intending to step aside almost immediately when his brother Qoshila (Emperor Mingzong), who posed a potential substantial military threat, returned from the far north. Qoshila accepted the imperial seal while he was still on his way back and gave the seal of the heir apparent to Tugh Temür. Then Qoshila died, suddenly, later that year (1329) before he reached the capital. (In a later edict, Qoshila's son, Emperor Shundi, accused Tugh Temür of having murdered Qoshila.) Thus, Tugh Temür assumed the throne for a second time. Budashiri had been established as empress in 1328, when Tugh Temür ascended the throne for the first time, and received a letter of appointment as empress and the imperial seal in early 1329.

It is said that during the reign of her husband, Budashiri was responsible for exiling the young Toghon Temür to Gaoli (present-day Korea), claiming he was not the son of Emperor Mingzong. Living in seclusion on the island of Da Qing, Toghon Temür "had no truck with other men" and was later transferred to the Dayuan Temple at Jingjiang (present-day Guilin in Guangxi Province) under house arrest. While Toghon Temür was in exile, Budashiri also orchestrated the execution of his stepmother, Emperor Mingzong's empress, Babusha (d. 1330), who believed Emperor Mingzong had died under suspicious circumstances.

Emperor Wenzong's reign lasted only three years: he died suddenly, of illness, in 1332 at the age of about twenty-eight. He had appointed as heir apparent his first son,

Aradnadara, who according to some sources was Budashiri's son. However, when this child predeceased him by some months he did not name a replacement. In accordance with tradition, and since no successor had been appointed, Budashiri acted as regent after her husband died. Instead of putting forward her own son, El Tegüs, Budashiri insisted that the second son of Emperor Mingzong, the six-year-old Īrinjibal (Emperor Ningzong, r. 1332–1333), be appointed emperor. According to Chinese sources, the reason for this decision was to honor Emperor Wenzong's dying command, a command attributed to his guilt over the murder of his brother, Emperor Mingzong. More recently, however, historians have suggested as a far more likely motive Budashiri's desire to curb the power of the chancellor, El Temür (d. 1333?), an official of Turkish origin who, along with Bayan of the Merkit (d. 1340), dominated the court. A month after the installation of Emperor Ningzong, Budashiri was honored as empress dowager (*huangtaihou*) and assumed the regency, overseeing the court. Shortly thereafter, however, the unfortunate Emperor Ningzong died, a little over a month after being placed on the throne.

Still insisting that she was honoring Emperor Wenzong's dying command and that her son El Tegüs was too young to be appointed emperor, Budashiri had the thirteen-year-old Toghon Temür recalled from exile and installed him in 1333 as emperor (Emperor Shundi). That same year, Budashiri was honored as empress dowager, and the following year ten more characters were added to her title. In the winter of 1336, she was elevated to grand empress dowager (*taihuang taihou*), with a further ten characters added to her title.

Budashiri remained regent for more than seven years, and it is said that in regard to political matters in the myriad agencies of the Central Secretariat, the right of rejection or acceptance was wholly decided by the empress. This led to intense dissatisfaction on the part of the young emperor. In 1340, when he had become confident that he could control the situation, he investigated the injustices suffered by Emperor Mingzong and Empress Babusha, also enumerating the wrongs Budashiri had done him. In mid-1340, he ordered that Budashiri be stripped of her titles and sent to Dong'an Prefecture (present-day Langfang Municipality in Hebei Province), where she was promptly put to death. He banished Budashiri's son, El Tegüs, to Korea in retaliation for the hardship he himself had suffered during his years of banishment there. El Tegüs was subsequently killed.

As empress, Budashiri had been inclined to Buddhism and had given 50,000 ingots of silver to assist in the construction of the Great Chengtian Husheng Temple. Shortly after that, she had gone with Emperor Wenzong and the heir apparent (most probably Aradnadara) to take up lay Buddhist vows. However, the relentless political conflicts within the palace were incompatible with reciting the Buddhist sutras. Budashiri did not heed the sanguinary lesson of Bulughan (*q.v.*), empress of Emperor Chengzong. Instead, she installed the son of her enemy as emperor, brought disaster upon herself, and followed in Bulughan's tragic footsteps. Budashiri was in her early thirties—possibly thirty-three—when she died.

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Bulughan, Empress of Emperor Chengzong of Yuan

Bulughan, d. 1307 (Yuan dynasty), of the Baya'ut tribe, was the wife of Temür (Emperor Chengzong, 1265–1307; r. 1294–1307), who was a grandson of Qubilai Khan (Yuan Emperor Shizu, r. 1279–1294). Her father, the prince consort (*buhe fuma*) Tulligus (rendered Tuolihusi [1257–1306] in Chinese texts), had served Qubilai Khan's grandfather, Temüjin (Chingiz Khan, r. 1206–1227), with distinction. Nothing else is known of her background, however, except that she was declared empress in 1295 and received a letter of appointment and an imperial seal in late 1299.

The official *History of the Yuan Dynasty* (Yuan shi) credits Bulughan with being an adroit tactician, saying that as empress she gradually involved herself in politics and influenced her husband, who loved and was in awe of her, more often than not seeking her counsel and heeding her advice. Her policies during the *dade* reign period (1297–1306) are generally recognized as having been fair and appropriate, and modern scholars consider her to have been upright, serious, astute, and possessed of the will to make great contributions and accomplish great tasks.

In his later years Emperor Chengzong was frequently ill, a consequence of heavy drinking in his youth. When he eventually became unable to manage affairs of state, the official business of the inner court was largely given over to Empress Bulughan. During the period that she occupied the key position in managing affairs she engaged worthy ministers and placed her confidence in officials such as Grand Councilor of the Right Harghasun. All matters were decided by her before being handed over to Harghasun to be implemented.

The *History of the Yuan Dynasty* cites the following two examples of what it praises as the empress's upright nature and her concern for the people. The first related to the Wanning Temple in the capital. When Empress Bulughan went to inspect the com-

pleted temple she saw hitherto secret erotic Buddha images. Covering her face with a handkerchief, she withdrew and immediately ordered that the Buddha images be destroyed. The second example took place when an earthquake struck Pingyang in early 1304. Empress Bulughan immediately summoned the administrator (*pingzhang*) 'Isā Kelemechi (rendered Ai Xue in Chinese texts), enquired into whether the earthquake was an omen, and asked the extent of the damage. The *History of the Yuan Dynasty* also attributes the social stability of the period to her felicitous management of affairs: "In action she did not harass and she was known for her tranquility."

While Emperor Chengzong had several sons, he had designated Empress Bulughan's only son, Deshou, as heir apparent in mid-1305. However, in early 1306, just six months after he was appointed, Deshou died, without an heir. Not long afterwards, Emperor Chengzong became gravely ill. Since he had not appointed a new heir apparent, the succession seemed likely to be decided between the two most powerful contenders, his nephews Haishan and Ayurbarwada. Fearing the loss of her position and authority upon the death of her husband, Empress Bulughan banished Ayurbarwada and his mother, Tagi (*q.v.*), to Huaizhou (present-day Biyang in Henan Province); Haishan, then Prince of Huaining and in control of the armies in the northern deserts, was at that time far from the capital.

When Emperor Chengzong died at the beginning of 1307, the empress prepared to assume the regency, as was the custom, until the man she favored to succeed him, his cousin Ananda (d. 1307), Prince of Anxi, was enthroned. She was supported in this by a faction under the leadership of Grand Councilor of the Left Aqutai (rendered Ahutai in Chinese; d. 1307), but was opposed by Harghasun, who delayed processing the necessary documents in order to give Ayurbarwada time to return to the capital. Her plan collapsed when Ayurbarwada arrested her and Ananda before ceding his claim to the throne to his brother Haishan (Emperor Wuzong, r. 1307–1311) on condition that he, Ayurbarwada (Emperor Renzong, r. 1311–1320), be appointed heir apparent. Ananda was executed, while Empress Bulughan was exiled to Dong'an Prefecture (present-day Langfang Municipality in Hebei Province). She was then charged with having committed adultery with Ananda and violating the law of the ancestors, and she was ordered to commit suicide.

Intelligent, capable, and ambitious, Empress Bulughan became a sacrificial lamb in power struggles at court. She was also, like countless determined and ambitious women intent on making their contribution and accomplishing great things, a victim of a patriarchal and imperial society. A record preserved by the historian Tu Ji says: "Public opinion of the time secretly sympathized with her but at her death none came forward to clear her of blame. At the end of the Yuan [Mongol] age, she had warranted no posthumous name, alas!" [Editors' note: With Empress Bulughan we see how capricious indeed is the judgment of history: while in her own biography in the *History of the Yuan Dynasty* she is praised for her policies, the final comment in the annals of Emperor Chengzong in the same work attributes the strength of his reign not to her but to the fact that his reign followed close behind that of the great Qubilai Khan.]

XU Shiduan

Translated by Janine BURNS

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C

Cai Xunzhen: *see* Li Tengkong

Cao, Empress of Emperor Renzong of Northern Song

Empress Cao (*Cisheng guangxian* Cao *taihuang taihou*), 1016?–1080? (Northern Song dynasty), was a native of Zhending (in present-day Hebei Province); her given names are not known. She was chosen to be the principal consort of Emperor Renzong (1010–1063; r. 1022–1063) after he deposed his first principal consort, née Guo (*q.v.* Guo, Empress of Emperor Renzong of Northern Song), in 1033 against the advice of many of his officials.

Politically, Miss Cao was an excellent choice for the position of empress. A granddaughter of Cao Bin (930–999), the most important founding general of the Song empire and commissioner of military affairs (*shumi shi*) under its first three emperors, she was well accepted by officials even when she helped her husband govern during his illnesses. Her official biography in the *History of the Song Dynasty* (Song shi) credits her with saving Emperor Renzong’s life during an uprising of guards in her palace in 1048. Another, generally discounted, version of this incident is that it was the emperor’s favorite, née Zhang (*q.v.* Zhang, Consort of Emperor Renzong of Northern Song), who saved his life. According to the chronicle *Xu zizhi tongjian*, compiled in the eighteenth century, the emperor had been wanting to promote Miss Zhang to the rank of honored consort (*guifei*) so he blamed Empress Cao for the uprising, which

took place in her palace. He later accepted the findings of an investigation that Empress Cao had been the victim of a malicious lie, but he persisted in basing his promotion of Miss Zhang on her having saved his life.

Since no male child of Emperor Renzong had so far survived, in 1036 the emperor's four-year-old second cousin, Zhao Shu (1032–1067), was appointed heir apparent and Empress Cao was charged with his upbringing; it appears she did not bear any children herself. As the heir apparent's principal consort she chose her sister's daughter, née Gao (*q.v.* Gao, Empress of Emperor Yingzong of Northern Song), who was named empress when Zhao Shu assumed the throne (Emperor Yingzong, r. 1063–1067) upon the death of Emperor Renzong.

However, soon after ascending the throne Emperor Yingzong fell seriously ill, and Empress Cao—now Empress Dowager Cao—acceded to the request of court officials that she act as regent and rule from behind a lowered screen. As regent, she assumed no imperial prerogatives and attended to business in small halls, behind a screen. By then in her mid-forties, she was said to be unwilling to relinquish power when the emperor regained his health, going to the extent of trying to delay her retirement. One source says that when memorials asking her to retire had no effect, Prime Minister (*zai xiang*) Han Qi (1008–1075), who was an outspoken critic of her regency, asked that the screen be removed while court was in session, thus forcing her to flee and effecting her retirement after a little over a year as regent. Emperor Yingzong ruled for only four years, and when he fell ill again he agreed to abdicate in favor of his twenty-year-old son Zhao Xu (Emperor Shenzong, r. 1067–1085). Upon Emperor Yingzong's death, Empress Dowager Cao was elevated in rank, becoming Grand Empress Dowager Cao (*Cisheng guangxian Cao taihuang taihou*).

Although the new emperor was extremely fond of Grand Empress Dowager Cao and was initially willing to listen to her counsel, his desire to regain territory in the north held by the Liao dynasty (907–1125) led him into an alliance with the reformist official Wang Anshi (1021–1086). She nevertheless interceded on behalf of Su Shi (1036–1101), the famous poet and leading member of the conservative clique, when he was thrown into prison for lampooning his colleagues in verse, succeeding in having him released from prison and exiled to present-day Hangzhou.

Grand Empress Dowager Cao was one of five female regents during Northern Song. She shared her husband's rule during his last years, but her official regency during Emperor Yingzong's illness was relatively short and insecure. She acted with restraint during her regency; however, when the Khitan emperor Daozong sent her greetings, she responded with messages of her own. She died at the age of sixty-four and was buried at Yongzhao Mausoleum. While during her lifetime she insisted that no favors be granted to members of her family, after her death Emperor Shenzong honored them, naming her brother secretary director (*zhongshu ling*) and appointing over forty members of her family to official positions.

In 1063, during the reign of Emperor Yingzong, the statesman Sima Guang (1019–1086) addressed a memorial to Empress Cao as she was preparing to assume the regency. In this memorial, he discussed the record of the previous regent, Empress Liu (*q.v.* Liu, Empress of Emperor Zhenzong of Northern Song), saying that “the rituals

(associated with) her person at times involved excessive veneration, some among her vulgar relatives disgraced their official posts, and there were those among the flattering ministers who usurped and abused their power—in these matters the world can find fault with her.” According to John Chaffee, Empress Cao and the other Song regents took Sima Guang’s advice: the rituals were scaled back, and restrictions were placed on the participation in government of the families of the empresses.

On a more personal note, Empress Dowager Cao is said to have been fond of gardening; she planted crops in the palace and reared silkworms. She loved to read and was also known for her calligraphy in the style known as “flying white” (*feibai*).

Priscilla CHING-CHUNG

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Cao Exiu

Cao Exiu, fl. 1290 (Yuan dynasty), was a *zaju* actress. *Zaju*, sometimes translated as “variety plays,” were musical poetic dramas of four acts or song sequences, the sung parts of which were assigned to the hero or heroine. The genre flourished in the northern Yuan capital of Dadu (present-day Beijing).

Nothing is known of Cao Exiu’s origins or background. She is said to have been a good-natured woman, beautiful, and an excellent actress. She appears to have been well educated, having a knowledge of the classics and history. She also was well regarded. The scholar Wang Yun (1226–1304), for example, describing her in his preface to a collection of her poems, *Yueji Cao shi shiyin*, as of “stunning appearance, elegant behavior, and widespread fame in the capital.” The *sanqu* (free aria) writer Gao Andao also greatly admired Cao Exiu’s performances, comparing her in

his *sanqu* suite *Banshediao*, *shao bian* with Wu Guangtou and Liu Sezhang, two masterful *zaju* actors.

An anecdote has come down to us that demonstrates Cao Exiu's intelligence and eloquence. Xianyu Shu (*zi* Boji, 1256–1301), a well-known Yuan-dynasty calligrapher who held the post of office manager (*dushi*) of Jiangzhe (present-day Jiangsu and Zhejiang provinces), was entertaining a number of celebrities, and he had summoned Cao Exiu to the party, her presence intended to be an added attraction to help things along. Xianyu Shu was called away during the dinner and ordered Cao Exiu to serve a round of drinks to the guests in his absence. She had just finished serving everyone when he returned. One of the guests said: "Boji has not drunk yet." Cao Exiu echoed the guest, saying: "Boji has not drunk yet." At this, all the guests laughed, and one said: "You address the office manager as 'Boji' in such an intimate way! You two must have a close relationship." Xianyu Shu pretended to be angry with her for being so rude, but Cao Exiu replied, "If I cannot call you Boji, how can you refer to yourself as Wang Xizhi?" This was a clever reference to Xianyu Shu taking Boji as his *zi*, Boji having been one of the literary names of Wang Xizhi (303–379), regarded as China's greatest calligrapher. Everyone burst out laughing.

The social status of artists in traditional China was very low, and life was not easy for them. They had to travel widely in order to make a living, and actresses were treated as concubines or prostitutes by the rich and powerful. Although Cao Exiu was well known in the capital, she still found it hard to make ends meet and was worn down by the incessant traveling as she was frequently summoned by men in high position. Moreover, if artists displeased local officials or were said to have violated some local restriction, they would be arrested. According to the *sanqu* suite *Banshediao*, *shua haier*, *jushua xinyuan*, by an unknown author, Cao Exiu, like many of her colleagues, was at some stage imprisoned. It seems, then, that even such a famous *zaju* actress as Cao Exiu may not have had a happy life.

Stephen West offers an interesting and informative overview of the place of entertainers such as Cao Exiu in the social and literary milieu of Yuan theater, as well as translations of some of the poems of individual entertainers that have been preserved.

XU Shiduan

Translated by BI Xiyan

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Cao Miaoqing

Cao Miaoqing, fl. first half of the fourteenth century (Yuan dynasty), a native of Qiantang (present-day Hangzhou, Zhejiang Province), was a talented poet, calligrapher, and *qin* (zither) player; her *zi* was Biyu and her *hao* was Xuezhai (Snow Studio).

She is described as distinguished and pure in appearance and clear and flamboyant in her way of speaking. Diligent and eager to learn from an early age, she benefited from personal advice from such well-known poets as Guan Yunshi (1286–1324) and Ban Weizhi (fl. 1294–1349), so that in her works she expressed her emotions in “a proper way.” She very much admired the famous lyric and song (*ci qu*) poet Yang Weizhen (1296–1370), whom she approached seeking advice on her poetic works. They met when Yang Weizhen was visiting the nearby city of Wuxing. Sitting with him by Taihu Lake, she played the *qin* and recited poems telling of the sorrow of deserted mountains and rivers. Moved, Yang Weizhen spoke admiringly of her “being a good and moral person; her literary accomplishment is an extension of her character.” He also commented that “her writings are rooted in her character and informed by her learning. They spring from her inner feelings and are brought into harmony with music.” Her poems, like those recorded in the *Book of Songs* (Shijing), could be sung to music, and deserved to be preserved. He also suggested that Cao Miaoqing, rather than the popular and highly regarded Song-dynasty poets Li Qingzhao and Zhu Shuzhen (*qq.v.*), was the rightful successor to Ban Zhao (*q.v. Biographical Dictionary of Chinese Women: Antiquity Through Sui* volume) of the Han dynasty. He selected from Cao Miaoqing’s poems those in the tradition of the ancients and her *qin* compositions that expressed loyalty and heroism, collecting them under the title *Songs to String Music* (Xian’ge ji), for which he wrote a preface.

Also known for her calligraphy, Cao Miaoqing practiced both the running (*xingshu*) and the cursive (*caoshu*) styles. The poems she sent to Yang Weizhen were in her own hand, and of her calligraphy he wrote: “Red ivory writing brush, purple fox-fur nib, melted snow on ‘jade belt’ ink stone; your copy of Xue Tao’s calligraphy, *Xuancao*, has sent the price of Xihu paper sky-high.” Unfortunately, neither examples of her calligraphy nor the *Songs to String Music* have survived to the present.

Cao Miaoqing’s father died when she was very young, and she was raised by her mother. Obedient and of a careful nature, she was content to remain unmarried into her thirties, and it is believed that she never married. Her feelings are evident in her lyric “Bamboo Tunes from West Lake” (*Xihu zhuzhi ci*): “This beauty looks just like Dong Jiaorao, / She lives at the first bridge from South Mountain. / She doesn’t want to marry across the lake, / Preferring to play the *xiao* alone every moonlit night.” This poem, with its versatile diction and stunning ambience, is an outstanding example of the ancient folksong genre known as *zhuzhi*.

It does seem that there was a comparatively liberal attitude to gender relations during the Yuan dynasty. Female entertainers were regularly found in the company of male literati, especially during this period; so, too, at times were women of good families. The eighteenth-century anthology of Yuan poetry *Yuan shi xuan* confirms this, describing Cao Miaoqing as belonging to a family of literati and calling her a

female literatus (*shi nü* Cao Miaoqing). Yang Weizhen also exchanged poetry with other women of a similar background, such as the Hangzhou poet Zhang Miaoqing (*q.v.*), and collected the poetry of Xue Lanying (*q.v.*) and her sister Xue Huiying.

XU Shiduan

Translated by Laura LONG

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Cao Shounu: see Gu Daoshan and Others

Caoyi daoren: see Wang Wei

Chabui, Empress of Emperor Shizu, Qubilai Khan

Chabui, c. 1225–1281 (Mongol and Yuan dynasties), was the most senior, although not the first, wife of Qubilai Khan (1215–1294); he appointed her empress (*khatun*) in 1262, soon after he established the Mongol dynasty (Emperor Shizu, r. 1260–1279). She was also appointed his empress when he founded the Chinese Yuan dynasty (Emperor Shizu, r. 1279–1294). According to both the Chinese and the Persian histories, she was an outstanding political figure as well as being extremely intelligent, fine looking, cultured, and most beloved of Qubilai Khan. Her biography in the official Chinese *History of the Yuan Dynasty* (*Yuan shi*) was written according to the convention of highlighting her merits, especially in the traditional Chinese view. The fourteenth-century Persian historian Rashīd al-Dīn wrote of her beauty and charm, adding that her four sons by Qubilai Khan outranked the rest of Qubilai’s twelve chief sons. Persian, Mongolian, and Chinese sources differ as to whether Chabui had two, three, or four sons, but twentieth-century Western scholars suggest the following four as the sons she bore Qubilai Khan: Dorji (b. 1240), Zhenjin (1243–1285), Mangqala (d. 1280), and Nomoghan (d. 1301).

Born to the Bosiqur(?) Qonqirat tribe, Chabui (her name is also Romanized as Chabi and Čabi) was the daughter of the Mongol noble Alchi Noyan, Prince Chungwu in

Jining, Lu Principality (in present-day Shandong Province). Nothing else is known of her early life before her marriage to Qubilai, possibly in 1239. The histories record only one incident concerning her from the time before her husband's ascension to great khan, and this is related to her devotion to Tibetan Buddhism. In 1253, Qubilai appointed Drogön Chögyal Phagpa (1235–1280; his name is also given as 'Gro-mgon 'Phags-pa Blo-gros rgyal-mtshan), the 'Phags-pa lama of the Sakya (Sa-skya) school of Tibetan Buddhism, as a member of his entourage. It was he who bestowed on Qubilai and Chabui a Tantric Buddhist initiation, and he acted as Qubilai's religious mentor throughout his life.

Loyal to her husband from the start, Chabui was politically aware and extremely resourceful, as the following episode demonstrates. In mid-1259, the Mongol Great Khan Möngke (Emperor Xianzong, r. 1251–1260) died while on campaign at Hezhou in Sichuan (present-day Hezhou District in Chongqing Municipality). Möngke was the older brother of Qubilai, and his death signaled a struggle for succession. As Qubilai was on campaign in the region of present-day Hubei Province when his brother died, Chabui sent him a warning, causing him to withdraw his troops immediately and return to Shangdu (some 200 miles north of present-day Beijing) in time to forestall a military coup by a faction led by his younger brother Ariq Böke (d. 1266). Thus, Chabui is credited with smoothing the way for Qubilai becoming great khan.

Described as sharp-witted by nature, after being appointed empress in 1262 she remained fully involved in political affairs, continuing to contribute through "subtle remonstrations" and to influence reforms. The year she became empress, one of her favorites, a Muslim named Ahmad Fanākātī (1220?–1282), was placed in charge of financial affairs in northern China. She also personally intervened in affairs of state, in one well-documented instance preventing the imperial guard (*kesig*) from turning agrarian land around the capital, Dadu (present-day Beijing), into pasture for Mongolian horses. When four officials of the guard submitted this proposal to the throne, Chabui went to Qubilai Khan, wishing to admonish him for clearing the farming population for the sake of grazing land. However, instead of approaching him directly, she feigned censure of Grand Guardian (*taibao*) Liu Bingzhong, addressing him thus:

You Chinese are intelligent. When you speak, the emperor listens. Why have you not protested? When we first established the capital here, it was right to reserve the land around it as pasture for horses. Now, however, the military and civilian areas have been firmly demarcated, and should not be encroached upon.

Qubilai Khan was silent during this exchange, and while he did not speak of the matter again, it is believed that Chabui's timely intervention had a significant effect in molding his political consciousness with respect to agrarian management. Thereafter he issued decrees forbidding the conversion of agrarian lands to pasture, and his policies promoting agriculture are said to have grown increasingly refined.

In 1276, Qubilai Khan subdued Southern Song and completed the unification of the empire. Several anecdotes have been recorded that reveal how Chabui tried to prevent her husband's victories from clouding his consciousness and blinding him to

the lessons of history. When the child emperor (posthumously known as Gongdi, r. 1274–1276) of the fallen Song dynasty was brought to the Mongolian court, Qubilai Khan “feasted lavishly while the crowd jubilantly rejoiced.” Chabui, however, remained unmoved during the celebrations, and when Qubilai Khan asked her why she replied, “No state has ever endured for a thousand years. Good fortune indeed should my sons and grandsons not come to this!” Later, when the valuables and precious jewels confiscated from the Song were displayed in the Mongolian palace and Qubilai Khan invited her to view these items, she simply glanced around and departed. Her response to the eunuch sent after her was: “The men of Song stored up these objects to bequeath to their sons and grandsons. Their sons and grandsons were unable to protect them and they came to us. How could we take them!” Further, her solicitude for the empress and imperial women of the Southern Song dynasty held captive at Dadu was said to have been remarkable. Chabui had a deep respect for Chinese rulers of the past and encouraged Chinese scholars to expound at court on the empire-building achievements and personality of Tang Emperor Taizong (r. 626–649), on whom she encouraged Qubilai Khan to model himself.

Though Chabui was empress of a prosperous domain, she was industrious and thrifty and exercised restraint in all things, something rare in imperial times. It is recorded that she often personally led the palace ladies in women’s work, and under her guidance the palace noblewomen collected old bowstrings, unraveled them, and wove them into soft cloth rivaling fine silk, which they then made into garments. She would reuse ragged cast-off skins and furs and fashion them into felt mats. She also had an innovative streak. Since the traditional Mongolian hat, which had no brim at the front, provided no protection against the fierce desert sun, she designed a hat with a brim. Qubilai Khan was delighted and decreed that this type of hat be popularized. Chabui also designed a sleeveless, collarless jacket that had no lapels, was twice as long at the back as at the front, and was tied with two fasteners. Known as a *bijia*, it was practical for mounted combat.

Chabui was an ardent follower of Buddhism and particularly admired Tibetan Buddhism. She helped bring about peaceful coexistence between Qubilai Khan and his religious mentor the ’Phags-pa lama in the matter of religious versus state jurisdiction. Initially the two had been at variance over who had supreme authority. In the end, under Chabui’s influence, it was decided that when receiving instruction from the lama Qubilai Khan should sit at his feet. In secular forums the opposite applied, and the lama paid deference to Qubilai Khan by occupying the inferior place. By the same token, Chabui actively supported both Islamic financial ministers and Confucian scholars. Her attitude of religious tolerance served well in administering a vast and multiracial empire.

Chabui was Qubilai Khan’s worthy helpmate in consolidating his empire. Living in times of peace she was mindful of war, and with her thrifty and economizing ways she made a unique contribution to the government in the early period of his reign. Before the Mongols established the Yuan dynasty, she was honored as empress.

In early 1281, two years after her husband founded Yuan, Chabui succumbed to a sudden illness and died. The Western scholar Morris Rossabi suggests that her death

had a profound impact on Qubilai Khan, whose health began to suffer and who began to withdraw from his advisers. Thirteen years later, in 1294, her grandson Temür (Emperor Chengzong, r. 1294–1307) honored her with the posthumous imperial title *Zhaorui shunsheng huanghou*. In his eulogy he lauded her in the highest terms, alluding to the support she had given both his grandfather and his father, Zhenjin, and praising her for bringing the Mongolian and Han races together by aiding Qubilai Khan to “take up the new and to reform the old.” She made an enduring contribution and is widely considered an outstanding Mongolian heroine of China’s imperial past.

XU Shiduan

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Changjing

Changjing (Constant Purity), fl. 1369–1450 (Ming dynasty), a native of the Shaxian District (in present-day Fujian Province), was a Buddhist nun. She exemplified admirable filial loyalty, postponing, for the sake of her employer’s son, her own wish

to become a nun. She could also foretell the future and discern a person's fortune, whether good or ill. For many years she fostered a strict and abstemious way of life among her disciples.

Changjing's secular surname was Xu. Her family was very poor, and her parents sent her to work in the household of a rich family where she performed her duties faithfully and well. When, during the *hongwu* reign period (1369–1399), both of her employers died, they bequeathed to her the care of their young son, whom she reared to adulthood. When he came of age she returned all of his family's property to him and begged to be allowed to become a Buddhist nun.

Her practice was pure and ardent. Through the reciting of incantations she was able to delve into hidden effects and see the good or bad fortune of other people. Once, a gang of thieves planned to raid her convent. Before they arrived, Changjing ordered a feast be prepared for them. When they saw what she had done their courage failed them, and they left. Because of this her virtue was made widely known to Buddhist women, and they flocked to take refuge under her tutelage. Changjing was extremely frugal in the way she lived, eschewing all manner of elegance or finery. She did not stint in serving others in her convent, and they dared not slack off from following her example. She died at the age of ninety.

LIN Yanqing

Translated by Kathryn A. TSAI

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Changlong gongzhu: *see* Li, Princess Yuzhen

Changping, Princess of: *see* Zhu, Princess of Changping

Chao Deyi

Chao Deyi, *zi* Wenrou, 1032–1058 (Northern Song dynasty), was from a well-regarded family in Chanzhou, Qingfeng District (present-day Xiangfu District in Kaifeng, Henan Province). Her father, Chao Zongke, was a vice minister for the court of imperial entertainments (*guanglu shaoqing*). At the age of eighteen she married Zeng Gong (1019–1083), who later became well known in literary circles and gained fame as one of the eight literati masters of Tang and Song (*Tang–Song ba da jia*). The traditional Chinese model of the ideal wife and mother, she helped her husband and her entire family to succeed but died young.

At the time of their marriage thirty-one-year-old Zeng Gong was poor and, as the eldest sibling, had four brothers and nine sisters to support. He was responsible for the expenses related to his brothers' studies and the marriage arrangements of all his siblings. Chao Deyi shared with him both the burden and the joy of making ends meet. It was said that she "was not at all fazed at having to eat coarse food and wear