

not really a name, but means literally 'old taoist woman', with perhaps some implication of sorcery as in 道 嫗 *tao-yü*; moreover, Huang *tao-p'o* is sometimes called 'Huang *p'o*' only), who came from 崖 州 Yai-chou (or Ya-chou; in Hai-nan) and taught [the people] how to make the implements for cleansing, carding, spinning, and weaving [cotton]; rules were even laid down for mixing up reels (紗 *sha*) so as to combine colours and arrange threads for making designs (my translation is different from DORÉ's). So they wove blankets, cushions, waistbands, and handkerchiefs, on which twigs plucked off, round phoenixes, chess-boards, and characters shone out as if drawn by hand. When the people had been so instructed, they rivalled each other in making goods which they sold to other districts (*chün*). The families grew wealthy; but, after a short time, the old woman died. There was not one who was not grateful to her, and, shedding tears, all attended her burial. Moreover, they raised her a shrine, and sacrificed to her at the season each year. Thirty years later, the shrine was in ruins. A man of the village, 趙 愚 軒 Chao Yü-hsüan (this seems to be a *hao*, and to imply that the man was not a peasant), had it rebuilt; but now it has fallen into ruin a second time, and nobody has cared to rebuild it. Little by little, the name of the *tao-p'o* has faded away and sunk into oblivion.»

An author of the 14th cent., 王 逢 Wang Fêng (1319-1388), who, after the fall of the Yüan dynasty in 1368, lived in retirement in the very village of Wu-ni-ching, has devoted to Huang *tao-p'o* a poem which has been preserved in his literary collection entitled 梧 溪 集 *Wu-ch'i chi*. It does not add anything of importance to T'ao Tsung-i's account, except the indication that the shrine erected by Chao was burnt down by soldiers and rebuilt by a Mr 張 Chang, whom the authors of the *Sung-chiang fu chih* (18, 16 b) have been at a loss to identify.

According to the *Kuei-ssü lei-kao*, 14, 6 b, the *Chiang-nan t'ung-chih*, in the section on «altars and temples» (*t'an-miao*), devotes a notice to the shrine of Huang *tao-p'o*; but there is no *t'an-miao* section in the *Chiang-nan t'ung-chih* of 1684, the only edition to which I have access, and the section on «shrines» says nothing of the lady. Whatever its origin, here is the notice as given in the *Kuei-ssü lei-kao*: «The shrine of Huang *tao-p'o* was formerly at Wu-ni-ching of Shang-hai. Under T'ien-ch'i of the Ming (1621-1627), 張 所 望 CHANG So-wang (cf. *infra*, p. 438) removed it to 張 家 浜 Chang-chia-ping ('Creek of the Chang family'); 張 之 象 CHANG Chih-hsiang (1496-1577) wrote an account [of it] which said: 'In the *yüan-chêng* period of the Yüan (1295-1296), a person who had first migrated to Yai-chou came back to Wu-ni-ching, and taught the methods of sowing and planting, cleansing and carding, spinning and weaving, arranging the threads and sorting the colours, which [were in use] in Min (= Fu-chien) and Kuang (= Kuang-tung); on that account people raised a shrine to that [person]'.» The chronological order here given for CHANG So-wang and CHANG Chih-hsiang is in fact erroneous and must be reversed. As to CHANG Chih-hsiang's text, it is an adaptation, which is not always accurate, from the *Cho-kêng lu*.

About 1700, 高 不 蹇 Kao Pu-chien wrote a poem entitled «Poem on a night visit to the old site of the shrine of Mother Huang (Huang *mu*) at Wu[ni]-ching» (cf. *Sung-chiang fu chih*, 18, 16 b), which begins: «*Chi-pei* was a product of the southern Barbarians (Man); now it is much planted in this region. By weaving it one helps the 'young children' (= the people); the process has been learnt from Huang *p'o*.»