

Plates

1. Hu Zhengyan, *Ten Bamboo Studio Letter Paper*, woodblock print, ca. 1645. After Hu Zhengyan, *Shizhu-zhai jianpu*, Beijing: Rongbaozhai reprint, 1952.
2. Anonymous, *Five Sons Successful in Examinations*, New Year's picture, woodblock print, nineteenth century. After Zhu Wanli, *Zhonghua minsu banhua*, Taipei: National Museum of History, 1977.
3. Anonymous, *Four Boys and Fruits*, New Year's picture, woodblock print, nineteenth century. After CR, 1958, no. 1.
4. Li Qun, *Well-clothed and Fed*, woodblock print, 1944. After CR, 1977, no. 10.
5. Wu Fan, *Dandelion Girl*, woodblock print, 1958. After *Shinian Zhongguo huihua xuanji 1949–1959*, Beijing: Renmin meishu, 1961.
6. Fu Baoshi, *Volcano*, traditional-style Chinese painting, 1961, detail. After *Fu Baoshi Guan Shanyue Dongbei xiesheng huaxuan*, Shenyang?: Liaoning meishu, 1964.
7. Pan Tianshou, *Bathed in Dew*, traditional-style Chinese painting, 1959. After CL, 1961, no. 10.
8. Qian Songyan, *New City in the Mountains*, traditional-style Chinese painting, 1960. After CL, 1964, no. 9. (Cropped at sides.)
9. Gao Quan, *The Furnace Flames Are Really Red*, oil, ca. 1964. After *Xian-dai meishu zuopin xinshang*, Beijing: Renmin meishu, 1965, vol. 4.
10. Zhang Ping, *To See the Green Hills Reeling like Waves, and the Dying Sun like Blood*, traditional-style Chinese

painting, 1964. After CL, 1965, no. 7.

11. Anonymous, *Sailing the Seas Depends on the Helmsman, Making Revolution Depends on Mao Zedong Thought*, poster, 1969. After CL, 1969, no. 7.
12. Liu Chunhua, *Chairman Mao Goes to Anyuan*, oil, 1967. After CP, 1968, no. 9.
13. Li Keran, *Mountain Village after Rain*, traditional-style Chinese painting, 1972. After CL, 1979, no. 10.
14. Huang Yongyu, *Winking Owl*, traditional-style Chinese painting, 1978 (presumably based on a version done ca. 1972). After CR, 1979, no. 8.

Figures

1. Anonymous, illustration to *The Lute Story*, woodblock print, seventeenth century. After Higuchi Hiroshi, *Chūgoku hanga shūsei*, Tokyo: Mito Sho-oku, 1967.
2. Anonymous, *Anti-Christian Print*, woodblock print, ca. 1860. After *The Cause of the Riots in the Yangtse Valley: A "Complete Picture Gallery,"* Hankow: 1881.
3. Anonymous, *Anti-Christian Print*, woodblock print, ca. 1860. After *ibid.*
4. Anonymous, *The Starving People Seize the Grain*, woodblock print, April 1910. After *Zhongguo jindai-shi cankao tupianji*, Shanghai: Shanghai Education Press, 1958.
5. Li Hua, *Arise*, woodblock print,

1935. After *Zhongguo xinxing banhua wushinian xuanji*, Shanghai:

- Renmin meishu, 1981, vol. 1.
6. Käthe Kollwitz, *Outbreak (Ausbruch)*, # 5 from the *Peasant War* cycle, etching, 1903. The Vivian and Gordon Gilkey Graphic Arts Collection, Portland Art Museum, Portland, Oregon.
7. Käthe Kollwitz, *Memorial to Karl Liebknecht (Gedenkblatt für Karl Liebknecht)*, woodblock print, 1919–1920. The Vivian and Gordon Gilkey Graphic Arts Collection, Portland Art Museum, Portland, Oregon.
8. Li Hua, *Figures*, woodblock print, ca. 1936. After *Jiaoyubu dierci guanguo meishu zhanlan huizhuanji*, N.p.: Commercial Press, 1943, vol. 3.
9. Frans Masereel, *Untitled*, from *My Book of Hours*, woodblock print, ca. 1920. The Vivian and Gordon Gilkey Graphic Arts Collection, Portland Art Museum, Portland, Oregon.
10. Chen Tiegeng, *Under the Threat of Bayonets*, woodblock print, 1933. After CR, 1955, no. 3.
11. Alexei Kravchenko, *Sluice on the Dnieper River Dam*, woodblock print, early twentieth century. After Zhang Wang, *Lu Xun lun meishu*, Beijing: Renmin meishu, 1956.
12. Huang Yan, *Searching in the Ruins*, woodblock print, ca. 1940. After *Kangzhan banian muke xuanji Woodcuts of Wartime China 1937–1945*, Shanghai: Kaiming, 1946.
13. Pavel Pavlinov, *Portrait of Belinsky*,

- woodblock print, early twentieth century. After *Lu Xun bianyin huaji jicun*, Shanghai: Renmin meishu, 1981, vol. 3.
14. Li Qun, *Portrait of Lu Xun*, woodblock print, 1936. After *Zhongguo xinxing banhua*, vol. 1.
 15. Vladimir Favorsky, *The Actor Orlov*, woodblock print, early twentieth century. After *Sulian banhua ji Soviet Graphics*, Shanghai: Liang You, Fook Shing, 1940.
 16. Ma Da, *Portrait of Lu Xun*, woodblock print, ca. 1936. After Zou Ya and Li Pingfan, eds., *Jiefanggu muke*, Beijing: Renmin meishu, 1962.
 17. Vladimir Favorsky, *Portrait of Dostoevski*, woodblock print, 1929. After Oleg Sopotsinsky, comp., *Art in the Soviet Union*, Leningrad: Aurora Art Publishers, 1978.
 18. Huang Xinbo, *Call to Arms*, woodblock print, 1936. After PC, 1953, no. 9.
 19. Zhang Yangxi, *Human Market in Chengdu*, woodblock print, 1947. After *Zhongguo xinxing banhua*, vol. 1.
 20. Shao Keping, *Late at Night When Everything Is Quiet*, woodblock print, 1948. After Yan Lichuan and Zhang Mingyuan, comps., *Zhongguo jindai meishu baitu*, Tianjin: Renmin meishu, 1981.
 21. Gu Yuan, *Divorce Registration*, woodblock prints; right: version done before 1942; left: version done after 1942. After *Banhua yishu*, 1980, no. 1.
 22. Luo Gongliu, *Hygiene Model*, woodblock print, ca. 1942. After Zou Ya and Li Pingfan, eds., *Jiefanggu muke*.
 23. Gu Yuan, *Rehabilitation of the Anshan Steel Works*, woodblock print, 1949. After *ibid.*
 24. Jiang Zhenghong, *New Settlement in the Forest*, woodblock print, 1958. After *Zhongguo xinxing banhua*, vol. 2.
 25. Zhang Xinyou and Zhu Qinbao, *Autumn on the Plateau*, woodblock print, 1964. After CL, 1964, no. 8. (Cropped at sides and top.)
 26. Xu Beihong, *Tian Heng and His 500 Retainers*, oil, 1928. After Yan Lichuan and Zhang Mingyuan, comps., *Zhongguo jindai meishu baitu*.
 27. Jiang Yan, *Examination for Mama*, traditional-style Chinese painting, 1953. After *Shinian Zhongguo huihua xuanji*, Beijing: Renmin meishu, 1961.
 28. Shi Lu, *Outside the Great Wall*, traditional-style Chinese painting, 1954. After *Shi Lu huaji*, Beijing: Renmin meishu, 1980.
 29. Zhou Changgu, *Two Lambs*, traditional-style Chinese painting, 1954. After *Shinian Zhongguo huihua*.
 30. Dong Xiwen, *Spring Comes to Tibet*, oil, ca. 1954. After *ibid.*
 31. Song Wenzhi and Jin Zhiyuan, *Digging a Canal through the Mountains*, traditional-style Chinese painting, 1958. After CR, 1959, no. 11. (Cropped at bottom.)
 32. Li Shiqing, *Moving Mountains to Fill Valleys*, traditional-style Chinese painting, 1958. After *Shinian Zhongguo huihua*.
 33. Wei Zixi, *Undaunted by Wind and Snow*, traditional-style Chinese painting, 1958. After *Jiangsu shinian meishu xuanji*, Nanjing: Jiangsu wenyi, 1959.
 34. Cai Jinbo, *Big Fish*, gouache, ca. 1958. After *ibid.*
 35. Anonymous, *More Gears to the Wheels, More Water to the Fields*, gouache, ca. 1958. After CR, 1959, no. 7.
 36. Hu Guilian, *Catching Moths*, gouache, ca. 1958. After *ibid.*
 37. Jiang Yonggen, *Killing Sparrows*, gouache, ca. 1958. After *Jiangsu shinian*.
 38. Fu Baoshi and Guan Shanyue, *This Land with So Much Beauty Aglow*, traditional-style Chinese painting, 1959. In the Great Hall of the People, Beijing. After *Shinian Zhongguo huihua*.
 39. Hou Yimin, *Liu Shaoqi and the Anyuan Miners*, oil, 1961. After *Meishu*, 1961, no. 4.
 40. Wang Xuyang, *On the Canal*, traditional-style Chinese painting, 1960. After *Meishu*, 1960, no. 8/9.
 41. Xu Leng, *Night in the Wanda Mountains*, woodblock print, 1964. After *Banhua yishu*, Shanghai: Renmin meishu, 1964, vol. 2.
 42. Dong Qizhong, *Autumn Colors on the Plateau*, woodblock print, ca. 1963. After *ibid.*, vol. 1.
 43. Wu Guanzhong, *Spring Dressed in Snow*, oil, 1964. After CL, 1965, no. 2. (Cropped at sides.)
 44. Tang Jixiang, *Spring Drizzle*, traditional-style Chinese painting, ca. 1964. After CL, 1964, no. 2. (Cropped at sides and top.)
 45. Fan Xueli, *We All Drink from the Same River*, oil, ca. 1960. After *Meishu*, 1961, no. 5.
 46. Wei Zixi, *Harvest*, traditional-style Chinese painting, 1962. After *Meishu*, 1963, no. 1.
 47. Yang Taiyang, *Rain*, watercolor, ca. 1962. After *Meishu*, 1962, no. 5.
 48. Lin Fengmian, *Autumn Geese*, traditional-style Chinese painting, ca. 1960. After *Meishu*, 1961, no. 5.
 49. Lin Fengmian, *Night Mooring*, traditional-style Chinese painting, ca. 1960. After *Lin Fengmian huaji*, Shanghai: Renmin meishu, 1979.
 50. Guan Shanyue, *When the Rain Is Over*, traditional-style Chinese painting, 1962. After *Guan Shan-yue huaji*, N.p.: Guangdong renmin, 1979.
 51. Su Tianci, *Autumn Harvest South of the Yangtze*, oil, ca. 1963. After *Meishu*, 1964, no. 2.
 52. Chao Mei, *Spring Returns*, woodblock print, 1964. After *Chao Mei banhua xuan*, Beijing: Renmin meishu, 1979. (Cropped at left.)
 53. Song Kejun, *The Bananas Are Ripe*, woodblock print, ca. 1964. After CL, 1964, no. 7. (Cropped at sides and top.)
 54. Ma Xiguang, *Mountain Village Schoolmistress*, traditional-style Chinese painting, 1964. After CL, 1965, no. 9.
 55. Huang Wenbo, *Spring Rain*, oil, ca. 1963. After *Meishu*, 1963, no. 5.
 56. Yang Shengrong, *Ouyang Hai*, traditional-style Chinese painting, 1964. After *Meishu*, 1964, no. 4.
 57. Han Yue, *The Fountainhead*, traditional-style Chinese painting, 1964. After *Jinian Mao Zhuxi "Zai Yan'an wenyi zuotanhuishangde jianghua" fabiao sanshizhounian meishu zuopin xuan*, Beijing: Renmin meishu, 1973.
 58. Qi Deyan, *Harvest*, oil, ca. 1964. After *Meishu*, 1965, no. 2.
 - 59a. Li Baijun, *Wheat-harvesting Time*, New Year's picture, version one, sketch, 1963. After CR, 1966, no. 1.
 - 59b. Li Baijun, *Wheat-harvesting Time*, New Year's picture, version two, 1963. After *ibid.*
 60. *The Rent Collection Courtyard*, clay sculptures, 1965, portion. After *Rent Collection Courtyard: Sculptures of Oppression and Revolt*, Peking: Foreign Languages Press, 2nd ed., 1970.
 61. Chen Baiyi, *Ouyang Hai*, New Year's picture, 1965. After *Meishu*, 1965, no. 5.
 62. Tang Daxi, *Ouyang Hai*, sculpture, ca. 1966. After CR, 1966, no. 7.
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 64. Sergei Yevseyev, *Monument to Lenin*, sculpture, 1924–1926, Finland Station, Leningrad. After Oleg Sopotsinsky, comp., *Art in the Soviet Union*.
 65. Anonymous, *Mao Zedong's Thought Illumines the Theater*, poster, ca. 1968. After CL, 1968, no. 11.
 66. Anonymous, *Chairman Mao—the Reddest, Reddest Red Sun in Our Hearts Is With Us*, traditional-style Chinese painting, 1967. After CP, 1967, no. 11.
 67. Anonymous, *Chairman Mao Is the Never-setting Sun in Our Hearts*, oil, 1967. After CL, 1967, no. 10.
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 69. Anonymous, *Eleven-headed Guan-yin Surrounded by quotations and*

- illustrations from Chapter 25 of the *Lotus Sutra*, hanging scroll, ink and color on silk, dated 985, from Dunhuang. Courtesy of The Harvard University Art Museums (Arthur M. Sackler Museum), Bequest of Grenville L. Winthrop.
70. Anonymous, *Chairman Mao on an Inspection Tour during the Cultural Revolution*, oil, 1968. After CL, 1968, no. 7/8. (Cropped at left.)
 71. Anonymous, *Follow Closely Chairman Mao's Great Strategic Plan*, gouache, 1968. After CL, 1969, no. 1. (Cropped at left.)
 72. Ma Xueli, *Creating New Things All the Time*, woodblock print, ca. 1974. After *Shanghai Yangquan Luda gongrenhua zhanlan zuopin xuanji*, Beijing: Renmin meishu, 1975.
 73. Zhang Hongzan, *Where the Oil Is, There Is My Home*, oil, ca. 1974. After CL, 1975, no. 1.
 74. Kang Zuotian, *Educating the Next Generation*, traditional-style Chinese painting, ca. 1972. After *Jinian Mao Zhuxi "Zai Yan'an wenyi zuotanhui."*
 75. Pan Jiajun, *I Am Seagull*, oil, ca. 1972. After *ibid.*
 76. Luan Wanchu and Wen Zhongsheng, *All Clear*, traditional-style Chinese painting, 1972. After CR, 1973, no. 8.
 77. Yang Zhiguang, *Newcomer to the Mime*, traditional-style Chinese painting, ca. 1972. After *Jinian Mao Zhuxi "Zai Yan'an wenyi zuotanhui."*
 78. Shang Ding, *Fighting without Respite*, oil, ca. 1974. After *Qingzhu Zhonghua renmin gongheguo chengli ershiwu zhounian quanguo lianhuanhua, Zhongguohua zhanlan: zuopin xuanji*, Beijing: Renmin meishu, 1975.
 79. Li Binggang, *Before the Lecture*, oil, ca. 1974. After *ibid.*
 80. Zhao Zhitian, *The Daqing Workers Know No Winter*, traditional-style Chinese painting, 1973. After 1973 *quanguo lianhuanhua, Zhongguohua zhanlan: Zhongguohua xuanji*, Beijing: Renmin meishu, 1974.
 81. Qian Songyan, *Land of Abundance South of the Yangtze*, traditional-style Chinese painting, 1972. After *Jinian Mao Zhuxi "Zai Yan'an wenyi zuotanhui."*
 82. Guan Shanyue, *Great Green Wall*, traditional-style Chinese painting, 1973. After *Chinese Painting—A New Series Chinesische Malerei—Eine neue Serie*, Beijing: Foreign Languages Press, 1977.
 83. Bai Xueshi and Hou Dechang, *Canal of Happiness*, traditional-style Chinese painting, ca. 1974. After *Qingzhu Zhonghua renmin gongheguo chengli ershiwu zhounian*.
 84. Wei Zixi, *Nanjing Yangtze River Bridge*, traditional-style Chinese painting, 1973. After *Chinese Painting New Series*.
 85. Li Keran, *To See the Green Hills Reeling like Waves, and the Dying Sun like Blood*, traditional-style Chinese painting, 1971. After CP, 1972, no. 4.
 86. Guan Shanyue, *Dawn over the Great Wall*, traditional-style Chinese painting, 1973. After CL, 1973, no. 10.
 87. Yao Gengyun, Fang Zengxian, and Lu Kunfeng, *Bamboo Harvest*, traditional-style Chinese painting, 1972. Top: whole; bottom: detail. After *Jinian Mao Zhuxi "Zai Yan'an wenyi zuotanhui."*
 88. Guan Shanyue, *Red Plum Blossoms*, traditional-style Chinese painting, 1973. After 1973 *quanguo lianhuanhua, Zhongguohua*.
 89. Zhou Xiaoyun, *Battling with Both Gun and Pen*, traditional-style Chinese painting, 1974. After *Shanghai Yangquan Luda gongren*.
 90. Ma Hongqi, Ren Heping, and Wang Yonghui, *New Starting Point for Automation*, traditional-style Chinese painting, ca. 1974. After *ibid.*
 91. Chen Hongbing, Mu Yilin, and Yuan Keyi, *I'm Going to See Papa Off to the Frontier*, traditional-style Chinese painting, 1974. After *Shanghai gongren meishu zuopin xuan*, Shanghai: Renmin meishu, 1974.
 92. Liang Yan, *Applying to Join the Party*, traditional-style Chinese painting, 1973. After 1973 *quanguo lianhuanhua, Zhongguohua*.
 93. Dong Zhengyi, *Commune Fish Pond*, gouache, ca. 1974. After *Peasant Paintings from Huhsien County*, Peking: Foreign Languages Press, 1974.
 94. Li Fenglan, *Spring Hoeing*, gouache, ca. 1974. After *ibid.*
 95. Pan Jiezi, *Planting Rice Seedlings*, traditional-style Chinese painting, ca. 1958. After *Shoudou Zhongguohua xuan*, Beijing: Beijing chubanshe, 1959.
 96. Liu Zhide, *Old Party Secretary*, gouache, ca. 1974. After *Peasant Paintings from Huhsien County*.
 97. Zhang Lin, *Diligence and Thrift*, gouache, ca. 1974. After *ibid.*
 98. Chen Dayu, *Welcome Spring*, traditional-style Chinese painting, 1973. After *Mingbao yuekan* 1977, no. 4. (Cropped at left and bottom.)
 99. He Zi, *Heroine of Dream of the Red Chamber*, traditional-style Chinese painting, ca. 1973. After *Mingbao yuekan* 1979, no. 4. (Cropped at top.)
 100. Gao Hong, Peng Bin, He Kongde, *Only When We Keep in Step Can We Win Victory*, oil, ca. 1974. After *Qingzhu Zhonghua renmin gongheguo chengli ershiwu zhounian*.
 101. *Plan of Tiananmen in the Qing Dynasty*. After Dong Jianhong, comp., *Zhongguo chengshi jianshe fazhan shi*, Taipei: Mingwen, 1984.
 102. *The Monument to the People's Heroes*, Tiananmen Square. After CP, 1973, no. 8.
 103. *Tiananmen Square*, 1959. After PR, 1 Oct. 1959.
 104. *Tiananmen and the Chairman Mao Memorial Hall*, from the south. After *Mao Zhuxi jiniantang*, Beijing: Zhongguo jianzhu gongye, 1978.
 105. *South Facade of the Chairman Mao Memorial Hall*. After *ibid.*
 106. *Ground Plan of the Chairman Mao Memorial Hall*. After *Jianzhu xuebao Architectural Journal*, 1977, no. 4.
 107. *The Lincoln Memorial*, from the northeast, Washington, D.C. After Edward F. Concklin, *The Lincoln Memorial*, Washington, Washington, D.C.: U. S. Government Printing Office, 1927.
 108. *North Hall, the Chairman Mao Memorial Hall*. After *Mao Zhuxi jiniantang*.
 109. *The Chairman Mao Memorial Hall, the Monument to the People's Heroes, and Tiananmen Gate*. After CR, 1977, no. 9.
 110. *The Lincoln Memorial, the Washington Monument, and the Capitol Building*, from the slopes of Arlington. Photograph by Horydczak. After Society of American Military Engineers, *The Washington Monument*, 2nd ed., Washington, D.C., 1929.
 111. *Northwest Lounge, the Chairman Mao Memorial Hall*. After *Mao Zhuxi jiniantang*.
 112. A Beijing wall poster from February 1979 showing the Mao Memorial Hall with projected Zhou Enlai Mausoleum next to the Monument to the People's Heroes. Drawing by Ju-i Yuan after photograph reproduced in Helmut Martin, *Cult and Canon: The Origins and Development of State Maoism*, Armonk, N.Y.: M. E. Sharpe, 1982.