

From Huizhou Engraving Traditions to Late-Qing Literati Drinking Cards: Artistic Features and Media Transformation in Ren Xiong's Liexian Jiupai

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Abstract: Drinking cards were implements used for drinking games in ancient China. The Liexian Jiupai is a complete set of drinking cards. It was drawn by the late-Qing painter Ren Xiong and engraved by Cai Zhaochu. This article analyses its artistic features and functional changes and discusses its relationship with the Huizhou woodblock engraving tradition. In addition to literature analysis and comparative art-historical analysis, manual visual coding was conducted on the complete set of drinking cards to analyse their composition, inscriptions, linework, blank space, and narrative methods. The study finds that, although Liexian Jiupai was produced in Xiaoshan, Zhejiang, its collaborative production method between painter and engraver, refined and flexible line engraving, narrow vertical format, and integration of text and image were borrowed from and adapted from the late-Ming Huizhou woodblock engraving tradition. The drinking cards removed monetary rankings and fixed divisions of information, allowing greater freedom in the arrangement of figures, inscriptions, and scenes. At the same time, animals, objects, and human actions in stories of immortals were transformed into recognisable visual clues and combined with drinking rules. Liexian Jiupai retained the practical and social functions of drinking cards while strengthening the aesthetic qualities of independent prints. It reflects the integration and transformation of late-Qing drinking cards between popular visual culture and literati art.

Keywords: Drinking Cards; Huizhou Woodblock Engraving; Liexian Jiupai; Ren Xiong; Cai Zhaochu; Artistic Features

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1. Introduction

Drinking cards (also known as drinking-game leaves) were usually used at banquets. They were small printed paper cards used to assign drinking tasks among participants at the table. They originated in the Tang dynasty and were relatively popular during the Ming and Qing dynasties^[1]. Drinking cards brought together calligraphy, poetry, historical allusions, figure painting, and fine engraving. Therefore, the significance of drinking cards cannot be reduced to part of the history of games, nor can they be appreciated only from the perspective of printmaking. Wu Peiying points out that drinking cards developed from combining gambling games (author's note: gambling) with drinking functions towards a high degree of integration between images and literature^[2]. Fan Wei likewise regards them as a complete design system, emphasising the simultaneous development of methods of use, dimensional proportions, pictorial subjects, and visual hierarchy^[3]. In the late Ming dynasty,

China's publishing industry was highly prosperous, which provided favourable conditions for the publication of illustrated books and drinking cards.

Huizhou was a core region in this process of development. The book-engraving industry in Anhui entered a prosperous period during the Ming dynasty, and Huizhou became an important national centre of book engraving, which greatly promoted the improvement of Huizhou engravers' skills. In particular, from the Wanli to the Chongzhen reigns of the Ming dynasty (1573–1644), Huizhou engraving reached its peak, and its techniques were widely admired ^[4]. In the late Ming dynasty, engravers from the Huang family of Qiuchuan Village in Shexian participated in the engraving of drinking-card works such as Hanhanzhai Jiupai, Jiuxian Pu, Bogu Yezi, and Shuihu Yezi. Lin Jing's research on the Huang family's paper drinking cards shows that these works were jointly designed and produced by publishers, painters, calligraphers, and professional engravers ^[5]. Wang Jie's study of the Huang engraving community further shows that lineage activities, commercial mobility, and the outstanding engraving skills of the period promoted the spread of Huizhou woodblock engraving beyond the Huizhou region ^[6]. Therefore, what is usually called 'Huizhou printmaking' does not refer only to woodblock works produced in Huizhou, but also to a production structure: collaborative authorship, accurate translation from painted drafts to woodblocks, refined and flexible knife techniques, and the ability to transform literary knowledge into visual form.

Recent research has shifted from catalogue-style organisation of drinking-card types towards attention to the content of drinking cards. Xue Yuanke argues that the development of environmental description, pictorial atmosphere, and literati inscriptions enabled drinking cards to move gradually from crafted utensils towards independent artworks ^[7]. Her discussion of image circulation also shows that the creation of figures through woodblock engraving enabled original pictorial works to cross the boundary between elite culture and popular culture ^[8]. These views are particularly applicable to Liexian Jiupai. This set of forty-eight drinking cards was drawn by the late-Qing painter Ren Xiong (1823–1857) and engraved by Cai Zhaochu. Sun Lin's study of the editions dates Ren Xiong's drawings to 1853 and places the completion of Cai's woodblocks in the spring of 1854 ^[9]. Zhou Yongliang regards the Cai Qiuchuan edition held by the Zhejiang Library as an important early impression and distinguishes the later editions ^[10].

In previous studies, scholars have often discussed Liexian Jiupai together with Huizhou drinking cards from Anhui Province because the two do share similarities in format proportions, arrangement, figure modelling, and the collaborative mode of production between painters and engravers. According to documentary records, Liexian Jiupai was produced in Xiaoshan, Zhejiang Province ^[11], and its creator, Ren Xiong, drew on several drinking-card works painted by the Ming-dynasty artist Chen Hongshou ^[10]. In addition, Cai Zhaochu's colophon shows that he associated his own engraving pursuits with several renowned Huizhou engravers. Therefore, Liexian Jiupai is a suitable case for studying the outward transmission of traditional Huizhou woodblock engraving.

2. Materials and Methods

2.1 Image Samples and Historical Literature Analysis

The core material of this article consists of digital images of the forty-eight immortal figures in the complete volume of Liexian Jiupai. Their number, sequence, names, size proportions, and text layout are all consistent with the 1854 edition of Liexian Jiupai. The names and sequence of this version were checked against the 2019 facsimile ^[11], and were also compared with the descriptions by Sun Lin ^[9] and Zhou Yongliang ^[10], as well as Li Yu's discussion of the text-image system ^[12]. The analysis mainly focuses on composition, linework, images, and text.

The comparative materials mainly come from scholarly studies of late-Ming Huizhou drinking cards. Hanhanzhai Jiupai is the first important comparative material. This set of drinking cards often uses scenes together with poetry and drinking instructions. Tang Shiqing emphasises the integration of illustration and practical function in this work ^[13]. Bogu Yezi, drawn by Chen Hongshou, is the second comparative material. This set has little background or decoration and instead highlights individual figures, pursuing an archaic literati taste and thereby changing the segmented layout of earlier drinking cards. Wen Weishan points out the literati characteristics and archaic quality of its page design ^[14]. The comparisons made in this article concern historical and structural levels and do not indicate the existence of direct copying between different works.

2.2 Visual Coding and Comparative Procedure

The study first examined all forty-eight images in numerical order and then conducted a second review according to formal categories. 'Compositional mode' was divided into two types. When the figure was the main subject, with one or two elements such as clothing and action serving as the focus, and the environment was limited and only generally represented, the card was coded as 'figure-dominant'. When landscape, architecture, water patterns, animals, clouds, plants, or an unfolding action formed a scene necessary for recognising the story, the card was coded as 'scene-oriented'. 'Inscription position' was classified according to the location of the main textual area into upper left or left side, upper right or right side, and directly above. The study also recorded the gender distribution of the listed figures in order to examine the balance of the representational structure.

This method combines sample coding with historically grounded visual analysis, but it is not suitable for determining authorship or attribution. This article does not identify a particular stroke as the work of a specific engraver solely on the basis of its appearance. Digital images also cannot establish the condition of the paper, ink, or printing.

3. Results

3.1 Huizhou Woodblock Engraving Production Techniques in Xiaoshan Printmaking

The historical evidence shows two facts at the same time. First, *Liexian Jiupai* was produced in Xiaoshan, Zhejiang. Ren Xiong completed the drawings in 1853, Cai Zhaochu was responsible for the engraving, and the complete set was finished in Xiaoshan in the spring of 1854^[9, 11]. Second, Cai Zhaochu evaluated his own skill through an inherited system of standards for woodblock engraving. His colophon states: 'In the past, Huang Zili and Xiang Nanzhou engraved *Jiuge*, *Xixiang*, *Bogu*, and *Shuihu* for Chen Zhanghou (editor's note: Chen Hongshou) ... Alas, though the craft is minor, I wish to equal Huang and Xiang. How could that be easy?' (from Cai Zhaochu's colophon in *Liexian Jiupai*). This expresses his wish to stand alongside Huang Zili and Xiang Nanzhou. Huang and Xiang, mentioned in the colophon, were both renowned Huizhou engravers who engraved several books and drinking-card works for the painter Chen Hongshou, and later assessments also compared their techniques with those of renowned Xin'an engravers from Huizhou^[9]. This shows that, although *Liexian Jiupai* was not engraved and published in Huizhou, Huizhou woodblock engraving had already become a professional standard and a transferable artistic technique.

The production roles of these drinking cards also repeated the production model represented by the Huang-family workshop in Qiuchuan Village, Huizhou: a painter with a personal style was responsible for creating and drawing the designs, a professional engraver transformed the brush-and-ink drafts into reproducible knife marks on woodblocks, relatives or friends wrote prefaces and colophons, and collectors or publishers helped assemble the work into a volume. Therefore, when discussing the creation of *Liexian Jiupai*, the painter cannot be regarded as the only author. Ren Xiong was responsible for the figures and pictorial design of the drinking cards, but the final appearance of the work also depended greatly on Cai Zhaochu's engraving. For woodblock drinking cards in particular, the process from drawing to engraved block was not simply one of copying. The engraver's treatment directly affected the visual effect of the original drawing. From this perspective, the connection between *Liexian Jiupai* and the Huizhou woodblock engraving tradition can be understood not only through figure modelling and linear style, but also through the way in which the painter and engraver worked together to complete the work. At the same time, *Liexian Jiupai* also underwent important changes in content. Earlier Huizhou drinking cards developed from gaming leaves, with functions focused mainly on gambling games. The cards retained monetary rankings and suit symbols, and their information areas were clearly divided. In *Liexian Jiupai*, the monetary rankings were removed and replaced by drinking instructions^[2, 9]. The uniform border defined a visual area, but the specific layout of each drinking card differed.

3.2 Changes in Compositional Modes

Looking through the complete volume of *Liexian Jiupai*, the overall format is highly consistent, and the strong sense of series forms a harmonious and orderly visual system. The original engraved frames measure approximately 17.6–17.9 cm in height and 7.3–7.5 cm in width^[9]. The dimensions and proportions were carefully designed. They suit the portable and practical nature of drinking cards and also make them convenient for handheld viewing. Visually, they are close to the traditional hanging-scroll format and have the delicate elegance of small works of painting and calligraphy. Within each image, the

inscription text appears in concentrated blocks. Its position is arranged flexibly according to the composition and blank space of each card, so that the text and image complement each other.

Among the 48 drinking cards, 25 place the inscription text in the upper-left area or along the left side, accounting for 52.1%; 18 place it in the upper-right area or along the right side, accounting for 37.5%; and another 5 cards (10.4%) place the inscription towards the upper centre. The position of the inscription is mainly determined by the composition of the image. In the card of Qin Gao, for example, the waves and the large fish almost fill the lower-right area of the image, so the inscription is placed in the upper-left area where there is more blank space. In Chang'e, the figure stands centrally in the lower part, while the text is arranged in an almost central space above. In Guan Lingyin, the turning figure and books gather in the lower-left area, while the inscription is placed in the upper right, maintaining the visual balance of the image (Figure 1). Here, the inscription text is not merely an explanation outside the image, but also a group of ink blocks with a vertical rhythm, and its position itself becomes part of the composition.

Figure 1: The inscription area is treated as a movable compositional block: Qin Gao (upper left), Chang'e (upper centre), and Guan Lingyin (upper right). Image source: Research sample used in this study.



In addition to the inconsistent positions of the inscription text, the compositional modes of most drinking cards also differ. Among them, 31 are scene-oriented (64.6%) and 17 are figure-dominant (35.4%). Laozi belongs to the figure-dominant type. The image contains no environmental information and, apart from the text, identity is recognised only through the figure's posture, robe, beard, and other features. By contrast, Huang Chuping (popularly known as Wong Tai Sin, with great supernatural powers) has narrative characteristics in the image. The action of the figure and the image of goats convey the classic story of 'turning stones into sheep' (changing stones into sheep). Lin Bu, meanwhile, uses an environment-dominant composition containing a crane, plum blossom, bamboo, rocks, and trees. These forms are not used as decoration in the picture, but as visual elements expressing the immortal's reclusive life (Figure 2). Therefore, the compositional modes of the complete set alternate between 'figure' and 'narrative'.

Figure 2: The compositional spectrum of Liexian Jiupai: Laozi (figure-dominant), Huang Chuping (event-centred), and Lin Bu (landscape-environment-centred). Image source: Research sample used in this study.



Table 1. Descriptive coding results for the forty-eight images

Dimension	Category	Nr	%	Analytical significance
Compositional mode	Scene-oriented	31	64.6%	The setting or action is necessary for recognising the story.
Compositional mode	Figure-dominant	17	35.4%	Body, clothing, posture, and attributes carry identity recognition.
Inscription position	Upper left or left side	25	52.1%	The text balances the visual weight on the right or below.
Inscription position	Upper right or right side	18	37.5%	The text balances the visual weight on the left or below.
Inscription position	Upper centre	5	10.4%	Approximate symmetry or a lower central figure allows the text to be centred.
Gender representation	Male	40	83.3%	The immortal lineage remains overwhelmingly male-dominated.
Gender representation	Female	8	16.7%	Female immortals have distinctive visual features but are limited in number.

The unity of this set is therefore ‘sequential’ rather than ‘repetitive’. Elements such as the consistent border, vertical format, monochrome linework, and juxtaposition of text and image remain relatively stable, while the position of visual elements, the dominant content, and narrative depth vary from card to card.

3.3 Linework, Blank Space, and Concise Narrative

The visual features of Liexian Jiupai lie mainly in the contrast between rich linework and extensive blank space. Earlier research argues that the work became a high point in the artistic development of drinking cards because it removed

unnecessary background elements and used extensive blank space to supplement the completeness of the image ^[2]. Observation of the material sample shows that blank areas in the layout separate text from drawing and highlight the figure's actions. In the card Liu Zheng, for example, clouds rise from the figure's mouth and occupy the upper space. The surrounding blank area is neither an unfinished background nor simply a form of literati emptiness; rather, it provides a space in which the immortal's action beyond nature can occur.

The linework changes according to the forms being represented. Faces and hands are depicted with concise and fluid lines, while clothing is rendered with long lines, hooked turns, or cloud patterns; beards and hair use dense parallel lines; rocks and tree trunks use broken textural lines; water patterns use repeated horizontal or curling lines; and clouds are formed by spirals made from dense repeated lines. Within the limited format, the engraver presents many differences in linework. It is precisely these differences that make the work consistent with the fine and lively knife techniques valued in Huizhou woodblock engraving and the staggered arrangement of long and short knife marks ^[5, 6].

Blank space in the image also reflects the concision of the narrative. In the card Xie Ziran, a huge flying bird carries a smaller figure and is about to cross the open image from bottom to top. The blank area here can be understood as the sky, but it can also be seen as any other setting, such as the sea or a forest. In the card Lin Bu, the seated recluse, crane, and plum tree are balanced by the blank spaces between them, creating a quiet atmosphere among the three forms (Figure 3), which corresponds to the expression of the recluse's state of mind. Each scene provides less information than a continuous narrative illustration, but the graphic elements shown are sufficient for viewers to imagine what happened before and after the event. This concise narrative method distinguishes drinking cards from book illustrations with complete plots. Participants connect the graphic elements on the drinking cards with people present at the gathering. The visual blank space is ultimately filled by language and play, which is also an important function of drinking cards.

Figure 3: Narrative clues in sparse pictorial space: Xie Ziran's ascent, Liu Zheng breathing out clouds, and Lin Bu's crane and plum blossom. Image source: Research sample used in this study.



(a) Card 16: Xie Ziran

(b) Card 18: Liu Zheng

(c) Card 48: Lin Bu

3.4 Visual Rules: From Graphic Clues to Drinking Behaviour

Existing research shows that the textual material of drinking cards was drawn from biographies of immortals, official historical texts, classical poetry, and later derivative legends^[7, 12]. The painter selected graphic elements related to the different backgrounds of the immortals. The fish beside Qin Gao, the bird associated with Xie Ziran, the cloud beneath Liu Zheng, and the crane and plum blossom beside Lin Bu are all key signs that awaken the audience's cultural memory. After recognising these symbols, viewers can associate them with the complete narrative tradition behind them.

The drinking rules further connect stories of immortals with the participants at the table. A person's appearance, age, identity, learning, particular actions, and so on can all be used as criteria for determining who should drink. The inscription text does not merely repeat the content of the image. Instead, the two work together to fulfil the function of the drinking cards. Li Yu summarises this interactive mode as a system in which images, allusions, and drinking rules mutually confirm one another^[12]. Luan Baoqun's overall study of drinking cards also confirms that the entertainment function of such objects depends on the combined support of drinking-game rules and cultural allusions^[15]. This combination of text and image creates a layered space for interpretation and can accommodate audiences with different levels of knowledge. Viewers with a solid knowledge of literature and history can understand the stories of immortals behind the images and also appreciate the brushwork of the calligraphic inscriptions. Viewers with less knowledge of literature and history can rely on the direct visual content and use the forms and actions of figures and animals to support understanding and memory. They can then follow the established drinking rules and take part in the banquet.

4. Discussion

4.1 Huizhou Style as a Model of Cultural Mobility

The Huizhou style discussed here mainly concerns the place of production, technical tradition, and principles of visual organisation. In terms of place of production, Liexian Jiupai belongs to Xiaoshan. In terms of technical tradition, Cai Zhaochu's colophon and researchers' comparisons of his work with renowned Huizhou engravers show that Huizhou woodblock engraving was a key influence on Cai's technique^[9]. In terms of principles of visual organisation, the work uses a collaborative painter-engraver chain, a narrow-proportioned card format, integration of text and image, precise line engraving, and market-oriented reproducibility. These features were all refined by late-Ming Huizhou workshops^[5, 6]. Therefore, although these drinking cards were produced in Xiaoshan, Zhejiang, the movement and influence of traditional Huizhou woodblock engraving techniques and forms on the work cannot be denied.

Scholar Zhang Yupei's concept of cultural mobility can explain this change^[16]. Culture consists of the linguistic symbols, customs, values, and ways of life shared by a group of people. Although culture can continue through transmission across generations, it does not remain unchanged. Like an organism, culture emerges under specific historical and social conditions, changes with spatial and temporal circumstances, and exists in a process of continuous construction and reshaping. Therefore, cultural mobility should be regarded as a normal condition. The interweaving, convergence, transformation, and integration of different cultures have continued to occur at every stage of history. On this basis, culture can be understood not as an essentialised and static state of 'being', but as a continuously dynamic process of 'becoming'^[16].

Culture has diverse attributes and is difficult to summarise simply or reproduce completely, and the same is true of cultural mobility. The cultural migration of the Ming-dynasty Huizhou woodblock engraving tradition into the late-Qing Liexian Jiupai is reflected in the following aspects:

- a. Retained the framed vertical proportions of Ming-dynasty Huizhou drinking cards, but removed the fixed ranks.
 - b. Retained the combination of text and image, but the layout of inscription text differed from card to card and could change position according to the content of the illustration.
 - c. Retained the production method of reproducing a complete set, but each drinking card had an individualised composition.
- Therefore, Huizhou woodblock engraving is not a rigid existence, but a cultural system capable of continually generating differences among works.

4.2 From Monetary Ranking to Literati Viewing

The removal of monetary ranking in Liexian Jiupai indicates a transformation in the medium of this set of drinking cards. Liu Runyu and Liu Ping point out that changes in illustrations on playing cards can reflect broader changes in spatial concepts and the dissemination of cross-cultural visual knowledge ^[17]. In Liexian Jiupai, the restructuring of the information hierarchy changed both the way the drinking cards were used and the way they were viewed. The ranking system of earlier drinking cards required participants to calculate positions in gambling games through numbers, whereas this set guides viewers towards identifying figures and reading stories of immortals and drinking rules.

This transformation does not mean that the practical function of drinking cards disappeared. Instructions for carrying out the drinking game remained indispensable. In fact, the work contains two different functional experiences: first, the basic game function of drawing a card and determining who should drink; and second, the aesthetic enjoyment of reading and appreciating the cards as album leaves.

Xue Yuanke proposes that Ming- and Qing-dynasty drinking cards underwent a transition from practical craft objects to independent artworks. This argument is persuasive precisely because the artistic independence of drinking cards always remained relative ^[7]. The work did not completely abandon the game-like property of symbolic coding, but at the same time it also acquired value for collection and appreciation. Its artistic independence arose from a restructuring of function rather than a rejection of practical qualities.

Within modern research on the category of 'art prints', the dual function of these drinking cards can easily be obscured. Wu Junyu's analysis of Chen Hongshou's *Bogu Yezi* emphasises figure modelling and individualised representation ^[18]; Wang Jingyao, in turn, reveals the emotions and political ideals contained in Chen Hongshou's lines and forms ^[19]. Liexian Jiupai inherited the Ming-dynasty idea of figure representation in small leaf cards and directed this idea towards a different late-Qing social setting. Through its series of illustrations of immortals, it transformed reclusion, transformation, longevity, skills, and unusual personalities into ways through which participants could describe one another.

This dual function enriches the history of Chinese printmaking: drinking cards are reproducible media of communication with practical purposes, while also acquiring independent pictorial value without giving up circulation and use ^[20].

4.3 Integration of Elite Culture and Popular Visual Culture

The audience for drinking cards in the Ming and Qing dynasties was relatively broad and was not limited to either the general public or literati elites as a single social group ^[7]. The subjects used in drinking-card creation were diverse. Popular forms of play and stories and legends were also changed through the painter's creative conception and, together with the engraver's carving and printing, circulated among different social groups. In this process of circulation, neither a refined culture belonging entirely to the elite nor an unmodified original popular culture emerged. What ultimately formed was a visual commodity produced through the integration of multiple parties.

a. The Liexian Jiupai sample selected in this article can directly show these characteristics.

Stories of immortals themselves had an established cultural status, and the creators used highly recognisable images of animals and objects to assist in identifying the figures.

b. The inscription text presents literary and artistic qualities on the one hand, while on the other hand clearly listing drinking-game rules that can be carried out.

c. The complete set of forty-eight works can satisfy the needs of collection and connoisseurship.

It can therefore be seen that the material form of these objects created a setting in which aesthetic appreciation and social activity were integrated.

The gender composition also shows clear boundaries to this two-way integration. Among the forty-eight immortals in the complete set, only eight are female, accounting for 16.7%: Chang'e, Nongyu, Mao Yujiang, Xie Ziran, Nüwan, Xu Feiqiong, Lu Meiniang, and Luo Yu. The illustrations shape the images of the female immortals through clothing, hairstyles, musical instruments, or actions of ascension. However, within this predominantly male system of immortals, female figures remain only a small number of exceptional cases. This indicates that drinking cards feature an inclusive nature oriented toward people from diverse social strata, while remaining consistently constrained by the paradigms of traditional transmitted texts.

4.4 Scope and Limitations of the Study

This article reaches a clear conclusion: through the artistic features of Liexian Jiupai, it examines how the Huizhou woodblock engraving tradition of the Ming dynasty continued to spread beyond the region and underwent changes.

This study has three limitations.

1. The research materials are based on digital images rather than direct observation of the original impressions. It therefore cannot assess the paper, variations in ink density, woodblock wear, or mounting condition.
2. The visual coding was completed by one researcher. This article retains transparent classification criteria and card-by-card coding data, but reliability would be strengthened if other researchers could conduct independent reviews.
3. The comparison with late-Ming Huizhou drinking cards is mainly based on published images and existing research, rather than photographs of all comparative objects at the same resolution.

Fourth, The frequencies in this article describe only the current sample and should not be generalised as universal proportions for all Ming- and Qing-dynasty drinking cards.

5. Conclusion

The complete set of forty-eight drinking cards uses a consistent vertical framed format, while the figure forms, scene settings, inscription texts, and arrangements of blank space within the images are varied and flexible. The work as a whole is dominated by scene-oriented compositions, while also including many figure-dominant compositions, forming an alternating visual rhythm. By adjusting the positions of text and inscriptions, the creators balanced the visual centre of each image. Differentiated line techniques distinguish the human body, clothing, flowing water, trees, animals, clouds, and other forms. Appropriate use of blank space allows selected visual elements to develop into complete narrative content. The complementary presentation of text and image does more than simply reproduce images of immortals; it also transforms memories of traditional culture into drinking-game rules that can be carried out in social interaction at the drinking table.

Late-Ming Huizhou woodblock-printing workshops greatly influenced the creation and production of Liexian Jiupai in terms of engraving techniques, aesthetic orientation, and other aspects. While drawing on Huizhou woodblock engraving, the painter and engraver also creatively transformed it. The layout of the drinking cards became more flexible, the position of the text corresponded with the illustrations, the monetary rankings were removed, and practical and aesthetic functions were combined. Therefore, the Huizhou woodblock engraving style was a transferable and reproducible mode of production and creation.

Its historical value and vitality are reflected precisely in its ability to move beyond regional limitations and to be innovatively reinterpreted in other regions.

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Conflict of Interests

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