

Ten Categories for Beautiful Women in the Ming-Qing-Period: A Trans-Media Study of Porcelain held in the Porzellansammlung, Staatliche Kunstsammlungen Dresden

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In Augustus the Strong's (1670-1733) royal collection of East Asian porcelain in the Porzellansammlung (Staatliche Kunstsammlungen Dresden, SKD), women emerge as some of the most popular subjects among the 8,500 objects. The enormous body of work featuring female representation includes subjects such as: the gathering of talented women holding sensuous objects, beautiful women with children, beautiful women and scholars, and even martial women. Narrative scenes, another popular subject in the Dresden porcelain, also include subjects on women based on literary sources. For example, the large amount of Dresden porcelain based on the popular drama *The Romance of the Western Chamber* 西廂記 (Xixiang ji) exemplifies the rise of female protagonists in narrative depictions on porcelain.

This prompts the question of how to understand the emergence of female images on porcelain and the representation of women in the larger visual world during the Ming-Qing period.¹ The circumstances of production are the first places to consider. Private kilns were subcontracted by official kilns, and this process of subcontracting was called "private firing of official [wares] 官搭民燒," allowing originality in designs, which were connected to popular culture.² But how is this process of subcontracting ultimately connected to broader changes in popular culture and the emergence of women in art? This paper aims to explore the issue by analyzing the close relationship between the popular Ming-Qing texts and the images of beautiful women on Dresden porcelain.

In the late Ming and early Qing periods, a considerable number of popular texts appeared, introducing systematic standards or criteria for evaluating beautiful women from the male perspective. The early Qing text, *The Manual of Beautiful Women* 美人譜, written by the early Qing male novelist Xu Zhen 徐震 (act. 1659-1711) is one example.³ At the beginning of the text, Xu Zhen lists the names of "historically-

¹ The long-neglected genre of Chinese painting, *meiren hua*, or paintings of beautiful women, has been rediscovered as an important subject by James Cahill and received growing attention in current scholarship. See James Cahill's *Pictures for Use and Pleasure: Vernacular Painting in High Qing China* (Berkeley: University of California Press, 2010), and *Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting* (Berkeley: University of California, Berkeley Art Museum and Pacific Film Archive, 2013).

² Hsu Wen-chin, "Illustrations of 'Romance of the Western Chamber' on Chinese Porcelains: Iconography, Style, and Development," *Ars Orientalis*, v. 40 (2011): 53-54. For an introduction to the "*guanda minshao* 官搭民燒" system in the late Ming period, as indicated in Hsu Wen-chin's notes, see Yu Pei-chin, "The Manufacture of Imperial Porcelain at Civilian Kilns and the Stylistic Impact on Late Ming Period Wares," *Orientalism* (October 1995): 362-64. Also see Margaret Medley, *Organization and Production at Jingdezhen in the Sixteenth Century*, chap. in *The Porcelains of Jingdezhen*, edited by Rosemary Scott (London: Percival David Foundation, 1993), 69-82.

³ Xu Zhen's 美人譜 [The Manual of Beautiful Women] was collected and published in 1909 in the first volume of the twenty-volume book series 香艷叢書 [Compendium of Fragrance and Gorgeousness], which was a collection of

famed beauties 古來美人,” “historically-renowned courtesans 古來名妓,” “historically well-known maids or concubines 古來婢妾,” and “graves of beautiful women 美人遺跡.”⁴ It seems that Xu Zhen intended to demonstrate his elevated taste for women, although he chose the most celebrated beauties in Chinese history and literature despite having never met them. Then he provides ten categories outlining standards for beautiful women. These concepts unite Xu’s entire text: 1) appearance (*rong* 容), 2) charm (*yun* 韻), 3) skills (*ji* 技), 4) activities (*shi* 事), 5) housing (*ju* 居), 6) atmosphere (*hou* 候), 7) ornament (*shi* 飾), 8) assistance (*zhu* 助), 9) food (*zhuan* 饌), and 10) enjoyment (*qu* 趣).⁵ Below is the full translation of the ten categories of criteria for women from Xu’s *Manual of Beautiful Women*.⁶ Conceptually, women become three-dimensional objects deployed spatially in his text; i.e., they are deployed as conceptual entities in specific spatial quarters. As a discursive device, the notion of “women” takes on qualities of surface, ornament, and mobility. Consider the nature of his description according to the ten categories.

First, appearance (*rong* 容):

Cicada head, apricot lips, rhinoceros teeth, soft breast, eyebrows as a remote mountain, bright eyes, hibiscus-like face, beautiful hair curled like cloud motifs, hands like white jade, soft fingers, willow twist, golden lotus bound feet, not too fat or too thin and of average height.

Second, charm (*yun* 韻):

Shadows behind blinds, foot tracks on green moss, leaning on railings while waiting for the moon, after singing and dancing, sweet smiling, and making remarkable eye contact.

Third, skills (*ji* 技):

Playing the zither, reciting poems, playing *go*, painting, kicking a ball (here called *cuju* 蹴鞠, an early form of football), exercising calligraphy and tracing rubbings, embroidering, playing a flute, playing cards, playing on a swing, knowing musical rhythm well, and playing the game of ancient chess.

Fourth, activities (*shi* 事):

Cultivating orchids, making tea, playing with the moon in a golden basin, burning incense, creating poems, appreciating flowers in the spring morning, playing with butterflies, tailoring, seasoning with five flavors, painting nails red, playing with grass, and teaching myna birds to read poems.⁷

Fifth, housing (*ju* 居):

Golden house, jade pavilion, beaded blinds, marbled screen, ivory bed, hibiscus flower curtain, and green curtain.

Sixth, atmosphere (*hou* 候):

Flower blossoms in a golden valley, on a beautifully painted boat when the moon is bright, white snow reflected by beaded blinds, banquet under silver candlelight, fragrant grass at sunset, and rain hitting banana tree leaves.

Seventh, ornament (*shi* 飾):

Robe with beads, silk shoulder cape, embroidered dress of eight fabrics, phoenix-head shoes, rhinoceros hairpin, coldness-breaking hairpin, jade pendant, band with mandarin duck pattern,

publications about women, edited by Chongtianzi 蟲天子 (Zhang Tinghua 張廷華, active 1909-1911) and printed by Shanghai National Study and Supporting Wheel Press 上海國學扶輪社.

⁴ Xu Zhen 徐震, “美人譜 [Manual of Beautiful Women],” in 香艷叢書 [Compendium of Fragrance and Gorgeousness], edited by Chongtianzi 蟲天子 (rpt. Beijing: Tuanjie chubanshe, 2005), v. 1, juan 1: 5-6.

⁵ Ibid.

⁶ The Chinese text along with the translation appears in an Appendix at the end of the essay for reference.

⁷ The Myna, (*quyu* 鷓鴣), is a bird that can learn to imitate the human voice; it is more commonly named *bage* 八哥 (literally, “bird of the Eighth Brother”).

ornament with beads, hair ornament with kingfisher feather, gold phoenix (hairpin), and embroidered trousers.

Eighth, assistance (*zhu* 助):

Ivory comb, flower of water chestnut (an emblem of mirror), dressing table of jade mirror, brush made of hare fur, pretty writing paper, ink stone, zither of fine tone, jade flute, holding a fan, poetry collections e.g. *The Book of Odes*, *New Songs from the Jade Terrace*, *Cosmetic Box* (毛詩《玉台》《香奩》諸集), dictionary of rhymes, pretty maids, golden incense burner, antique vase, jade box, exotic fragrance, and renowned flowers.

Ninth, food (*zhuan* 饌):

Various kinds of fruit, fresh lychee, preserved fish, “lamb” wine, fine wine, refined seafood and food from the land, fine tea, and various small dishes or snacks.

Tenth, enjoyment (*qu* 趣):

Resting on a male lover’s shoulder while drunk, daylight bathing, smiling on pillows, secretly making eye contact, flicking a small ball to hit an oriole (a seductive hand gesture flicking with fingers), and being a little jealous.⁸

Only the first category speaks directly to the physical appearance of women, while the category “ornament” is a guideline for costumes and materials on women’s bodies. The categories “charm” and “fun” are about women’s bodily gestures that are semi-erotic, while “skills” and “activities” provide a list of actions that women can do to become more attractive to men. These categories speak to elements directly involving the body and personality of a woman, while the other four categories “housing,” “atmosphere,” “assistance,” and “food” are external elements related to environment. These suggest specific contexts in which to place beautiful women, creating imaginary, sensuous and private spaces for potential males to enter. The spatial installations are likely to be the beauty’s boudoir or a private garden. This language of the ten categories strongly arouses the visual and tactile imagination of readers and demonstrates the importance of the objects and materiality that were used to produce images of beautiful women in the Ming-Qing period. These manuals about women’s comportment provide a pool of iconography that help to analyze and understand the abundant female representations in the Porzellansammlung Dresden and in other contemporary media.

Cui Yingying 崔鶯鶯 (literally, “Oriole”), the female protagonist of the popular drama, *The Romance of the Western Chamber*, is included in the list of “historically-famed beauties 古來美人” by Xu Zhen. The scene “Reading the Letter 窺簡,” in which Yingying appears in a moon-shaped window reflecting on a letter of poems from her lover, is depicted on a porcelain bowl of the Dresden collection (fig. 7.1). In the drama, Yingying is erudite and communicates with her lover by writing poems. The scene and the image point to her poetic abilities, corresponding to “reciting poems” under the category “skills.” She is nicely dressed with embroidered garments, and her hair is replete with ornaments. Yingying stands in front of the dressing table on which rests a mirror and cosmetic box; her boudoir is decorated with curtains. Although it is almost impossible to identify the material and type of garments, hair ornaments, mirror, cosmetic box and drapes painted on the porcelain surface, due to the limited accuracy of the brushwork, the image nevertheless creates a standardized image of a beautiful woman within a sensuous, private feminine space. It achieves this by loosely presenting or suggesting the elements such as the “lotus curtain,” “green curtain,” “embroidered dress of eight fabrics,” “flower of water chestnut (an emblem of mirror),” and “dressing table of jade mirror” mentioned under the categories “housing,” “ornament” and “assistance.” The idea of “pretty maids” under the category of “assistance” is an important criterion shared by many other texts. For example, an earlier Qing text *Compiling the Pleasing Appearance* 悅容編 by Wei

⁸ Xu Zhen, “Manual of Beautiful Women,” in *Compendium of Fragrance and Gorgeousness*, edited by Chongtianzi, v. 1, juan 1: 5-6.

Yong 衛泳 (act. 1643 - 1654), reads, “Beautiful women cannot live without maids, just as flowers cannot survive without leaves [美人不可無婢，猶花不可無葉].”⁹ On the porcelain, the mirror reflects her smiling face, while Yingying’s maid, Hongniang 紅娘, another female protagonist in the drama, is glancing at her via the mirror in the garden outside. Based on the texts, the appearance of the maid makes Yingying more attractive, making the beautiful woman even more visually appealing. In another well-known narrative circulated since the late Ming in the sixteenth century, the erotic fiction *The Plum in the Golden Vase* 金瓶梅 (Jin Ping Mei), both the two important female protagonists Pan Jinlian and Li Pinger encouraged their shared male lover Ximen Qing to have an affair with their trusted pretty maids; e.g., Pang Chunmei (Pan Jinlian’s close maid) has a dalliance with Ximen Qing in order that Pan Jinlian may secure the affection of Ximen Qing.¹⁰ This demonstrates that a pretty attendant likely contributed added value and power to her female employer; the company of an attractive maid in images was not only an additional decorative element but she also functioned as an additional erotic feature to some extent.

In non-narrative images of women, without the guidance provided by a story, the existing iconographies of beautiful women play a more essential role. A blue and white plate in the collection depicts three ladies with similar faces and costumes in a closed garden space (fig. 7.2). Three activities, positioned left to right, include appreciating a branch of flowers, holding a zither, and grasping a fan, which correspond to the three categories in *Manual of Beautiful Women*. These acts translate into “skills,” “activities,” and “assistance,” mentioned in the text, rendering this image effective according to the literature on beautiful women. At the same time, the tight steps of the three women that appear to hardly move them forward might suggest the effect of “golden lotus bound feet” under “appearance,” and the woman holding a branch of flowers and glancing back might impress viewers by “making eye contact with brightness when parting [臨去秋波一轉]” under the category “charm.” In an image on a large blue and white jar, many gentry women gather together for pleasure (fig. 7.3). The image is separated into four distinct but connected spaces. The sections quite obviously correspond to the categories “appearance” and “ornament,” as well as the mention of “pretty maids” under “assistance.” Furthermore, the “various small dishes or snacks” held by the maid (upper left) fall under the category “food,” and “playing chess” (upper right) falls under “activities.” All of these elements work together to add charm to this feminine space.

Birds are also powerful elements among the iconography in the beautiful women genre. The “activities” section of the *Manual of Beautiful Women* includes “teaching myna bird to read poems” and “flicking a small ball to hit an oriole.” In *Compiling Charming Appearance*, Wei Yong mentions that “the parrot functions as a maid [鸚鵡為奴].”¹¹ In the late Ming text *Picking Up the Remains under Flowers* 花底拾遺, Li Suiqiu 黎遂球 (1602-1646) also mentions the accompanying role of orioles and parrots in writing:

“There are three types of people and five kinds of animals that beautiful women can be accompanied by. The people include one male lover, maids, and neighboring beautiful women. Animals include butterflies, bees, orioles, mandarin ducks, and parrots.”¹²

On the *famille verte* [wucai 五彩] vase from the Dresden collection, a seated young man and a young lady are making passionate eye contact, while another pretty young lady is playing with a small bird kept

⁹ Wei Yong 衛泳, “悅容編 [Compiling Charming Appearance],” in 香艷叢書 [Compendium of Fragrance and Gorgeousness], edited by Chongtianzi, v. 1, juan 2: 29.

¹⁰ In Chapter 10 of *The Plum in the Golden Vase*, it shows how the first affair between the smart pretty maid Pang Chunmei and Ximen Qing was encouraged by her employer Pan Jinlian. See David Roy, trans., *The Plum in the Golden Vase* or, *Chin P'ing Mei*, v. 1, (Princeton: Princeton University Press, 1993), 203-4. Chapter 16 mentions the affair between Ximen Qing and Li Pinger’s two maids Yingchun and Xiuchun. See David Roy, trans., *The Plum in the Golden Vase* or, *Chin P'ing Mei*, v.1, 320.

¹¹ Wei Yong 衛泳, “悅容編 [Compiling Charming Appearance],” in *Compendium of Fragrance and Gorgeousness*, edited by Chongtianzi, v. 1, juan 2: 30.

¹² Li Suiqiu 黎遂球, “花底拾遺 [Picking Up the Remains under Flowers],” in 香艷叢書 [Compendium of Fragrance and Gorgeousness], edited by Chongtianzi, v. 1, juan 1:7.

on a stand, probably an oriole (**fig. 7.4**). The iconography of women with birds, based on the Ming and Qing texts, is not only seen on Chinese porcelain, but also in prints and paintings. The imagery of pretty young women playing with orioles or parrots was already popular in late Ming prints and paintings, and it was also used in later export woodblock prints. In the late Ming monochrome woodblock print illustrating *The Romance of the Western Chamber*, the female protagonist Yingying is turning her attention from the book placed on the desk in front of her to the relatively distant parrot behind the flower pot and miniature plant (**fig. 7.5**). In comparison, although the eighteenth century early Qing export print is brightly colored and bears distinct shading adopted from European painting techniques, which renders it distinct from the late Ming print, in both the seated female figure gazes amusedly at the bird on a stand with brush in hand (**fig. 7.6**). In spite of the use of different media and techniques for the three objects, the nicely dressed beauty playing with a parrot or other kind of bird kept on a special stand is a shared element, along with the inclusion of scholarly objects and flower pots in settings from the list in the “ten categories for beautiful women.” It is worth noting that parrots are also popular subjects in the art commissioned or collected by Augustus the Strong, which might represent exotic culture to some extent. Thus, this iconography may have been favored by the royal family because it overlapped with other art in the collection.

The expansion of female images on porcelain during the Ming-Qing period maybe attributed to at least two factors: the development of the early Qing porcelain manufacturing system “*guanda minshao*,” and the newly developed appreciation of the qualities of beautiful women noted in the writings of literate men; e.g., Xu Zhen’s *The Manual of Beautiful Women*.¹³ This fashion of cultivating expertise for appreciating female beauty maybe linked to the literati’s “romantic and elegant [風雅]” activity of ranking courtesans, echoing the ranking of male scholar candidates in the imperial examination, called *hua’an* 花案 [profiles of flowers], that became popular beginning in the mid-Ming Jiajing period (1522-1566); this practice of ranking exam candidates continued into the early Qing period.¹⁴ The images of women in various gestures and activities on porcelain and other media correspond to criteria articulated in manuals initiated by literati groups; these were popular versions of male imaginations of female beauty. While some scholars have noted the feature of *meiren* paintings in which women are depicted pursuing intellectual and artistic activities surrounded by scholars’ objects in sensuous and alluring interiors or garden settings, this paper argues that the objects and settings in the images of beautiful women developed into a relatively fixed and complete system.¹⁵ These formulae of display constituted the essential elements for the creation of abundant female representations on porcelain and other visual media during the Ming-Qing period. Relying on the diversified combination of elements from the “ten categories” iconography, the pictorial language of beautiful women was enriched as artists deployed it in imaginary, three-dimensional representational spaces.

¹³ Wang Hung-tai highlights this popular cultural phenomenon discussing social activities centering on the connoisseurship of courtesans among male scholars in the Jiangnan region. See Wang Hung-tai, “明清文人的女色品賞與美人意象的塑造 [The Rise of the Connoisseurship of Female Beauty in the Ming-Qing Literati Culture],” *中國史學* [Chinese History], 16 (2006): 83-100.

¹⁴ *Ibid.*

¹⁵ James Cahill, *Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting* (Berkeley: University of California, Berkeley Art Museum and Pacific Film Archive, 2013), 9-47.

Appendix: Chinese Texts

Xu Zhen (active 1659-1711), *Manual of Beautiful Women* [美人譜]

一之容:

螭首, 杏唇, 犀齒, 酥乳, 遠山眉, 秋波, 芙蓉臉, 雲鬢, 玉蓀, 萸指, 楊柳腰, 步步蓮, 不肥不瘦
長短適宜.

First, appearance (*rong* 容):

Cicada head, apricot lips, rhinoceros teeth, soft breast, eyebrows as a remote mountain, bright eyes,
hibiscus-like face, beautiful hair curled like cloud motifs, hands like white jade, soft fingers, willow
twist, golden lotus bound feet, not too fat or too thin and of average height.

二之韻:

簾內影, 蒼苔履跡, 倚欄待月, 歌余舞倦時, 嫣然巧笑, 臨去秋波一轉.

Second, charm (*yun* 韻):

Shadows behind blinds, foot tracks on green moss, leaning on railings while waiting for the moon,
after singing and dancing, sweet smiling, and making remarkable eye contact.

三之技:

彈琴, 吟詩, 圍棋, 寫畫, 蹴鞠, 臨池摹帖, 刺繡織錦, 吹簫, 抹牌, 秋千, 深諳音律, 雙陸.

Third, skills (*ji* 技):

Playing the zither, reciting poems, playing *go*, painting, kicking a ball (here called *cuju* 蹴鞠, an early
form of football), exercising calligraphy and tracing rubbings, embroidering, playing a flute, playing
cards, playing on a swing, knowing musical rhythm well, and playing the game of ancient chess.

四之事:

護蘭, 煎茶, 金盆弄月, 焚香, 詠絮, 春曉看花, 撲蝶, 裁剪, 調和五味, 染紅指甲, 鬥草, 教鷓鴣
念詩.

Fourth, activities (*shi* 事):

Cultivating orchids, making tea, playing with the moon in a golden basin, burning incense, creating
poems, appreciating flowers in the spring morning, playing with butterflies, tailoring, seasoning with
five flavors, painting nails red, playing with grass, and teaching myna birds to read poems.

五之居:

金屋, 玉樓, 珠簾, 雲母屏, 象牙床, 芙蓉帳, 翠幃.

Fifth, housing (*ju* 居):

Golden house, jade pavilion, beaded blinds, marbled screen, ivory bed, hibiscus flower curtain,
green curtain.

六之侯:

金谷花開, 畫船明月, 雪映珠簾, 玳筵銀燭, 夕陽芳草, 雨打芭蕉.

Sixth, atmosphere (*hou* 侯):

Flower blossoms in golden valley, on a beautifully painted boat when the moon is bright, white snow
reflected by beaded blinds, banquet under silver candlelight, fragrant grass at sunset, rain hitting ba-
nana tree leaves.

七之飾:

珠衫, 綃帔, 八幅繡裙, 鳳頭鞋, 犀簪, 辟寒釵, 玉佩, 鴛鴦帶, 明珰, 翠翹, 金鳳凰, 錦襠.

Seventh, ornament (*shi* 飾):

Robe with beads, silk shoulder cape, embroidered dress of eight fabrics, phoenix-head shoes, rhinoceros hairpin, coldness-breaking hairpin, jade pendant, band with mandarin duck pattern, ornament with beads, hair ornament with kingfisher feather, gold phoenix (hairpin), and embroidered pants.

八之助:

象梳, 菱花, 玉鏡台, 兔穎, 錦箋, 端硯, 綠綺琴, 玉簫, 紈扇, 毛詩 [玉台] [香奩] 諸集, 韻書, 俊婢, 金爐, 古瓶, 玉合, 異香, 名花.

Eighth, assistance (*zhu* 助):

Ivory comb, flower of water chestnut (an emblem of mirror), dressing table of jade mirror, brush made of hare fur, pretty writing paper, ink stone, zither of fine tone, jade flute, holding a fan, poetry collections e.g. *The Book of Odes*, *New Songs from the Jade Terrace*, *Cosmetic Box* (毛詩 [玉台] [香奩] 諸集), dictionary of rhymes, pretty maids, golden incense burner, antique vase, jade box, exotic fragrance, and renowned flowers.

九之饌:

各色時果, 鮮荔枝, 魚鮓, 羊羔, 美醞, 山珍海味, 松蘿徑山陽羨佳茗, 各色巧制小菜.

Ninth, food (*zhuān* 饌):

Various kinds of fruit, fresh lychee, preserved fish, “lamb” wine, fine wine, refined seafood and food from the land, fine tea, and various small dishes or snacks.

十之趣:

醉倚郎肩, 蘭湯晝沐, 枕邊嬌笑, 眼色偷傳, 拈彈打鶯, 微含醋意.

Tenth, enjoyment (*qu* 趣):

Resting on a male lover's shoulder while drunk, daylight bathing, smiling on pillows, secretly making eye contact, flicking a small ball to hit an oriole (a seductive hand gesture flicking with fingers), and being a little jealous.

Li Suiqiu (1602-1646), Picking up the Remains under Flowers 《花底拾遺》

其可與相往還者, 在人則有三, 在物則有五. 曰郎, 曰小婢, 曰鄰姬, 皆人之屬也. 曰蝶, 曰蜂, 曰鶯, 曰鴛鴦, 曰鸚鵡, 皆物之屬也.

Beautiful women may be accompanied by three types of people and five kinds of animals. The persons include: one male lover, maids, and neighboring beautiful women. Animals include: butterflies, bees, orioles, mandarin ducks, and parrots.

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Fig. 7.1 Bowl, scene *Reading the Letter* based on *The Romance of the Western Chamber* 西廂記 (Xixiang ji). Porcelain with underglaze cobalt blue. Jingdezhen, China. Kangxi-period (1661-1722), Qing Dynasty. H. 8.8 cm, D. rim 19.0 cm, D. foot 9.3 cm. Staatliche Kunstsammlungen Dresden, Porzellansammlung, Inv. No. PO 1855. © Porzellansammlung, Staatliche Kunstsammlungen Dresden, Foto: Adrian Sauer.



Fig. 7.2 Plate, *Women with Flower, Zither and Fan*. Porcelain with underglaze cobalt blue. Jingdezhen, China. Kangxi period (1661-1722), Qing Dynasty. H. 4.0 cm, D. rim 26.4 cm, D. foot 14.9 cm. Staatliche Kunstsammlungen Dresden, Porzellansammlung, Inv. No. PO 1364. © Porzellansammlung, Staatliche Kunstsammlungen Dresden, Foto: Adrian Sauer.



Fig. 7.3 Jar, *Gathering of Beautiful Women*. Porcelain with powder blue ground and underglaze cobalt blue decoration. Jingdezhen, China. Kangxi period (1661-1722), Qing Dynasty. H. 110.7 cm, H. without lid 96.2 cm, D. 48.0 cm, D. footring 29.8 cm. Staatliche Kunstsammlungen Dresden, Porzellansammlung, Inv. No. PO 1018. © Porzellansammlung, Staatliche Kunstsammlungen Dresden, Foto: Adrian Sauer.



Fig. 7.4 Vase, *Ladies, Gentleman and Boys in a Garden*. Porcelain, overglaze colours and gold. Jingdezhen, China. Kangxi period (1661-1722), Qing Dynasty. H. 71.2 cm, D. 24.3 cm, D. footring 19.3 cm. Staatliche Kunstsammlungen Dresden, Porzellansammlung, Inv. No. PO 6257. © Porzellansammlung, Staatliche Kunstsammlungen Dresden, Foto: Adrian Sauer.



Fig. 7.5 Yingying with a Parrot in *Romance of Western Chamber with Li Zhuowu's Commentary*
李卓吾先生批點西廂記真本, 1640, 1: 19b-20a. 21.0 × 14.1 cm. National Central Library, Taipei.



Fig. 7.6 Anonymous, *Woman with Parrot*. Export woodblock print. Suzhou, China. 18th century, Qing Dynasty. Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett. © Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden.