

# Beauty Collage: Chinese Women in Photography in the Late Nineteenth Century

Xin Sun

The following paper analyzes three photographs from the Dresden State Art Collections. The primary object under discussion is a collage of 102 women (**fig. 11.1**); two other portrait photographs will be discussed comparatively (**figs. 11.2 and 11.3**). I explore photographic patterns in the representation of these women and offer an identification through an examination of their hairstyles, clothing and props.

## The Making of Photo Collages

The photo collage in the Dresden collection, entitled *Chinese Beauties*, is comprised of 102 photographic images of women, each of which is assigned a number (**fig. 11.1**).<sup>1</sup> The photo collage is also known as a composite photograph in which multiple exposures are placed on the same photographic plate and printed on a composite negative.<sup>2</sup> Both the terms “photo collage” as well as “composite photograph” are adopted in the essay. This type of photo, with a large number of figures, found its origin in the Victorian phenomenon known as “combination” printing in the second half of the nineteenth century, when little control over a large number of sitters could be assured, due to the long exposure time required by wet plate photography.<sup>3</sup> Consequently, the elements were first photographed individually, then composed onto one background, using cut and paste techniques. One of the most adept practitioners of composite photography, Canadian photographer William Notman (1826-1891), assembled more than three hundred individual photographs in one renowned work, *Skating Carnival, Victoria Rink*. The subject of the photos is the occasion of a skating carnival which is recreated with participants wearing elegant attire in Victoria Rink (**fig. 11.2**). The process began with a sketched design for the final image, and then individual or small group portraits were made in the studio—prints of which were developed into various sizes according to their positions in the final picture (**fig. 11.3**). The figures would eventually be cut and pasted onto a composite negative and then reprinted.<sup>4</sup>

---

<sup>1</sup> In this essay, all the female figures will be referred to by their assigned numbers; figure 24 is also reflected in a mirror opposite her, but this second reflection is not included in the count of 108.

<sup>2</sup> Two major methods of creating composite works existed, namely Sir Francis Galton’s (1822-1911) multiple exposures on the same photographic plate. The second involves printing the composite negative, which was practiced by William Notman (1826-1891) and Henry Peach Robinson (1830-1901); the latter was in accord with the production process of this photographic object.

<sup>3</sup> For more about the process of composite photography see: Francis Galton, “Composite Portraits,” *Journal of the Anthropological Institute of Great Britain and Ireland* 8 (1879): 132–142; Sarah Parsons, *William Notman: Life & Work*, accessed September 10, 2016, <http://www.aci-iac.ca/william-notman>

<sup>4</sup> Parsons, *William Notman*, 25; The McCord Museum of Canadian History, “The Photographic Studio of William Notman: The Composite Photographs,” accessed January 20, 2019 [http://collections.musee-mccord.qc.ca/scripts/explore.php?Lang=1&tableid=4&elementid=00016\\_\\_true](http://collections.musee-mccord.qc.ca/scripts/explore.php?Lang=1&tableid=4&elementid=00016__true)

Judging by the date of the work and the seamless blending of all the figure fragments in *Chinese Beauties*, it probably shared a similar creation process with that of Notman's work, namely assembly by cutting, gluing, overlapping, and rearranging a large number of photographs to a new collective negative which was then developed.<sup>5</sup> Evidence of the identical image on two postcards sent to France from 1902 and 1906 indicates that the composite negative was printed on other media as well (figs. 11.4 a-d). However, unlike *Skating Carnival* for which the size and posture of each figure was carefully composed while he or she was photographed individually at Notman's studio—so as to give the illusion that the photograph was taken at the site—there is a notable unevenness of imagery sizes in *Chinese Beauties*.<sup>6</sup> An explanation would be that the creator of *Chinese Beauties* made the photo collage directly from actual photographic prints on hand, of which the sizes were no longer modifiable.

Apparently, the creator of *Chinese Beauties* was not after a narrative scene or an artistic photograph as in the Victorian photo-collage fashion, as in Notman's work, since all of the female portraits are simply aligned without a legible storyline. So, for what purpose was this composite photograph made? Before attempting to answer this question, a detailed study of the individual figures in the image is in order.

## Decoding the Beauties

Two of the women in this composite photograph can be traced back to their origins: woman no. 43 comes from William Saunders' photograph, entitled *Married Woman's Hairstyle*, datable to ca. 1870 (fig. 11.5), while lady no. 86 is identical to the portrait of a Manchu lady in the album *China I* in the Dresden collection (fig. 11.6). In the absence of relevant information, such as the background, furniture or even captions surrounding the figures from each assembled photograph, the sources of other ladies are hardly traceable in terms of authorship. However, deductions about dating, social status and ethnic information can be made based on a detailed examination of their hairstyles, clothing, props and postures.

Hairstyles, hair ornaments and clothing serve as dating criteria. Eight women in the collage wear visible hair ornaments embellished with pearls, which replaced the flower arrangements prevalent since the 1870s-80s and were particularly popular for courtesans in the Shanghai area.<sup>7</sup> Short bangs worn by twenty-five of the women were supposedly a fashion from the 1890s onwards.<sup>8</sup> Meanwhile, the half-moon shaped headbands found on thirty-two figures are datable to the 1880s in Shanghai.<sup>9</sup> Further, eleven women in the first row wear trousers with wide embroidered legs, which are datable to the

<sup>5</sup> In the 1860s, photographers were already experimenting with composite imagery throughout the United Kingdom and Europe as well as North America. It was possible that the technique was brought to China in the late nineteenth century.

<sup>6</sup> For example, figure nos. 43 and 57 are much larger in comparison to other women.

<sup>7</sup> Catherine V. Yeh, *Shanghai Love: Courtesans, Intellectuals, and Entertainment Culture, 1850 – 1910* (Seattle: University of Washington Press, 2006), 35.

<sup>8</sup> Yeh mentions that short bangs were in fashion during the 1890s. Yeh, *Shanghai Love*, 37.

According to Zhou, short bangs were originally a style for young girls; they were worn by all women from 1900. Bangs were kept extremely short in the early stage of the fashion and gradually became longer, sometimes even covering half the forehead. “額覆短發，謂之‘前劉海。’本所謂雛發覆額，言幼女的幼發垂額貌。至光緒庚子以後，則不分年幼年長，額前大多留額發了。[...] 初時尚極短，後則‘劉海’漸奮漸長，有覆至半額者。” Xibao Zhou 周錫保，*中國古代服飾史* [History of Ancient Chinese Clothing] (Taipei: Danqing, 1986), 488.

<sup>9</sup> Half-moon shaped headbands could also be an indication of geographic location, since Thiriez mentions that this kind of headband, often embroidered with lines of pearls, was a distinctive fashion for the Shanghai-area. See Regine Thiriez, “Photography and Portraiture in Nineteenth-Century China,” *East Asian History* 17/18 (June/December 1999): 94.

1890s.<sup>10</sup> In the photo, most women's sleeves are also long and wide, indicating that the time they were photographed was earlier than the 1900s; beginning in the Republican period jackets and sleeves became shorter and clothes fit more tightly.<sup>11</sup>

The following table reflects the statistics analyzed above:

| FEATURE                               | POSSIBLE DATING     | AMOUNT | ACCORDING NUMBERS  |
|---------------------------------------|---------------------|--------|--|
| Pearl hair ornament                   | 1870s-80s, Shanghai | 8      | nos. 4, 10, 21, 59, 64, 73, 80, 95   |
| Short bangs                           | 1890s onward        | 25     | nos. 2, 3, <b>10</b> , 11, 16, 17, 27, 31, 39, 44, 46, 53, 66, <b>64</b> , <b>73</b> , 75, 77, 78, 88, 90, 91, 94, 97, 99, 100           |
| Half-moon shaped headband             | 1880s, Shanghai     | 32     | nos. 1, 6, 9, 12, 13, 15, 18, <b>21</b> , 24, 34, 36, 38, 41, 42, 47, 49, 50, 56, 57, 62, 65, 67, 69, 70, 74, 76, 82, 85, 87, 89, 92, 96 |
| Trousers with wide embroidered legs   | 1890s               | 11     | nos. 7, <b>24</b> , 25, <b>42</b> , 43, <b>59</b> , 60, <b>75</b> , <b>76</b> , <b>92</b> , <b>94</b>                                    |
| In total                              | 1870s-1890s         | 65*    |  |
| * The eleven figures in bold overlap. |                     |        |  |

Regardless of figures with features hard to define due to their lack of sharpness or visibility, it seems that at least more than sixty percent of the female portraits are datable to the period of the 1870s to 1890s.<sup>12</sup> It is also evident that the photo collage includes women from different ethnic groups. For example, ladies no. 35, 40, 68, and 86 wear their hair in a "Manchu-style bun"—a fan-shaped cap worn on the top of the head, with silk flowers and white ribbons hanging from one side. A number of other sitters (nos. 1, 6, 9, 12, 13, 15, 18, 21, 34, 36, 42, 49, 62, 69, 70, 85, 87, 89, 92, and 96) wear the half-moon shaped headband popular among Han Chinese women.<sup>13</sup>

This dense photomontage also echoes familiar subject matter used in photography during the late nineteenth century, much of which has its roots in literary sources and other pictorial traditions in China.<sup>14</sup> These include *Beauty Looking in a Mirror* (no. 24), *Beauty Reading or Writing* (nos. 11, 26, 51), *Beauty with Instruments* (nos. 5, 8, 23, 25, 60, 48, 98), *Beauty with a Fan* (nos. 30, 68, 94), *Beauty Lying on a Couch or Chaise Lounge* (nos. 49, 93), *Beauties in Sisterhood* (nos. 75, 76) and *Beauty in Stage Costume* (no. 28, 52, 58, 102).<sup>15</sup> Apart from the listed figures that follow those seven iconographic motifs, the others are either seated or standing without distinct features as far as gestures, props or clothing are

<sup>10</sup> Women did not wear skirts, but pants with wide embroidered legs circa 1890. “光緒中葉不著裙，只著褲，褲管大，作幾重鑲滾。” Zhou, *History of Ancient Chinese Clothing*, 496.

<sup>11</sup> Yeh, *Shanghai Love*, 54.

<sup>12</sup> Therefore, the collage was created around the 1890s.

<sup>13</sup> V. M. Garrett, *Chinese Clothing: an illustrated guide* (Hong Kong: Oxford University Press, 1994), 58; 90-91.

<sup>14</sup> Only *Beauty Lying on a Couch or Chaise Lounge* might have originated from the European painting tradition.

<sup>15</sup> Yeh does mention that the courtesan might have chosen theatre costumes as outfits for photographs. Yeh, *Shanghai Love*, 87. Their clothing could also come from pictorial traditions, such as woodblock printing. Further evidence is needed.

concerned, but simply follow standard western photographic conventions. Another example of such a collage dated to 1899 includes similar visual iconography, namely *Beauty with instruments*, *Beauty with a fan*, *Beauty lying on a couch or chaise lounge*, and *Beauty in stage costume* (fig. 11.7).

Study of the material evidence in the photo-collage, such as clothing and hairstyles, brings about questions concerning the identity of the sitters: Who were they, and what social status did they have? To answer these questions, it is crucial to investigate the kinds of female portraiture photographs circulating at the time, and thus collected by the creator of *Chinese Beauties*.

During the late nineteenth century, courtesans and women from upper social classes constituted the female clientele of photography studios in China. It is quite evident that courtesans were particularly enthusiastic participants in photographic activities.<sup>16</sup> An illustration in *Shenjiang mingsheng tushuo* from 1884 titled *The Famous Flowers (courtesans) have their Photos taken in Photography Studio* (*zhaoxiangguan minghua liuying*) depicts three courtesans being photographed in a photography studio (fig. 11.8 a). The accompanying text explains that there were dozens of studios in Shanghai and the courtesans loved to be photographed and to send out the pictures as gifts (fig. 11.8 b).<sup>17</sup> The phenomenon of courtesans sending out photographic portraits as gifts or mementos to clients is also mentioned in issue number 138 of *Tuhua ribao*, a daily pictorial newspaper published in Shanghai from 1909 to 1910, with an illustration depicting a client admiring the photograph of a courtesan. The affiliated caption describes the commemorative purpose of the courtesan portraits (fig. 11.9).<sup>18</sup> In this case, photographs of courtesans also served as commercial promoters to increase their public recognition.

As a result, those presented photographs entered into public circulation and might have been collected at large. Apart from that, some photographic vendors also offered photographs of courtesans to the public without permission, due to the lack of regulations.<sup>19</sup> Some individual studios would also hold free social activities and offer coupons to courtesans in exchange for negatives; or trade with acquaintances of courtesans who had collections of photographs of their peers, so that the photographs collected could be used for publications, such as in courtesan albums.<sup>20</sup>

On the other hand, “virtuous” ladies did not begin to frequent photography studios alone until early in the twentieth century.<sup>21</sup> In most cases, they were accompanied by friends or male family members and had photographs taken for commemorative purposes, such as for family occasions, weddings, or later in the Republican period, for graduations.<sup>22</sup> That being said, even though privately commissioned, some works were still leaked into public circulation without permission.<sup>23</sup> Thus, the fear that their photographs could be publicly consumed sometimes led respectable women to refrain from being photographed.

In general, the majority of photographs of women in public circulation were those depicting females associated with prostitution. Thiriez speculates that a fair proportion of the ladies in extant photographs

<sup>16</sup> According to Yeh (*Shanghai Love*, 356 n. 154), the earliest mention of courtesans taking photographs was in Ge Yuanxu 葛元煦, *滬遊雜記* [Miscellaneous Notes on Travel to Shanghai], (Shanghai: 1876; Reprint, Shanghai Guji Publishers: 1989), 57.

<sup>17</sup> 申江名勝圖說 [Famous Shanghai sites, with illustrations and explanations], woodblock print, (Shanghai: Guankeshou zhai, 1884), v. 2: 69-70.

<sup>18</sup> 圖畫日報 [Pictorial Daily] 3 (Shanghai: Shanghai Guji Publishers, 1999), 451-3.

<sup>19</sup> Thiriez, “Photography and Portraiture in Nineteenth-Century China,” 87.

<sup>20</sup> Bao Tianxiao 包天笑, *剏影樓回憶錄* [Memoirs from the Chuanying Tower], 1:361, as cited in Joan Judge, *Republican Lens: Gender, Visuality, and Experience in the Early Chinese Periodical Press* 30 (Oakland, CA: University of California Press, 2015), 208-209.

<sup>21</sup> According to Judge, the Yaohua studio, which had specialized in courtesan photographs from the 1890s, reached out to the demographic of genteel women first in 1900. Judge, *Republican Lens*, 181.

<sup>22</sup> *Ibid.*, 182-185.

<sup>23</sup> Thiriez, “Photography and Portraiture in Nineteenth-Century China,” 87.

from nineteenth-century China belonged to the courtesan class.<sup>24</sup> In some ways, visual indicators of sexual and social status in photographs do allow us to distinguish courtesans from women still in a normative family structure, often described as the “virtuous women” in writing about this period. Three topics mentioned above were used especially for courtesans, namely *Beauties in Sisterhood* (nos. 75, 76), *Beauty Lying on a Couch or Chaise Lounge* (nos. 49 and 93), and *Beauty Reading* (nos. 11, 51).<sup>25</sup> Joan Judge argues that only courtesans were featured holding books (see **fig. 11.8 a**, female far right).<sup>26</sup> Furthermore, courtesans tended to show “overtly affectionate poses” as well as more “suggestively erotic postures.”<sup>27</sup> For example, the women indicated as nos. 75 and 76 in the composite photograph lean close to each other holding hands, indicating intimate physical touching that was rare among upper class women (**fig. 11.1**).<sup>28</sup> *Beauty Lying on a Couch or Chaise Lounge* was another typical pose in courtesan images from the late nineteenth to early twentieth centuries.<sup>29</sup> While only the upper body of numbers 49 and 93 is visible in the photo collage, a certain sense of self-assertiveness is still projected in the way in which their heads are positioned with their right arms. A photograph featuring the same posture showcases the possible background setting accompanying the pattern (**fig. 11.10**). The courtesan is lying on a European chaise lounge with leather or tapestry upholstery.<sup>30</sup> On a table behind the couch stands a western-style clock. Surprisingly, the sharp contrast between the Chinese sitter and the Western-style furnishings seen here does not seem uncomfortable for the woman; on the contrary, the courtesan accommodates herself with ease, suggesting that the interaction of indigenous and foreign material culture not only shaped bodies, but also mentalities. Catherine Yeh argues that the reclining posture evokes a strong sense of eroticism that is comparable to the desired body of a courtesan in Edouard Manet’s *Olympia*, which does not offend the viewers intentionally, but definitely offers a new visual stimulus.<sup>31</sup>

Nevertheless, without distinctive props or postures, nothing in particular distinguishes a “virtuous” woman from a courtesan in early Chinese photography. In fact, the increasing public exposure of courtesans through photography helped increase their impact on taste and fashion in late nineteenth-century China. As a result, their styles, as performed and documented in the photography studio, were constantly imitated by elite ladies. And interestingly enough, courtesans would also copy costumes or compositions of virtuous ladies pictured in photographs.<sup>32</sup>

Apart from the six figures who are most definitely courtesans (nos. 11, 49, 51, 75, 76, 93), as well as the four Manchu women (nos. 35, 40, 68, 86) who seem to possess relatively higher social status, the majority of the other ladies were most likely courtesans. Since a courtesan had a say in the selection of props and costumes in the studio, not even to mention her facial expressions and gestures, the photograph reflected to a certain extent her own self-idealization.<sup>33</sup> Therefore, with a majority of the figures in the photo collage assumedly coming from the prostitution profession, those aforementioned patterns

<sup>24</sup> Thiriez, “Photography and Portraiture in Nineteenth-Century China,” 95.

<sup>25</sup> For more about the distinctive features of courtesan portraits see Judge, *Republican Lens*, 188-198.

<sup>26</sup> The photographic pool that Judge has researched includes approximately two thousand photographs of women from 婦女時報 [The Ladies’ Times] and the three courtesan albums. Therefore, this argument needs further proof by examining more photographs.

<sup>27</sup> Judge, *Republican Lens*, 194.

<sup>28</sup> Ibid.

<sup>29</sup> According to Thiriez, this posture doesn’t belong to the tradition of Chinese female representation, but rather found its origin in exotic European portraiture, such as Orientalist paintings. Thiriez, “Photography and Portraiture in Nineteenth-Century China,” 97.

<sup>30</sup> There are different types of couches. Some of them are traditional Chinese carved wooden seats with no upholstery. Judging from the partially revealed handrail to the right of lady no. 92, lady no. 93 seems to recline on such a wooden couch.

<sup>31</sup> Yeh, *Shanghai Love*, 87.

<sup>32</sup> For more about this imitative practice, see Judge, *Republican Lens*, 180-188.

<sup>33</sup> Yeh, *Shanghai Love*, 87.

do not simply cover the passive objects being photographed, but also suggest the agency of the participants, namely the initiative of courtesans in the photographic processes.

## Advertisement and Souvenir Postcards

The detailed study of individual figures in the previous section bring us back to the question of the purpose of making such composite photographs. Photomontage as a medium once served a commercial purpose, such as advertising for an individual photographic studio. A collage of portrait photographs from the 1870s can be identified as an advertisement for the Pun Lun Studio, a successful photographic studio based in Hong Kong around 1900 (**fig. 11.11**).<sup>34</sup> Austro-Hungarian photographer, Raimund von Stillfried (1839-1911), who was active in Yokohama in Japan during the 1870s, also utilized such a collage composed of his own photographic works as a frontispiece to his album *Views & Costumes of China & Japan* to promote his business (**fig. 11.12**). Another striking image was created by Japanese photographer Esaki Reiji in ca. 1893. Made as a studio advertisement, this collage was assembled with the faces of one thousand and seven hundred babies he had photographed at his studio (**fig. 11.13**).

Could the photo collage *Chinese Beauties* been designed for an advertisement as well? Admitting that the authorship of photographic images mostly remains unidentified, some props and clothes—such as the identical instruments held by ladies nos. 5, 8, 23, 25, 48, 98 and the same costume-like robes and headgear on ladies nos. 8, 28, 52, 58, 102—seem to imply they were from the same studio. With a closer look at each of the figures, some of the images were clearly photographs of the same person, only in different hair styles and clothes, such as 2-27; 10-11-16; 18-49; 48-71; and 39-93.

Alternatively, the photo collage might have been used as source material for different media, such as souvenir postcards. These types of photographic postcards featured Chinese topography, life scenes and portraits targeted for the international market, allowing the customers to compile personal accounts of China.<sup>35</sup> Two extant examples of postcards from the 1900s features an identical photo collage with only a different title *Shanghai Beauties*. This indicates that the transmission of the collage traveled overseas (**fig. 11.4 a-d**). As elaborated previously, images within the photo collage *Chinese Beauties* contain a great range of social diversity in terms of ethnicity and social standing. That, in association with the international circulation of such photos, leads to a more likely assumption that the its producer collected various kinds of photographs of “Chinese women,” regardless of their identifications, and assembled them into such a collage for the foreign customer, to represent diverse types of Chinese females.

In conclusion, the photo collage entitled *Chinese Beauties* represents a rich visual resource for insight regarding women of the late imperial period in China. Individual study of the figures’ coiffure and clothing indicates that the montage concerns women from different classes, social backgrounds, and even various ethnic groups. Regarding the social status of the sitters, most of the beauties pictured by the photographic industry in late nineteenth-century China were more likely courtesans since women of the upper class were reluctant to sit for portraits for public consumption. Not all the photographic components can necessarily be attributed to any single photographer or studio; instead, they were

---

<sup>34</sup> Although the photographs pasted here also include those of Italian-British photographer Felice Beato (1832-1909) and Hong Kong commercial photographer Lai Afong (ca.1839-1890), the majority show studio props commonly found in photographs from the Pun Lun Studio. Terry Bennett, *History of Photography in China: Chinese Photographers, 1844–1879* (London: Quaritch, 2013), 31.

<sup>35</sup> For more on themes in Chinese postcards see Regine Thiriez, “Imperial China in Postcards,” *Orientations* 35.5 (2004): 46-51.

probably collected separately and assembled with the aim of building a composite image of “Chinese women” that eventually circulated abroad and was viewed by international customers.

## Bibliography

- Bennett, Terry. *History of Photography in China: Western Photographers, 1861–1879*. London: Quaritch, 2010.
- . *History of Photography in China: Chinese Photographers, 1844–1879*. London: Quaritch, 2013.
- Erhart, Renate and Kaminski, Gerd. *Paizhao: Das alte China in der Linse österreichischer Fotografen*. Wien: ÖGCF, 2008.
- Galton, Francis. "Composite portraits." *Journal of the Anthropological Institute of Great Britain and Ireland*, 8 (1879): 132–42.
- Garrett, V. M. *Chinese Clothing: an illustrated guide*. Hong Kong: Oxford University Press, 1994.
- Gartlan, Luke. *A Career of Japan: Baron Raimund von Stillfried and Early Yokohama Photography*. Vol. 1. *Photography in Asia*. Leiden and Boston: Brill, 2016.
- Judge, Joan. *Republican Lens: Gender, Visuality, and Experience in the Early Chinese Periodical Press*. Bd. 30. *Asia*. Oakland, California: University of California Press, 2015.
- Parsons, Sarah. *William Notman: Life & Work*, accessed September 10, 2016, <http://www.aci-iac.ca/william-notman>.
- Shenjiang mingsheng tushuo* 申江名勝圖說 [Famous Shanghai sites, with illustrations and explanations]. Woodblock print. Shanghai: Guankeshou zhai, 1884, 2 vols.
- Thiriez, Regine. "Photography and Portraiture in Nineteenth-Century China." *East Asian History* 17/18 (June/ December 1999): 77–102.
- . "Imperial China in Postcards." *Orientations*. 35.5 (2004): 46–51.
- Tuhua ribao* 圖畫日報 [Pictorial Daily]. 8 vols. Shanghai: Shanghai Guji Publishers, 1999.
- Yeh, Catherine Vance. *Shanghai Love: Courtesans, Intellectuals, and Entertainment Culture, 1850 - 1910*. Seattle: University of Washington Press, 2006.
- Zhou Xibao 周錫保. *中國古代服飾史* [History of Ancient Chinese Clothing]. Taipei: Danqing, 1986.





**Fig. 11.1** Unknown photographer, *Chinese Beauties* (photomontage), 1880-1900, from the album "China III," p. 17, albumen paper print, mounted on cardboard, 20.9 x 27.1 cm, cardboard: 54 x 37.5 cm. Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden, Inv. No. F 2015-1/6.27. © Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden.



**Fig. 11.2** William Notman (1826-1891), *Skating Carnival, Victoria Rink; Interior; carnival, Shrove Tuesday, Montréal, Québec*, 1870. Albumen Process, Composite Photograph, 22.7 x 33.8 cm. Toronto Public Library, F 76 © Toronto Public Library. <https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-F76&R=DC-F76> (Last accessed on Feb. 10, 2017).

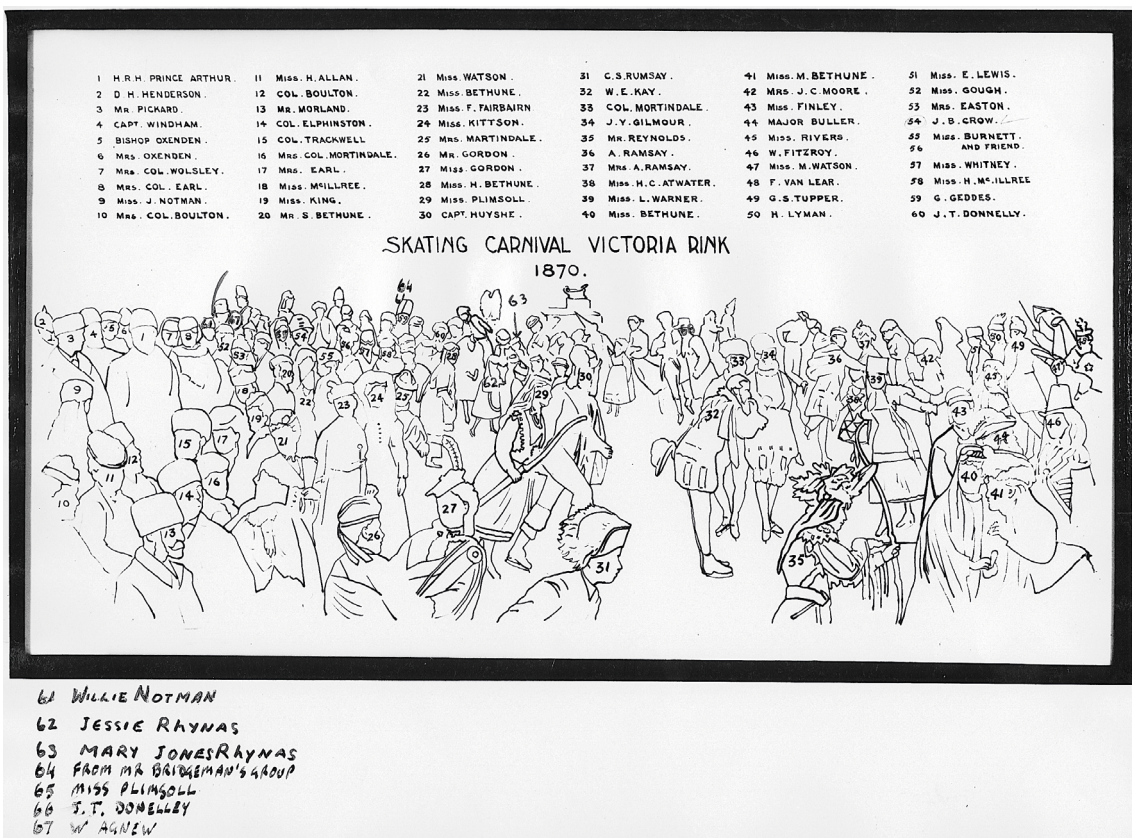


Fig. 11.3 William Notman (1826-1891), Numbered key for the *Skating Carnival* composite of 1870, copied in 1900-1930. Photographic copy, silver salts on paper, gelatin silver process, 20 x 25 cm. Gift of Mr. Charles Frederick Notman at McCord Museum, N-0000.68.2 © McCord Museum.

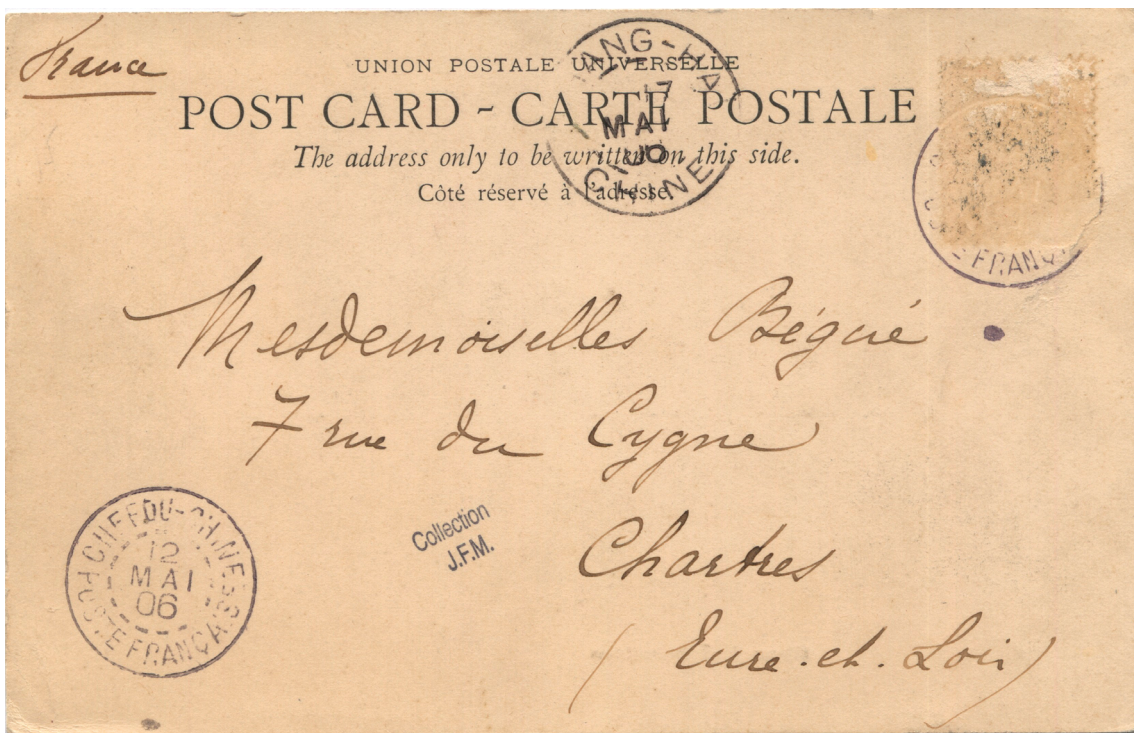


Fig. 11.4 a-b Postcard captioned *Shanghai Beauties* sent from Shanghai to France in 1906, verso and recto, 9 x 14 cm. The Hairpin Museum. © The Hairpin Museum.

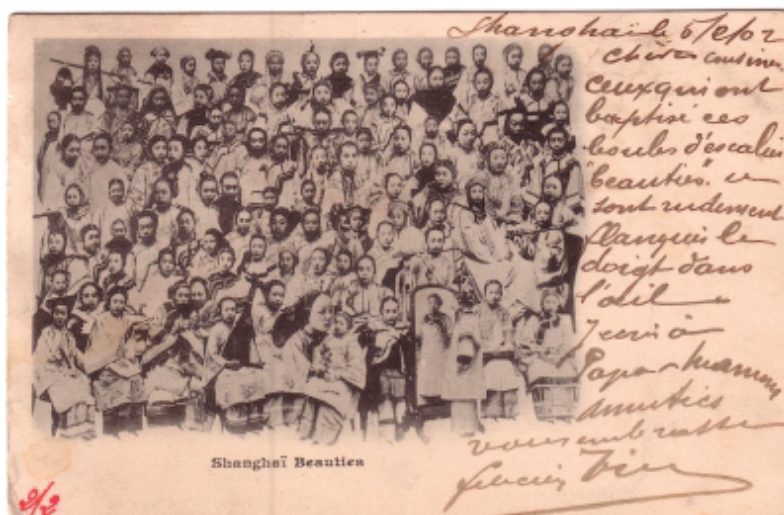


Fig. 11.4 c-d Postcard captioned *Shanghai Beauties*, sent from Shanghai to France in 1902, verso and recto, phototype printing, 14.1 x 9.1cm. With French postmark "Albi." Image No. cn00022. From the database *Historical Chinese Postcard Project: 1896 – 1920*. <http://postcard.vcea.net/Browsing.php?ID=cn00022&Start=6&Search=Shanghai> (last accessed on Jan. 09, 2017).

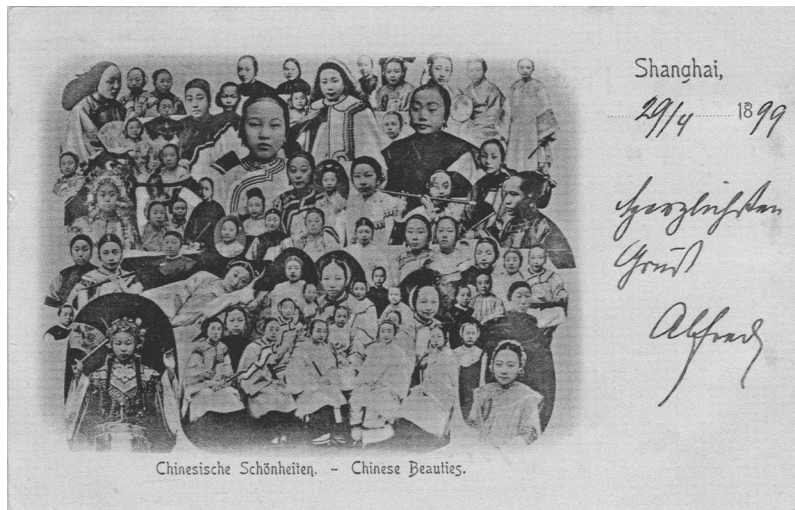


**Fig. 11.5** William Saunders. *Married Woman's Hairstyle*, c. 1870. Terry Bennett Collection.  
© Terry Bennett Collection.



**Fig. 11.6** Unknown photographer, [Portrait of a Manchu lady], 1875-1900, from the album "China I," p. 29, albumen paper print, mounted on cardboard, 22.6 x 17.8 cm, cardboard: 54.5 x 39 cm. Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden, Inv. No. F 2015-1/4.55.

© Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden.



**Fig. 11.7** Postcard captioned *Chinesische Schönheiten - Chinese Beauties* sent on April 29, 1899. After Renate Erhart and Gerd Kaminski, *Paizhao: das alte China in der Linse österreichischer Fotografen*, ÖGCF (2008), 140.



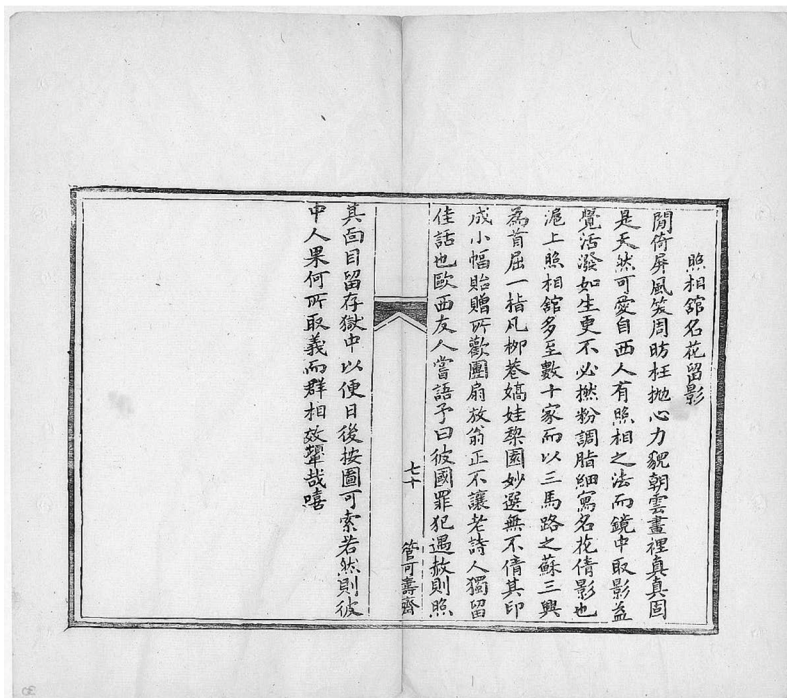


Fig. 11.8 a-b Famous Flowers (courtesans) Taking Photographs in the Photography Studio 照相館名花留影, 1884, woodblock print. From Famous Shanghai Sites, with Illustrations and Explanations 申江名勝圖說, Shanghai: Guankeshou zhai, 1884, 69-70.

大畫業寫真  
 本館開辦以來  
 蒙諸君之厚愛  
 生意日見發達  
 茲因本館遷往  
 新址營業  
 所有舊址之  
 各項業務  
 均行停止  
 特此聲明  
 大畫業寫真館啟

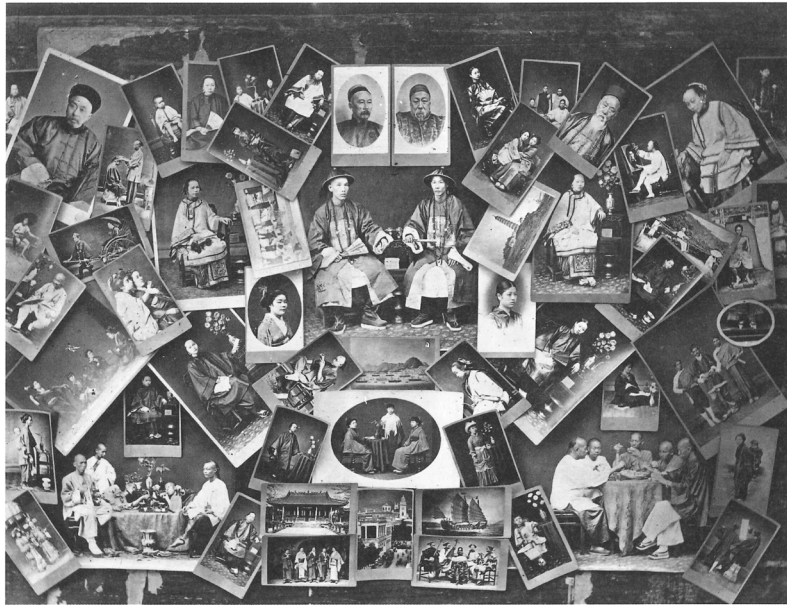


3-404

Fig. 11.9 Courtesan Photographs as Gifts for Clients 妓女贈客小照之用意. From Pictorial Daily 圖畫日報, 134 (1909), p. 8. Reprinted in Pictorial Daily 圖畫日報 3, Shanghai: Shanghai Guji Publishers, 1999, 451-3.



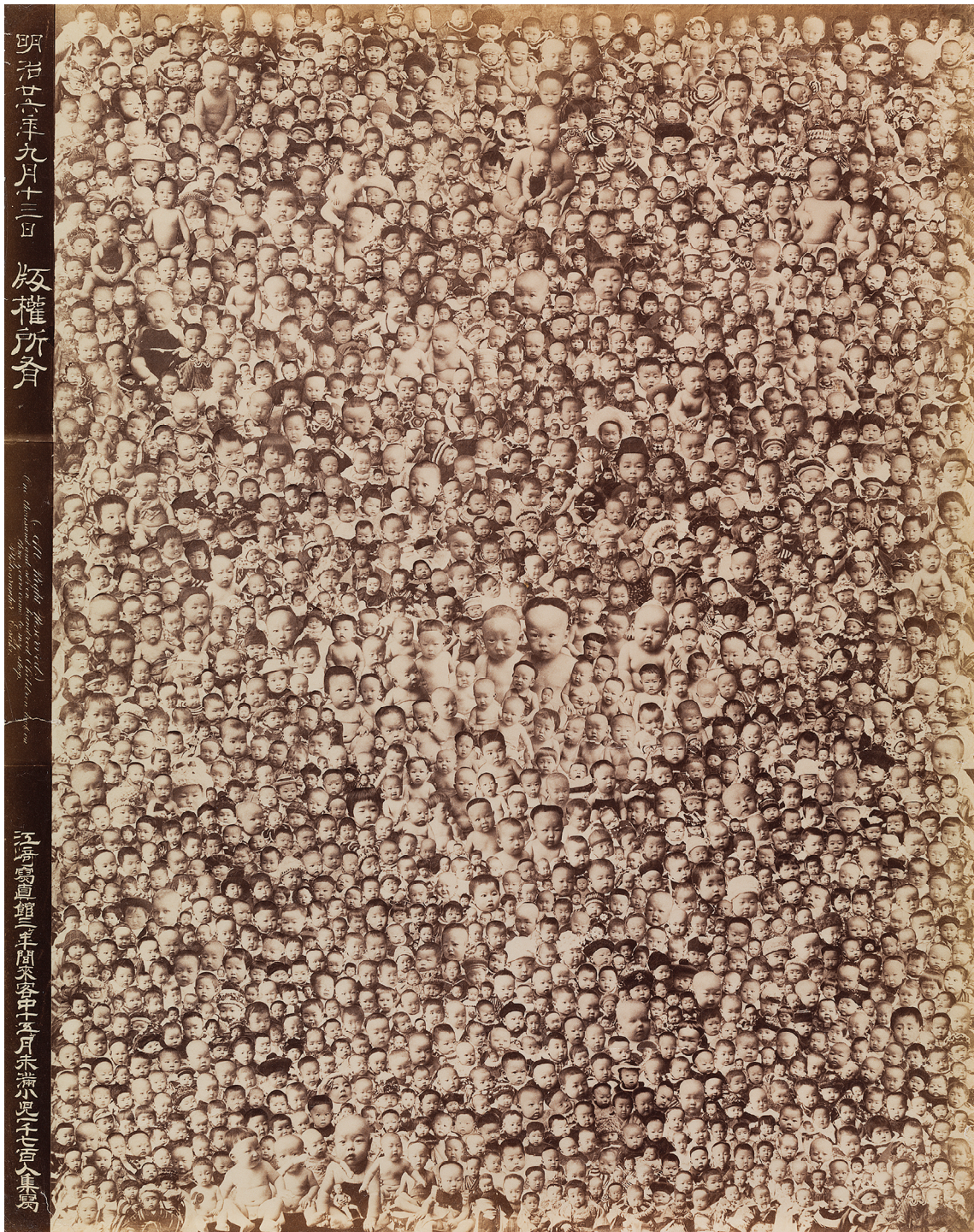
**Fig. 11.10** Unknown Photographer, [Chin. Mädchen.], 1870-1900, albumen paper print, mounted on cardboard, 6.2 x 9.5 cm, cardboard: 6.4 x 10.4 cm, carte-de-visite. Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden, Inv. No. F 1981-1/27.93 © Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden.



**Fig. 11.11** Pun Lun Studio, [advertising collage of portrait photographs], 1870s, albumen paper print, 27 x 24 cm, Terry Bennett Collection. After Terry Bennett, *History of Photography in China: Chinese Photographers, 1844–1879*, London: Quaritch, 2013, 31, fig. 3.I.



**Fig. 11.12** Baron Raimund von Stillfried, frontispiece to *Views & Costumes of China & Japan*, ca. 1880, No. 80 Main Street Studio (brown album), albumen paper print, 19.4 x 24.2 cm. Musée National des arts asiatiques Guimet, Paris. After Luke Gartlan, *A Career of Japan: Baron Raimund von Stillfried and Early Yokohama Photography*, Leiden and Boston: Brill, 2016, 242, fig. 13.



**Fig. 11.13** Esaki Reiji, *Collage of Babies, One Thousand and Seven Hundred Children That in Three Years Came to My Shop*, ca. 1893, albumen paper print, 26.35 x 20.8 cm. Gift of Gordon L. Bennett, San Francisco Museum of Modern Art © San Francisco Museum of Modern Art.