

Dis-continuity of Beauty in Late Nineteenth-Century Chinese Photographs

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Context and interpretation are interconnected in photography. However, it is often the case that while the aesthetic value of artworks is emphasized, potential historical and social issues are overlooked, especially in regards to gender. Because legacies of colonial administrative control are still relevant to the analysis of photography in postcolonial societies, I analyze what motivated the acquisition, collection, distribution, and production of photographs of Chinese women; and my emphasis is on the bound foot. Roland Barthes' theory of photography's reception is useful in understanding why particular materials from Chinese treaty ports were interesting for European and American societies during the nineteenth century. Barthes posits what is by now a well-known, two-step procedure of assessing a photograph's features.¹ The *studium* is a process of deep looking according to one's own cultural, political, social or historical knowledge; the *punctum* is a prick or moment when a particular photo disturbs our general study and catches our focused attention.² One becomes interested when a photo contains imagery that is unusual or poignant. When it seizes the viewer's attention, one starts to assign meanings according to his/her own cultural background.

Some combination of *studium* and *punctum*—the textured visual foundation combined with the unusual or attention-grabbing element of an image—led European and American collectors to gather Chinese photographs in albums. This paper will use examples from the Dresden collections to argue that the criteria for choosing items that came to represent China to the Western world were shaped by colonial practices, Orientalist visual culture, and anthropometric methods associated with anthropology. During the late nineteenth century, photographs were usually considered by their audiences as authentic documents and an index to states of “reality.” China was depicted as the strange “other” and foreign audiences easily confirmed their conceptions through photographic materials. The European and American audience came to develop and appreciate a certain class of photograph of China as ethnographic objects—visual proof for what was “Chinese,” although as we now know, this evidence was highly constructed. Yet, among the indigenous viewing public, the portrait was intended for local use—whether as a family picture or, among other uses, a tool for promoting pleasure-district services.

Frontal and profile portraits often were used as proof of racial difference for audiences outside China; among these collections were photographs of bound feet, which functioned to emphasize or exoticize an aspect of gender. During the Qing dynasty, Neo-Confucian social circles considered foot binding a tradition associated with beauty and an expression of women's virtue.³ Popular twentieth-century Western discourse on foot binding, however, represented it as an awkward disability; it was even referred to as one of the reasons to strengthen foreign intervention in imperial China. For example, John Henry Gray describes a popular turn-of-the-century view that Chinese women were oppressed through this tradition; in his book, *The Chinese Empire, Past and Present*, he thanked the (Christian) church for banning the

¹ Roland Barthes and Jeff Dyer, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 2010), 25-26.

² *Ibid.*, 26.

³ C. Fred Blake, “Foot-Binding in Neo-Confucian China and the Appropriation of Female,” *Signs*, v. 19, n. 3 (1994): 683.

custom.⁴ Intrigued by such discourses, travelers from America and Europe collected visual evidence of exposed bound feet (**fig. 13.1**). Through acquiring photographs and compiling them into albums, books and archives in Euro-american museums, as well as distributing them in postcard format, a shift in meaning took place. This transference is best labeled as a rupture from the Qing aesthetics. Photos collected by external audiences ventured from understandings of small feet in the Chinese beauty regime (as an ideal), and instead emphasized culturally bound differences of the body to legitimize political dominance of East Asia.

In the following analysis of contributing factors to the Western fascination with displaying “lotus feet,” I first explore late portraiture practices in Qing China. In the following section, I assess the inter-relationship between anthropometric and souvenir photographs and the circulation of postcards during this period.

Nineteenth-Century Portraiture in China

Photography became a common medium for portraiture in China during the second half of the nineteenth century.⁵ Before this technology became popular, a robust portrait tradition already existed. The most prevalent were posthumous ancestral paintings, an example of which is the *Portrait of Jalafengge*.⁶ The seated subject is rendered with a straight back on a chair and a calm facial expression with hands in his lap. Jalafengge is depicted in official Qing clothing in rather stiff manner; the composition is structured frontally with both ears visible. The basic components of this ancestral portraiture tradition can be traced back to the N. Song period (960-1127). The posthumous, pictorial representation of Emperor Taizu is a case in point; an imperial portrait embodied the hierarchical Neo-Confucian order and moral universe.⁷

The compositional style of ancestral portraits with the human figure arranged in the center, clearly carried over into early photography. As Wu Hung has established, when Milton Miller portrayed Chinese “officials” in the 1860s, he followed the logic of the ancestor painting conventions.⁸ In Miller’s work, the structure of the photographic plane, and the sitter’s gestures and facial expression mimic the aesthetic principles of the ancestral pictorial tradition.⁹ He added props; the square table and Chinese teacup (*gaiwan* 盖碗) were typical in Miller’s portraits. But the most significant transformation between ancestral portrait paintings and photography is, as Roberta Wue points out, that the latter displayed the living, not

⁴ John Henry Gray, *The Chinese Empire, Past and Present* (Chicago and New York: Rand, McNally and Company, 1900), 50; 58.

⁵ Regine Thiriez, “Photography and Portraiture in Nineteenth Century China,” *East Asian History* 17/18 (December 1999): 78.

⁶ *Portrait of Jalafengge*, ink and color on silk. 221.5 × 144.9 cm. The Freer Gallery of Art and Arthur M. Sackler Gallery Collection. Published in Jan Stuart and Evelyn S. Rawski, *Worshipping the Ancestors: Chinese Commemorative Portraits* (Stanford: Stanford University Press, 2001), 136, pl. 5.11.

⁷ This figure is positioned in three-quarter, frontal view. Wen Fong, “Imperial Portraiture in the Song, Yuan, and Ming Periods,” *Ars Orientalis* v. 25 (1996): 49. For *Portrait of Song Taizu*, see 故宫图像选萃 [Masterpieces of Chinese Portrait Painting in the National Palace Museum] (Taipei: National Palace Museum, 1971), 17, pl. 17.

⁸ Wu Hung, *Inventing A ‘Chinese’ Portrait Style in Early Photography: The Case of Milton Miller*, chap. in *Brush and Shutter*, edited by Jeffrey W. Cody and Frances Terpak, 69–90. (Los Angeles: Getty Research Institute, 2011), 81. The word “official” is put in the quotation marks as the author argues the identity of men in the photos as officials was staged. Also, Roberta Wue argues that the men who posed for M. Milton were actually paid models; see *Essentially Chinese: The Chinese Portrait Subject in Nineteenth-Century Photography*, chap. in *Body and Face in Chinese Visual Culture*, edited by Wu Hung and Katherine R. Tsiang (Cambridge: Harvard University Asia Center, 2005), 279–80.

⁹ See Milton Miller, *Portrait of Chinese Man*. China, 1860 – 1863. Albumen paper print. 13.1 × 10.4 cm. London, Royal Asiatic Society of Great Britain and Ireland, published in Jeffrey Cody and Frances Terpak, eds., *Brush and Shutter* (Los Angeles: Getty Research Institute, 2011), 75, fig. 8.

the dead.¹⁰ Props in early Chinese photographs reflected common European portrait practices, yet accoutrements reflecting the qualities of the sitter were also common in literati paintings at least as far back as the Qing dynasty. And, in court images such as *Prince Yong's Twelve Beauties*, idealized representations of beautiful women included similar elements such as a fine table, porcelain, flowers and fan, to complement the sitter's personality.¹¹ In the photographic sphere, which lacked canonical conventions operative in ancestor, court, and literati paintings, photographers could venture further and be more experimental in portraying their subjects.

Portraits in profile were rare in China, yet there were some exceptions already produced in the eighteenth century. One case is in the same set of *Prince Yong's Twelve Beauties*; a court lady, elaborately coiffured, who glances (to the viewer's) right toward a garden of birds and bamboo (fig. 13.2). In later photography, profile pictures were also used to highlight hairstyles, for example in a portrait taken by the Dinmore Brothers' studio in Shanghai in 1865 (fig. 13.3). It is not clear whether the photograph was taken for local use, as a portrait, or as a souvenir for Western consumers. The fact that the photograph is stored in the Peabody Essex Museum might suggest that it was taken as a memento for the foreign market. Given the limited examples of extant Chinese portraits in profile, and the social barrier for being photographed in the early years after the introduction of photography in China particularly for women, it seems very likely that—as Regine Thiriez argues—the woman was paid as a model in order to generate a photograph for the commercial market.¹² Later, after anthropologists adapted photography to assess and analyze racial difference, profile views of sitters started circulating widely in the second half of the nineteenth century. Perceptions of this angle then changed; the profile view was seen as potentially producing ethnographic data about the sitter.

The Anthropometric Register in Nineteenth-Century Souvenir Photography

In the nineteenth century, photography with its evidential power became a privileged tool for recording the human body, and a symbol of anthropological science when addressing race and culture. After British, French, and other European scholars developed parameters for defining physical differences of mankind, studies produced by Charles Darwin (1809-1882), Arthur de Gobineau (1816-1882), Joseph Ernest Renan (1823-1892), and others established evolutionary, racial and criminological theories to account for dissimilarities of human bodies. In order to compare different ethnicities, visual material was developed. In the article, "On a Method of Measuring the Human Form," John Lamprey created an anthropometric photographic method to compare and measure the unclothed human form, such as the profile study of a naked Chinese man (and other races in additional photos) standing against a grid (fig. 13.4).¹³ In order to evaluate and measure bodily features, anthropometric photographs were typically taken from two views: frontal and profile. This method became very influential, and was used not only in racial studies, but also in criminology (for which it is still used today). Lamprey's method changed the perception of photographs taken in profile; deploying this compositional format is inextricably linked to colonial practices that

¹⁰ R. Wue, *Essentially Chinese*, chap. in *Body and Face* (Cambridge: Harvard University Asia Center, 2005), 273.

¹¹ *Prince Yong's Twelve Beauties*, 18th century, hanging scroll, one of a set of twelve, ink and color on silk, 184 cm x 98 cm, collection of the Palace Museum, Beijing; see Wen-chien Cheng, "Idealized Portraits of Women for the Qing Imperial Court," *Orientalism* 45, n. 4 (2014): 92, fig. 5.

¹² Regine Thiriez, "Photography and Portraiture in Nineteenth Century China," 91; for early norms in portraits and portrait photography, see Wu Hung, "Inventing A 'Chinese' Portrait Style in Early Photography."

¹³ Mary Marien, *Photography: A Cultural History* (Los Angeles: Laurence King Publishing, 2006), 153.

sought to demonstrate racial differences between human beings, which established power asymmetries between colonized and colonizers.

Many nineteenth-century anthropologists attempted to categorize and map peoples according to external features; e.g., Edward Burnett Tylor (1832-1917) described features of Mongoloid races using both frontal and profile lithographs to demonstrate racial dissimilarities in his 1881 article, "Races of Mankind."¹⁴ Racial theories also reached artists and other travelers in Asia. A case in point was the British traveling photographer John Thompson who authored *Illustrations of China and its People* published in 1873. This quasi-scientific study captured different Asian ethnicities in the anthropometric manner, including an aboriginal man (from present-day Taiwan) portrayed in both frontal and profile views (**fig. 13.5**).¹⁵ The "scientific" eye initially developed by anthropologists entered popular visual culture by the second half of the nineteenth century.

After photography became a common medium for image circulation, Chinese photographers appropriated Euro-american standards and started to produce profile portraits to depict "the beauty of the Chinese" to meet foreign market demands. However, in the overseas market, these were reinterpreted as proof of China's "exoticism." An example of this is the souvenir photograph depicting a girl from Guangxi; the emphasis on the girl's haircut suggests an ethnographic interest in her appearance (**fig. 13.6**).¹⁶

For the foreign consumer, two images of the seated Chinese woman depicted both facing the camera and, a second, in profile highlighting her hairstyle in the Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde, were not only well-suited for the collector's album, they also resembled anthropological visual documentation, thereby increasing their veracity for a distant audience (**figs. 13.7-8**). Photographers highlighted other body parts of the female form. In addition to the coiffure, photos highlighting a sitter's lotus feet were a popular subject among foreign travelers. This exotic feature became the focus of souvenir photos.

Lotus Feet: Object of Fascination

Milton Miller (1830-1899), an American cameraman who specialized in studio portraits in Hong Kong and Guangzhou, was already experimenting with photography of women in the 1860's (**fig. 13.9**). One of his photographs purports to capture the first wife of an official—recognizable by her ceremonial clothing—seated on a chair in three-quarters frontal view, eyes downcast.¹⁷ Her small shoes are visible from beneath her skirts. According to Dorothy Ko, bound feet became popular as objects of desire in the seventeenth century and subjects in visual culture receiving extensive attention.¹⁸ Yet, we must suppose that this and similar women appearing in Miller's photographs were models; it was unlikely for an actual woman—a wife of an official—to display her bound feet so explicitly in public especially in a form so reproducible as photography; such features were considered to be erotic and private. Therefore, the display of bound feet suggests that this photograph was likely not taken for a local audience, but rather for foreign consumption. The blatant exposure of her feet is more in the vein of ethnographic record, which focuses on clothing, customs, and social relationships.

¹⁴ Edward Tylor, "The Races of Mankind," *Popular Science Monthly*, v. 19 (1881), 293.

¹⁵ John Thompson, *Illustrations of China and Its People: A Series of Two Hundred Photographs, with Letterpress Descriptive of the Places and People Represented* (London: S. Low, Marston, Low, and Searle, 1874), v. 2.

¹⁶ R. Wue argues that nineteenth-century photographers served the demands of both foreign and local markets; see "Essentially Chinese," 280.

¹⁷ Wu Hung, *Inventing A 'Chinese' Portrait Style*, chap. in *Brush and Shutter*, ed. Jeffrey Cody and Frances Terpak, 76.

¹⁸ Dorothy Ko, *Cinderella's Sisters: A Revisionist History of Footbinding* (Berkeley: University of California Press, 2005), 145.

Chinese photographers, appropriated the styles and motifs introduced by Miller and other Western photographers, particularly in the realm of the treaty ports.¹⁹ In local networks, photographs were used in marketing strategies for various industries. Shanghai courtesans were the first to adapt photographs for such purposes using them as gifts for their clients or decorations on their walls. Later, after commercial studios had discovered the value of courtesan photographs as potential merchandise, negatives were kept on hand in order to sell prints; courtesans supported the sale of their portraits as a method to promote their business, attract clients, and promote their social status.²⁰ It is no wonder, then, that many negatives were kept in both Chinese and foreign ateliers, where customers could select images of their choice.

When knowledge of and interest in the Chinese foot binding tradition reached the West at the end of the nineteenth century, the desire for detailed visual proof of the custom emerged. One instance of such photographic documentation is in John Thompson's "Picture No. 39," from *Illustrations of China and its People*, which portrays a woman exposing her unbound feet (**fig. 13.10**). Thompson seems to have been proud of this photograph, as it was difficult to get; he described the acquisition process:

I had been assured by Chinamen, that it would be impossible for me, by the offer of any sum of money, to get a Chinese woman to unbandage her foot, and yet gold and silver are arguments in favor of concession ... Nothing would persuade a lady to raise her dress high enough to show her ankles.²¹

This passage indicates that around the 1870's it was still unusual for women to expose their feet in front of a stranger and it corresponds with Howard Levy's theory, that lotus feet were among the most intimate parts of woman's body, not to be shared easily.²² What cultural and sartorial changes occurred in the following decade that led Chinese women to display their ankles and even expose them to the camera? One of the significant transformations in female fashion was the shift from baggy slacks to tighter clothing at the end of nineteenth century.²³ Shorter and tighter slacks revealed women's ankles and small shoes; bound feet moved from the private to public sphere due to fashion. By the early twentieth century feet were no longer a secret, but rather a tool to attract customers.

Furthermore, depictions of women's bound feet were growing as an independent subject in their own right, and along with it, the quantity of such photographs. Chinese cameramen focusing on both local and foreign markets started to produce many images of women displaying their small shoes, so that the sizes were visible and comprehensible. One example is a photograph which portrays a standing woman in profile wearing the tight slacks fashionable in the late nineteenth and early twentieth centuries (**fig. 13.11**).

Displaying bound feet facilitated the business of prostitution by soliciting more clients. Unbounded feet meant a girl's prospects of getting married were low in the nineteenth century.²⁴ Chinese men desired the same features in courtesans; the display of tiny shoes was a good marketing strategy to attract customers. As established, in early twentieth-century courtesan photography, women were often photographed in profile; bound feet were often photographed from the side to display their size. Following social trends, Chinese photographers' impacted the appearance of courtesans' lotus feet to meet demand, but it is also likely that women themselves were actively involved in the distribution of their images in order to gain

¹⁹ Jeffrey Cody and Frances Terpak, *Through a Foreign Glass*, chap. in *Brush and Shutter*, 62.

²⁰ Catherine V. Yeh, *Shanghai Love: Courtesans, Intellectuals, and Entertainment Culture* (Seattle: University of Washington Press, 2006), 84; Wue, "Essentially Chinese," 273.

²¹ J. Thompson, *Illustrations of China*, v. 2, 83.

²² Robert Gulik, *Sexual Life in Ancient China* (Leiden: E. J. Brill, 1974), 218.

²³ Thiriez, "Photography and Portraiture in Nineteenth Century China," 100.

²⁴ Dorothy Ko, *Cinderella's Sisters: A Revisionist History of Footbinding* (Berkeley: University of California Press, 2005), 15.

additional profit. These factors suggest the socio-cultural genesis of the early twentieth-century photographs revealing bound feet.

Late nineteenth and early twentieth century travel accounts often raise the issue of the social position of Chinese women; the topic of bound feet was often raised in publications. For example, in *China's New Day: A Study of Events that have Led to its Coming*, based on the diaries kept by missionary Isaac Taylor Headland regarding his late-nineteenth sojourn in China, the author critiques this habit as atrocious.²⁵ Another such book that was well received in the U.S., *The Chinese Empire, Past and Present*, published in Chicago in 1900, was drawn from the diaries of John Henry Gray. This publication contains an extensive discussion of the practice of foot binding and its origin in the Song dynasty (960-1279).²⁶ Gray also included a picture of a woman standing in profile with both shoe-bound lotus feet clearly visible (**fig. 13.11**).

Ernst von Hesse-Wartegg, a German who traveled to China at the end of the nineteenth century, visited at the time when images of exposed bound feet would have been circulating in both foreign and local markets. His travel book, *China und Japan*, published in 1897 in Leipzig, is a good example of the kind of ethnographically-motivated photographs of Chinese customs that were collected in the U.S., Germany, and most other European countries. His publication suggests the contemporary Western discourse on Chinese women and the popularity of images of bound feet.

In addition to such travel accounts, postcards were another platform in which such images circulated. A postcard dated May 1, 1907—sent from the French colonial city of Saigon—depicts a close view of an unbound foot with a tiny shoe next to it (**fig. 13.12**). This example illustrates the semantic transformation of Chinese lotus feet. Decontextualized from women's intimate or private sphere where they served as tokens of emotional affinity, in this decontextualized environment, they came to symbolize the exoticism and the nineteenth-century Orientalist narrative of disabled and passive Chinese women who were forced to become physically dependent on the larger, collapsing family or social structure. This postcard emphasizes this feature as grotesquerie and provides extensive detail at a close range disassociated from the sitter's body.

In summary, during the second half of the nineteenth century, photographs gradually replaced painted portraits in Chinese daily life. As material objects, they also were an index to social status and connected to the legacy of the pictorial tradition of ancestor portraits as well as new categories such as representations of courtesan advertisements. In addition, photography became a vital tool to establish the parameters of cultural identity in large categories as "China" and "Chinese" among late nineteenth-century foreign viewers in semi-colonial China.

Furthermore, it is worth noting that the anthropometric approach was first introduced by commercial photographic studios based in China, such as those of Miller and Thompson, rather than through anthropological publications. Cognizant of local and foreign markets, Chinese photographers aimed to respond to both, by meeting client expectations. While some portrait photographs were likely made for local markets, others obviously included pictorial criteria destined to be collected as ethnographic visual documents and placed in albums featuring more explicitly ethnographic material (**figs. 13.7-8**). Early Chinese portrait photographs reflected earlier indigenous aesthetic concerns, but they also incorporated nineteenth-century Western ethnographic interests; photos of the exotic tradition of foot-binding was a case in point. The transformation of early Chinese photography through transcultural encounters maybe understood as break or a discontinuous fracture with earlier Neo-Confucian understandings of beauty valid in pre-photographic Chinese society. Features in the photographic surface that provided deep context

²⁵ Isaac Headland, *China's New Day: a Study of Events that Have Led to its Coming* (West Medford: Central Committee on the United Study of Missions, 1912), 57-60.

²⁶ John Henry Gray, *The Chinese Empire, Past and Present*, 114-120.

(*studium*) and visual interest or spark (*punctum*) are historically and culturally contingent.²⁷ Westerners constructed subjects in photos such as exoticism, feminine passivity, and mysteriousness that reinforced transcultural power asymmetries regarding China. In the last decades of the nineteenth-century, the East Asian female body was represented in profile portraiture and in studies of unbound feet—both of which had ethnographic associations. The photograph rendered the Chinese woman as specimen to be evaluated and consumed.

²⁷ Roland Barthes, trans. Richard Howard, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 2010), 27-28.

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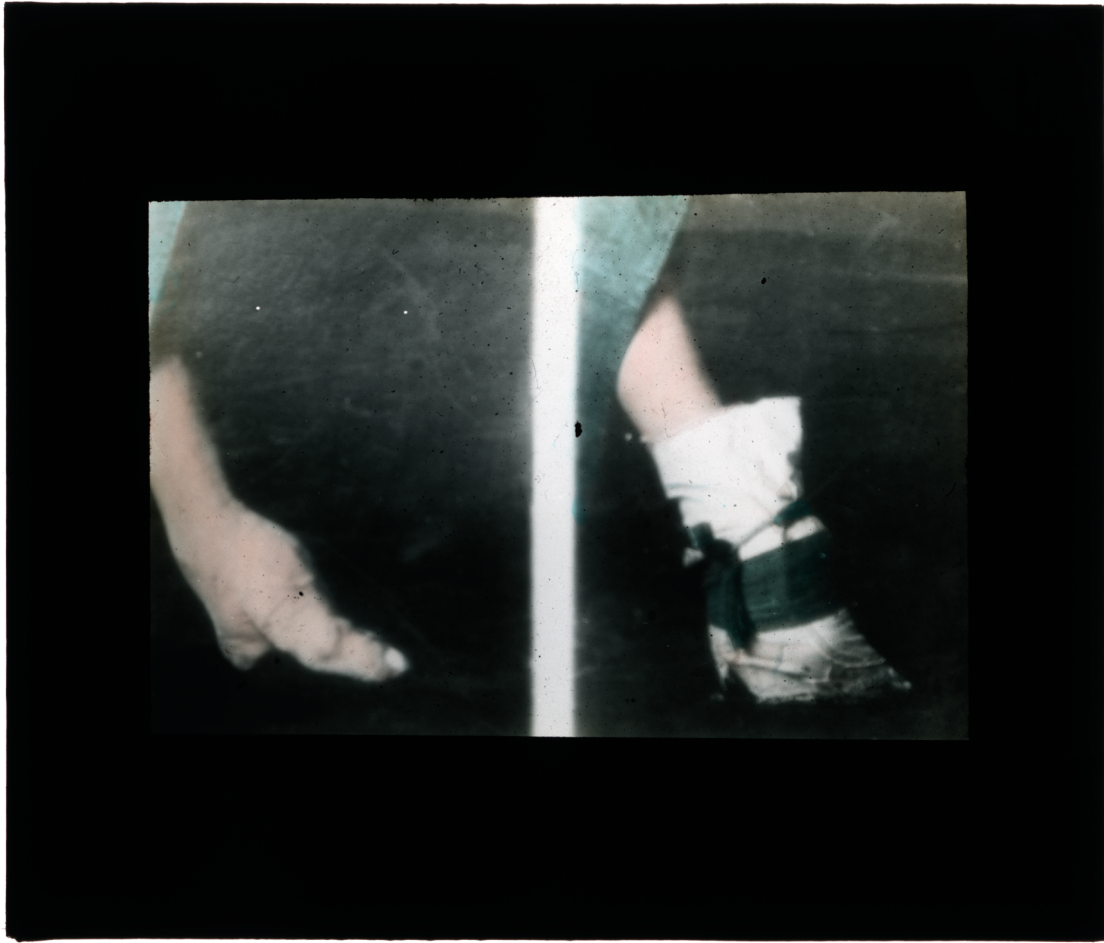


Fig. 13.1 William Saunders, *Feet of Chinese Woman*. Black-and-white lantern slide, glass, 8.5 × 10 cm. From Gotthold Johannes Thomschke Collection, collected ca. 1903-1906. Donated by Gerda Urban in 1998 to the museum. Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden, Inv. No. F 1998-4/5. © Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden.



Fig. 13.2 Anonymous, *Prince Yong's Twelve Beauties*. China, 18th c., Hanging scroll, one of a set of twelve, ink and color on silk. 184.0 cm × 98.0 cm. The Palace Museum, Beijing. After Wen-chien Cheng, "Idealized Portraits of Women for the Qing Imperial Court," *Orientalis* 45, no. 4 (2014), 95, fig. 8.



Fig. 13.3 Dinmore Brothers, *Lady with Elegant Hairdo*. Shanghai, 1865. Peabody Essex Museum, Salem, USA. After Regina Thiriez, "Photography and Portraiture in Nineteenth- Century," *East Asian History* 17/18, June/December (1999): 92, fig. 18.



Fig. 13.4 Jones Lamprey, *Profile View of a Chinese Male*. Ca. 1870. Royal Anthropological Institute of Great Britain. After Roberta Wue, "Essentially Chinese: The Chinese Portrait Subject in Nineteenth-Century Photography," in *Body and Face in Chinese Visual Culture*, edited by Wu Hung and Katherine R. Tsiang (Cambridge: Harvard University Asia Center, 2005), 262.



Fig. 13.5 John Thompson, *Pepohoan Male Head*. 1873. After John Thompson, *Illustrations of China and its people* (London: S. Low, Marston, Low, and Searle, 1874), v. 2: 19, pl. II, figs. 6-7.



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Coiffures - Frontière Sino-Annamite -- Jeune fille Chinoise (Quang-Si)

Fig. 13.6 Unknown photographer, *Coiffures - Frontière Sino-Annamite – Jeune fille Chinoise (Quang-Si)* [Hair Treatments - Sino-Annam border – Young Chinese lady (Guangxi)]. 1905, Guangxi, China. 9.1 × 14.2 cm. From Régina Thiriez Collection, Historical Chinese Postcard Project: 1896 – 1920. © Régina Thiriez.



Fig. 13.7 Unknown photographer, *Portrait of Chinese Woman*. Shanghai. 1880-1900, from the album "China III," p. 16, albumen paper print, 26.8 × 20.7 cm. Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden, Inv. No. F 2015-1/6.26. © Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden.



Fig. 13.8 Unknown photographer, *Portrait of Chinese Woman (Profile)*. Shanghai. 1880-1900, from the album "China III," p. 15, albumen paper print, 27.2 × 21.3 cm. Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden, Inv. No. F 2015-1/6.25. © Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden.



Fig. 13.9 Milton Miller, *Portrait of Chinese Woman*. 1860-63, China. Albumen paper print. 23.2 × 18.6 cm. London, Royal Asiatic Society of Great Britain and Ireland. After Jeffrey Cody and Frances Terpak, *Brush and Shutter* (Los Angeles: Getty Research Institute, 2011), 74, fig. 6.



Fig. 13.10 John Thompson, *The Small Foot of a Chinese Lady*. 1873, China. After John Thompson, *Illustrations of China and its people* (London: S. Low, Marston, Low, and Searle, 1874), v. 2: 85, pl. XIV, fig. 39.



Fig. 13.11 Unknown Photographer, *Chinese dancing girl showing small feet*. 1900. After Tcheng-Ki Tong and John Henry Gray, *The Chinese Empire, Past and Present* (Chicago; New York: Rand, McNally and Company, 1900), 128.

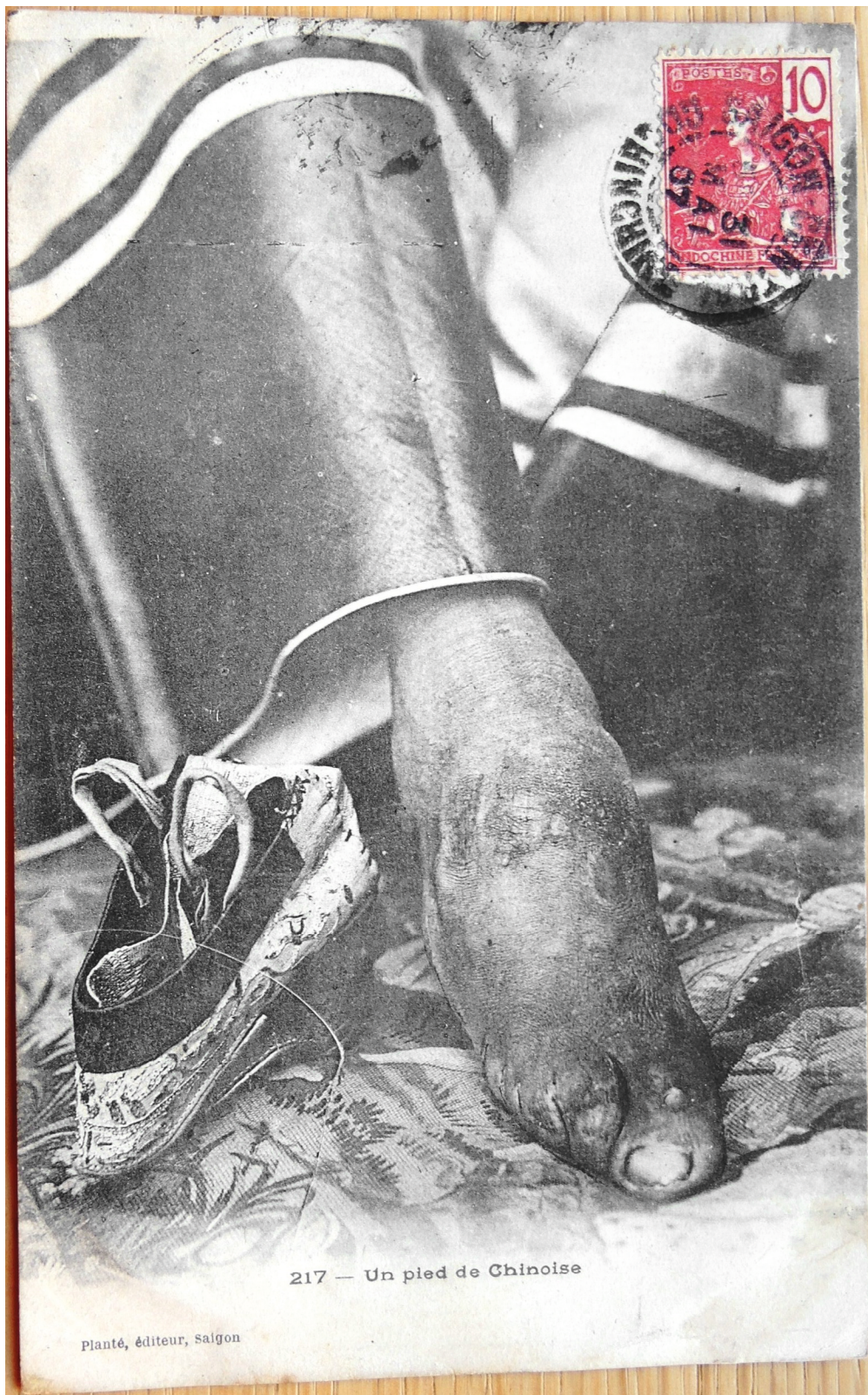


Fig. 13.12 Unknown photographer, *Un pied de Chinoise* [A Chinese woman's foot]. 1907, China or Indochina. 7.8 × 14.0 cm. From Régina Thiriez Collection, Historical Chinese Postcard Project: 1896 – 1920. © Régina Thiriez.