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Visual Culture in Shanghai 1850s–1930s

Edited with an Introduction by
Jason C. Kuo



Washington, DC

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In memoriam

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1

Patronage and the Beginning of a Modern Art World in Late Qing Shanghai

Kuiyi Shen

Along with rapid development in the economy, particularly in port cities, the patronage of art changed greatly during the Qing dynasty. Especially in Shanghai, as it was transformed into a new modern metropolis and the hub of southern China's cultural and artistic activities, art patronage of a new kind emerged from a new class of art buyers, and was associated with a dramatic increase in the number of painting and fan shops, the emergence of new types of artists' associations, and the establishment of a thriving market for contemporary art. These features, which appeared in the context of a rapidly commercializing society, resulted directly in changes of subject matter and style in Shanghai painting of the period.

Treaty-port Shanghai was significantly different from other Chinese commercial cities, both those of the past and those of more recent times, such as the cultural centers of Suzhou and Yangzhou. Population growth, rapid development of the economy, and establishment of a pluralistic culture contributed to laying a rich foundation for the city's cultural and artistic growth.

In contrast to those of Shanghai, the Yangzhou merchants involved themselves in cultural life to be taken seriously by circles of Confucian scholars, gentry, and officials. The merchants often invited poets, calligraphers, and painters to their beautiful gardens to establish their own reputation as people of good taste, and to elevate themselves into these circles.¹ For example, the salt merchant Lu Zhonghui established the "Hanjiang shishe" [Han River Poetry Society] in his Rangpu garden. Many literati, such as the scholars Li E, Quan Zhuwang, Hang Shijun, the painters Gao Xiang and Wang Shisheng, and the calligrapher Ding Jing, often gathered in his garden.² The gardens of other salt merchants, including the Ma brothers' Xiaolinglongshan [Small and Exquisite Mountain Garden], Wang Tingzhang's Wanguan [Wang Garden], Cheng Mengxin's Di Yuan [Di Garden], Zheng Xiaru's Xiu Yuan [Xiu Garden], were also places

the literati often met.³ In organizing this kind of scholarly gathering, the merchants developed relationships with painters and calligraphers.

Art patronage in Shanghai continued the Yangzhou tradition in certain respects, that is, the Shanghai merchants, like their counterparts in the previous century, not only managed the local economy, but also involved themselves deeply in many aspects of cultural life. Shanghai merchants, like those in Yangzhou, were the major patrons of art in the city, but the relationship between merchants and artists in Shanghai did not develop in the same way as in Yangzhou. By the late nineteenth century, the scholar-officials had lost most of their status because wealthy merchants could purchase high positions, without having to pass the imperial examinations.⁴ With the arrival of commercialism, many officials engaged in trade, and found that business in the city was the quickest way of getting rich.⁵ With the declining importance of scholars, the boundary between the scholar-official and the merchant almost disappeared.⁶ On the other hand, treaty-port industry and commerce, with its foreign companies and banks, further affected the role of Chinese workers, especially in Shanghai. Relying on the foreigners' extraterritorial power, Chinese who worked for these companies and banks formed a new, powerful social class, and lived in luxury as if they were nobility.⁷ Among the newly prosperous merchants, there were many who were enthusiastic art connoisseurs and collectors, yet "even greater numbers of social climbers who mingled with the men of letters and posed as art lovers, spending huge amounts of money purchasing art without any true knowledge or appreciation of the works."⁸

Shanjianzhuang: Art Shops

There is little evidence that Shanghai merchants, unlike successful merchants in earlier times, needed to gain esteem by buying social position. They did not use money to establish direct relationships with literati or artists in order to enter scholar-gentry-official circles, as Yangzhou merchants had done. As for the patronage of art, they seemed to depend much more on an increasingly anonymous art market.

Their interest in acquiring culture resulted in the opening of many antique and art shops to collect and sell antiques, paintings, and calligraphies. A modern Western-style art gallery system never took hold in China, but the fan shops and other Chinese-style art shops in Shanghai were apparently new and distinctly modern developments. Although such shops did not entirely replace the three major traditional modes of acquiring a painting—direct contact between patron and artist, an indirect approach made through a mutual friend or other intermediary, and

sponsorship of a resident painter—nevertheless, they absorbed the second and third of these functions, serving as both nonexclusive agent and place of lodging for the artist.⁹ Fan shops offered clients easy places to buy a painting, free of the stresses of personal obligation involved in many pre-modern transactions. At the same time, they helped establish the artist's fame and price structure and thus also a celebrity that might lead to direct business between patrons and artists.

By the first year of the Xuantong reign (1909), there were as many as 109 art shops registered in the *Shanghai huashanghang minglu* [Record of Shanghai Chinese companies]. The earliest fan shop to be opened in Shanghai may have been the Manyunge [Silken Cloud Pavilion] on Jiujiang Road.¹⁰ During the Tongzhi reign (1862–74), there were more than a dozen fan shops, mounting shops, and antique shops in business. Among them were Guxiangshi [Chamber of Fragrant Antiquity], Qinglianshi [Chamber of Blue Lotus], Jinruntang [Luxuriant Hall], Yilantang [Orchid Hall], Lihuatang [Magnificent Hall], Xihongtang [Hall of Sporting Wild Geese], Feiyunge [Flying Cloud Pavilion], Laotongchun [Evergreen Hall], and Deyuelou [Moon-Possessing Tower]. At least twenty-five shops were established in the Guangxu reign (1875–1908), including Jiuhuatang [Hall of Nine Splendors] (fig. 1), Liyunge [Pavilion of Glorious Clouds], Duyunxuan [Cloud Blossom Studio], and Wangxingji [Wangxing Fan Shop]. According to a guide book written by Ge Yuanxun in 1876, "Guxiangshi, Manyunge, Lihuatang, and Jinruntang were the best in the foreign concessions, and Deyuelou, Feiyunge, and Laotongchun were famous in the old city."¹¹

Shanghai, in which there were few artists before, suddenly became a vitally strategic place for art activity and the cultural center of southern China. It attracted the attention of artists who were not refugees but professionals in search of active consumers. The Qing writer Zhang Mingke recorded in his *Hansongge tanyi suolu* [Essays discussing art from the Cold Pine Pavilion]: "Since the ban on maritime trade was removed, prosperous trade became typical of Shanghai. The people who lived on their painting all came here and tried to sell their works."¹² Artists who moved into Shanghai outnumbered the natives. Among the more than six hundred artists whose names were recorded in the authoritative *Haishang molin* by Yang Yi for the late Qing period, at least 338 came from other provinces.¹³

For those newcomers who depended for their living on painting but had yet to make their names, the most urgent thing when they arrived in the new metropolis might be their basic needs, especially lodging and food. Such artists were largely unfamiliar with their surroundings and the local populace. To accept someone's hospitality and to serve as a private artist-in-residence was not new for impoverished Chinese artists. As James



Fig. 1. Jin Gui, 1889 advertisement for the Jiuhuatang letter paper and fan shop. After *Dianshizhai huabao* (1897; reprint, Guangzhou: Guangdong renmin chubanshe, 1983), 2:736.

Cahill has described, accounts of painters spending periods in residence with a patron begin as far back as the early Song period, and include many famous names, such as Guo Xi and Yi Yuanji of the Song, Zhou Chen, Qiu Ying, and Tang Yin of the Ming, and Wang Shimin and Wang Hui of the Qing Dynasties.¹⁴ But in late Qing Shanghai, instead of individual patrons, some newly established art stores and fan shops, presumably the mediator between artists and patrons, served as venues for artists to make a living and build their reputations. They offered food and lodging to those impoverished newcomers, as well as steady commissions or consignment opportunities. For example, when Pu Hua (1830–1911) arrived in Shanghai from Jiaking, he became an artist-in-residence at the fan shop Xihongtang, working during the day and lodging in the upper story of the shop at night.¹⁵ When Ren Bonian (1840–1896), one of the most important Shanghai School artists, arrived in Shanghai in 1868, the price of his paintings was quite low. In Zheng Yimei's *Yishu sanye* [Art jottings], it is said that Ren Bonian only earned three *jiao* for a fan painting, which would have made it impossible for Ren Bonian to support his family.¹⁶ With the aid of Hu Gongshou (1823–86), an authority in Shanghai painting circles, and with strong support from merchant society, Ren Bonian entered the fan shop Guxiangshi as one of its artists-in-residence. The shop provided him painting supplies and steady commissions. Through the help of the fan shop Guxiangshi, Ren Bonian's art began to be appreciated by many patrons, especially the wealthy Cantonese merchants who comprised the majority of the Bankers' Society membership. These Cantonese patrons later became the most important promoters of Ren's art and spread his name widely.¹⁷ Later Ren Bonian got to know many famous merchants, such as the owner of the art shop Jiuhuatang, Zhu Jingtang, and the banker Tao Junxuan (fig. 2). Even after he became one of the most famous painters in Shanghai, every year Ren Bonian would return to Guxiangshi to paint several paintings for the owner to repay the hospitality and kindness he received early in his career.¹⁸

Kinder fan shop owners were willing to go even a step further to help the artists out of their difficult predicaments. When young Zhang Daqian (1899–1983) went to Shanghai in 1919 to seek his career, he wanted to learn calligraphy. However, he was unsuccessful at finding a good teacher in this unfamiliar place. It was only through Duoyunxuan's introduction that he came to study calligraphy and poetry under the famous calligrapher and painter Zeng Xi (1861–1931). In this case, Duoyunxuan played a crucial role in the development of this artist.¹⁹ Such practices of art dealers promoted not only individual paintings but the painters' careers.

These shops also set the prices for artworks. The relationship between artists and patrons was more than ever straightforwardly commercial, as



Fig. 2. Ren Yi, *Three Friends: Self-Portrait with Zeng Fengji and Zhu Jintang*, dated 1884. Hanging scroll, ink and color on paper. Palace Museum, Beijing. After Shan Guoqiang, *Ren Bonian* (Taipei: Taiwan Mac, 1995), 89.

Xugu stated in one of his poems: "In my leisure time [I] write three thousand sheets [of paintings], with which I beg my bread."²⁰ In this sense, both patron and artist became much more independent. Undeniably, the Western concept of market value influenced the cultural life of Shanghai and the buying and selling of paintings.

New Patrons

Shanghai painters' patrons were not limited to Shanghai. Because Shanghai became the center of international trade, many merchants came from southern China and Japan. These merchants also became important patrons of Shanghai painting. The "big merchants from Min [Fujian] and Yue [Guangdong]" clustered in the eastern part of the city's port area.²¹

A letter written by a Suzhou calligrapher Li Hongyi (1831–1885) to painter Gu Yun (1835–1896) indicated that French buyers started to collect his paintings in the Shanghai area during the 1880s.²² The Japanese tradesmen, however, might have been the earliest foreign buyers in the art market of Shanghai.²³ As early as 1872, many Shanghai artists, such as Zhang Xiong (1803–1886), Zhu Cheng (1826–1900), Hu Gongshou, and Ren Bonian, became quite famous among Japanese who resided in the city.²⁴ According to a Japanese source, in the fortieth year of the Meiji reign (1907), there were only four Japanese artists, and sixty Japanese bookstore and art-supply merchants in Shanghai; but by the fourth year of the Taisho reign (1915), the number of Japanese dealing with art in the city rapidly increased to hundreds, including fifty-three artists and two hundred antique shop owners.²⁵ Their involvement in buying art in Shanghai was also noted by Yang Yi in his *Haishang molin*:

Xu Fangzeng, a native of Pinghu, lived in Shanghai in the early Tongzhi period (1861–74). He was good at clerical script calligraphy and copied Han stele script everyday; the Japanese were wildly enthusiastic about his calligraphy, bought a great many to take back to Japan.²⁶

In the twenty-sixth year of the Guangxu reign (1900), the Japanese Tanaka Yasutaro, owner of the art shop Bunkyo in Tokyo, and calligrapher and seal carver Kawai Senrō (1871–1945) came to Shanghai and were introduced by Luo Zhenyu (1866–1940) and Wang Kangnian (1860–1911) to Shanghai painter Wu Changshi (1844–1927; fig. 3).²⁷ In 1903, Nagao Uzan came to Shanghai and worked in Shanghai Commercial Publishers as editor and translator. He was introduced to Wu Changshi by Matsuzaki

Tazuo, a Japanese dealer in Shanghai. Both Kawai Sennō and Nagao Uzan became the earliest foreign members of Xiling Yinshe [Xiling Seal Carving Society] when it was established in 1904. Wang Yiting (1867–1938) also introduced many Japanese patrons to Wu Changshi, including Mizuno Sobai in 1910.²⁸ Moreover, the Japanese restaurant Musaen (Liusanyuan) in Shanghai was where Wu Changshi, Wang Yiting, Zhu Zongyuan, and other Shanghai painters often gathered. Through the owner of the restaurant, Shiroishi Musaro, an admirer of Wu Changshi, many Japanese, among them Tomioka Tessai (1836–1924), Nakamura Fuori (1866–1943), Naito Konan, Saionji Kobo, and Tanaka Yasutaro, bought Wu's painting and calligraphy. They organized several exhibitions for him in Tokyo, Osaka, and Nagasaki, spreading Wu's name in Japan.²⁹

Besides Japanese patrons, many Koreans also admired Wu Changshi's art. It is said that during the early 1910s, Wu Changshi carved more than three hundred seals for a Korean patron.³⁰

Painting Societies

Although the gatherings of painters held in eighteenth-century Yangzhou were informal and intended for exchanging painting skills and making friendly contacts, the commercial dynamic in Shanghai gradually transformed painting groups into something like guilds. Few characteristics of the scholar-official ideal remained by the end of the Qing dynasty as the artists coordinated their sales and commercial activities for mutual benefit. From 1839 to 1911, at least eleven formally organized painting societies were established in Shanghai.³¹

In the early and mid-nineteenth century there were several active painting clubs in Shanghai to which professional painters belonged, but documentation for any commercial activity has not yet been found. Xiaopenglai shuhuahui was established by Jiang Baoling (1781–1841) in the old town of Shanghai in 1839, and attracted many artists who were active in the city, including Li Yunjia, Fei Danxu (1801–1850), and Yao Xie (1805–1864).³²

In 1851 the Pinghuashe (Duckweed Flower Club) was established in the Guanwangmiao (Temple of the Lord Guan) in the western part of the city by Wu Zonglin. The activities of the society were documented in a colophon of 1864 by Wu Zonglin in 1864 on the now-lost painting "The Elegant Gathering of the Pinghuashe," which was painted by members Qian Huian (1833–1911), Wang Li (1813–1879), and Bao Dong (active 1849–1866).³³



Fig. 3. Anonymous, photograph of Kawai Sennō (1871–1945), Wu Changshi (1844–1927), and Wu Cangkan (1876–1927; left to right). After *Huiyi Wu Changshi* (Shanghai: Shanghai renmin meishu chubanshe, 1986), 58.

By the second half of the century, the commercial function of the societies became more evident. Feidange shuhuahui was active in the old town of Shanghai during the Tongzhi and Guangxu reigns (1862–1908) at the original site of the Deyuelou Fanshop in the Yu Garden (fig. 4). The members of the society included almost all famous Shanghai painters of the time, such as Gai Qi, Hu Gongshou, Ren Xiong, Ren Xun, Ren Bonian, Zhang Xiong, Pu Hua, and Wu Changshi. Yin Baohe, the son of the fanshop owner, was a member of the group, and he turned over the Deyuelou building to the club, which used it to meet and sell their paintings. It also provided lodgings to painters from other places who wished to temporarily stay in Shanghai. Ren Bonian is believed to have stayed there frequently even before he permanently settled in Shanghai in 1868.³⁴

The Seal-carving, Calligraphy, and Painting Institute of Haishang Tijinguan (The Tijin hall of Shanghai), established in the 1890s, set the price of paintings for members and provided a place where members could study and trade old paintings and antiques. It is said that more than one hundred painters, calligraphers, and seal carvers joined the group. Wang Xun (d. 1915), Wu Changshi, Ha Shaofu, and Wang Yiting were its successive directors.

A decade later, the Yuyuan shuhua shanhui (The Yu Garden Calligraphy and Painting Charitable Society) was founded in 1908 at Deyuelou. This artistic and literary group soon became a quasi-commercial cooperative organization, with a formal, written charter that stipulated that all work, except calligraphy, be collaborative. It accepted on its members' behalf public commissions and orders for art, and the members shared the profits. The name of the group, Calligraphy and Painting Charitable Society, was selected because half the price of work sold would be returned to the artists, the other half would be invested in a Chinese-style bank (*qianzhuang*), with the interest used for charitable purpose.³⁵ Its directors included Qian Huian, Gao Yong, Yang Baoguang, Ma Ruixi, Shen Xinhai, Wang Yiting, and Wang Xun. Many important Shanghai School painters, such as Wu Changshi, participated throughout their lives in these art societies' activities, which came, in the twentieth century, to include group exhibitions.³⁶ This phenomenon reflected the artists' self-coordination to set the prices of Shanghai School art, and demonstrated the power of self-help. These professional painters realized their value not only as individuals but as a group.

The changes in patronage and in the livelihood of artists were reflected in their artistic productions. First, their subject matter shifted to include more themes from popular culture. Along with the reduction of the power of the scholar-official class, landscape painting, which was regarded as the



Fig. 4. Anonymous, photograph of Deyuelou in the Yu garden of the old Chinese city, Shanghai. After *Survey of Shanghai, 1840s–1940s* (Shanghai: Shanghai renmin meishu chubanshe, 1994), 30.

highest category of Chinese painting by most literati, also lost its attraction. Actually, these trends emerged first in Yangzhou School painting, but in the Shanghai School became much more obvious.³⁷ Therefore, the subjects chosen by most Shanghai painters were primarily figures and birds & flowers, with only occasional painting of landscapes.

Conclusion

This paper focuses on two institutional structures as they developed in the art world of late Qing Shanghai, the painting society and the shanjianzhuang, or as we prefer to call it, the art shop. The new types of painting societies that emerged during the late nineteenth century, with their charters, price lists, and sales to the new merchant elite, were an organized response to the needs of professionalized painters living in this new modern metropolis, and reflected the strong influence of a Western-oriented modernization in both their organizational and economic structures. Similarly, the art shops of late nineteenth century Shanghai transformed earlier kinds of trade in art into commercial structures that rivaled modern Western galleries. They set the prices for artists' work, took commissions and received orders from buyers, and sold art by displaying it in their shops. They provided anonymous buyers, including foreigners who existed outside any previously known Chinese social structure, easy access to the market of contemporary painting.

Although we are arguing for the modernity of these innovations, it is important to recognize that they nevertheless developed within a cultural continuum, and that these shops retained many local or traditional aspects. The social pattern of the artist living in residence at the art shop, for example, is a unique combination of premodern conventions of private patronage and the new commercial structure. Similarly, while the art shops offered a public space for an anonymous, and even foreign, clientele, they continued to provide necessary goods and services to the Chinese public. The art shops mounted paintings and calligraphy, decorated fans, and printed elaborately decorated stationary, sometimes to special order. They did a thriving business in writing brushes, ink cakes, and ink stones, as well as in a variety of other supplies for painting and calligraphy. We thus find that while the old elites were greatly transformed by the new situations; the new elites were more influenced by existing traditions than might first be assumed.

The modernity reflected in late Qing Shanghai may be summed up in theoretical terms by Shmuel N. Eisenstadt and Wolfgang Schluchter: "The cultural codes of modernity have not been shaped by the evolutionary

potentialities of societies, nor by the natural unfolding of their traditions, nor even by their placement in a new international setting. Rather, they have been shaped by the continuous interaction between the cultural codes of these societies and their exposure to new internal and external challenges."³⁸

Notes

1 See Ginger Cheng-chi Hsu, *The Eccentric Painters of Yangzhou* (New York: China House Gallery, China Institute in America, 1990); "Merchant Patronage of the Eighteenth Century Yangzhou Painting," in *Artists and Patrons*, 215–22 (intro., n. 8); "Patronage and the Economic Life of the Artist in Eighteenth Century Yangzhou Painting" (PhD diss., University of California, Berkeley, 1987).

2 Wang Shisheng, *Caolin ji* [Collections from the grove], n.d.

3 An Qi, *Moyuan huiguan: Duanfang xu* [The survey of calligraphies and paintings: The preface of Duanfang]; *Yangzhou huafang lu* [Records of Yangzhou painters] (repr., Taipei: Xuehai, 1969), 406. Among those gardens, Xiaolinglongshan guan of the Ma brothers, Ma Yueguan and Ma Yuelu, was most popular.

4 According to *Man Han wenwu guansheng mincili* [Index of Manchurian and Han civil and military officials], in the third year of Jiaqing reign (1798), there were more than one thousand four hundred lower rank official positions in the capital and three thousand positions at local levels purchased by the rich. See Liu Guangjing, *Jingshi sixiang yu xinxing hangye* [New ideas of business and new professions] (Taipei: Lianjing, 1990), 302–3.

5 Xiao Yisan, *Qingdai tongshi* [The general history of the Qing dynasty] (Taipei: Taiwan Shangwu yinshuguan, 1980), 3:1607.

6 Yu Ying-shih, *Zhongguo jinshi zongjiao lunli yu shangren jingsheng* [Religious principles and merchants' consciousness in modern China] (Taipei: Lianjing, 1992), 106.

7 Xiao Yisan, *Qingdai tongshi*, 3:1607.

8 Wang Tao, *Yingruan zazhi* [A collection of jottings on miscellaneous subjects relating to Shanghai] (prefaced in 1876; repr., Shanghai: Shanghai guji chubanshe, 1995), 4:73.

9 See James Cahill's discussion of the painter's livelihood in *The Painter's Practice* (New York: Columbia University Press, 1994), 32–70.

10 *Ming Qing shuhua jia chidu* (Shanghai: Shanghai shudian, 1996), 2:378. Here I quote from Zheng Wei's unpublished paper, "A Record of Old Shanghai Fan Shops, from 1821–1960." Also see *Shenbao*, March 25, 1872 and September 26, 1880.

11 Ge Yuanxun, *Huyou zaji* [The record of flourishing Shanghai], preface dated 1876, chap. 2, p. 2.

12 (Preface dated 1908; repr., Shanghai: Shanghai People's Fine Arts Publishing House), 6:150.

13 Yang Yi, *Haishang molin* [Shanghai's forest of ink], a collection of biographical notes on Shanghai artists, issued in at least three editions, preface 1919, first supplement 1921, second supplement 1928 (repr., Shanghai: Shanghai

guji chubanshe, 1989), juan. 3, pp. 55–90, “Yuxian.”

14 Cahill, *Painter's Practice*, 67.

15 According to the interview with Peng Renpu, who worked for Jiuhuatang, Duoyunxuan, and other fan shops during the first half of the century conducted by Zheng Wei. Here I quote from Zheng Wei's unpublished article, “A Record of Old Shanghai Fan Shops from 1821–1960.”

16 In *Zheng Yimei xuanji* [Selected writings of Zheng Yimei] (Ha'erbin: Heilongjiang renmin chubanshe, 1991), 3:20.

17 Zhu Yin, “Rediscovery of Ren Bonian's historical documents,” *Mingjia hanmo* 28.5 (1992): 104; the fact was also mentioned by Chen Banding, whose oral memoir was recorded by Ning Ren in “Ren Bonian he ta de hua” [Ren Bonian and his painting], *Meishu* (May 1957): 42–44.

18 See the inscription written by Ren Yi on his painting of 1885, which is collected in Chicago Institute of Art. Shanghai collector Qian Jingtang also heard same story from Ren Jin (1881–1930), Ren Bonian's son. See Ding Xiyuan, *Ren Bonian: nianpu, lunwen, zhencun, zuopin* [Ren Bonian: chronology, thesis, photographs and inscriptions, works] (Shanghai: Shanghai shuhua chubanshe, 1989), 65.

19 Yan Ci, *Duoyunxuan shihua* [A brief history of Duoyunxuan] (Changchun: Jilin Sheying Chubanshe, 1997), 6.

20 Xue Yongnian, “Yangzhou Baguai he Haipai de Huihua Yishu” [The Painting of the Yangzhou and Shanghai School], in *The Great Treasures of Chinese Fine Arts Painting* (Shanghai: Shanghai People's Fine Arts Publishing House, 1988), 11:13.

21 Wang Tao, *Yingruan Zazhi*, preface dated 1853, 1:9 (n. 8 above).

22 Unpublished correspondence between Li Hongyi and Gu Yun, collection of Shanghai Library.

23 Chin Shunshin, *Chugoku gajin den* [Biographical notes of Chinese painters] (Tokyo: Shinjoshu, 1984), 182.

24 Tsuruta Takeyoshi, “Raipaku gajin kenkyu: ron O En” [A study on foreign painter Wang Yin], *Bijutsu Kenkyu*, no. 319, p. 68.

25 *Zai Shina honbojin shinsei kairon* [A brief report of the development of Japanese in China], *Nihon Gaimusho Tsushokkyoku*, November of the fourth year of the Taisho reign (1915). Here I quote from Ding Xiyuan, “New Space: The Unity of Chinese and Western Art,” *Zhongguohua Yanjiu*, no. 7, p. 104.

26 Juan. 3, p. 66 (n. 13 above), biographical notes on Xu Fangzeng.

27 Interview with Wu Changye, grandson of Wu Changshi, by the author in August 1994, and October 1995 in Shanghai; also see Zhang Zhengwei, “Wu Changshi de huaping yu renping” [The characteristics of Wu Changshi's painting and personality], in *Wu Changshi zuoping ji, huihua* [Works of Wu Changshi, painting], Shanghai: Shanghai renmin meishu chubanshe, 1984, n.p.; Zhu Guantian, “Wu Changshi yu riben youren zhi jiaoyou” [The friendship between Wu Changshi and his Japanese friends], in *Huiyi Wu Changshi* [Memory of Wu Changshi] (Shanghai: Shanghai renmin meishu chubanshe, 1986), 69–71; Ding Xiyuan, “Wu Changshi nianbiao” [Chronicle of Wu Changshi], in *Mingjia hanmo* 38, p. 70. Luo Zhengyu was a calligrapher and seal carver. Wang Kangnian was a famous newspaper publisher in the late Qing period and published *Shiwei bao* in Shanghai and *Chuyan bao* in Beijing.

28 Zhang Zhengwei (see previous note); Ding Xiyuan, “Wu Changshi

nianbiao,” 75; Zhu Guantian, “Wu Changshi yu Riben,” 72.

29 Interview with Wu Changye, grandson of Wu Changshi, by the author in August 1994, and October 1995 in Shanghai; and also see Zhu Guantian, “Wu Changshi yu riben,” 73–75.

30 Zheng Yimei, “Wu Changshi wangshi” [The past of Wu Changshi], in *Yihai yishao* [A scoop from the sea of art] (Tianjin: Tianjin guji chubanshe, 1994), 102.

31 See *Zhongguo meishu nianjian* [The yearbook of Chinese art, 1947] (Shanghai: Shanghai shi wenhua yundong weiyuanhui, 1948). *Shiliao* [Historical documents], 2–3; Xu Zhihao, *Zhongguo meishu shetuan manlu* [Records of Chinese art societies and groups] (Shanghai: Shanghai shuhua chubanshe, 1994), 1–22.

32 Yang Yi, *Haishang molin*, juan. 3, p. 5b (n. 13 above; reprint of 1897, Shanghai: Yuyuan shuhua shanhuai), biographical notes on Jiang Baoling; Xu Zhihao, *Zhongguo meishu shetuan manlu*, 3–4.

33 Yang Yi, *Haishang molin*, juan. 3, 61–62, biographical notes on Wu Zonglin.

34 Xu Zhihao, *Zhongguo meishu shetuan manlu*, 7.

35 Yang Yi, *Haishang molin*, juan. 3, pp. 72–74, biographical notes on Qian Huian.

36 Unpublished correspondence between Wang Yiting and Ha Shaofu, collection of Shanghai Library.

37 See Ginger Cheng-chi Hsu, “Merchant Patronage,” 215–22 (n. 1 above).

38 “Introduction: Paths to Early Modernities—A Comparative View,” *Daedalus* 127.3 (Summer 1998): 5.