

SHANGHAI'S TWO FACES

COSMOPOLITANISM AND GLOCALIZATION

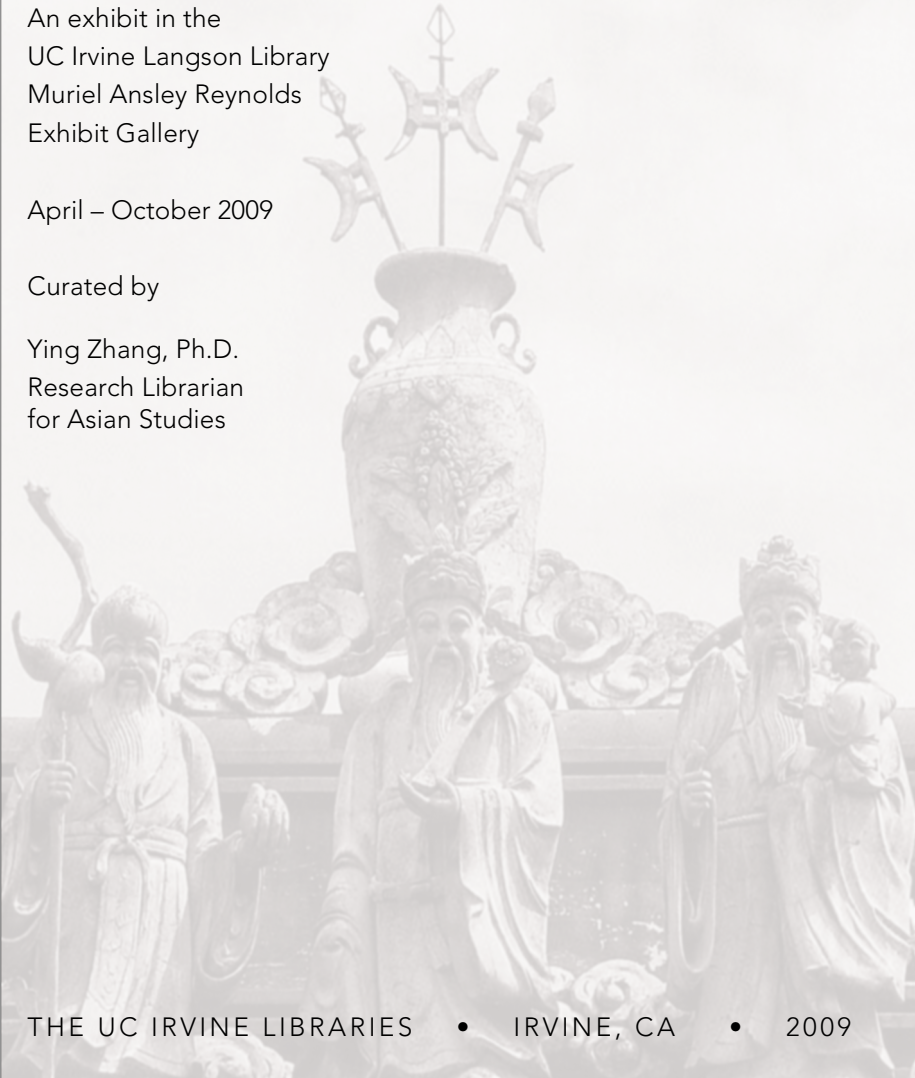
An exhibit in the
UC Irvine Langson Library
Muriel Ansley Reynolds
Exhibit Gallery

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Curated by

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FOREWORD

The UCI Libraries' spring 2009 exhibition, *Shanghai's Two Faces: Cosmopolitanism and Glocalization*, highlights the local and global influences that have shaped Shanghai's transformation from a fishing and market town into the "Pearl of the East."

For the past century, Shanghai has served as an important gateway to transnational trade and cultural transmission. Captivating the public imagination in business, literature and media, the city has also become the subject of important scholarly research. A number of UCI faculty are making significant contributions to our understanding of Shanghai, and I am delighted we are able to feature their work in the exhibit, while showcasing the Libraries' research collections on this fascinating topic.

Jeffrey Wasserstrom, UCI Professor of History was the featured speaker at our opening night event on April 22. An expert on contemporary social, cultural, and political issues relating to China, Professor Wasserstrom has regularly traveled to, taught, and written about the country for more than 20 years. His most recent book, *Global Shanghai, 1850-2010: A History in Fragments* (2008), compares and contrast two eras when the city was dramatically transformed, largely because of international flows of people, ideas, products, and capital.

On behalf of both the Partners of the UCI Libraries and the entire library staff, we welcome you to this exhibit and invite you to return to view others in the future. Many of our exhibits are also available on the Libraries web site at www.lib.uci.edu.

Gerald J. Munoff
University Librarian

SHANGHAI'S TWO FACES

COSMOPOLITANISM AND GLOCALIZATION

For the past century, Shanghai has stood at the crossroads of history, serving as an important gateway to transnational trade and cultural transmission. Captivating public imagination in literature and media, the city has also become a subject of scholarly research. So it comes as no surprise that Shanghai is the host city for the World Expo 2010 (May 1, 2010 - October 31, 2010). The Shanghai Expo aims to “bring the world at home, and for the world to feel at home in China,” and ultimately to “build a powerful and lasting pilot example of sustainable and harmonious urban living.”¹

The exhibit addresses Shanghai's transformation from a fishing and market town into a major global commerce and finance center. With visual displays of selective UCI Libraries' holdings in various formats, the exhibit presents two key time periods in Shanghai's history: as a free treaty port from the late 19th century to the early 20th century and as a dynamic metropolis with the emergence of the Pudong, a former suburb of Shanghai, as the New Open Economic Development Zone from the late 20th century onwards.

The exhibit also highlights two interesting phenomena -- cosmopolitanism and *glocalization* -- arising from the two time frames. Through multi-faceted displays including places, people, events, commerce, popular culture, and literature, the exhibit demonstrates how Shanghai embraces a coexistence of diverse nationalities, while it undergoes constant local “negotiation” and “appropriation” to leverage global influence and local acceptance.²

There has been growing international interest in Shanghai as a recent survey conducted by *Beijing Review* reveals³. To academics, “Shanghai is frequently used as a lens through which to analyze and theorize on broad institutions present in modern China.”⁴ Shanghai has

become the research topic of many UCI faculty members, such as History Prof. Jeffrey Wasserstrom, Comparative Literature Prof. Ackbar Abbas, Sociology Prof. Feng Wang, Art History Prof. Roberta Wue, and Anthropology Prof. Mei Zhan. The exhibit showcases some of the exciting research conducted by UCI faculty and their graduate students.

Shanghai's Two Faces: Cosmopolitanism and Glocalization was curated by Dr. Ying Zhang, the Research Librarian for Asian Studies in the UCI Libraries. She writes: "I was born and grew up in Suzhou, a small city about 50 miles away from Shanghai. Later, I spent three years teaching at a college in Shanghai and travelled to many other large cities in China. To me, Shanghai is an attractive metropolitan city full of classic and modern buildings, delicious foods of all kinds, stylish commodities, as well as intelligent and open-minded people."

Most materials on exhibit are from the collections of the UCI Jack Langson Library, including the East Asian Collection on the first floor. Some were generously loaned by UCI faculty and librarians. Quotations are taken from materials on exhibit and from works cited in the "Further Reading" section.

¹ Bureau of the Shanghai World Expo Coordination. Brief Introduction of Shanghai Expo. <http://en.expo2010china.com/oe/index.htm> (accessed February 20, 2008).

² Abbas, Ackbar. "Cosmopolitan De-Descriptions: Shanghai and Hong Kong." *Public Culture*, vol.12, no.3 (Fall 2000): 769-86.

³ "Shanghai through Foreigners' Eyes." *Beijing Review*. July 17, 2007. http://www.bjreview.com/nation/txt/2007-07/16/content_69542.htm (accessed February 20, 2008).

⁴ Carter, James. Review of *Beyond the Neon: Everyday Shanghai in the Early Twentieth Century*, by Hanchao Lu. *H-Urban*, July 2001. <http://www.h-net.org/reviews/showrev.cgi?path=16312997198195> (accessed February 20, 2008).

BACKGROUND

Shanghai (上海), literally meaning “above sea,” is a world-class metropolis and the largest in China in terms of population. Originally a fishing and market town in the central east coast of China, it has grown in importance to become a “global city,” according to UCI history Prof. Jeffrey Wasserstrom (Item 2).

Founded as a municipality 700 years ago, Shanghai gained its international identity and flourished as a hub between the East and the West during two significant time periods. The first period, known as Old Shanghai, dates from 1846 to 1945. Shanghai was then a free treaty port witnessing the establishment of international settlements (Item 1) as a result of Qing government’s failure in the Opium War against British and the subsequent publicity about the city in world media (Item 4). The second period, representing New Shanghai, began in 1990. The national government launched the Pudong New District (Item 1) and opened it to foreign investors in an effort to reclaim the city’s past glory.

Two sophisticated phenomena — cosmopolitanism and *glocalization* — came about during these two periods. During its first internationalization period, Shanghai gained its cosmopolitan fame through the intermixture of global and local residents with diverse social, economic, and cultural backgrounds. This intersection of cultures is reflected in the mixture of multinational architectures (Items 6 & 7) and the coexistence of modern and traditional styles (Item 9).

At the same time, cosmopolitanism does not mean pure harmony without any tension. As UCI Comparative Literature Prof. Ackbar Abbas (Item 5) points out, foreign influences on Shanghai have been mingled with nationalism and local reality via “negotiation” and “appropriation” through which Shanghai has become the most westernized city in China after Hong Kong, but still the “Pearl of the East.”

1. "Plan of Shanghai: Published under Authority of the Municipal Council, 1928." In: *上海大辞典: 上海历史地图 (Encyclopedia of Shanghai: Historical Maps of Shanghai)*. Edited by 王荣华. 上海: 上海辞书出版社, 2007.
2. Wasserstrom, Jeffrey. *Global Shanghai, 1850-2010: A History in Fragments*. London: Routledge, 2009.
3. "A Literary China Hand." *City Weekend*, (Feb.19-March 4, 2009): 13. Loaned by Julia Gelfand.
Interview of UCI History Prof. Wasserstrom in this Shanghai based journal.
4. "The Shanghai Boom," *Fortune*, vol.11, no.1 (January, 1935): 31-40, 99-120.
5. Abbas, Ackbar. "Cosmopolitan De-Descriptions: Shanghai and Hong Kong." *Public Culture*, vol.12, no.3 (Fall 2000): 769-86.
6. Representative eastern-style architectures of various nations.
In: *Shanghai of To-day: A Souvenir Album of Thirty-Eight Vandyke Prints of "The Model Settlement."* Shanghai: Kelly & Walsh, 1927.
 - a. Chinese tea house in Old Chinese City.
 - b. Japanese garden.
7. Representative western-style architectures of various nations.
In: *上海大辞典 (Encyclopedia of Shanghai)*. Edited by 王荣华. 上海: 上海辞书出版社, 2007.
 - a. Sassoon Villa (British classic countryside).
 - b. Moller Villa (North Europe).
 - c. More recent buildings.

8. Shanghai World Expo pavilions of various nations, including Holland, Swiss, Luxemburg, France, United Kingdom, Spain, and China. In: Hu, Zhigang. "Shanghai World Expo: Platform for Cultural Exchanges = 世界多元化交流的平台聚焦上海世博会." *Cultural Dialogue*=文化交流, 89 (2008).
9. Coexistence of modern and traditional. In:
 - a. 经典黄埔: 上海市黄浦区优秀历史建筑 = *Classical Huangpu : The Heritage Architectures of Huangpu District, Shanghai*, by 陈海汶. 上海: 上海文化出版社, 2007.
 - b. *Le Roman de Shanghai*, by Bernard Debré. [Paris]: Rocher, 2005. Loaned by Daniel Tsang.

PLACES

Shanghai has many historic places and buildings, which can be regarded as manifestations of multinationalism and multiculturalism. These places and buildings are usually located within former international settlements, and form a fascinating mix of West and East in many domains, including business, entertainment, and housing.

The Bund (外滩; Item 10), the center of the former Shi-li-yang-chang (十里洋场; literally meaning a ten-mile place with exotic sights and sounds), is known as a gallery of world architecture. It has been iconic of Shanghai since the late 19th century and once housed many of banks and trading agencies. The recent rise of New Shanghai revives the Bund's status as the city's premier financial and commercial center. Meanwhile, the newly renovated Temple of God (城隍庙; Item 12), not far away to the south, forms an interesting contrast to the Westernized Bund.

Located on the east bank of Huangpu River facing the Bund, Pudong (浦东) is the new skyscraper-laden financial and commercial district, with several of the tallest buildings in the world (Item 14). This newly developed area reflects the latest international influences on this vital city.

Immediately to the west of the Bund is the city's historic commercial center—Nanjing Road (南京路; Item 16)—the equivalent of New York's Fifth Avenue. In the early 20th century, the street not only saw the birth of modern department stores that introduced Shanghainese to new forms of consumption and western fashion trends, but also witnessed nationalistic resistance to foreigners' privileges in international settlements.

Other forms of urban space under western influence include cinemas, coffeehouses, theaters, dance halls, parks, racecourses, entertainment centers and residences. The Great World Entertainment Center (大世界;

Item 13) is architecturally a combination of western classical style and Chinese traditional décor. Similarly, the Shikumen (石库门; Item 15) residences for the middle class forms a unique Shanghainese cultural element with a hybrid architecture featuring western townhouse exteriors and Chinese courtyard interiors.

10. View of the Bund in 1860s (painting) and circa 2000 (photograph). In: *Building Shanghai: The Story of China's Gateway*, by Edward Denison and Guangyu Ren. Hoboken, NJ: Wiley-Academy, 2006.
11. Representative Bund architectures once considered as the best in the world. In: *经典黄浦: 上海市黄浦区优秀历史建筑 = Classical Huangpu : The Heritage Architectures of Huangpu District, Shanghai*. Edited by 陈海汶. 上海: 上海文化出版社, 2007.
 - a. HSBC Building (now Shanghai Pudong Development Bank) -- "the most luxurious building from the Suez Canal to the Bering Strait".
 - b. Sassoon Mansion (now part of Peace Hotel) --one of the most famous hotels in the World in 1992 as rated by the World Hotel Association.
12. The Temple of the Town God (城隍庙).
 - a. The Temple of the Town God today. In: *经典黄浦: 上海市黄浦区优秀历史建筑 = Classical Huangpu: The Heritage Architectures of Huangpu District, Shanghai*. Edited by 陈海汶. 上海: 上海文化出版社, 2007.
 - b. The Temple of the Town God in 1911 (postcard). Loaned by Jeffrey Wasserstrom.
 - c. The Town God, or 城隍(Cheng Huang) in Chinese, protects the city's well-being according to Taoism. In: *经典黄浦: 上海市黄浦区优秀历史建筑 = Classical Huangpu : The Heritage Architectures of Huangpu District, Shanghai*.

Edited by 陈海汶. 上海: 上海文化出版社, 2007.

13. The Great World Entertainment Center (大世界), architecturally a combination of western classical style and Chinese traditional décor, has been a famous public space for ordinary people.
 - a. At present. In: 经典黄埔: 上海市黄浦区优秀历史建筑= *Classical Huangpu : The Heritage Architectures of Huangpu District, Shanghai*. Edited by 陈海汶. 上海: 上海文化出版社, 2007.
 - b. In 1917 (postcard). Loaned by Jeffrey Wasserstrom.
14. Skyscraper-laden financial and commercial district in Pudong.
 - a. Pudong Century Avenue (浦东世纪大道). In: *Shanghai: The Architecture of China's Great Urban Center*, by Jay Pridmore. New York: Abrams, 2008.
 - b. Shanghai World Finance Center (上海环球金融中心). In: Rascacielos. The Bund.. (Skyscrapers. The Bund.): [Photo by Javier Albertos Benayas]. http://www.vigoenfotos.com/china/imagenes/shanghai/malecon/p_vigoenfotos_4468q.jpg (accessed April 14, 2009).
15. Shikumen (石库门) buildings. In: *Building Shanghai: The Story of China's Gateway*, by Edward Denison and Guangyu Ren. Hoboken, NJ: Wiley-Academy, 2006.
16. Nanjing Road (南京路).
 - a. At present. In: *Shanghai: Architecture & Urbanism for Modern China*, by Seng Kuan and Peter Rowe. New York: Prestel, 2004.
 - b. In the past. In: *Shanghai of To-day: A Souvenir Album of Thirty-Eight Vandyke Prints of "The Model Settlement"*. Shanghai: Kelly & Walsh, 1927.

c. Traditional Chinese tea house on Nanjing Road. circa.1905
(postcard). Loaned by Jeffrey Wasserstrom.

17. Cambridge Water Town, built in 2003, was inspired by the traditional town nearby Shanghai—Zhouzhuang, but with “a decidedly modern result”. In: *Shanghai: The Architecture of China's Great Urban Center*, by Jay Pridmore. New York: Abrams, 2008.

PEOPLE

Shanghai's cosmopolitan culture and bustling business climate attract people throughout China and the world who seek a better life. Parallel to Shanghai's two internationalization periods are two immigration surges (Item 18). These immigrant groups used to have their own residential areas and public space, such as the International Settlements for early generations and Gubei District (古北区) for current international residents. In the past, different nationalities built their unique social identities (Item 19) and established their own newspapers, theaters, and schools (Item 21c).

Known as the land of opportunity, Shanghai was once a paradise to many fortune hunters and adventurers. Some examples: William Jones Boone (文惠廉; Item 20a), a South Carolina born American, became the founder of the American Settlement at Shanghai. Silas Aaron Hardoon (哈同; Item 20b), born into a poor Jewish family in Baghdad, started as a junior employee in Shanghai for Sassoon Company and eventually became one of the wealthiest people in the city through his shrewd investments on Nanjing Road. Du Yuesheng (杜月笙; Item 20c)-- the "Boss of the Underworld" in Old Shanghai--started his career as a fruit shop worker, and later became an influential figure in Old Shanghai, including the international settlements. Presumably, it was Mr. Du and his underworld that made Shanghai the only city on earth to have its name transformed into a verb--*Shanghaied*.

The first encounter of Shanghainese with foreigners raised curiosity, culture shock (Items 24 & 25), and even conflict (Item 26). Soon Shanghainese, known for their receptiveness and progressiveness in pursuit of a better-lifestyle, started to embrace western customs in their everyday life (Item 23). Similarly, international immigrants gradually assimilated local residents' lifestyle (Item 27).

18. Foreigners' population in Old (1935) and New Shanghai (2000-2007). In:

- a. *Shanghai: The Paradise of Adventurers*, by G.E. Miller.
New York: Orsay
Publishing House, 1937.
 - b. *上海统计年鉴 (Shanghai Statistical Year Book)* (2003-2008).
<http://www.stats-sh.gov.cn/2005shtj/index.asp> (accessed
February 2, 2009).
19. Photographs of typical occupations by nationalities in Old Shanghai.
- a. Indian and Vietnamese policemen. In: *近代上海繁华录 (The Thriving of Modern Shanghai)*. Edited by唐振常.台北:台湾商务印书馆, 1993.
 - b. Russian dancers. In: *海上旧闻《星期五档案》选粹 (Old Stories of Shanghai from "Friday Archives")*. Edited by于其多 and陈雨. 上海: 上海辞书出版社, 2003.
20. Three Representative fortune hunters and adventurers in Old Shanghai. In: *近代上海繁华录 (The Thriving of Modern Shanghai)*. Edited by唐振常. 台北:台湾商务印书馆, 1993.
- a. **William Jones Boone** (文惠廉) and the milestone of American Settlement of which Boone was a founder.
 - b. **Silas Aaron Hardoon** (哈同) and his Chinese-style home (Aili Garden, 爱丽园).
 - c. **Du Yuesheng** (杜月笙) and a photograph of Shanghai dignities attending Mr. Du's birthday party.
21. Jewish refugees' life in Shanghai.
- a. Eber, Irene, ed. *Voices from Shanghai: Jewish Exiles in Wartime China*. Chicago: University of Chicago Press, 2008.
Includes selective letters, diaries, poems and short stories composed by Jewish refugees escaping from Hitler's reign of terror.

- b. Jewish refugees' population. In: *Port of Last Resort: The Diaspora Communities of Shanghai*, by Marcia Reynders Ristaino. Stanford: Stanford University Press, 2001.
 - c. A petition letter from the headmaster of the Shanghai Jewish School for one school activity (1943). In: *Shanghai Municipal Police File, 1929-1945* [microform].
Wilmington, DE: Scholarly Resources Inc., [1984?].
22. Wang, Feng. "Double Jeopardy? Female Rural Migrant Labourers in Urban China, the Case of Shanghai." In: *Women in the Labour Market in Changing Economics: Demographic Issues*. Edited by Brigida Barcia et al. Oxford: Oxford University Press, 2003.
UCI Sociology Prof. Wang researches domestic women migrant workers in Shanghai and their lives.
23. a. Baker, Barbara. "Dancing in Shanghai." In: *Shanghai: Electric and Lurid City: An Anthology*. Edited by Barbara Baker. Hong Kong: Oxford University Press, 1998.
- b. Ballroom dance on the street. In: *上海一日 (One Day in Shanghai)*. Edited by 朱作同 and 梅益. 北京: 中国摄影出版社, 1991.
24. A pictorial news account on how Shanghainese reacted to an American's magic performance. In: *Vignettes from the Chinese: Lithographs from Shanghai in the Late Nineteenth Century*. Edited by Don Cohn. Hong Kong: Chinese University of Hong Kong, 1987.
25. The first encounter of Shanghainese with foreigners (two photographs). In: *近代上海繁华录 (The Thriving of Modern Shanghai)*. Edited by 唐振常. 台北: 台湾商务印书馆, 1993.
26. A pictorial news account on how two brave westerners got in trouble outside their own territory on their way to a Chinese market in the late 19th Century. Edited by 张奇明. In: *点石斋画*

报 (Pictorial Dian-Shi-Zhai, reprint). 上海:上海画报出版社, 2001.

27. Foreigners adopt local residents' life style by bargaining for produce. In: *上海一日 (One Day in Shanghai)*. Edited by朱作同 and 梅益. 北京:中国摄影出版社,1991.

EVENTS

Although the local population and foreign immigrants had established common ground, a large divergence remained. Mutually incomprehensible lines of thoughts and conflicts of interest resulted in huge political and social problems in the early 20th Century, ranging from protests and riots to massacres.

At the beginning, Shanghainese were not allowed to live in international settlements nor to enter many public spaces (e.g., parks and clubs) designated for foreigners. Later, when more local Chinese, who originally entered the international settlements to flee from the Anti-Qing Taiping Rebellions, gained greater dominance in the former foreigners' territory, foreigners felt threatened and formed the *Shanghai Fascisti* to protect their profits and well-being in the city (Item 33).

Meanwhile, foreign settlers' superior and privileged status in Shanghai became the source of local Chinese resentment against the expatriates. Accumulated resentments and recurring conflicts eventually resulted in the tragic May 30 Incident (1925) when the British municipal police opened fire and killed 13 demonstrators and wounded many more during a mass worker-student demonstration (Item 31). The incident triggered a rash of nationalists' demonstrations throughout China until, after three months, the British fired the police officials in charge and paid an indemnity to the victims' families.

Tension between local and global residents (except Japanese) lessened during wartime. As foreigners helped Shanghainese cope with the Japanese invasion (Item 29), local residences became more available to expatriates, including Jewish refugees escaping from Hitler's reign of terror (Item 28).

Auspiciousness and harmony has become more conceivable in the current, second internationalization period of Shanghai. Apart from official preferential policies to foreigners and international investments, Shanghai has taken steps towards a truly global city by organizing at least one successful international cultural festival per year since the

early 1990s. Now, the entire city is anticipating the forthcoming World Expo 2010 Shanghai (Item 35) with the theme, “Better City-Better Life” for local residents as well as international visitors.

28. Jewish refugees arriving at the port of Shanghai during World War II. In: *Port of Last Resort: The Diaspora Communities of Shanghai*, by Marcia Reynders. Ristaino. Stanford: Stanford University Press, 2001.
29. Shanghainese and westerners suffering together during the Sino-Japanese War in 1930s. In: *Shanghai*, by Harriet Sergeant. London: Jonathan Cape, 1991.
30. A broadside posted outside Shanghai Club by Chinese who were forbidden to enter foreigners’ public spaces. In: *Shanghai: The Paradise of Adventurers*, by G.E. Miller. New York: Orsay, 1937.
31. The May 30 (1925) Incident between local Chinese and British residents. In:
上海大辞典 (Encyclopedia of Shanghai). Edited by 王荣华. 上海: 上海辞书出版社, 2007.
 - a. Mass worker-student demonstration.
 - b. Chinese victims and international policemen.
32. The use of Zhang Garden (张园) for nationalist activities compiled by former UCI East Asian Literature Prof. Meng. In: *Shanghai and the Edges of Empires*, by Yue Meng. Minneapolis: University of Minnesota Press, 2006.
33. “The *Shanghai Fascisti*: A Hopeful Effort on the Part of the Community to Get Together and Work for Our Well-being.” In: *Northern-China Daily News*, Oct. 4 (1927).

34. After a difficult series of negotiations, Chinese representatives finally are admitted to the Steering Board of Municipal Committee (工部局), the top administrative body in the international settlements. In: *近代上海繁华录 (The Thriving of Modern Shanghai)*. Edited by唐振常. 台北:台湾商务印书馆, 1993.
35. a. A poster of World Expo 2010 Shanghai. In: *Le Roman de Shanghai*, by Bernard Debré. [Paris]: Rocher, 2005.
Loaned by Daniel Tsang.
- b. An Expo sculpture at the Bund featuring a countdown clock (photograph). <http://news.sina.com.cn/c/2004-12-04/14035123782.shtml> (access March 9, 2009).
- c. The mascot of the World Expo 2010 Shanghai (Pins) named 海宝 (treasure of the sea). Loaned by Julia Gelfand.
36. Lee, Don. "Shanghai is Wishing upon Disney's Star."
In: *Los Angeles Times*, Dec.3, 2008.
Discusses Shanghai's readiness for the first Disney Theme Park in mainland China.

COMMERCE

Known as a shopping kingdom for both Chinese and internationals, Shanghai has been providing a wide range of commodities from domestic to foreign and from low-end to high-end for many decades. Stores of different types are easy to distinguish and access. For instance, in Old Shanghai, the Bund-side of Nanjing Road (East Nanjing Road) featured large department stores with Western architecture and decorations, while the West Nanjing Road housed small local stores with large hanging signs extending out to the center of the road (Item 39). Meanwhile, the cosmopolitan features of commerce could be seen in local stores with bilingual signs (Item 37) and currencies issued by banks of different nations (Item 38).

In general, there have been a mutual dependence and benefit between local and international businesses in Shanghai. On the one hand, Shanghai's tremendous consumption potential, favorable location, preferential policies, and the reputation as a fashion center attract increasing numbers of international corporations and businesses (Items 41 & 42). By means of localized product promotion (Item 43a) and with the aid of *compradors*, usually Cantonese who acted as business intermediaries between Chinese and westerners (Item 44), many early generations of international businessmen (Item 46) were able to fulfill their dreams in this commercial wonderland. Yet, all successful international businesses have to conform to Chinese norms and comply with local government regulations (Item 45).

On the other hand, Shanghainese's faith in foreign products provides huge opportunities to local industries and business. Often shrewd Shanghai businessmen are able to reach success via "westernizing" their brands (Item 40) or commodities (Item 43b).

37. A local store in Old Chinese City with the bilingual signboard advertising its "all kinds of ivory arts". In: *近代上海繁华录 (The Thriving of Modern Shanghai)*. Edited by 唐振常. 台北: 台湾商务印书馆, 1993.

38. Currencies in Old Shanghai issued by the banks of different nationalities. In: *上海大辞典 (Encyclopedia of Shanghai)*. Edited by 王荣华. 上海: 上海辞书出版社, 2007.
39. The westernized East Nanjing Road (the Bund side) versus the traditional West Nanjing Road. In: *Shanghai Modern, 1919-1945*. Edited by Jo-Anne Birnie Danzker, Ken Lum, and Shengtian Zheng. Ostfildern-Ruit: Hatje Cantz, 2004.
40. A famous local brand 亨得利(hēngdéli) achieved huge success in the early 19th Century, by adopting Chinese characters and pronunciation similar to 亨达利(hēngdáli), a French-owned watch store. In: *近代上海繁华录 (The Thriving of Modern Shanghai)*. Edited by 唐振常. 台北: 台湾商务印书馆, 1993.
41. Effects of foreign investment in Pudong. In: *Doing Business in Shanghai*. Singapore: China Knowledge Press, 2004.
 - a. Vivid road signs to various domestic and foreign companies.
 - b. Rapid GDP growth in Pudong from 1990 to 2003.
42. The growth of foreign direct investment in Shanghai and Pudong, In: *Shanghai Pudong: Urban Development in an Era of Global-local Interaction*, by Yawei Chen. Netherlands: IOS Press, 2007.
43. a. Kingston (American brand) cigarette advertisement on beautiful Chinese traditional scenery paintings. In: *老月份牌= Old Calendar Picture*. Edited by 宋家麟. 上海: 上海画报出版社, 1997.
- b. A westernized advertisement for locally made electric fans. In: *上海大辞典 (Encyclopedia of Shanghai)*. Edited by 王荣华. 上海: 上海辞书出版社, 2007.

44. Photograph of Wah Sam, one of the many Shanghai compradors who acted as business intermediaries between Chinese and westerners. In: *Old Shanghai*, by Betty Peh-T'i Wei. Hong Kong: Oxford University Press, 1993.
45. Shanghai Pudong New Area Administration. "Guidelines of Industries and Investment in Shanghai Pudong New Area." In: *Shanghai Pudong New Area Handbook* = 上海市浦東新區手冊=上海市浦東新区手引書. 上海:上海遠東出版社, 1993.
46. Biographies of selective successful foreign businessmen in Shanghai. In: 洋商史: 上海, 1843-1956 (*A History of Foreign Business in Shanghai: 1843-1956*). Edited by 王垂芳. 上海: 上海社会科学出版社, 2007.

POPULAR CULTURE

The popular culture of Shanghai has been hybrid in nature from the beginning. In the late 19th century, Shanghai was one of the few Chinese cities where residents welcomed sojourners. This openness makes Shanghainese highly receptive to foreign cultures. It did not take long for local residents to transform their curiosity about foreigners (Item 47) to loyalty to Western culture, as reflected in the popularity of imported magazines and films on streets in Shanghai (Item 51), and the replacement of traditional Chinese wedding customs with Western styles (Item 53). A mixture of Eastern and Western influences eventually permeated various aspects of life, including fashion (Items 49 & 50), housing (Item 48), religion (Item 55), food and entertainment (Item 52).

Owing to the heavy international influence and Shanghainese creativity, Shanghai has a long-established reputation as a cultural and fashion center. It is not an exaggeration to say that Old Shanghai was the birthplace of everything considered modern in China. It was in Shanghai, for example, where the first motor car was driven; the first train tracks were laid, and the first electric light was turned on.

Throughout the years, Shanghai (上海) has gained a more poetic name by switching the character order to 海上 (*Hǎishàng*), which is often used in unique terms such as Shanghai School of Art (海上画派 or 海派艺术) and Shanghai School of Culture (海上文化 or 海派文化). Shanghai School of Art, a hybrid of the literati tradition of Chinese art and Western painting skill, is an important group in modern art history. Ren Bonian (任伯年), as researched by UCI Art History Prof. Roberta Wue, was one of the virtuosos of the Shanghai School of Art (Item 56).

47. “‘The Teachings of Western Civilisation’, a jocular moral message by the cartoonist Schiff.” In: *Building Shanghai: The*

Story of China's Gateway, by Edward Denison and Guangyu Ren. Hoboken, NJ: Wiley-Academy, 2006.

48. Multinational architectural styles of residential buildings. In: *Building Shanghai: The Story of China's Gateway*, by Edward Denison and Guangyu Ren. Hoboken, NJ: Wiley-Academy, 2006.
49. a. Shoes in western-style high heels for early Shanghai women with bound feet. In: *Shanghai Girl Gets All Dressed Up*, by Beverley Jackson. Toronto: Ten Speed Press, 2005.
b. Photograph of a modern Shanghai girl. In: *Planet Shanghai*, by Justin Guariglia. San Francisco: Chronicle Books, 2008.
50. A shopping bag with a cover image of *Companion Pictorial* (良友), the most influential fashion magazine among Chinese communities world-wide, published in Shanghai between 1926-1945. Loaned by Ying Zhang.
51. Popularity of imported magazines and films in Old Shanghai. In: *Shanghai 1949: The End of an Era*, by Sam Tate. London: Batsford, 1989.
52. *Shanghai (上海) 2004: Mapple Magazine*. Loaned by Prof. Jeffrey Wasserstrom.
 - a. Coexistence of Chinese and western entertainments (Chinese acrobatics versus Russian circus).
 - b. Fusion food (desserts).
53. Drawing of a western-style wedding with people in Chinese attire in Late Qing. In: *上海：一座现代化都市的编年史 (Shanghai: A Chorological History of a Modern Urban City)*. Edited by 熊月之和周武. 上海：上海書店出版社, 2007.

54. A news report about an English female fortune teller whose séance had the late Qing General Li Hongzhang predicting social turbulence in Northeast China. The report notes that westerners also can be superstitious since shortly after her vision Japanese Prime Minister Ito Hirobumi was assassinated in China. In: *申报图画 (Pictorial Shenbao)*, 1909. 北京: 全国图书馆文献缩微复制中心, 2001.
55. Diverse religious practices in New Shanghai, including Catholic and Buddhist. In: *上海 (Shanghai)*. 上海: 上海人民美術出版社, 1984.
56. Wue, Roberta. "Deliberate Looks: Ren Yi (Bonian)'s 1888 Album of Women." In: *Visual Culture in Shanghai 1850s-1930s*. Edited by Jason Kuo. Washington, D.C.: New Academia Pub., 2007.

SHANGHAI IN LITERATURE AND FILM

Shanghai has been a perennial topic in literature and film. The majority of Shanghai writers' and directors' creative work reflect their personal stories and experiences. Eileen Chang (张爱玲), a renowned Shanghai writer who later moved to Los Angeles, often describes the everyday life (including love life) of Shanghai in the 1940s. In one of her essays (Item 57c), Chang positions Shanghainese as “traditional Chinese people tempered by the high pressure of modern life” associated with the “fusion of old and new culture.”

Wang Anyi (王安忆) also writes about daily life in Shanghai. In her celebrated novel, *Song of Everlasting Sorrow* (长恨歌; Item 60), the author depicts dramatic life change before and after her heroine (Wang Qiqiao) turns from an ordinary Shikumen girl to a “Miss Shanghai.” Other women writers' novels about Shanghai include Wei Hui (卫慧)'s banned novel *Shanghai Baby*, Hong Ying (虹影)'s *The Concubine of Shanghai*, and more (Item 58).

Mao Dun (矛盾), in his masterpiece, *Midnight* (子夜), portrays life in cosmopolitan Shanghai in 1930s, especially showing how national capitalists are struggling under foreign economic oppression. This “literary lion” also demonstrates how the influx of Western lifestyle exerts tremendous impact on Shanghainese. In this book, a traditional Confucianist named Old Mr. Wu dies from a heart attack after being exposed to the frenetic ballroom dance of the younger generation (Item 61).

In films and literature depicting foreigners' lives in Old Shanghai, the city is usually portrayed as an electric and lurid cosmopolitan full of dangers associated with wars, criminality, and greedy desires. Representative work of this sort includes *Lan Lian Hua* (*The Blue Lotus*), a series of *Adventures of Tintin* (Item 62), Christopher New's *Shanghai*, director Josef von Sternberg's Oscar-winning film *Shanghai Express*, and much more (Item 63).

57. Representative works by Eileen Chang, including:
 - a. *Lust, Caution*—A novel originally published in 1940s and made into the film in 2007 directed by Ang Lee.
 - b. *Written on Water*—collected essays.

58. Representative novels by Chinese women writers, including *Shanghai Baby*(上海宝贝) by Wei Hui (卫慧), *The Concubine of Shanghai* and *Death in Shanghai* (上海之死) by Hong Ying (虹影), and *The Night in Shanghai* (夜上海, left back) by Yan Gu (顾艳).

59. Yokomitsu, Riichi (横光利一). *Shanghai: A Novel*. Ann Arbor: Center for Japanese Studies, University of Michigan, 2001.
The renowned Japanese writer portrays the lives of a group of Japanese expatriates from diverse social and cultural classes who lived in Shanghai in 1920s through 1930s.

60. Wang Anyi (王安忆). *Song of Everlasting Sorrow: A Novel of Shanghai*. New York: Columbia University Press, 2008.

61. Mao Tun (矛盾). *Midnight*. Peking: Foreign Languages Press, 1957.

62. Hergé. 兰莲花: 丁丁历险记 (*The Blue Lotus: The Adventures of Tintin Series*). 北京: 中国文联出版公司, 1984. Loaned by Jeffrey Wasserstrom.
The cartoon book depicts Tintin's involvement in Chinese resistance in Shanghai to the Japanese invasion.

63. Selective films about Shanghai: *Shanghai Express* directed by Josef von Sternberg (1932); *Charlie Chan in Shanghai* directed by James Tinling (1935); *The Anarchists*=아나키스트=天地男兒之激進黨員 directed by Yong-Sik Yu (2001), *Shanghai*

Triad (摇啊摇 摇到阿婆桥) directed by Yimou Zhang (1995);
and 万家灯火(*Myriad of Lights*) directed by Fu Shen (1948).

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Background: Photograph (18??). of the Longhua Pagoda, Shanghai. Photographer unknown. Loaned by Prof. Roberta Wue.

Foreground: Oriental Pearl Tower, Pudong New Area, Shanghai.