

Shanghai's Lens on the New(s)—1

Dianshizhai Pictorial (1884-1898)

by Jeffrey Wasserstrom & Rebecca Nedostup

Picture Windows

Shanghai Myths

Machines in the City

Drama & the City

Sources & Credits

SOURCES & CREDITS

Sources

The images in this unit unless otherwise noted are illustrations from the 1898 edition of the *Dianshizhai huabao*, generously provided by the Sterling Memorial Library at Yale University. We are grateful to Ellen Hammond and the Yale Visual Resources Collection for digitization of the text.

NOTES

Chapter 1: Picture Windows

1

This and much of the information that follows is drawn from Rudolf G. Wagner, "Joining The Global Imaginaire: the Shanghai Illustrated Newspaper *Dianshizhai huabao*", and Ye Xiaoqing, *The Dianshizhai Pictorial: Shanghai Urban Life, 1884-1898*.

2

Cynthia Brokaw, in *From Woodblocks to the Internet: Chinese Publishing and Print Culture in Transition, Circa 1800 to 2008*, p....

3

Translation adapted from Wagner, p134.

4

The edition we reproduce here is not the original run, but an 1897 [???? Get PP to make some notes?] reprint that excises the supplementary material described here, as well as the dates. See Wagner, p. 131.

Chapter 2: Shanghai Myths

1

Michael Sorkin, "See You in Disneyland" in idem., ed., *Variations on a Theme Park: The New American City and the End of Public Space* (New York: Hill and Wang, 1992), pp. 205-232.

2

Mike Davis, *City of Quartz: Excavating the Future in Los Angeles* (New York: Vintage, 1990). For more on Shanghai-L.A. parallels, see my "Comparing 'Incomparable' Cities: Postmodern Los Angeles and Old Shanghai," *Contention: Debates in Culture, Society and Science*, Spring 1996, pp. 69-90.

3

See Wasserstrom, *Global Shanghai, 1850-2010* (Routledge, 2009), pp. 4-6 and passim, for a fuller explanation of this version of the city's past and relevant citations. For a recent reiteration of the "fishing village" idea, see the following statement in "A Short History of Shanghai" dated 2006 and attributed to Fodor's that appears on the New York Times travel site: "Until 1842 Shanghai's location made it merely a small fishing village." [see "A Short History of Shanghai" NY Times link]

4

For the history of the Bund, as evidenced through images, see "The Shanghai Bund: A History through Visual Sources" [view]; on Fonteyn quote, see Barbara Baker, ed., *Shanghai: Electric and Lurid City: An Anthology* (Hong Kong: Oxford University Press, 1998).

5

For examples, see the illustrations scattered through Ye Xiaoqing, *The Dianshizhai*

Pictorial: Shanghai Urban Life 1884-1898 (Ann Arbor: University of Michigan Center for Chinese Studies, 2003), such as the images of Chinese convict laborers laying down a macadamized road (p. 43), Chinese using Western-style horse-drawn coaches (p. 45), Chinese standing before the Big Ben-style Customs House clock installed in 1893 (p. 74), and a Western customer being waited on by Chinese shop workers in a store selling imported goods (p. 75).

6
A postcard showing a Sikh policeman in the Public Garden [view]; for more on Sikhs in Shanghai, as well as an image of the two East-meets-East symbols just described in juxtaposition—a Sikh policeman standing by rickshaw pullers [view]. There were also police from Indochina in the French Concession police force, two of whom are portrayed in this photograph [view] but they do not figure as iconic a manner—e.g., finding their way onto postcards as key representatives of the French Concessions—as the Sikh, who were not infrequently featured in International Settlement postcards, do.

7
Ye, p. 72, shows Sikh and Chinese police, rather than Sikh and Western ones who maintain order; in that *Dianshizhai* image, the China-meets-the-West dimensions of the visual comes from the main object shown: a roller coaster.

8
For more on the concept of “reglobalization,” see my *Global Shanghai*.

Chapter 3: Machines in the City

1
LI Gui, *A Journey to the East: Li Gui's A New Account of a Trip Around the Globe*, translated by Charles A. Desnoyers (Ann Arbor: University of Michigan Press, 2004)

Chapter 4: Drama and the City

1
Rania Huntington, “The Weird in the Newspaper,” 369.

2
See also Catherine Yeh, *Shanghai Love: Courtesans, Intellectuals, and Entertainment Culture, 1850-1910* (Washington, 2006), p. 76.

3
Rania Huntington, “The Weird in the Newspaper,” 348-9, 355-60, 372.

4
The term “intercalary fish” (runyu 閏魚) comes from *Kongtongzi* (空同子), a work by the Ming poet Li Mengyang (1472-1529), in which he describes hearing of an odd kind of fish that can only be seen in the East China Sea during an intercalary year (a year in which an extra month is inserted in the calendar to compensate for the gradual deviation of calendrical time from astronomical time).

5
The headline puns on a well-known phrase, *pengtuan*, meaning “a great beginning” but literally deriving from the words “the Peng takes off.”

6
Such issues are explored in, or example, Larissa (Ari) Heinrich, *The Afterlife of Images: Translating the Pathological Body between China and the West* (Duke, 2008); Dorothy Ko, *Cinderella's Sisters: A Revisionist History of Footbinding* (California, 2007); Timothy Brook, Jérôme Bourgon, and Gregory Blue, *Death by a Thousand Cuts* (Harvard, 2008); and Michael Berry, *A History of Pain: Trauma in Modern Chinese Literature and Film* (Columbia, 2011).

7
For more on this forensic method and its significance, see Daniel Asen, *Dead Bodies and Forensic Science: Cultures of Expertise in China, 1800-1949* (PhD dissertation, Columbia University, 2012) pp. 89-104.

8
The article is translated and quoted at length in Xiaoqing Ye, 135.

9
Ibid.

10

Huntington, 373. See also Ye, 171.

11

The headline plays on a number of similar expressions such as “not the least bit [‘a hair’s breadth’] of difference” (haofa wucha 毫髮無差).

12

See, for example, Susan Mann, *Precious Records: Women in China's Long Eighteenth Century* (Stanford, 1997); William Rowe, *Saving the World: Chen Hongmou and Elite Consciousness in Eighteenth-Century China* (Stanford, 2002); Erik Zürcher, “Middle-Class Ambivalence: Religious Attitudes in the Dianshizhai huabao,” *Études chinoises* 13:1-2 (spring 1994), 109-143. Vincent Goossaert, “Anatomie d’un discours anticlérical : le Shenbao, 1872-1878”, *Extrême-Orient Extrême-Occident*, 24, 2002, 113-131. Vincent Goossaert and David Palmer, *The Religious Question in Modern China* (Chicago, 2011), 34-36, has a particularly good analysis of the differences between the emerging anti-religious discourses of the very late Qing (postdating the *Dianshizhai’s* run) and the “Confucian fundamentalist” and anti-clerical critiques of someone like Rowe’s subject, Chen Hongmou.

13

Wagner provides overall counts for illustrators in “Joining the Global Imaginaire”, 142.

14

The joke references a tale of the Western Jin (265-313 CE), in which Lu Zhu, a concubine of the general Shi Jilun (Shi Chong), committed suicide by leaping from a high floor rather than be seized by his rival.

15

Zürcher; Goossaert; Goossaert and Palmer. See also Rebecca Nedostup, “The Temple Bell that Wouldn’t Ring,” *Envisioning Chinese Society in the Late Nineteenth Century: Words and Images from the Dianshizhai Pictorial*, China Gateway, from which this text is partly adapted.

16

Kathryn Edgerton-Tarpley, *Tears from Iron: Cultural Responses to Famine in Nineteenth-Century China* (California 2008); “Pictures to Draw Tears from Iron” published on Visualizing Cultures; Tobie Meyer-Fong, *What Remains: Coming to Terms with Civil War in 19th Century China* (Stanford, 2013); Goossaert and Palmer chapters 1 and 4.

17

Stephen F. Teiser, *The Ghost Festival in Medieval China* (Princeton, 1996); Robert P. Weller, *Unities and Diversities in Chinese Religion* (Macmillan, 1987); Qitao Guo, *Ritual Opera and Mercantile Lineage: The Confucian Transformation of Popular Culture in Late Imperial Huizhou* (Stanford, 2005)

18

One wonders if this is an early version of the 20th-century funeral stripper phenomenon in Taiwan, documented by Marc L. Moscovitz in “Dancing for the Dead.”

19

Translation from Ye, 199-200.

CREDITS

“Shanghai’s Lens on the New(s)” was developed by Visualizing Cultures at the Massachusetts Institute of Technology and presented on MIT OpenCourseWare.

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