NOTES for Chapter 1

1 Modern Sketch was suspended from publication, and Lu Shaofei detained, from March through May of 1936 after the front cover illustration of February’s issue 26 offended the authorities with an unflattering depiction of China’s ambassador to Japan, Xu Shiying. The magazine Modern Puck (Manhua jie), nearly identical to Modern Sketch except for its name and editor (Wang Dunqing), filled the three-month gap and then continued to run independently through the end of 1936.


4 For more on Shao Xunmei’s career in the Shanghai cultural scene, see Jonathan Hutt, “La Maison D’Or: The Sumptuous World of Shao Xunmei,” East Asian History 21 (2001), pp. 111-142.

5 Shanghai Sketch was in fact merged with the pictorial magazine Modern Miscellany (Shidai huabao, or Shidai for short) in 1930. Both magazines were produced by the forerunner of Modern Publications, China Fine Arts Periodicals (Zhongguo meishu kanxing she). This connection made for a direct lineage to Modern Sketch four years later in terms of both brand name and editorial staff. The word “sketch” in the title of both magazines was probably borrowed from the British high-society weekly The Sketch: A Journal of Arts and Actuality. As John A. Lent points out, borrowing names from foreign periodicals, like “Puck” and “Punch,” was common practice in Asian publications of the era. See John A. Lent, ed. Illustrating Asia: Comics, Humor Magazines, and Picture Books (Honolulu: University of Hawai’i Press, 2001), p. 4.

6 All reproductions of images from Shanghai Sketch in this unit are from the two-volume photocopied version released by Shanghai Shudian Chubanshe in 1996.


NOTES for Chapter 2

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“Shidai Manhua tougao jianyue” (Guidelines for submissions to Modern Sketch), Modern Sketch, no. 16 (April 1935).

[editor’s note], Modern Sketch, no. 8 (August 1934).

This observation regarding the two artists’ Modernist styles is Lu Shaofei’s, who noted in particular Zhang Guangyu’s careful study of the Ming dynasty painter Chen Laolian (1598-1652), best known for his human figures in woodblock book illustrations. See Lu Shaofei, “Ji dacheng er gexin” (From achievement to innovation), Zhuangshi (Decorative arts) 54 (1992), p. 6.

Chinese cartoonists of the 1930s had no compunctions about recognizing specific foreign “masters” (shifu) whose work caught their eye in foreign periodicals, and which they would copy in the process of learning their art. See Xu Chengbei, “Manhua jia de shicheng” (Cartoon masters and their disciples), Lao manhua (Old cartoons) 1, pp. 115-118.

Modern Sketch, no. 20 (August 1935).

Contributions sent from Hong Kong were probably included under the category "South Seas." Also, it is not clear if the list refers to contributors whose work was actually published or to all the individuals who contributed, successfully or unsuccessfully. Exaggerated figures on circulation and readership were rife in Shanghai’s highly competitive magazine market. However, guilty parties in such misleading practices were mainly promoters of new periodicals yet to gain a market foothold. Modern Sketch had been in print for three years when these statistics were published, so we can take these data as reliable, if not fully precise.

For more on the fascinating but little-known artistic trail blazed by Huang Yao, see the Huang Yao Foundation website.

See Wang Yuyun, “‘Hai He fushi an’: yixiang jiyu Dagongbao de Shuli” (The case of floating corpses in the Hai River: based on a review of L’Impartial), Qianyan (Forward position), 7 (2010), pp. 122-125, cnki.net.


NOTES for Chapter 3


3 Wang Dunqing’s first Modern Sketch article on the art of cartooning, published in the September 1934 issue, discussed sequencing as a way of making modern cartoon art more comprehensible, and thus more accessible, to the general populace. It is safe to assume that by 1934, educated urban readers in China would have been familiar with the conventions of sequencing, as foreign comic strips had been appearing in newspapers and magazines for several decades by then, with Chinese strips following
closely behind. Wang’s article was aimed more at potential contributors to *Modern Sketch*, but does address the education gap. Specifically, he recommends that would-be cartoonists purchase a copy of Flemish artist Frans Masereel’s wood engraving series, *25 Images of the Passion of Man*. Wang urges readers not just to learn from Masereel, but also to show the book to their servants and rickshaw drivers so that they, too, might be edified by the art of sequenced images.

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Thanks to Paul Bevan for pointing this out to me in the case of Hu Kao’s graphic narrative “Unemployed.”

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Pang Laikwan, "Photography, Performance, and the Making of Female Images in Modern China," *Journal of Women's History* 17 no. 4 (Winter 2005), pp. 60-63. For an overview of Shanghai’s courtesan culture of the late Qing and early Republican periods, see Henriot, *Prostitution and Sexuality in Shanghai* pp. 21-72.

**APPENDIX**

Selected biographical information for *Modern Sketch* contributors appearing in this unit

Cai Ruohong 蔡若虹, (1910-2002)
Cao Hanmei 曹涵美, (1902-1975)
Chen Baoyi 陈抱一, (1893-1945)
Chen Huiling 陈惠龄, (1916-)
Chen Junyin 陈君音, (1897-1986)
Dou Zonggan 都宗淦, (1915-1992)
Feng Di 馮棣, (1907-1983)
Guo Jianying 郭建英, (1907-1979)
Hu Kao 胡考, (1912-1994)
Hua Junwu 華君武, (1915-2010)
Huang Jiayin 黄嘉音, (1913-1961)
Huang Weiqiang 黃偉強, (1918-)
Huang Wennong 黃文農, (1901?-1934)
Huang Yao 黃堯, (1917-1987)
Jiang Mi 江枚, (1912-1989)
Liao Bingxiong 來冰兄, (1915-2006)
Liang Baibo 梁巴波, (1911-1967)
Lu Shaofei 魯少飛, (1903-1995)
Lu Zhixiang 陸志強, (1910-1992)
Pang Xunqin 龔薰琴, (1906-1945)
Shen Yiqian 沈逸千, (1908-1944)
Sheng Gongmu 盛公木 (Te Wei 特偉), (1915-2010)
Tao Mouji 陶慕基, (1912-1985)
Wang Dunqing 王敦慶, (1899-1990)
Wang Zimei 汪子美, (1913-2002)
Yan Zhexi 颜折西, (1909-1993)
Ye Qianyu 叶清水, (1907-1995)
Zhang Ding 张仃, (1917-2010)
Zhang Guangyu 张光宇, (1900-1965)
Zhang Leping 张樂平, (1910-1992)
Zhang Wenyuan 张文元, (1910-1992)
Zhou Duo (1905-?)

**SOURCES**

**Primary Sources**

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Secondary Sources

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