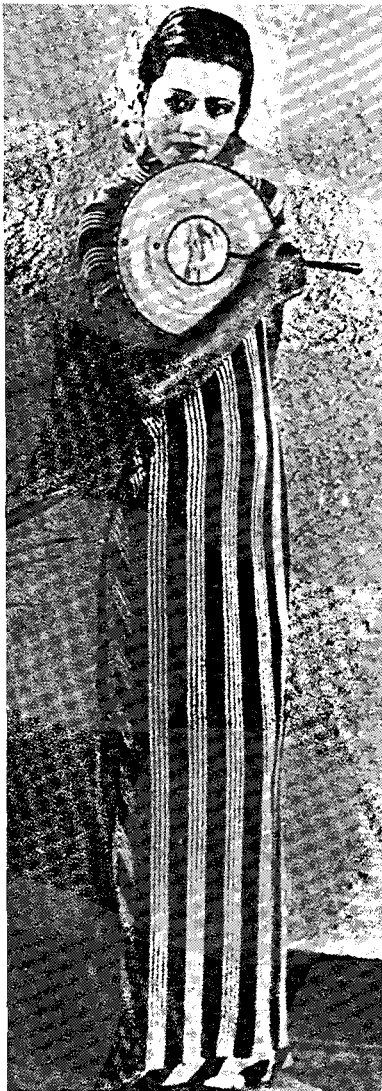


NOTES ON ILLUSTRATIONS

Middlebrow fiction by its very nature invites illustration. Most of the late Ch'ing novels appeared first in profusely illustrated serial form, and are valued as both verbal and visual chronicles of their times. Later Republican fiction inspired its own style of illustration, evocative of the more sophisticated and westernized ambience of the twenties and thirties, and has continued to provide inspiration for the cinema and for cartoon popularizations until the present day. In presenting this Middlebrow Omnibus, we have tried to be generous with the pictorial commentary, in the belief that this will help recapture the uniquely Chinese period and flavour, while at the same time enhancing the accessibility of the material to the Western reader.

Chang Ching-lu's 張靜廬 standard works on the history of Chinese publishing—*Chung-kuo chin-tai ch'u-pan shih-liao* 中國近代出版史料, *Chung-kuo hsien-tai ch'u-pan shih-liao* 中國現代出版史料, and

Chung-kuo ch'u-pan shih-liao 中國出版史料 (all originally published in Shanghai, 1954-8, and subsequently reprinted in Hong Kong) provided three of the illustrations for Prof. Liu's Introduction (pp. 12, 13 & 40) and the *Yü-li hun* cover design on p. 202. Of the many invaluable works edited by Wei Shao-ch'ang 魏紹昌 on the fiction of this period, the following were utilized: *Yuan-yang hu-tieh p'ai yen-chiu tzu-liao* 鴛鴦蝴蝶派研究資料 (Shanghai, 1962) for the cover and p. 229; *Nieh-hai hua tzu-liao* 孽海花資料 (rev ed, Shanghai, 1982) for pp. 138, 140, 175 & 188; and *Wu Chien-jen yen-chiu tzu-liao* 吳趸人研究資料 (Shanghai, 1980) for p. 216.



The 18th-century novel *Marriage as Retribution* has not fared well with native Chinese illustrators, and has been freshly interpreted for this its first English translation by the young British artist Jasper Deane, who studied at the Ruskin School of Drawing, Oxford, from 1969 to 1971, and later completed an M.A. in Illustration at the Royal College of Art. Mr. Deane's work has been exhibited several times by the Folio Society, who also commissioned him to illustrate their edition of *The Pillowbook of Sei Shonagon* (1978).

Miss Eileen Chang's translation of the opening two chapters of *Sing-song Girls of Shanghai* is accompanied by the four lithographs that first appeared with the original edition in 1892; while Dr. Stephen Cheng's article has been embellished from various sources, both period and modern.



(Left) MOVIE ACTRESS, Shanghai mid-thirties (from *Modern Miscellany* 時代, August 1934).

(Right) ONE OF THE MANY designs used in the thirties for the *Shun Pao* supplement 'The Rambler'.



(Left) ILLUSTRATION FOR PAO T'EN-HSIAO'S *Hell on Earth Revisited* 人間地獄續集.

(Below) DANCE HOSTESS, Shanghai mid-thirties (from *Dancing Miscellany* 舞藝, October 1933).

A Flower in a Sinful Sea is a panoramic novel, and we have complemented the text with an assembly of lithographs, photographs, woodblocks, line-drawings taken from the early Chen-mei-shan edition, and specimens of original calligraphy by the author and by several of the personalities portrayed in the novel. In tracking down the Chen-mei-shan illustrations, we received welcome help from Dr. Tao-tao Liu of the Oriental Institute, Oxford, and Drs. Ng Mau-sang and Poon Wah Tung of the Chinese University. It was finally through the good offices of the author's son, Mr. H.P. Tseng, that we were able to contact Prof. Tarumoto Teruo 樽本照雄 of the Society for the Study of Late Ch'ing Fiction in Osaka, who with great promptness and generosity forwarded to us copies of the relevant material.

The photographs on pp. 33, 241 & 249 were loaned to us by Prof. Perry Link from his personal collection, and we should like to express our gratitude to him; also to Mr. Paul Fonoroff, who lent us the booklet containing photographs from the 1963 film version of *Fate in Tears and Laughter*. We are hoping that his enthusiasm and expertise will bear further fruit during 1984, in the form of a Renditions Special on Chinese Film. Of the remaining illustrations for *Fate in Tears and Laughter*, the larger ones are by Wang Hui 王暉 and are taken from the Peking Press edition of 1981, while the smaller ones (by Liu Kuo-hui 劉國輝) are from the cartoon version of 1981, published by Chekiang People's Art Press.

It is a regrettable fact that a great deal of middlebrow literature has escaped the attention of university (and therefore highbrow) librarians. The Chinese University Library does however contain, in addition to a fine collection of original Tien-shih





Studio lithographs, an interesting assortment of old fiction magazines (小說月報, 小說時報, 小說畫報, 小說叢書—for material culled from these, see pp. 208-10); and recently, several photolithographic reproductions of newspapers and magazines of the period have found their way into major university libraries (see p. 38). Chung Chi College library has a small but valuable collection of old editions of fiction from this period (see pp. 213, 217-18). The portrait of Ku-t'ai-ch'ing on p. 163 can be found in *Tz'u-hsüeh-chi-k'an* 詞學季刊, Vol. 2 No. 4 (1935).

Finally, mention must be made of a quite different category of material, that provided by the Western observers who, throughout the period covered in this anthology, were active (some might say rampant) in China—missionaries, diplomats, businessmen, gentlemen-travellers, amateur botanizers, artists, photographers. 'Impressions of China' were readily published (as they are again today), and these works provide us with an alternative view of the period. One large and lavishly illustrated volume of this sort has been of particular use, Alphonse Favier's *Peking* (Imprimerie des Lazaristes au Pé-tang, Peking, 1897). Father Favier was a Lazarist and Vicar Apostolic of Peking. The Chinese University Library is fortunate in possessing No. 403 of the original limited edition of this rare book. From it we have taken the finely decorated initial letters for Prof. Liu's Introduction, and the illustrations on pp. 111, 142 & 143. The work of the Victorian photographer John Thomson is beginning to receive recognition. He is most famous for his *Street Life of London* (1877), but students of Chinese history and culture are fortunate that China should have been one of his first and favourite subjects. Between 1870 and 1898 he published four volumes of photographs and observations of Chinese life (high and low), based on his travels during the period 1868-72. The photograph on p. 151 is taken from *Illustrations of China and Its People* (London, 1873). A later, more prosaic, but nonetheless useful compendium of photographs is *Twentieth Century Impressions of Hongkong, Shanghai and other Treaty Ports* (London, 1908), which contains the photos reproduced on pp. 139, 146, 147 & 187.