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SHANGHAI
By Paul
Hogarth, 1959.

new boards. The door of the pavilion room is on the right-hand side of the mezzanine landing, above which a five-watt electric bulb hangs like a bat under the remaining half of a broken shade. To the left of the landing, a short flight of stairs—out of the sight line except the lower end of its handrail—gives access to the “front upstairs-room” on the second floor. The space to the right of the lower stairs is partitioned off with unvarnished thin boards into a “rear annex” which is so dark inside that one cannot see anything without turning on the light. Further left, on the other side of the partition, is the “visitor’s room”, or parlor, with a row of double sash-doors which open onto a small “sky well” courtyard and the half-hidden front door at extreme left. Like the backyard, this sky well also has a sloping tin sheet on its wall to serve as a rain-shelter for the odds and ends haphazardly jumbled together underneath, including a briquet stove, a table board and pieces of broken furniture.

This single-room two-storey tenement houses a total of five families. The parlor, occupied by LIN CHIH-CH'ENG, the principal tenant—or the “second landlord” in Shanghai parlance—and his family, is comparatively more sprucely fitted up with furniture which includes, among other things, a desk and a glass-paneled bookshelf now serving as a wardrobe. From these pieces of *meubles de luxe* one may infer that their owner was perhaps once a “writing-brush wielder” of the intellectual class.

The kitchen is taken by a primary school teacher CHAO CHEN-YU. Through its open door and window, one may see an iron bedstead set at a right angle to the latter, a square table right below the window sill, a collapsible canvas cot against the back wall opposite the table, and a portable cupboard and a bamboo chopstick-holder hanging on the left wall behind the door. Outside there is a briquet stove resting on a pedestal of broken bricks