

Acknowledgements

Many scholars and friends encouraged my work on the Shanghai School painting, but I am especially grateful to Chen Pao-Chen at the National Taiwan University for giving me the first lesson on Chinese painting and for her unwavering support. My warm thanks to Youngsook Pak, Wang Tao and Timothy Screech at the University of London (SOAS) for guiding me, and Shane McCausland (now in Dublin) for extensive criticism and suggestions during the period of my PhD research. For my visit to the University of Heidelberg in 2000~2002, I am greatly indebted to Lothar Ledderose and Doris Croissant for their hospitality and kind assistance. It meant a lot to me that I was able to keep a key to the library of East Asian Art and carry on working sometimes till dawn. The light from Professor. Ledderose's office late at night during the weekends reminded me how many long hours of hard work are devoted to the shine of remarkable scholarship. Alexander Hoffmann, former librarian in Heidelberg (now in Berlin), gave me a great deal of help on matters of both bibliography and Japanese translation. My deep thanks to Rudolf G Wagner and Catherine V Yeh for a very unique and rare set of nineteenth-century materials on Shanghai entertainment, gathered in many years of labour and held in the library of the Institute of Chinese Studies at the University of Heidelberg. From this precious collection, I was able to give an interpretation of the possible connections between the art, writing and lives of Ren Bonian and his close friends in the main body of my book. I am very grateful especially to Dr Yeh and Professor Croissant, two distinguished female scholars, for reading through my chapters and giving me invaluable feedbacks and corrections.

During my first blissful job researching and teaching at the University of Chicago, I was very thankful to Wu Hung, Jennifer Purtle (now in Toronto), Katherine Mino Chiang, Hans B Thomsen and many research students for their support and encouragement. I benefited greatly from the stimulating scholarly environment in Chicago. The experience of teaching a course on the Shanghai School was such a pleasure, and in fact gave me an opportunity to review some issues within this subject.

This book would not be made possible without strong backup from my colleagues in the Department of Art History at the University of Sussex. Liz James, Nigel Llewellyn, Maurice Howard, David Allan Mellor, Mick O'Malley, Meaghan Clarke, Christian Weikop, Tara Hamling and Bente K Bjornholt constantly gave me inspiration and aid in various ways. Their heart-warming trust in a junior scholar and their substantial comments on art history have been extremely important to me. I would like to thank Liz and Nigel especially for painstakingly reading through my manuscript several times and helping me to re-shape the whole structure of this book.

Ellen Johnston Laing at the University of Michigan, Joshua A Fogel at York University, Jonathan Hay at the University of New York, Richard Vinograd at Stanford University, Kui-Yi Shen at the University of California (San Diego), Julia F Andrews at Ohio State University, Wan Qingli at Hong Kong Chinese University, Itakura Massaki at Tokyo University, Kobayashi Hiromitsu at Sophia University, Chuang Su-E at the National Taipei Art University, Zhang Hongxing at the Victoria & Albert Museum, Jay Xu and Ellinor Pearlstein at the Art Institute of Chicago, Joseph Chang at the Freer Gallery in Washington DC, Mary Ginsberg at the British Museum, Anita Chung at the Cleveland Museum of Fine Arts, Fu Hua, former director of the Shanghai Painting Academy provided their suggestions and help. My warm thanks also to James Cahill, Ralph Croizier and Patrick Conner for sharing their knowledge of foreign stimuli on Chinese painting.

My research in China and Japan was supported by grants from the International Rotary Club (USA), Xingtangong Cultural Foundation (Taiwan) and the Dean of Humanities at University of Sussex. For making available to me the extensive painting collections in Asia, I wish to thank Shan Guo-Lin at the Shanghai Museum, Shan Guo-Qiang at the Palace Museum in Beijing, Xue Yong-Nian at the Central Academy of Fine Art, Zhao Feng at the China National Silk Museum in Hangzhou, Liu Hai-Qin at Zhejiang Provincial Museum, Liu Xilin at the China Art Gallery, Ding Xi-Yuan at the Shanghai Art Gallery, Du Zhengsheng at the National Palace Museum (now Minister of Education Department in Taiwan), Liao Kui-Ying and Yang Chin-Yao at the Chang Foundation in Taipei, Shi Yun-Wen in Tainan, Furuhashi Keizo and Shitami Kazuyoshi at the Kampo Museum in Shiga, Tajima Mitsuru at the London Gallery in Tokyo, and Nisigami Minoru at Kyoto National Museum.

My deep thanks to my editors at Saffron Books, Eastern Art Publishing, Sajid and Shirley Rizvi for their trust and good work. To Nic Shannon, many thanks for checking my English and encouragement in the early stages, to Shao Meihua, Chen Yu-Shiow, Tsai Suey-Ling, Shih Ju-Ying, Chen Pi-Hua, Lai Yu-Chih, Lin Su-Hsing, Pai Shih-Ming, Li Chao, Zhao Li, Joo-Hyun Lee, Jenny Chao-Hui Liu, Aida-Yuen Wong, Huang Yin, Clarissa von Spee and Petra Rösch for discussions and sharing thoughts. I am also very much indebted to S J Bosco Lu, Chen Yu-Han, Chou Yung-I, Cheng Yu-Chia, Li Ai-Hua, Wang Su-Ching, Lai I-Chia, Lai Wei-Ku, Nancie Kerslake, Ann Hopper, Wang Ye-Yeng, Lindzey Mullard, Jeannie Labno, Angelika Brochert, Robin & Jessie, and Chief Kenfack for their warm concern over these years.

Coming from a business family background, I am grateful to my family for never asking me 'what is the use of Art History?', but instead for encouraging me enthusiastically and showing me an irrepressible optimism in whichever direction I am leading my life. Among my family, my grandmother's brilliant sense of humour and emotional companionship have kept me lively no matter where I was. My brother Yang En-Hao, has been my best and oldest friend, who shared with me numerous inspiring readings, conversations and travel experiences. He

is also an amazing computer rescuer: I broke four laptops over the past six years and he managed to save all the files!

Last, I wish to express my deepest appreciation and enormous respect for my teacher Professor Roderick Whitfield, who has read all my written work and always guided me with wisdom, kindness and patience. I wish to dedicate this book to him, and to Yang Hong-Ming and Su Su-Chen, my parents, to whom I also owe a great debt of gratitude.

Chialing Yang, 2005