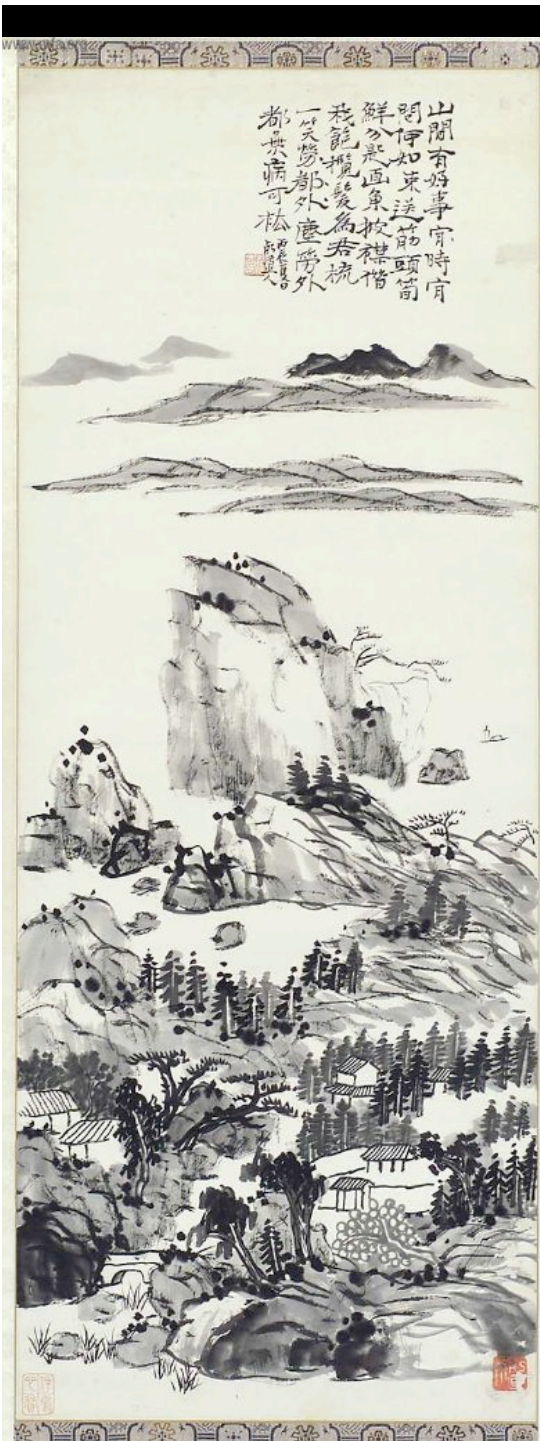


The “Shanghai School” of painting (*haipai* 海派):

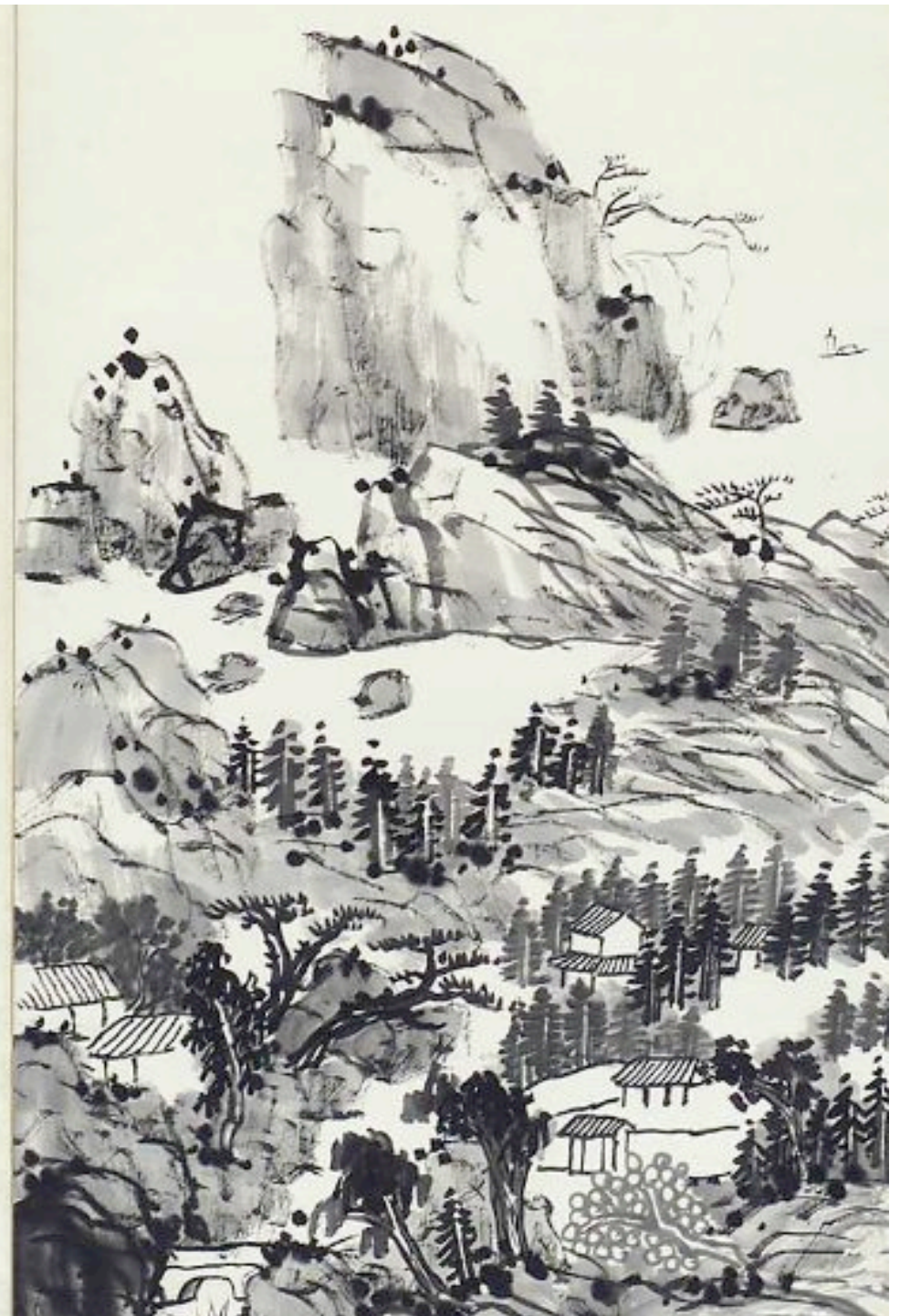
A derogatory term coined by critics of Shanghai-style opera in Beijing. “For instance, the term *haipai*, used both as a noun and an adjective, gained wide usage in Chinese around the turn of the century, both to denote the particular artistic taste and style of life associated with Shanghai’s comprador merchants, and to be contrasted to the *Jingpai* 京派 (Beijing School or Beijing style) of the established bureaucratic elites. Identified originally with Shanghai’s operatic theater and art market, the term *haipai* was extended to include styles of entertainment as well as patterns of consumption. While it was a matter of status among many of Shanghai mercantile elites to live up to the expectations of *haipai*, the term in fact carried negative connotations outside the the arriviste social circle as symbol of bad taste and dubious significance. After the 1920s, *haipai* became an object of denunciation by cultural bureaucrats appointed by the Nationalists and later by the Communists.” (Jason Kuo, introduction to *Visual Culture in Shanghai, 1830s-1930s*).

Keep in mind that the term Shanghai person (*Shanghai ren* 上海人) is not used until the 1910s.



Example of
JINGPAI

Chen
Shizeng,
Landscape.
1916. (33 7/16
x 12 15/16
in.) Ink and
color on
paper; 33 7/16
x 12 15/16 in.
BMFA



The Four Rens of Shanghai:

- Ren Xiong (1820-1857)
- Ren Bonian (courtesy name Ren Yi, 1840-1896)
- Ren Xun (1835-1893)
- Ren Yu (1850-1903)

Ni Tian (1855-1919)

Qian Hui'an (1833-1911)

Fei Danxu (1801-50)

Wang Yiting (1867-1938)



Qian Hui'an.
Study of a Woman, 1881
Scroll, ink and light color on
paper;
9-1/4 x 13-3/4 in., (23.5 x 34.9)





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 能慈乃丈夫 辛酉秋仲 吳昌碩 畫

道旁行者數已神 竟信大數不信人
 然而此亦奇 口中說法說因果因果空
 不可逃實善罰惡天不差釐毫何不輸錢
 黃粟培根苗 辛酉重陽 吳昌碩 題



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 吳昌碩 畫

Wang Zhen (Wang
 Yiting, 1867-1938)
 Fate. 1922
 Pair of hanging
 scrolls, ink on paper
 Each 120 x 61 cm
 Duoyunxuan,
 Shanghai



Ni Tian 倪田 (1855-1919). *Landscapes and Figures*. Album, ink and color on paper. 1890. University of Maine.



楊柳岸
曉風殘
日詞去
香已空
俱已銷
去矣
畫







Fei Danxu. *Wringing the cloth*.
Hanging scroll, ink and color on silk;
113 x 30 cm. Duoyunxuan Collection
(*Shanghai huihua quanji*, 1: 22)

