

CULTURES OF THE
OLD SHANGHAI



老 上 海 风 情

上海人民美術出版社
SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE

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汤伟康

上海历史悠久，文化灿烂，物华天宝，人杰地灵。自从清道光三十三年（1843年）开埠后，从一个蕞尔小邑，跃然发展成为东方第一大都市。

昨日之上海，有人说她是“冒险家的乐园”，是“纸醉金迷的不夜城、销金窝”，也有人说她是“当时的远东金融中心和执全国牛耳的轻工业和纺织产业基地”，更有人说她是“近代中国的缩影”，是“中国通向世界的桥梁”。众说纷纭，莫衷一是。世人都对这座充满魅力而又如同迷一样的城市难以释怀。为此，我们继去年推出图文并茂的《老上海影集》后，再次编辑出版《老上海风情》，延续、引伸和展示上海建城以来，特别是上海开埠以来的社会变迁、风土人情、人文景观和历史风貌。举凡上海的城厢、租界、经济、文化、风俗、礼仪、服饰、饮食、住宅、出行，以及各色人等与各界人士，中西宗教信仰的碰撞和兼容，洋风华俗的冲突和混生，均有涉猎。书中以时间排序，遴选了1949年之前的百余幅珍贵图影，缀以清新活泼的文字，透过老照片里的种种事像，勾勒出一幅老上海风情的历史长卷。

上海是1843年11月17日正式宣布对外开埠的，所谓开埠，就是标志上海整座城市成了向全世界开放的自由贸易区。从此，黄浦江上外国货轮穿梭往来，打破了昔日以沙船为主体的帆樯林立的一统局面。外国轮船运进来的洋货，基本上免交关税，这些货物落地后分销、加工后再出口也不受限制。外滩自北向南，以公共租界和法租界外滩为主线的外贸港市和以十六铺为主的内贸港市，相辅相成，相得益彰。上海一跃而起，成为中国的首埠。正是由于内外贸易的快速发展，上海被带进了工业文明和世界经济体系中。金发碧眼的洋人从外滩登陆了，洋楼盖起来了，西方国家的交通运输业、邮电通讯业、轮船修造业、零配件加工业、服务业、金融业、房地产业等，如同水银泻地，一夜间移植到这座城市里。随即，上海的大街小巷里各色人等粉墨登场，洋行大班、洋行白领、露天通事（在上海街头撮合华人和洋人生

意，懂一点洋泾浜英语的跑街先生）、买办、传教士、教职员、演艺人员、交易所经纪人、马夫、车夫、厨师、门童、康克令小姐（大百货商场里美貌的女售货员）、玻璃杯（陪舞女郎）、咸水妹（专门接待外国水手，懂点英文的广东籍妓女）、小贩、剃头师傅、铜匠师傅、钟表师傅、裁缝师傅、木匠师傅……他们成就了这座城市的繁华，也拼图出一幅老上海风情画，恰如海派《清明上河图》。

老上海是一个多基因的社会，华洋共居，五方杂处。华洋之间、华人各阶层之间，地位判然。随着租界的划定，上海城北外滩的荒僻之地开始了近乎魔幻般的变迁。上海的版图上出现了截然不同、彼此分立的两个世界：一个是旧有的繁庶县城，一个是新辟的租界社区。由此，上海形成了一个城市两个世界的奇特格局。伴随着城市空间的拓展，上海人从乡民蜕变成市民。与城市社会经济结构的改组和都市社会生活的确立和相适应，在“欧风美雨”飘打下，上海的社会风俗发生了令人瞩目的变迁，上海本地风俗和各地移民带来的俗尚在上海都市的时空中明显嬗变，逐渐形成了新的都市习俗和风情。

上海是中国最早的洋布集散中心和机器织布基地，20世纪初逐渐流行起来的西式女装，带动了中式旗袍的改良，至30年代，上海的摩登女郎和电影明星都把改良旗袍当作主流服装搭配各种饰件，把女性体态的自然美显现出来。20世纪30年代起，上海的名媛、女教员、女学生把钟爱的“阴丹士林色布”剪裁成合体的旗袍，气质高雅，风靡全中国乃至东南亚。男士服装在上海的发展同样精彩纷呈，老上海人最早都沿袭清朝的习俗，时兴穿着长衫马褂。20世纪初，上海开始流行穿着西服，流洋归来的学生起了带头作用，洋行职员和富家子弟紧跟潮流，后来居上的是追逐时尚的演艺界名伶和娼界名花。30年代起，西装革履已是上海都市男人的常服，老上海的西服名店如爱国民族实业家许达昌、戴祖贻在静安寺路（今南京西路）创办的培罗蒙西服店，荟萃当时顶级的红帮（专门为洋人做西服的浙江宁波裁缝）

裁缝师傅，设计、剪裁和缝制出一套套贴切男人体形的西服，声誉鹊起，近悦远来。培罗蒙西服店又在日本东京落户，把裹挟着老上海派穿着风格的西服带到了邻国，引得当地的市民和政要纷纷前来量身定制。至今，培罗蒙这块金字招牌成为国家级非物质文化遗产，仍然熠熠闪光，这里面凝聚着几代红帮裁缝的心血，也包含老上海都市人对体现自己穿着习俗文化的执着。

上海也是最早引进西餐的城市，在清末时事画家吴友如笔下，吃大餐（吃西餐别称）早在1870年起就成为时尚，而且多见女士进西餐馆用餐。后来的几十年里，西餐逐渐中国化，“西餐中吃”和“中餐西吃”大行其道。老上海正宗地道的西餐要到外滩的上海总会、汇中饭店和礼查饭店里去品尝，大多数上海市民吃的西餐都是广东籍移民烧的。19世纪80年代开始，福州路上开出了一品香、岭南楼、海国春、一家春等西餐馆。这种“快餐式”的西餐，全套只需一元，而“宵夜”（一冷、一热、一汤）只需二角半。广东人又在这里办了许多宵夜馆，用大排档模式推出腊肠、烧鹅、油鸡、蚝油牛肉、莲子羹、杏仁茶、咖啡……西餐中国化了。老上海租界和老城厢里还分布着数以百计的饕餮名楼，本帮、苏帮、杭帮、扬帮、徽帮、川帮、京帮等菜系，争奇斗艳，满足上海中产阶层和洋行华人职员消费。而城市平民大多从菜场采买回家，翻看花样应付日常生活，“适口者珍”，经济实惠。那些穿街走巷的流动小食摊贩，则是上海市民满足味蕾的最佳选择。

百多年来，留存上海街头巷尾的各式建筑，凝聚了欧风美雨东渐之下的百年沧桑。上海从早期移植东印度外廊式建筑落地外滩滨江，到推行新古典主义和近代实用建筑样式的渐变，建筑物如雨后春笋般地涌现。20世纪30年代，上海攀上世界建筑业的高峰，大厦、公寓、花园洋房、百货商厦、娱乐场所、教堂、校园建筑遍布全市，引得世人惊叹这里是“万国建筑博览会”。然而，老上海真正接地气的住宅是石库门里弄住宅。这种住宅多建在热闹的市区，有的弄堂房子就沿着马路建造，还有的弄堂，屋接屋、片连片、路路通，四通八达，俨然成了大都市里的小城镇。因为租金便宜，租住在石库门房子里的大多数是职员。也因为地段便利，许多小本经营的小工厂、小作坊、小旅馆、小饭馆、烟杂店，甚至于小报馆、私立学堂、书场、私营电台、小戏馆都开设于此，市井百态，显露无余，形成了老上海最具代表性的生活方式。

19世纪中叶至世纪初，上海街头行驶的交通工具基本上是马车，最早是19世纪50年代从欧洲引进的一批马车，充满西洋情调，享用这种马车的人非富即贵。1873年，手拉人力车传入上海。第二年夏天，法国人米拉从日本引进300辆车，时称“东洋车”，作为营业性的交通工具。民国初年，因为经过改造的东洋车车厢涂黄色油漆在马路上到处运营，得名黄包车。20世纪40年代，上海注册运营的黄包车达8万辆，蔚为壮观。稍晚出现和同期发展的还有脚踏三轮车，比起人力黄包车来，三轮车加装了机械和链条、钢珠转动功能，先进得多了。1908年3月5日，英商引进的第一辆有轨电车在公共租界行驶，代表近代工业文明特点的交通工具体登陆上海。随之而来的是公共汽车、无轨电车等先进交通工具的加入，大大便利了上海市民的出行。

开埠以后，西学东渐，上海成为近代科技输入中国的窗口和向内地传播扩散的中心。在中西文化撞击并相融下，海派文化以博采众长、不拘一格、大胆创新为特征脱颖而出，它与广大市民的日常生活、心理情感和审美情趣相适应，延伸出了独具魅力的老上海风情，这种风情是中西文化汇合与城市商业社会的产物。

《老上海风情》透过一幅幅老照片，展示上海凭借其襟江带海的地理优势以港兴市，成为内外贸易的重要枢纽；阐明交通及其现代工业的发达，对都市现代化构成了必备条件；看到国际都市的异国风情，从华人和洋人的中西初会，到西侨生于斯死于斯的情景；见闻全国各地的乡民携带家小从陆路、水路奔赴上海讨生活，而世界各国侨民是怎样从“一只破皮箱进上海，满船财宝返故乡”的传奇故事。书中更有反映上海里弄生活百态，融合各地文化特征的南腔北调以及上海市民和侨民的时髦消遣、博彩、冶游……

可以确信，这本从风情切入展示老上海风俗、风貌和风物的画册，显示出独特的魅力和功效：海内外的“老上海”可以从中国回顾旧事；青年一代可以从中学故知今；戏剧界、学术界、影视界、文商界、工商界、市政界的同仁，则可以在这里各取所需，足资借鉴。《老上海风情》定然能为上海这个国际大都市开展中外文化交流，提供一份弥足珍贵的历史文化资料。

乙未年早春，记于上海香榭丽花园寓所

Preface

Tang Weikang

Shanghai is an abundant city with a long history, splendid culture, rich resources and many great figures. Since its opening as a commercial port in the 33rd year of Emperor Dao Guang in Qing Dynasty (1843), it rapidly developed from a small town into the biggest metropolitan in the East.

The old Shanghai was said to be “the paradise for adventurers” , “a sleepless city with luxury and dissipation”, “the financial center in the Far East and the leading light and textile industrial base in the whole China at that time”, “the epitome of modern China”, and “the bridge leading to the world for China”. Though opinions vary and are unable to agree, this enchanting and mysterious city still matters to the world. Therefore, followed by the *Album of the Old Shanghai* with both pictures and words published last year, we edited and published the *Cultures of the Old Shanghai*, continuing, extending and displaying the changes, customs, cultural sights and historical scenes since the establishing of Shanghai as a small town, especially since its opening as a commercial port. The book covers almost every aspect of Shanghai, such as its city area, concession, economy, culture, customs, etiquette, clothing, food, house, traffic and people from various classes and circles, from which we can see the clash and compatibility of Chinese and Western religious beliefs and the conflicts and mix of Chinese and Western traditions. More than 100 precious pictures taken before 1949 were chosen, listed in chronological order and added with fresh and light words. These images from the old pictures outline a historical scroll of the cultures of old Shanghai.

Shanghai officially declared its opening as a commercial port on 17 November, 1843, which symbolized that the whole Shanghai became a free trade zone opening to the whole world. From then on, the foreign freighters shuttled on the Huangpu River, breaking the large-junk-dominant scene where sails and masts crowded together like forests. The goods shipped by foreign freighters were basically exempt from tariffs and free from limitation if they were distributed after unloading or exported after further processing. The foreign trade ports along the public and French concession section of the Bund which stretched from north to south and the domestic trade ports, mainly the Shiliupu, supplemented each other. Shanghai developed rapidly into China's first city as a commercial port. Thanks to the rapid development of both domestic and foreign trade, Shanghai was brought into industrial civilization and the world's economic system. Blond-haired and blue-eyed foreigners landed on the Bund; western-style mansions were built; and western transportation, post and telecommunications, ship building, spare parts processing, service, finance and real estate industries were transplanted to every corner of the city

overnight. Every street of Shanghai then witnessed all kinds of people, among whom were foreign firms' managers and white collars, agents who knew some pidgin English and built business between Chinese and foreigners in the streets, compradors, missionaries, teachers, entertainers, exchange agents, grooms, carters, cooks, doormen, beautiful saleswomen in big department stores, young women who worked as dancing partners, Canton prostitutes who knew some English and only did business with foreign sailors, vendors, barbers, coppersmiths, clockmakers, tailors and carpenters. Those people contributed to the prosperity of the city and constituted a picture of the cultures of old Shanghai just like a Shanghai-style Riverside Scene at Qingming Festival. The old Shanghai was a multi-genetic society with both Chinese and foreigners residing together and people from all walks of life blending. Social status between Chinese and foreigners and Chinese from different classes differed sharply. Magic changes began to take place in the deserted land of the northern Bund as the concession delimited. There were two distinctly different and separated worlds on the domain of Shanghai: one was the old prosperous town; the other was the newly built concession community. Therefore, a strange pattern which was one city with two worlds was formed in Shanghai. As the city area expanded, people in Shanghai turned from villagers into citizens. Adapted to the restructuring of social economic structure and the establishment of city life, the social customs of Shanghai changed remarkably under the impact of western cultures. The local customs and customs brought in by immigrants changed obviously in Shanghai and gradually evolved into new urban customs and cultures.

Shanghai is China's first entrepot of machine-made cloth and machine weaving base. The western women's clothing which became gradually popular in the beginning of the 20th century brought improvement to Chinese cheongsams. Till 1930s, modern girls and film stars in Shanghai considered the improved cheongsams as the mainstream clothing and matched with various accessories, displaying the natural beauty of female bodies. Since 1930s, debutantes, female teachers and students tailored their favorite indanthrene cloth into well-fit cheongsams which brought elegance to whomever wearing them and earned much popularity in whole China and even the Southeast Asia. Men's clothing also experienced brilliant development in Shanghai. At first, the old Shanghainese all followed Qing's practices and wearing Chinese long gowns and jackets were still in fashion. However, in the beginning of the 20th century, western-style suits began to gain popularity in Shanghai. Students returned from abroad took the lead and were followed by foreign firms' clerks and men born with a silver spoon, but the fashion pursuing personalities in

show business and sex industry got to the forefront. From 1930s, suits became popular in Shanghai. There were many suit stores in old Shanghai. A quite famous one was Baromon in Jing'an Si Road (Nanjing West Road today) set up by the patriot national businessmen Xu Dachang and Dai Zuyi. It gathered together the best Red Group(tailors who came from Ningbo, Zhejiang Province and made suits only for foreigners) at that time who designed and tailored suits that wellfit the male bodies, thus gaining so much reputation that satisfied the people around and attracted buyers from afar. Baromon opened a brunch later in Tokyo, Japan, which brought the suits with old Shanghai-style to the neighbor and attracted the local citizens and political figures to come and buy customized ones. So far, the famous brand Baromon has been included in China intangible cultural heritage and still shines brightly. It embodies the painstaking effort of generations of Red Group tailors and old Shanghaiese's attachment to the culture which displays their clothing customs.

Shanghai was also the first city introducing the western-style food. Under the pen of Wu You who painted current affairs at the end of Qing Dynasty, having a big meal (another expression for eating western-style food) was in fashion in as early as 1870 and women were more often seen eating in western restaurants. In the following several decades, the western-style food gradually became Chinese. Eating western-style food in a Chinese manner and eating Chinese food in a western manner were very popular among Chinese people. To have an authentic taste of the western-style food, one needed to go to the Shanghai club, Huizhong restaurant or Richard restaurant in the Bund. Most western-style food eaten by Shanghaiese was actually cooked by people immigrated from Guangdong Province. From 1880s, there were some western restaurants on Fuzhou Road such as Yipinxiang, Lingnanlou, Haiguochun and Yijiachun. A set of such "fast" western-style food sold in those restaurants cost only one yuan and the "midnight snack" (including a cold dish, a hot dish and soup) cost only two and a half dimes. Moreover, the Cantonese opened many restaurants sold midnight snack here such as sausage, roasted geese, poached chicken, beef cooked with oyster sauce, lotus-nuts sweet soup, almond tea and coffee which were marketed in food stall mood. Thus the western-style food became more Chinese. There were also hundreds of luxurious cuisine buildings in old Shanghai's concession and city area where many styles of cooking such as those from Shanghai, Suzhou, Hangzhou, Yangzhou, Anhui, Sichuan and Peking, competed with each other to satisfy the needs of the middle class of Shanghai and foreign firms' Chinese clerks. However, the common citizens mostly purchased from food markets and cooked in various styles to satisfy their daily lives. The economic dishes they cooked were also favored by those who preferred their taste. Those snack stands which moved from street to street were the best choice for people who wanted to satisfy their taste buds in Shanghai.

For over a hundred years, different styles of architecture still stand on the streets of Shanghai, reflecting one century of vicissitudes under the impact of western cultures. Buildings sprang up in Shanghai from its firstly transplanting East Indian veranda-style architecture to the Bund and Binjiang to its promoting the neoclassic and modern practical architecture. In 1930s, Shanghai was on the peak of the world's architecture industry with mansions, departments, garden houses, department stores, entertainment places, churches and school buildings everywhere in the city and was astonishingly referred to as "the world's architecture fair". However, the real ordinary buildings in Shanghai were Shikumen lane houses which were mainly built in the busy downtown area: some were built along the streets and some other were just like a small town within a big city with many paths connecting houses and leading to all directions. Due to the cheap rent, Shikumen houses were mainly rented by clerks as well as many small factories, workshops, inns, restaurants and groceries which were run on a shoestring and even some

small newspaper offices, private schools, story-telling houses, private radio stations and small theatres were set up there, completely revealing all kinds of scenes of common people's life and constituting the most typical lifestyle of the old Shanghai. From the mid 19th century to the beginning of the 20th century, the basic vehicles on the streets of Shanghai were carriages. The first carriages which were firstly introduced from Europe in 1850 were full of western style and only those either wealthy or respectable could afford. In 1873, a kind of two-wheeled vehicle was brought into Shanghai. In the next summer, a French Mira introduced from Japan 300 vehicles which were then called "jinrickshaw" as a kind of profitable transport. In the early years of the Republic of China, the improved jinrickshaws was painted yellow and picked up passengers on the streets, thus they got the name Huangbaoche. Till 1940s, the number of registered Huangbaoche in Shanghai was up to an amazing 80,000. Another means of transport which appeared later and was developed as well was the trishaws which were equipped with chains and spinning steel balls and compared with Huangbaoche, they were apparently much more advancing. On 5 March, 1908, the first tramcar introduced by British businessmen began to run in public concession, which symbolized that the transport with modern civilization features began its times in Shanghai. Following the tramcars, other advanced vehicles such as buses and trolleybuses also appeared and greatly facilitated Shanghai citizens' lives.

After Shanghai's opening as a commercial port and under the impact of western technologies, it became the window for modern technologies to come into China and the center for spreading them to the hinterland. Under the conflicts and mix between Chinese and western cultures, Shanghai culture with its inclusive, diverse and creative characteristics stood out. It was well-adapted to citizens' daily life, emotion and aesthetic taste and generated the unique culture of the old Shanghai which was the fruit of the combination of Chinese and western cultures and the commercial city life.

Through these old pictures, *Cultures of the Old Shanghai* displays that Shanghai became quite crucial in domestic and foreign trade by making good use of its geographic advantages as a commercial port with convenient water transportation; explains that its convenient transportation and advanced modern industry were necessary for its modernization; demonstrates the exoticness in this international city and the scenes of Chinese and westerners' first encounter with each other and the western descendants' whole lives in Shanghai; and witnesses a legend which was about people from all over the country carrying their families went to Shanghai by water and by land to earn a living and also people from all over the world arrived in Shanghai with a shabby suitcase but returned with treasure piling up their ships. What's more, there are different regional dialects which reflected various aspects of the life in the lanes in Shanghai and combined different parts of Chinese culture, fashionable recreation, gambling and touring of Shanghai citizens and foreigners as well.

It is believed that the album which displays the customs, landscapes and sceneries of the old Shanghai from the perspective of culture has unique charm and effect: old Shanghaiese can trace back to their past; young generation can have a better understanding of both the past and the present; and fellows working for theatre, academy, film and television, culture, industry and commerce and politics can take what they need from the book and can be well-satisfied. *Cultures of the Old Shanghai* is sure to be precious historical and cultural information for the international city Shanghai to make cultural exchanges with the other countries.

[Written in Champs-Elysees Apartment, early spring of 2015]



20世纪初，新式学堂已在上海兴起，然而，历经沧桑的私塾仍然发挥着教书育人的积极功能，且深受富家子弟的钟爱。图为上海市老城厢里一家私塾学堂正在上课。

At the beginning of the 20th century, new-style schools emerged in Shanghai. The old-style private schools which had undergone continual historical transition still played a positive role in imparting knowledge and educating people, and was a preferred choice of students from wealthy families. The picture shows that students were having class in an old-style private school in the old city of Southern Shanghai.



天主教会在上海举办识字班，让失去亲人的孤儿也得到学习文化的机会，这里男女学生同校，根本性地颠覆了封建制度下重男轻女的教育体制。图为上海徐家汇天主教堂孤儿院的孩子正在上课。

Catholic Church held literacy class in Shanghai, providing orphans with chances for receiving education. Students attending the courses included male and female, subverting the education system which valued the male students in feudal society. The picture shows students in an orphanage supported by Catholic Church in Xujiahui were taking classes.



清末，上海家境殷实人家的姐弟仨在照相馆留影。上海是中国最早引进照相技术的城市，那时候能在照相馆里留影几近奢侈，是花费很高的享受。

This picture shows that three sisters and brothers of a wealthy family were taking photos in a photo studio at the end of Qing dynasty. Shanghai was the first Chinese city to introduce camera technique. Taking photos in a photo studio was almost a luxury as it was an enjoyment that cost greatly.



清末，富商家男子正在围桌用餐，一副锦衣玉食作的做派。

The picture shows that at the end of Qing Dynasty males in the family of a wealthy merchant are having dinner around the table, showing were extravagant life.



[010] 20世纪初，上海郊区农妇在家里边带孩子边纺纱。那架脚踏三锭纺纱机的款式是黄道婆在元末明初时从海南引进上海时就有的，使用起来简便有效，在上海郊县的农家大行其道直到20世纪80年代。

[010] The picture shows that at the beginning of the 20th century a peasant woman in a suburb county was looking after her child while spinning. This kind of spinning machine was introduced by Huang Daopo from Hainan province to Shanghai in late Yuan and early Ming Dynasty. This kind of mechanical loom remained popular in suburb counties of Shanghai till the 1980s because of its convenience and efficiency.

[011] 手推独轮人力车是中国北方传入上海的，木结构，中间大木轮的内圈为铁制，坚固耐用又特别能承重。在黄包车没有进入上海之前是上海市民出行时理想的代步选择，车费才区区几文，老少咸宜。摄于20世纪初。

[011] The one-wheel rickshaw drawn by man was introduced into Shanghai from the northern China. The iron inner wheel was sturdy and durable and capable of load-bearing. Before jinrikisha was introduced into Shanghai it was the perfect mode of transport for Shanghai citizens as it cost only a few pennies and was suitable for both the old and the young. This picture was taken at the beginning of the 20th century.





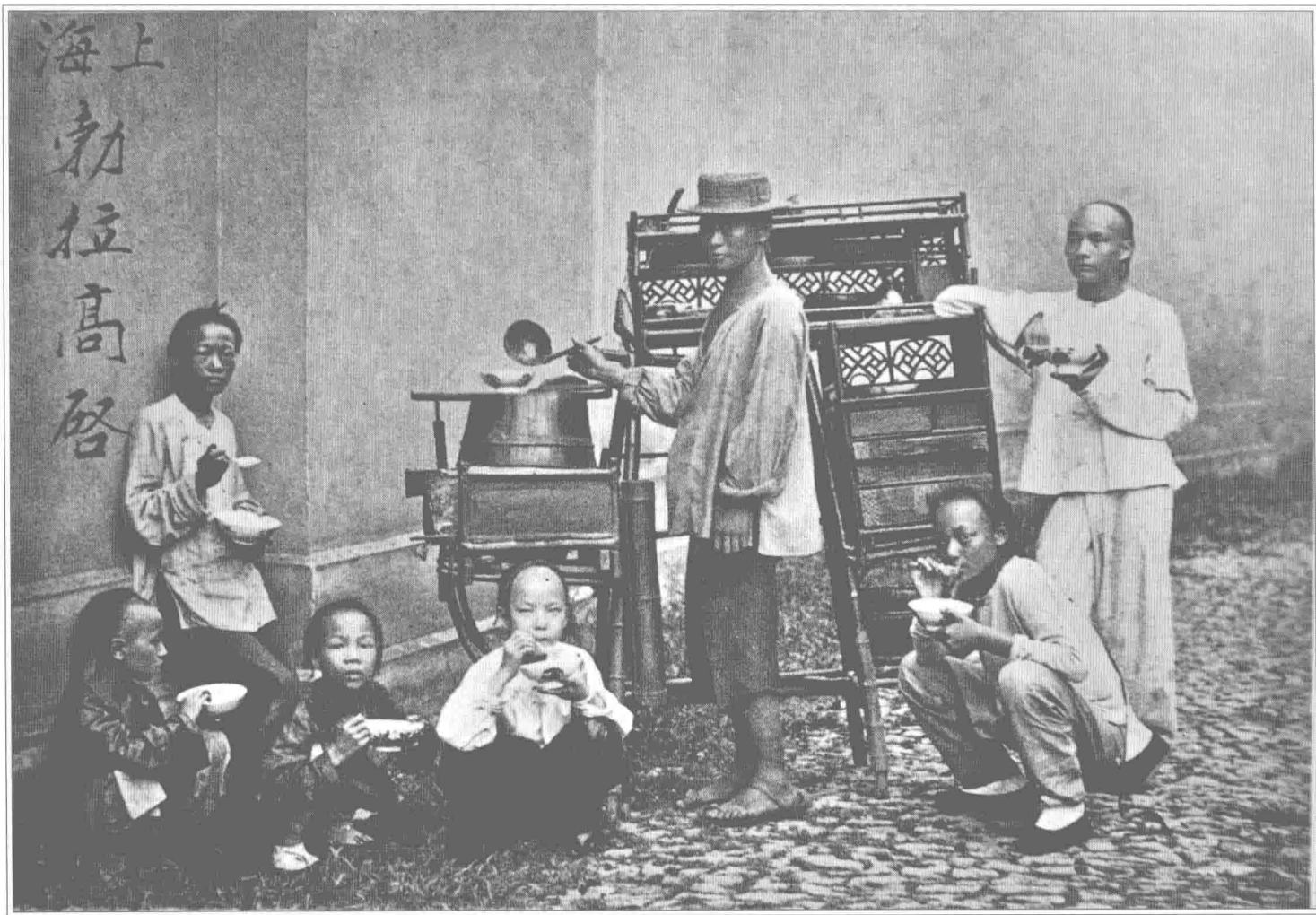
[012] 1862年9月8日，上海英租界工部局首设中国书信馆，并于1865年在今北京东路93号处建成上海同名第一家准邮政机构。随即，法租界成立邮政局，美国则在领馆内设立信使公署，邮递国外和上海之间的通信往来，时称客邮。图为上海公共租界里正在运送客邮的马拉邮政车。摄于20世纪初。

[012] On September 8, 1862 the Municipal Committee of the British concession established the first office for communicating by letter in China, and founded Shanghai's first associate postal enterprise with the same name at No. 93 Beijing East Road. Presently the French concession established a post office. America then also set up a courier office in the concession for mail delivery between Shanghai and the outside world, named customer post. The picture was taken at the beginning of 20th century, showing the postal carriages drawn by horses in the public concession of Shanghai.

[013] 1864年，英商在虹口提篮桥茂海路创建正广和汽水公司，1923年迁到通北路。图为20世纪20年代在马路上行驶的绘有正广和汽水广告的车辆。

[013] In 1864, the British merchants set up the Zhengguanghe Soda Company in Maohai Road of Tilanqiao, which was moved to Tongbei Road later. The photo shows a car painted the advertisement of the soda running on road in the 1920s.





清末，上海南市老城厢里的糖粥流动摊贩。粥摊竹架形状像骆驼，有骆驼担之称，架子一头是一大桶煲得热气蒸腾的糖粥，另一头放置佐料及盛器，糖粥由上等糯米、莲心加白糖熬成，上海穿街走巷叫卖声中的“桂花赤豆汤，白糖莲心粥”的粥指的就是这款美点。不管是殷实富商人家的成员，还是城市平民家的小童，都好这一口价廉物美的点心。

The photo shows vendors selling sugared porridge in the old district of Southern Shanghai in late Qing Dynasty. The bamboo frames holding the stall resembled camel, so it was called camel stall. On the one side of the frame laid a big barrel of hot sugared porridge, while on the other side ingredients and containers. The porridge was made of sticky rice, lotus plumule and white sugar of good quality. Vendors wandered the streets and lanes and bawled "jummy bean soup with sweet-scented osmanthus in, white sugared porridge with lotus plumule in". Both children of wealthy businessmen and ordinary citizens were fond of the cheap and delicious food.