

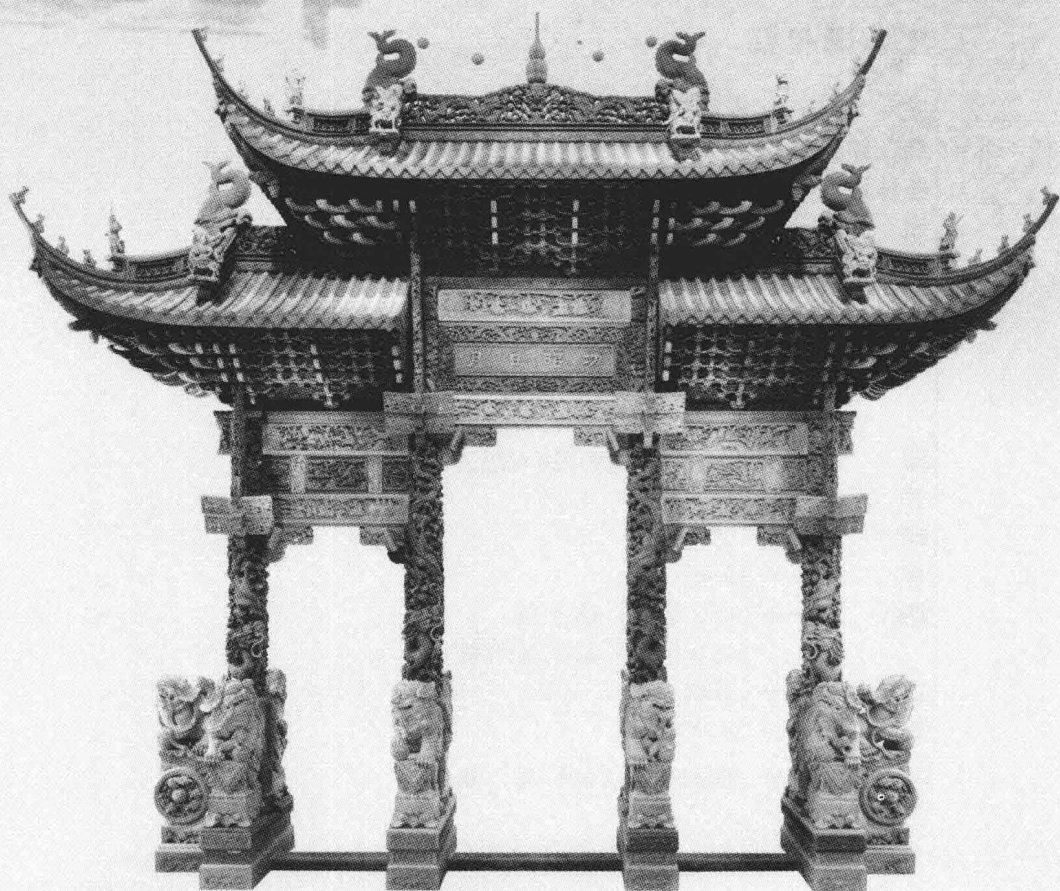
MEMORY
OF T'OU-SÈ-WÈ
土山湾记忆

学林出版社



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前 言

上海徐家汇是中西文化交流的门户。徐家汇的土山湾是中国西洋画的摇篮、近代上海工艺和海派文化的源流，也是中国工艺走出国门、走向世界的先导。

1891年，一思先生在《益闻录》中诗赞土山湾：“曾不让泰山，林泉幽且间。”清同治三年（1864年），上海耶稣会在此建立土山湾孤儿院，创办了土山湾孤儿工艺院。中国近代的新工艺，如西洋油画、木雕泥塑、彩绘玻璃、印刷出版以及镀金镀镍等皆发源于此。土山湾制作的许多作品还代表中国参加法国、比利时、美国等多个国家的世界博览会，让西方世界真正领略到东方文化独特的艺术魅力。“好鸟鸣岩树，凉风生涧湾。”一批中国近代美术家、教育家、艺术家和工艺大师从土山湾走出，一批批学有所长的成年孤儿走向社会，有的成为印刷、机械、电工等方面的技术人才，有的自己开办作坊、工厂，成为私营业主，共同推进了新技术、新工艺、新事物在中国的发展，推进了中西文化的交流融合。

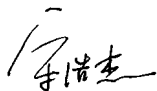
20世纪60年代初，伴随着土山湾孤儿工艺院的闭门，一场轰轰烈烈的“运动”，使得土山湾及其文献资料散失殆尽，荡然无存。为了挖掘这段被湮没的历史文化，2008年6月20日，徐汇区文化局联合复旦大学历史系和宗教学系、《新民晚报》社副刊部、徐家汇街道办事处等单位共同举办了“土山湾文化历史”讲坛。出席讲坛的专家学者和社会各界人士多达100多

料宝库，加上他多年的海派文化研究优势，发掘了土山湾画馆掌门人与“中国水彩画第一人”徐咏青几乎湮没无闻的史料；上海大学研究美术教育史的专家李超教授，将他多年研究中国油画史撰写的论著浓缩于千字文中，将土山湾画馆的两任教头艺术风格、传承体系进行全面梳理、缜密考证且有重要发现。同时，这些专家学者，他们还承担了土山湾博物馆筹建的文化顾问，为博物馆的建设出谋划策，借此一角，我谨向他们表示深深的谢意！

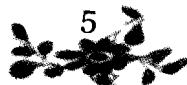
值得欣慰的是徐汇区文化遗产保护工作的一群80后，其中冯志浩、宋艳萍、丁辉、张婕、强忠华等，他们尽管年轻，走上工作岗位时间不长，但他们有作为、有志向。他们将收集的文献资料整理归纳和研究，从不同侧面、不同角度讲述了土山湾的旧闻轶事，以及对土山湾的历史感知和体验，他们研究的严谨、叙述的细腻，读后让人回味无穷。我们惊奇后生可畏，他们青出于蓝，但我们更相信，若干年后，他们也一定会胜于蓝。

“不同文化之间的交流，过去已被多次证明是人类文明发展的里程碑。”土山湾文化的开端是外国传教士带来的，一些传教士在西方受过良好教育和专门培训，他们为了更好地传教，也将西方的文化形式、先进的科学技术在中国普通百姓中进行传授，这些西方的文化形式和先进的科学技术与本土文化交流融合，往往开近代风气之先。今天，我们探究土山湾百年历史，吸收和借鉴世界文明成果，延续上海城市文脉，就是为了建设中华民族共有的精神家园。

再过几个月，徐汇区筹建的土山湾博物馆将在土山湾旧址上建立并向社会开放，但愿本书的编辑出版和土山湾博物馆一起，能有助于读者和观众拂去尘埃，更多地认知和记忆那段已经逝去的历史。



2010年3月13日夜



In the early 1960s, with the Crafts School of T'ou-Sè-Wè Orphanage closed, a vigorous revolution made all the historical documents of T'ou-Sè-Wè lost, having nothing left. In order to unearth the history and culture that has been buried, Cultural Bureau of Xuhui District cooperated with of History and Religion Departments of Fudan University, Supplement Department of Xin Min Evening News and Zi-Ka-Wei Community Administration Office to hold T'ou-Sè-Wè Culture and History Forum that more than 100 people including experts, scholars and those from all walks of life attended. The wonderful lectures given by 20 experts and scholars evoked great repercussions in Shanghai academia and Xuhui District. Therefore, we had an idea of arranging, editing and publishing the content of the Forum and protecting and passing on T'ou-Sè-Wè culture and history completely.

The source of this book consists of three parts. First, 14 articles written by experts and scholars including Professor Su Zhiliang who is the dean of College of Humanities, Shanghai Normal University, Researcher Wang Renfang who is the director of Zi-Ka-Wei Bibliotheca, Researcher Chen Yaowang who wrote *Biography of Zhang Chongren*, Han Jiandong who is the curator of Xuhui Library and Wu Renhong who works in Xuhui Administration Office of Cultural Relics were successively published in Shanghai Xin Min Evening News during the Forum. Second, we select parts of articles published in newspapers in succession after the Forum, such as those written by Researcher Huang Shulin who is the director of Intangible Cultural Heritage Protection Office of Xuhui District and Chen Jie who is the editor of Shanghai Academy of Social Sciences. Third, we specifically invite scholars who study the history of T'ou-Sè-Wè to write articles, such as Professor Ma Lin of Shanghai University and Zhang Xiaoyi who is the young scholar of Shanghai Library. These articles cover history, religion, architecture, language, painting, printing, publishing and craft art. Some articles tell the comprehensive and systematic history of T'ou-Sè-Wè, such as The Important Organization of the Catholic Church in Shanghai by Zhang Hua who once worked in United Front Work Department of the CPC Shanghai Municipal Committee. Some articles make a careful and detailed analysis of the historical evolution of T'ou-Sè-Wè and the past stories of its different departments, such as The Setting Sun of T'ou-Sè-Wè by Ma Jun

who is the researcher of Shanghai Academy of Social Sciences. I also write an article about the rough experiences of Chinese Gateway of T'ou-Sè-Wè. It was once sent from Shanghai T'ou-Sè-Wè to San Francisco America to participate in the World Exposition. After traveling thousands of miles and being stranded in Europe, it was eventually collected by T'ou-Sè-Wè Museum in June of last year, returned to its owner from the other side of the ocean. Some writers were influenced by the masters in T'ou-Sè-Wè, such as The Last Paint in T'ou-Sè-Wè by Ye Zhaocheng who is the artist of T'ou-Sè-Wè and Xu Baoqing and T'ou-Sè-Wè by Tang Zhaoji who is the craft master of T'ou-Sè-Wè, Xu Baoqing's student and senior craft artist. This book has only 29 articles, but its content is rich and the cited documents are valid, many of which opened to the public and cited for the first time.

In the current tide of commodity economy, people become impetuous. They write lengthy articles instead of short ones that appeal to refined taste and are gradually marginalized. However, experts and scholars who participate in this forum create a short but forceful style of writing for historical study. Professor Li Tiangang of Fudan University writes a magnificent and roundabout article. It describes the process of finding T'ou-Sè-Wè watercolors that participated in 1915 World Exposition. This article has only 1 000 words, containing narration and comment. Its ending also leaves people thinking. This fresh and lively article brings out what is difficult to understand in easy language. Professor Zou Zhenhuan of the same university also sorts out a deed praised far and wide that T'ou-Sè-Wè promoted Latin education and found Aurora College from voluminous ancient books and records meticulously, which is full of interest. Researcher Zhang Wei who studies the history of modern Shanghai has rich documents in Shanghai Library. In addition, he has studied Shanghai cultures for many years, so he find the historical documents about the head of T'ou-Sè-Wè painting house and Xu Yongqing who was the first person of Chinese watercolors that almost disappears. Professor Li Chao of Shanghai University who studies the educational history of art writes an article of 1 000 words that concentrates the essence of the books about the history of Chinese oil paintings that he writes. He collates the artistic styles of two heads of T'ou-Sè-Wè painting house and their systems of inheritance thoroughly and meticulously,



making important discoveries. At the same time, these experts and scholars also serve as the cultural consultants on the construction of T'ou-Sè-Wè Museum, giving advice and making suggestions. Here, I would like to express my deep gratitude to them!

It is a comfort to see that the generation after 1980s who protect cultural heritage in Xuhui District including Feng Zhihao, Song Yanping, Ding Hui, Zhang Jie and Qiang Zhonghua are ambitious and capable of outstanding achievements although they are not working too long. They talk about old anecdotes and historical perception of T'ou-Sè-Wè from different sides after summarizing and researching the documents that are collected. They research precisely and describe events delicately, making people ponder after reading them. We are surprised at their bravery, believing that they will excel their masters in a couple of years.

“In the past, exchanges of different cultures have been repeatedly proven to be a milestone in the development of human civilization.” T'ou-Sè-Wè culture was brought by foreign missionaries. Some of them received good education and specialized training in Western countries. In order to preach and teach Chinese common people Western cultural forms and advanced science and technology, they combined them with local cultures, creating a new style in modern Shanghai. Today, in order to build a spiritual home of the Chinese nation, we explore 100-year history of T'ou-Sè-Wè, absorb and learn from achievements of world civilization and continue Shanghai context.

Xuhui District will build T'ou-Sè-Wè Museum that is open to the public on the former site of T'ou-Sè-Wè in a few months. I hope readers and visitors will realize and remember the past history with the help of this book and T'ou-Sè-Wè Museum.

Song Haojie

On the evening of March 13, 2010



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世博渊源

Origin of the World Exposition

“世博”杰作回归土山湾

李天纲

旧金山大学坐落于金门公园入口处，和湾区名校斯坦福、伯克利相比，市内的旧金山大学历史虽悠久，却不是很有名。但是，该校有一所“利玛窦研究所”却在美、欧、中国台、港、澳和大陆之间的学术交流中发挥了重要作用。目前已经是美国民主党领袖的黛安·法因斯坦参议员，当年担任旧金山市长。1980年，她促成缔结了上海－旧金山友好城市关系，后来又决定把上海市政府赠送的“旧金山－上海友谊图书馆”放在“利玛窦研究所”。1987年6月，上海市市长江泽民专程去旧金山主持“友谊图书馆”开幕。揭幕之前，众人在阅览室门厅逗留很久。原来，入口处的墙上，悬挂着四幅水彩画像，画中的人物分别是：徐光启、利玛窦、汤若望和南怀仁。大家知道：徐光启，就是本市先贤“徐阁老”；利玛窦、汤若望、南怀仁则是从欧洲来华寓居的耶稣会士，明清两朝，名赫中华。

上世纪90年代初，我在利玛窦研究所担任访问学者，所长马爱德(Edward Malatesta)告诉我：这四幅画像来自上海，出自土山湾的著名画师之手！他在旧金山湾区的一个老仓库里找到它们，如获至宝地搬回研究所。这倒是更令人感兴趣的事情。“利玛窦研究所”风景绝佳，坐落在“孤山”(Lone Maintain)之顶，是旧金山市内高地之一，最早是华工坟场，教会买来举办高等教育。研究所的窗外，可以俯瞰举办过1915年“巴拿马－太平洋博览会”的玛琳娜(Marina)区。马爱德接着告诉我，这四幅水彩画，是上海徐家汇土山湾画馆的中国画家们专门为旧金山“巴拿马－太平洋博

览会”创作的。

自 1851 年范廷佐神父开始在徐家汇传授西洋技法，土山湾的西洋绘画艺术已经有六十多年的历史。当年土山湾的艺术品，日臻成熟，代表了中华民国的最高水平。土山湾油画、水彩画，虽然是西洋风格，但是继承了利玛窦以来“中西会通”的风格，融会贯通了中西绘画技巧，独步中国，更为世界瞩目。1914 年，上海南洋劝业会为征集“赛会”（当年上海市民称“世博会”为“赛会”）参赛作品举行预展，土山湾有 19 种工艺品获得了奖状和奖牌，可见土山湾艺术品之实力。四幅水彩画被中国馆选中，远渡太平洋，参加了旧金山世博会。

这四幅画的右下角，清晰地标明了画家的名字。徐光启、利玛窦、汤若望的画家，署名“On Tsing Ze”，画南怀仁的是另一位，署“On Zeng Sun”。四幅画的画风是一致的，都是以西方素描技巧为基础的中国式人像绘画，一律都是中国水彩原料，画在厚实的宣纸上。画作的格式也一样：人物居中，周围是表现该人物功业的道具，如徐光启书桌上有浑仪，利玛窦身边是西琴。画作的顶端，都有一篇书法家“夏鼎彝”书写的小传。在“南怀仁传”的最后，还签署了“民国三年七月”日期，可见这批作品确实是 1914 年为参加次年举办的旧金山世博会所作。由于参与编辑《马相伯集》，在马相伯的文集中读过这四人的像传，我马上告诉马爱德所长，这四篇小传，并非夏鼎彝所作，而是一位更重要的民国人物马相伯撰写的。最难能可贵的是，在右下角画家的署名之下，还有三个缩写字母“T.S.W.”。这三个字母全称是“Tou Se We”，用上海话来读，就是“土山湾”。

土山湾曾经以它出产的杰出工艺品蜚声中外，由于历史的误会和光阴的摧残，土山湾大量的杰作都没有能够流传下来。这四幅水彩画，可能是目前保存最完整的土山湾水彩画作了。徐光启、利玛窦、汤若望、南怀仁，都是中西方友好交往的先驱人物，他们为中欧文化的沟通 and 理解作出过杰出的贡献。这四幅画作，又参加过“巴拿马—太平洋博览会”这样的国际盛会，其文献价值自然是不言而喻。从美国回到上海，一直心存要把这四幅画像引回故乡的念头。2004 年，徐汇区文化局筹办“徐光启纪念馆”，需要展品，这是一个好机会，我建议宋浩杰局长复制这四幅作品回上海。马