

日本上卷

JAPAN I

WORLD WAR II
DOCUMENTARY PHOTOGRAPHY

二战纪实影像图典

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编者序

本套图典从编撰到第一卷出版，已逾六年。个中情形，说个大概。

笔者向来不涉史学和图书出版业，编印本书纯属偶然。早年在大学中文系授课近十年，基本上是述而不作。1989年弃文经商，然后干了二十年制造业。未能“实业救国”，不免心存愧疚。2009年参与资助一大型抗战国画期间，正值摄影家戴前锋的作品集《二战名城老重庆》面世，业界好评如潮，几度再版，朋友们都受到鼓舞。戴先生向我提起这套二战影像图典的创意，希望我能投资。这个由中国战时首都重庆扩及世界参战各国、规模大了八倍的有点野心的计划，当时想一想就令人心潮澎湃。

接下来事情的复杂程度，远未如当初预料。套书所需的图片，最初由高品（Corbis）图片公司提供，我们一口气购买了2000多张图片的使用权，把高品公司有关二战各国的纪实摄影几乎一网打尽。这些照片大多没在出版物中见过，质量上乘，精彩纷呈，似乎主要出自于训练有素的欧美战地记者或专业摄影兵之手。振奋鼓舞之余，烦恼来了。这些图片中属于中国抗战的仅寥寥数十幅，质量也有显著差距。十四年壮怀激烈的中国抗战，世界四大反法西斯战争之一，没想到影像见证如此零落。为搜寻《中国卷》的图片，我们足足花了两年多时间。

这期间我结识了台湾著名的历史影像收藏家和出版家秦风先生。记者出身的秦风先生长期致力于民国史和抗战史的研究，特别在发掘收集相关文献和原版老照片方面，千金散尽，下足功夫。单看他在港台和大陆的相关出版物，无论产量或质量，都堪称第一人。有了秦风老照片馆的鼎力支持与深度合作，《中国卷》所需的各方面图片及其构建的抗战脉络才具备了坚实的基础。

2010年，章东磐主编的《国家记忆》出版，轰动业界。经朋友介绍，未曾晤面的章先生将他们那可敬团队千辛万苦从美国国家档案馆搜集整理的珍贵图片数据悉数相予，其慷慨重义，令人感动不已。这批出自美军专业摄影兵的中缅印战场的照片，成为《中国卷》影像最优秀的部分。而著名摄影家沙飞等人的系列照片，组成了延安革命圣地和中国共产党领导的抗日敌后游击战场这个重要部分。加上从各图片社陆续补充的零星照片，《中国卷》的图像构成才真正丰厚饱满起来。

其他各国的图片最初也存在着极不均衡的情况。战争的某些局部，图片会特别多，但另一些重要的战役、事件和人物，却大量缺失。后来通过东方IC和视觉中国，我们进入了互联网时

代视觉影像史海钩沉的未知世界。在这个过程中，重庆出版社的翻译家张兵一先生及其助手进行了大量文献性的翻译整理。版权部的辜璞先生和各图片社的客服人员热情地施以援手，他们根据我从书籍和互联网上获得的关于二战影像的各种线索，进行多方联系和细致的搜寻整理，为我节省了很多时间和精力。我虽年过六旬，编得兴起，也亲自操刀，现学了编辑软件 Adobe InDesign，在深不可测的国内外图片网上，借助翻译软件和尝试各种关键词，一头栽进去作史海探险了。

我震惊于那场人类浩劫有太多太多的历史瞬间被精确地记录下来，却长年累月躺在深海之中不为人知。我先前只是通过章东磐的记叙知道，在美国国家档案馆，有数以万计的清晰照片，六七十年来默默地记录着中缅印战场和更多战场那几乎被人遗忘的惨烈事迹。现在视野被极大地扩展，西欧战场、北非战场、苏德战场、太平洋战场……我似乎清楚地看见，各国战地记者、美军摄影兵、身份各异的摄影师、携带相机的侵略军和形形色色的普通民众，他们在大战的烟山火海里，在无尽的战壕、废墟和难民潮中，出生入死，按下快门，让饱含细节的历史瞬间在另一种射击（Shoot）后留在胶片上，然后被更多的人艰难地保存、冲印、缴获、传递、整理、归档，一代代人呵护下来，直至扫描、打字、编码、上传……最后除极少数被印刷、展示以外，绝大多数照片沉没深海，无人问津。还有不可知的多少照片，被压在报社的库房、老屋的地下室、阁楼的箱底和废品站的老人遗物中，任凭时光飞逝，影像发黄，因偶然的机遇才有少数重见天日。那每一张照片都是一秒生命，是生命被屏息凝固的瞬间，它们形态各异，记录着特定的时间和位置，记录着鲜活的人物和事体。我如今扮演着打捞者的角色，为的不仅是让历史更真实更丰满更生动地再现（即便是碎片化的再现），也不仅是为了通过影像数据的历史魅力来反观我们今天现实的因果教训，更为了还原那一张张照片本身的应有命运——照片本是拍给人看的。

我也许明白了七十年来为什么世界上关于二战的著作浩如烟海，却似乎至今没有一部规模足够浩大恢宏的二战图册。有感于太多经典史学著作中插图模糊、不忍目睹的遗憾，本书关于图片的收集和选用标准，除了图片本身记录的对象意义外，照片的清晰度被高度看重。不是迫不得已，本书不采用被反复扫描或翻印过的图片，尽可能追求第一手照片的高画质。在没有互联网提供海量的一手照片供选择之前，策划此书似乎不可想象。即便在既有的广泛利用互联网的过程中，版权问题也实在是一个具有震慑性的复杂难解的泥淖。为了本图典的质量，也为了高度尊重包含了许多劳动创造和原始资本的神圣版权，我一开始就选择了向具有授权资格各图片社购买使用权。但是这个费用之巨大，传统的著书立说者恐怕难以想象和承担。在当下中国，且不论用于房地产或基础设施建设的公共资金常有成千万元的误投或浪费，仅是私营企业的各种项目开发，上百万元的轻易投入和失败风险也屡见不鲜。而面对图书出版这个古老而崇高的文化事业，有世界大战这个永恒的主题项目需冒此风险，我们为什么不代替那些愿意为图书质量和知识产权付费的读者和收藏者去放手一搏？

我邀请了重庆大学人文社会科学高等研究院的副教授钱锋博士作为本套图书章节述评的主

笔和全书的学术审核人。研究世界史的钱博士同时兼任重庆抗战遗址博物馆副馆长，在兼顾本书的百忙中还出版了《重庆抗战历史文化的发掘与再思考》等著作。我还邀请了老朋友张保庚先生参加本书各卷的编写与审改工作。他父亲是蒋经国的高足，台湾“国防研究院”讲座教授，家学渊源。他在大陆毕生从事语文教学，文史功底深厚。参加编审工作的还有资深军迷任洪先生，他不仅参与编写章节述评和各卷的审读，而且每当我遇到疑问而自己无暇查证时，我只需给他发个手机短信，他很快就能给我满意的结论，因为他的背后还有一个令人敬佩的军迷群。这个编写团队在对二战主战各国不同时期的研究方面花了特别的心血，成文一篇虽仅千余言，却有厚积薄发之力。尤其对许多图片背景的考证和图说谬误的矫正，常常一个夜晚只能完成一两幅图，其间的考据思辨倘能撰文成书，当饶有丰富的学术趣味。编审刘嘉先生和顾问李显福先生也为本书的质量做出了许多贡献，他们的学养和敬业精神常常令我感到幸运。此外，中国军事科学院军事历史和百科研究部的贺新城研究员对本套图典的编写从思想性、学术性以及方法论等各方面给予了审读与指导，他参与主编的《第二次世界大战史》（军事科学出版社）和《二战纪实丛书·走向胜利之路》（世界知识出版社）等著作亦为本套图典的主要参考书之一。

长期以来，历史学高居庙堂，远离江湖，成为在大学课堂与就业市场均被冷落的学科之一。战后的二战史学在国内外已出版有关论著大约三万多种，但中等文化以上的民众能够去阅读或间接受其教益的日渐稀少。最近二三十年，国际学术界出现一种“公众史学”（public history）的潮流，大意是指写给公众看的历史普及读物，同时又具备严格的学术规范，即将庙堂与江湖尽量拉近为一体。本书的编写团队无意中具有了类似色彩，这种无意实在也是时代与体制的产物。至于书本身是否属于“公众史学”的范畴并不重要，重要的是本书既冠之以“图典”，即在学术水平与可引用性上立下高标：选图既要经典，解读更应成为正确的典范。但是历史图片如出土文物般不断惊奇面世，这场人类大战涉事之渊博有如百科全书，失收许多好图的遗憾与解读的错谬自是不免。无论我们在选图与考证中体味了多少乐趣和满足感，也远远消解不了对更多图片无暇深究的惶恐和歉意。要名副其实，这套图典还有待更多资源的加入和公众的批评建设。

历史潮流又推演了当前新闻出版业的“读图时代”。业已成为学术用语的“读图时代”并非具有很多值得充分肯定的积极含义，有些论者甚至偏狭地认为，在以时尚摄影与手机照片这些泛滥图像为特征的信息化时代，人们在现成快捷的信息消费中逐渐失去了思想判断的生命自觉。因传统阅读的缺失而带来的所谓思想匮乏，也日益成为精神废墟中的声声叹息。然而，在这叹息中没有人可以肯定，究竟是“读图时代”导致了精神匮乏，还是相反。但可以肯定的是，人类的变迁总是在某种匮乏中进行。从“一切历史都是当代史”的意义上讲，无论我们今天对农耕文明时代的经典阅读充满了多么怀旧式的迷恋，读图时代的到来显而易见是基于传统阅读时代的图像匮乏而引起的深深渴望。所以在反思的同时，也别忘了感谢图像时代，是图像为“生命即记忆”的怀旧机制提供了最可靠的信息保证。没有什么比图像能更有效地让读者站在“历史上的今天”去亲自巡礼人类的命运。正由于此，我们才寄望于《二战纪实影像图典》用数千

个“历史上的今天”为公众提供二战风云与其自身有关的直觉体认。

法国“水之堡摄影美术馆”首任馆长尚·杜杰德认为：“在所有艺术中，只有摄影艺术具备其他艺术所没有的特质。我坚持认为，只有摄影履行见证角色的事实。但这并不妨碍它成为一门艺术。”这显然是针对后现代艺术家们将摄影艺术泛形式化之现象所表达的一种谨慎的遗憾或理性而温和的艺术观。他带给我们的重要启示是，他将摄影中坚实的纪实性和主观的表现性统一成为更为深刻的艺术本体。这不仅是对摄影艺术的一次并非保守的正本清源，而且是在“存在”意义的哲学高度上将摄影的艺术生命重新托付给了它与生俱来的纪实绝对性——在异时异地对某事物取得准确的犹如目睹的信息。因此，我们在选择图片时，自然增加了更为讲究的艺术视角，让这部图典不仅是一部承载历史风云的摄影纪实画卷，更希望是一部体现着众多摄影者创造的穿越时空的艺术经典。

张海星

二〇一五年八月 重庆南山

Foreword

It took us more than six years from the start of compilation to the publication of volume *China*—the first volume of *World War II Documentary Photography*. In spite of the rich experiences we went through, I would like to give only a brief account of what we have done.

I had never involved myself in historiography or book publication before I happened to become the compiler of this album series of WWII. During my early decade of Chinese education in college, I rarely wrote anything worth mentioning. I quitted education to become a businessman in 1989, followed by 20 years of effort in manufacturing industry. I constantly felt perturbed for having accomplished nothing in industry. Therefore I started to sponsor the publication of a large-scale album of the Anti-Japanese War in 2009, when *Old Chongqing, the Famous City during the Second World War* by Mr Dai Qianfeng, a photographer of the city, was published and soon reprinted for its popularity among readers. Encouraged by this book's success, I happily accepted Mr Dai's request for my sponsorship to *World War II Documentary Photography*, a publishing project of a series of picture books about the war and eight times larger in scale than his *Old Chongqing* album.

But the following difficulties and complexity of the work were far beyond my possible expectation. We started cooperation with Corbis Images for acquiring the rights of over 2,000 photos about WWII, which were taken by European and US war correspondents or professional army photographers, all in excellent quality and rarely seen before. We had been extremely excited for our good luck before we soon realized that there were only dozens of photos about China's War of Resistance against Japanese Aggression, and their quality was apparently inferior. How could there be so few photos about China's War of Resistance which lasted for 14 years and was recognized as one of the Four Major Wars against Fascism in the world? So, it took us another two years to find enough photos for this volume of *China*.

During the two years, I had the pleasure to know Mr Qin Feng, the famous collector of historic images and publisher from Taiwan. A former journalist, Mr Qin put painstaking efforts and large amount of money in collecting related literature and original historic photos for his historical research of the Republic of China and the War of Resistance. He is no doubt the No. 1 person in terms of the quantity and quality of publication on the subjects in China, including the mainland, Hong Kong and Taiwan. A solid foundation was laid for volume *China* with Mr Qin's collected historic photos.

In 2010 *National Memories*, ed. by Zhang Dongpan, became an immediate success after publishing. With the introduction of a mutual friend of us two, Mr Zhang granted me, a total stranger to him, the rights to publish all the valuable photos he and his team had found and acquired from the United States National Archive—such generosity deeply touched me. Naturally, these photos taken by professional American army photographers in the China–Burma–India Theatre are now the best part

of volume *China*. The series photos by famous photographers such as Sha Fei authorized by Corbis Images make up the important part of this album—Yan'an, the Holly Land of Chinese Revolution and the guerrilla warfare by the CPC-led backstage battlefield. Volume *China* was finally rich enough in content for publication with other photos acquired by us from other image sources.

The same problem of disproportion also existed for the photos of other countries in the war. There could be more than enough photos available for certain parts of the war, while only few were available for other important battles, incidents or persons. Then we found Image China and Visual China Group, which finally took me into the unknown world of the Internet era. During the process, Mr Zhang Bingyi and his colleagues helped a lot with large amount of translation of concerned material. Mr Gu Pu and the customer service staff of Image China made their efforts in contacting every source of which I found the clues to the useful photos either in books or websites. Though over 60 years old, I became so involved in compilation of these albums that I even learned *Adobe InDesign* all by myself, and plunged deep into the sea of history by surfing internal and external image websites with the assistance of translation software and searching keywords.

I was really shocked to find that so many historic moments were accurately recorded and, at the same time, kept unknown in archive for so many years. My first knowledge of such phenomenon was gained from Mr Zhang Dongpan's publication, it said that thousands of clear photos about the China-Burma-India Theatre and the bloody warfare had been kept silently in the United States National Archive for as long as 60 to 70 years, almost forgotten by people in the world. Now my perspective was so greatly expanded that I seemed to have seen the battles in west Europe, North Africa, the Soviet Union, the Pacific...as well as those journalists of various countries, US army photographers, aggressors or common people with cameras, who shoot photos in war fires—trenches, ruins or refugee wave—at the risk of their own life. This was how those historic moments were recorded on films, and later kept, developed, captured, delivered, sorted and filed; they were then passed on from one generation to another, and finally scanned, coded and uploaded to the Internet. Nevertheless only a small portion of those photos are actually printed or displayed, while most of them are left unnoticed in historical records. Nobody knows for sure how many such photos still remain unheeded in the storage houses of news agencies, in the boxes in the basements or attics of old houses, or among the personal belongings of deceased old people. Each photo is a life of a second, frozen in it are time and position of certain man or object in a certain form. I, as a searcher, am not only looking for these photos to redisplay history or to prove the cause and effect between history and the present, but also to restore their original value—to be seen by people.

I seem to have understood why, for the past 70 years, there have been so few large-scale photographic books and so many written works about World War II. Even though there could be a few photos in some of those written works, their out-of-focus quality always bring us disappointment. It is because of this experience we made it our principle, from the very beginning, that we should choose only the best possible photos—high definition, the repeatedly scanned or reproduced ones are not used unless they are absolutely important. As a matter of fact, it was impossible to work out such large-scale photographic books before Internet came into existence. Even with the convenience

of the Internet, the copyright of those photos remains a complicated problem. For the high quality and respect to the rights holders, we use only those photos legally authorized by qualified agencies and people. Most normal authors and compilers could hardly imagine how much this would cost us. In today's China, very few people would feel surprised when millions of RMB *yuan* are lost in an investment in real estates or infrastructure construction. Considering this, why shouldn't we take the financial risks in clearing the rights problem for a high-quality and legal series of photographic books?

I invited Dr Qian Feng, associate professor of the Humanistic and Social Science Institute for Advanced Study, Chongqing University, to be the editor-in-chief and academic auditor for *WWII Documentary Photography*. Dr Qian, an expert on world history, now works as the deputy curator of Chongqing Site Museum of Anti-Japanese War. While working on this object, he managed to accomplish his own academic book—*The Development and Reconsideration of Chongqing's Historic & Cultural Sites of Anti-Japanese War*—among other works. I also invited Mr Zhang Baogeng, an old friend of mine, to take part in the writing. Mr Zhang is from a learner's family, his father being the student of Mr Chiang Ching-kuo and professor in "National Defense Institute" in Taiwan. Mr Zhang Baogeng has engaged himself in Chinese education in the mainland for all his life, and is highly accomplished in literature and history. Also participated in the compilation was Mr Ren Hong, a well-known and qualified military fan, who also worked as the proof reader of the book. Supported by a large group of military fans, he was always ready to give an immediate answer to any question I sent him in a cell phone message. All these people made great efforts to study the major countries involved in World War II in different historical periods. An article with only 1,000 or more Chinese characters was actually done on the basis of very extensive studies. To take captions as an example, only one or two could be written in a whole night because of the difficulties in determining a photo's background and correctness of its caption. Mr Liu Jia, professor of editorship, and Mr Li Xianfu, our consultant, also made their contributions to the books by offering their academic knowledge and professional ethics, which frequently touched my heart. Besides, Mr He Xincheng, research fellow in the Department of Military History & Encyclopedia Research, Academy of Military Sciences, proof read the scripts and offered guidance in terms of ideological, academic and methodological studies. *History of World War II* published by Military Science Press and *Record Series of World War II—Toward Victory* published by World Affairs Press were the two among our main reference books.

For a long time, history, as a discipline, has been placed only in academic circles, far away from real society and therefore desolated both in college classrooms and job market. According to statistics the total number of books about the historical science of World War II in the world amounts to over 30,000 titles, but fewer and fewer ones are suitable for people with medium and higher education to read and benefit. A trend called "public history" took form in the international academic circles in the past two to three decades, which roughly means popular historical books with academic requirements, which are supposed to meet the needs of both the academic circles and the public. *World War II Documentary Photography* was made with a touch of such features, but unintentionally, as the result of our times and system. We do hope these albums could be popular among readers and, at the same time, be academic—all the selected photos are classic and the captions correct. But with the continuous

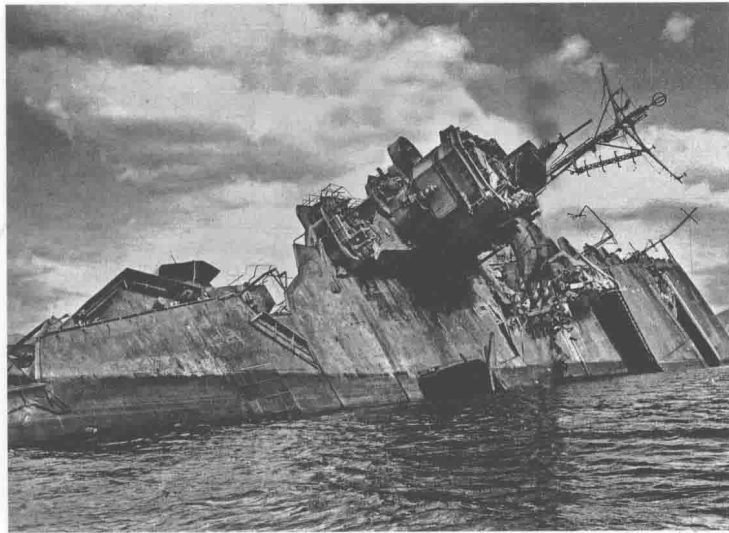
appearance of historical photos and the extensive influence of the war, we could not possibly include every best photo in the world in our books or ensure zero mistakes, though it is a great pity. No matter how much we enjoyed satisfaction in choosing and evaluating the photos, we are also sorry for missing other wonderful ones. We only hope these books could one day be better with more new resources and criticism from the public.

We are now in an “era of picture reading”, as is called in the industry of press and publication. Though almost accepted as an academic discourse, this term hardly implies any positive meaning, some critics even believe that people are gradually losing their consciousness of judgement when enjoying today’s rapid information consumption, in the information age featured with fashion photography and cell phone pictures. Many people cannot help sighing for the spiritual barrenness caused by the loss of traditional reading. But, as a matter of fact, few people know for certain if the era of picture reading leads to spiritual barrenness or vice versa, though we are sure of one thing—human society always changes for better from some kind of barrenness. Looking from the perspective of “all history is contemporary history”, the arrival of the era of picture reading was apparently caused by nothing else but the strong desire for images in traditional reading which was lacking in pictures, no matter how much nostalgic we are for the classic reading in times of the agricultural civilization. We should, after all, appreciate the arrival of the era of picture reading when we feel sorry for the disappearance of the good old days, since pictures provide us with such information that proves memory is life. Old photos give people a chance to review the fate of humans by standing on today in history. This is why we anchor our hope on the thousands of “todays in history” offered by *World War II Documentary Photography*, with which the public could see with their own eyes the wind of war that blew 70 years ago.

Jean Dieuzaide, founder of Galerie Municipal du Chateau d’Ea, believes that photography has its own feature that differs from other forms of art. He insists that only photography acts as a witness, but this does not prevent it from becoming an art. Apparently his artistic view is different from the pan formalization of the post-modern artists. He offers us an important enlightenment: the combination of the documentary feature and subjective expression in a photo is the heart of a piece of art. This is not only a reform by returning to the essence of photography, but also a philosophical determination of existence for the art of photography—to obtain accurate information as is seen of an object. Therefore we took into consideration of the artistic perspective when we chose photos for the books, in a hope to make *World War II Documentary Photography* both a photographic record of history and an art classic with cross-time-and-space art created by multiple photographers.

Zhang Haixing

August, 2015 Nanshan, Chongqing



两岸合作抗战影像的领航意义

秦 风

近年，抗战影像的挖掘、整理和再现已成为中国文史界和出版界的显学，其背后是中国人历史心灵的成长与成熟，笔者亲眼目睹甚至参与了这个过程，深深感受到时代的进步，以及许多抗战影像的耕耘者所做的重大贡献。

1995年我在台湾《中国时报》主编《抗战胜利50周年》专刊，为此走访了日本与中国东北、南京、四川、重庆等地。当时两岸抗战历史的教育受到国共内战的影响，有着明显的差距。台湾强调正面战场作战过程，对敌后游击作战鲜少着墨；大陆则只宣传游击队的英勇，对重大战役事迹则语焉不详。尽管两岸的抗战观点有异，却有一共同点，就是双方使用的抗战影像几乎数十年不变，缺乏挖掘抗战新影像的努力。

过去两岸抗战史研究的不足

1995年的中国大陆和日本之行，对我有多重意义，其一是更了解了中国共产党的抗战事迹；其二是注意到日本有庞大的侵华战争图像数据，包括战时日本出版物、原版新闻照片以及日军私人相簿等；其三是认识到当前日本有关历史影像的出版品，无论是照片质量、编辑和印刷能力，都较中国人的来得强。以上三项深刻的体会引发的思考，也就成为了我奋斗的目标。我必须不断充实抗战史料，尽量吸纳各方的观点，全力寻找新的抗战照片，以及出版高质量的历史影像书籍。

可以说，过去17年，我的文史研究工作一直离开不了这些重点，我在台湾和日本两地，购藏了大量的抗战文献、照片、底片等，2000年开始在大陆主流刊物上，撰写抗战图文故事，出版抗战影像专书，2005年与北京三联《生活周刊》合作制作五辑抗战专辑，更带有里程碑的性质。那些高画质的历史影像较之欧美和日本一流的出版品，毫不逊色，令中国大陆读者眼睛一亮，其中许多正面战场照片随后不断被翻拍，使用在公、民营的纪念馆，以及相关刊物和书籍上，成为经典画面，此时距我追寻历史影像之初，已有十年之久。

社会形成全面反思历史的热潮

也就在此时，中国大陆已兴起了挖掘历史影像的热潮，不仅是具有勾起反思意识的“文革”

老照片而已，更是直溯晚清、辛亥革命、民国等各个历史时期的影像，抗战自然也是其中重要的一环。这种现象并非偶然，而是整个大环境进步的必然。中国经济快速发展，人民生活大幅改善，出国旅游更为频繁，视野扩大，民间文化和思考能力均显著提高，大家都渴望知道过去不知道的事情。在这种情况下，社会形成了全面反思历史的热潮，抗战史实研究的水平则一日千里，收藏家和研究者不仅去台湾和日本，更远走美国和欧洲收集资料，研究的课目更进入许多历史的细节，譬如包括了抗战话剧团、宣传队、苏联志愿空军、西南大后方工业、滇缅公路、飞虎队、在华日本反战人士、大韩民国临时政府、淞沪会战、武汉会战、三次长沙会战、衡阳会战、滇西大反攻、远征军、重庆大轰炸、日伪政府、开罗会议、延安美军观察团、联合国成立等等，几乎每一年都会涌现一批令人惊喜的新史料，为抗战研究提供生力军，同时也鼓舞了更多有志之士在此专业领域上继续大步向前。

中国抗战在人类史中的普世意义

2011年开春，重庆实业家张海星先生与我联系，提出一项合作计划，共同编辑一套《二战纪实影像图典》，包括：中国卷、美国卷、英国卷、法国卷、苏联卷、德国卷、日本卷、综合卷（意大利、波兰、东欧、北欧、非洲、东南亚等国家和地区）等八卷。这项宏大出版计划的核心思维是将抗战置于第二次世界大战历史之中，亦即将抗战放在人类历史的架构里，这种出版的视野和规模在中国还是第一次，也代表了一个新的阶段。诚然，从人类历史的角度，17世纪大航海时代以来，尽管科技力量无远弗届，但人类却陷入道德的困境，民族与民族之间弱肉强食，胜者获割地赔款，败者则丧权辱国。这种胜负的逻辑同样应用于社会不同阶层之间，以致纷争和悲剧不断，世界永无宁日。

这套二战影像图典的出版目的，是进一步展开中国人的心胸和视野。第二次世界大战首次把世界各国的命运连成一体，战争的进程环环相扣，缺一不可，战争的结果不仅是德意日法西斯政权垮台，更从道德的意义否决了三百年间占据了人类政治史的帝国主义和殖民主义，战后人类试图建立一种更广泛的民主、人权、平等的政治、社会、文化的道德准则，作为建立长远和平的根据。在这种架构中，中国人的抗战也就不仅代表中华民族摆脱奴役追求独立自主的奋斗历史，也是人类追求永久和平的重要一环，不仅是过去的历史，也具有持续探索发展的生命力。

宽阔的心胸与高质量的制作

就编辑的技术层面，张海星先生耗费巨资，从世界各地购买了大量中国抗战和二战的珍贵图片，秦风老照片馆则提供了珍藏多年的抗战历史影像。这套二战纪实影像巨著结合过去20年两岸的收藏和研究的心血，并加上最新由国际上收集的珍贵历史照片，为两岸中国人共同努力的成果，相信时间会证明两岸制作的历史影像，将具有强大的领航意义。

The Pioneering Significance of the Collaboration between the Two Sides of the Taiwan Strait on the Images of the War of Resistance

Qin Feng

In recent years, the seeking, sorting and reproduction of the images of China's War of Resistance against Japanese Aggression has become a much-attention-drawing field in the world of literary and historical studies and the publishing circles in China, which reflects the growth and maturation of the historical intelligence of the Chinese people. As a person who has witnessed and even participated in this process, I am acutely aware of the progress that has been achieved in our time and, also, the considerable contribution that has been made by the numerous people working in this field.

In 1995, I worked with *China Times*, a Taiwan-based newspaper, as the editor-in-chief of its special issue "*The 50th Anniversary of the Victory of the War of Resistance*" and, for this reason, paid visits to Japan and a number of places in the Chinese mainland such as the northeastern region, Nanking, Sichuan and Chongqing. The education on the history of the War of Resistance on the two sides across the Taiwan Strait at the time, affected by the Chinese Civil War between the Kuomintang (KMT) and the Communist Party of China (CPC), differed strikingly from each other: Taiwan laid much emphasis on the combat operations directed by the KMT in the center stage battlefield and rarely mentioned the guerrilla attacks waged by the CPC in the backstage battlefield, whereas the mainland of China only publicized the gallant deeds of the CPC-led guerrilla forces and never gave detailed accounts of the major battles between the KMT troops and the Japanese army. Despite such divergence in opinions on the War of Resistance, however, the two sides shared one thing in common—the images of the War of Resistance used by them remained nearly unchanged for decades and few efforts had been made to discover new images about the war.

The Weaknesses in the Previous Studies on the History of the War of Resistance on Both Sides of the Taiwan Strait

The visits to the Chinese mainland and Japan in 1995 proved meaningful to me in many aspects. Firstly, they enabled me to have a better understanding of the CPC's achievements in fighting the Japanese invaders. Secondly, they brought to my notice that there is an abundance of pictorial materials in Japan concerning the aggressive war it launched against China, which include wartime Japanese publications, original news photographs, private photo albums of Japanese soldiers and so forth. Thirdly, they let me realize that the publications featuring historical images about the war in contemporary Japan are far superior to those produced by us Chinese in terms of image quality, editing and printing. Such impressive experience made me think and finally led me to the finding of the goals I am to strive for: I must constantly endeavor to collect historical materials on the War of Resistance, do my best to embrace opinions from different quarters, try every possible way to find new pictures of the war, and publish high-quality books featuring historical images about the war.

It can be said that, over the last 17 years, my research on literature and history has been conducted with these goals as its center. I purchased from Taiwan and Japan a large quantity of documents, photographs and photographic negatives related to the War of Resistance for my personal collection. From 2000 on, I began to write illustrated articles about the War of Resistance for mainstream magazines of the Chinese mainland and work with them on the publication of thematic books featuring images of the war. In 2005, I achieved a landmark success by bringing out five special volumes on the War of Resistance together with *Sanlian Life Weekly*, a reputable magazine based in Beijing. The high-quality historical images contained in these publications, by no means inferior to those appearing in the publications of first-rate quality from the West and Japan, surprised the mainland Chinese readers with excitement. Among them, many photos of the center stage battlefield were reproduced multiple times, made use of by both public and private museums and printed in relevant magazines and books, as classic images associated with the war. By then, a decade had passed since I embarked on the undertaking of searching for the historical images of the War of Resistance.

The Great Fervor for a Complete Rethink of History in the Society of the Chinese Mainland

Almost at the same time, an upsurge arose in the mainland of China in the seeking of historical images. What they looked for not only included those old pictures of the Cultural Revolution which might trigger people's reflection on that particular age, but also encompassed images of a variety of historical eras such as the late Qing Dynasty, the Xinhai Revolution (the Revolution of 1911) and the Nanking Nationalist Government period, of which the War of Resistance, of course, constituted a key component. Such phenomenon was not a fortuitous occurrence, but rather an inevitable outcome resulting from the progress taking place in the larger social context. As China's economy developed rapidly and people's livelihood improved remarkably, more and more Chinese were able to travel abroad; with their horizons broadened, common Chinese people's cultural literacy and critical thinking ability also increased significantly, everyone yearning to know the things they had not known before. Under such circumstances, a great fervor for a complete rethink of history emerged in the society of the Chinese mainland, with the level of the research on the historical facts about the War of Resistance advancing at a tremendous pace. Collectors and researchers not only went to Taiwan and Japan but also traveled as far as the U.S. and Europe to collect relevant data; research on the war was also carried out in a more detailed fashion by giving meticulous attention to many smaller facets composing this segment of history, including, for instance, the modern drama troupes and propaganda teams during the war, the Soviet Volunteer Group, wartime industry in the rear area in Southwest China, the Burma Road, the Flying Tigers (the American Volunteer Group), Japanese antiwar activists in China, the Provisional Government of the Republic of Korea, the Battle of Shanghai, the Battle of Wuhan, the three Battles of Changsha, the Battle of Hengyang, the Great Counteroffensive in Western Yunnan, the China Expeditionary Force, the Bombing of Chongqing, the puppet governments controlled by Japan, the Cairo Conference, the U.S. Army Observation Group to Yan'an, the founding of the United Nations and so on. Almost each year, there was a batch of surprisingly fresh historical materials springing up, which not only infused great vitality into the research on the War of Resistance, but also inspired more people of high aspirations to advance further in this realm.

The Universal Significance of China's War of Resistance in Human History

In the early spring of 2011, Mr Zhang Haixing, an industrialist from Chongqing, got in touch with me and proposed a joint publication programme on compiling this *World War II Documentary*