

— FOTOE小黑书·纪实经典 —

· FOTOE Documentary Photography Classic ·

家国春秋

THE MEMORY OF
OUR COUNTRY AND FAMILIES

[150年中国社会生活场景]

[Scenes of Chinese Social Life during 150 Years]

顾作义 主编

Edited by Gu Zuoyi



南方日报出版社
NANFANG DAILY PRESS

家国春秋

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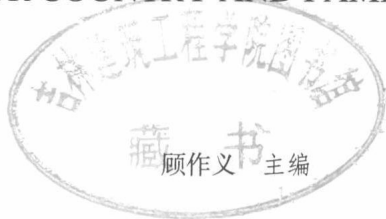
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出版前言

1844年10月末，一艘来自法国的兵船“阿吉默特”号徐徐驶入珠江。挟着西方对清王朝刚刚取得的军事胜利，一个法国谈判代表团以胁迫的姿态前来与中国官员签订两国贸易协定（即《黄埔条约》）。这个代表团里，有一名叫于勒·埃及尔的海关官员，他随身带来了当时世界上屈指可数的若干部银版照相机之一，用它拍下了《黄埔条约》正式签字时的情景，还有中方首席代表——两广总督耆英——的肖像等。随后，他甚至还拍摄了当时广州首富潘仕成的私家园林……

埃及尔按动史上第一次面向中国的快门之际，两年前歇息的鸦片战争硝烟尚未完全散尽，而此时人类正式发明摄影技术，也只有五年光景。中国近代史的开端与西洋照相术的东传，在这里不经意地形成交叠。这么一个特殊历史细节的存在，其价值却绝非趣闻逸事一则，它的重要性其实在于揭示：恰好从近代肇始，中国的史学资源有了革命性的扩张；后世审视史实的依据，自此可以不再一味端赖文字的记叙。图像作为更直观、更感性、更具实证色彩的文本，完全可能而且应该充分加入到此后的历史印证和诠释中来。

当然，从近代史开始直至19世纪结束，中国历史图像“生成”的历程远非理想。囿于极度贫困、战争、动乱以及近乎严酷的社会生活管制等，相机在相当长一段时间里被中国人视作昂贵的生产工具或者奢侈品，主要应用于照相馆营生，抑或也作为富人家的玩意，在这种

Preface

At the end of October 1844, *Archimède*, a corvette from France, slowly sailed into Pearl River. With the western countries' military success over Qing Dynasty, a French delegation, in the posture of intimidation, came to sign a Sino-French trade agreement (Treaty of Whampoa) with the Chinese officials. Among the French delegation, a customs officer, called Jules Itier, brought with him a daguerreotype camera. There were only a few daguerreotype cameras to count in the world at that time, and his camera was one of them. With this camera, he photoed the scene when the "The Treaty of Whampoa" was officially signed. He also took a photo of Qi Ying, the chief delegate of China and Viceroy of the Two Kwong Provinces. Later, he even took photos of the private garden of Pan Shicheng, one of the top richest people in Guangzhou.

At the time when Itier clicked the shutter for China for the first time in the history, the aftereffects of Opium War, which ended two years ago, could still be felt, and it was only five years ago that human beings officially invented the technique of photography. At this pointmoment, the beginning of China's modern history incidentally overlapped with the introduction of photography into eastern countries. When we consider the value of this historical detail, it shall not be just regarded as an anecdote. In fact, the importance of this event lies on what it implies: China's historical resources had a revolutionary expansion since the onset of modern times; since then, written documents will not be the only basis for historical survey. Pictures, being more visual, sensible and demonstrative, can be and shall be added to historical evidence and interpretation.

However, from the beginning of modern times to the end of the 19th century, the "formation" of China's historical pictures was far from perfect. Due to extreme poverty, wars, social upheavals and harsh control of civil life, during a long time, camera had been regarded by Chinese as an expensive tool for production or luxury goods, and was mainly utilized as one of the equipments in photo studios or gadgets for the rich families. In this case, the pictures produced were mostly private, not for the public or the society, which

形态下制造出来的照片便多是私己的而非大众的、社会的，这跟同时期西方人对摄影术的多元应用形成了显著差别。以致在一般情形下，现成的蕴含历史信息的中国早期图像，的确难以串成一段较为连贯、流畅的历史陈述。不过，我们也有理由相信，这只是部分而非全部的事实。近年来每每惊喜曝光的早期“中国照片”到底给了我们不小鼓舞——在世界各地，在民间，在海外大学和教会机构中，确有数量可观的未及整理乃至从未曝光的近现代中国图像存在，假以时日，伴随着持续、广泛以及细致的发掘，近代以来的中国历史，终将有机会以较丰满的图像文献形式呈现于世。

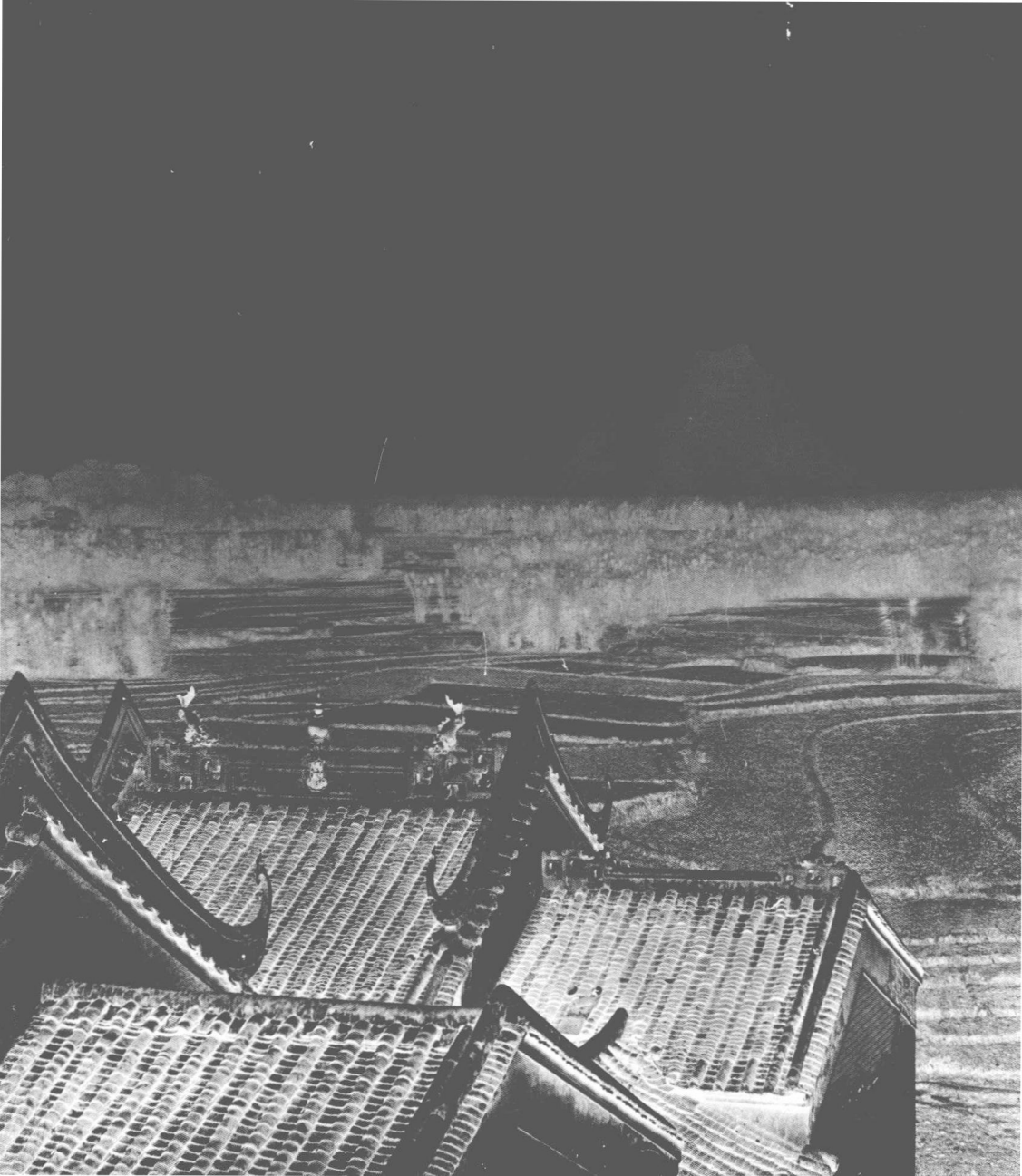
可以说，《家国春秋》图册是上述呈现形式的一个初步尝试。编者采用纯图像、广涵盖（庙堂与市井并重，政情和民生交织，家的生活与国的境况兼顾）、自由拼接的思路，广泛采集、深入整理、精心萃取各种历史旧照，以期浓缩出150年来的中国社会历史生态，形成一幅纯粹意义上的历史画卷，由此建立一种非传统的视觉文献模型。从传播的角度看，这是一种将历史全然直观化、空前通俗化的尝试；从学术的角度看，它则有重新定义、凸显史学构件的用意。迄今为止，类似的出版物尚不可见。换一个角度说，限于篇幅、资源、经验等因素，这样一个文本，其最希望提供予读者的，并不一定是对近现代中国历史的另类解读模式，而是更侧重于实验、宣示一种可行的别样解读方式。

showed a huge difference, compared to the multiple ways in which the western people used photography during the same historical period. As a result, generally speaking, it is quite difficult to get a coherent and fluent historical statement based on China's early photos which are available and contain historic information. But we also have reasons to believe that it is not absolutely impossible. In recent years, we have been often inspired by the reveal of early "photos of China". We may believe that all over the world, among the common people and in the overseas universities and church organizations, there exist a great number of modern China's photos which have not yet been sorted out or even revealed. In due course, after continuous, extensive and careful exploration, the history of modern China may be presented through visual documents.

We can say that "The Memory of Our Country and Families" is an initial attempt for the above mentioned presentation. With the editing plan of the book featuring the special design that there is only one picture and one sentence as the photo caption in every page, wide coverage of the contents (from the royal palaces and temples to the streets in towns and countrysides, from political events to common people's lives, from the overview of the country to the closeup of family life) and free matching of the photos, the editor carefully selected various kinds of historical photos after wide collection and in-depth sorting, expecting to bring out China's social and historical ecology in the past 150 years and form a pure historical picture, which establish a non-traditional model of visual documents. In the perspective of communication, it is an attempt to completely visualize and unprecedentedly popularize history; in the perspective of academy, it is an intention to re-define and give prominence to historical components. Up to the present days, such a publication cannot be found in the market. To put it in another way, due to the limited space, resources and experiences, through such a book, what it is mostly expected to offer the readers, may not be a special way to interpret modern Chinese history, but an experiment and declaration of a workable and different way of interpretation.



O N E





1871—1872 · 北京 十三陵神道旁的石骆驼。

1871—1872 Beijing Stone camels in Royal Mausoleum of Ming.



1872 · 南京 明孝陵神道上的石人。

1872 Nanjing Stone men in the sacred way of Ming Xiaoling Mausoleum.