

那个年代的武汉

晚清民国明信片集萃

Wuhan in that Era

A Collection of Postcards from Late Qing Dynasty
and Republic of China



辛亥革命博物馆 编




武汉出版社

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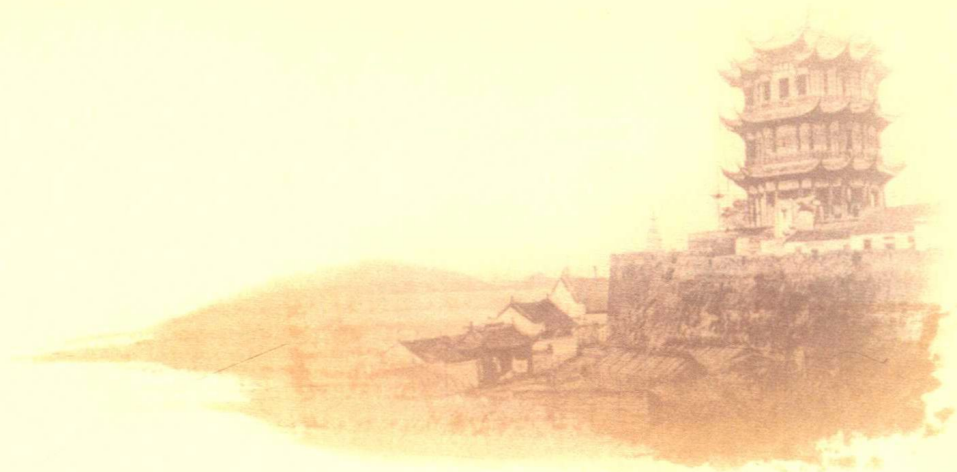
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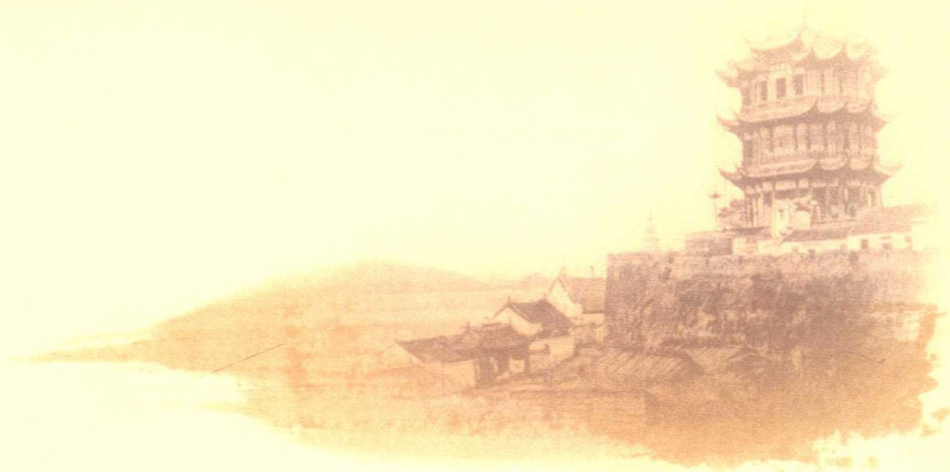
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序

光阴定格 情怀永恒

2014年5月至8月，在武汉最能彰显“热”情的日子里，辛亥革命博物馆联合武汉市档案馆，推出“那个年代的武汉——晚清民国明信片展”，展出3个月，参观者近30万人次。这让我们有幸感受到人们对武汉这座城市的热情。此刻，在展览基础上编辑而成的《那个年代的武汉——晚清民国明信片集萃》一书，也正式付印出版，我为此由衷地高兴。

我既欣慰于辛亥革命博物馆一帮年轻人不懈地努力，在开馆不到三年的时间里，通过广泛征集、深入研究，制作出精美的展览，进而集结成册，让观众能“把博物馆带回家”；作为一名土生土长的“老武汉”，我亦有幸通过这本集子与大家分享这些记录了19世纪末20世纪初武汉图像的珍贵藏品，一起感受岁月流逝中这座城市的变迁，以及由此见证的梦想与追求。

对于那些看过展览而意犹未尽的观众，一册在手，或可于便利随手翻检、精心捧读方面，稍有裨益。此所谓实现“把博物馆带回家”目标之一途。通读全册，我以为有三大特色可资分享：

一是以图像明信片为载体真实记录下武汉早期城市近现代化的发展过程。清末及民国时期，武汉历经辛亥首义之城、大革命中心和战时首都，被誉称华中政治、经济、文化中心，市政建设日新月异，社会变革和城市的变化也将武汉发展的革命性、开放性、流通性、持续性浓缩在明信片上。这些载有老武汉图像信息的明信片披染了岁月的风尘，曾辗转于世界各国，经不同肤色的手传递，被各种颜色的眼眸关注。

书中明信片上的光阴定格，有不少是专家寻找多年未果的新发现，为认识和评价武汉的历史提供了重要依据，填补了武汉近现代史料的部分空白，对研究武汉近现代史有着非同寻常的意义。2012年，武汉市出台了《武汉市历史文化风貌街区和优秀历史建筑保护工作条例》，这些老明信片不仅可以为武汉市历史文化风貌街区和优秀历史建筑保护工作提供借鉴帮助；还可作为原始的资料有利于继承和弘扬优秀历史文化遗产，促进城市建设与历史文化保护协调发展。

二是探索了博物馆与社会公众的互动交流模式。这种探索一方面体现在博物馆的收藏研究上，

他们在深入挖掘馆藏藏品的基础上，充分调动社会资源参与展览与研究。展览图册所用的 300 余枚老明信片，除馆藏品外，一部分受益于收藏爱好者倾数年之功收集、研究的珍贵资料；另一部分则由武汉市档案馆提供。集国有馆和社会藏友之合力，令一个历史的、多层面的老武汉得以鲜活地呈现出来。这正是博物馆突破馆际交流的传统路径，探索与社会互动新模式之功！探索的另一方面，则体现在博物馆的教育传播方式上。人们在感受老武汉历史的同时，透过明信片中的景色，长者可以回忆当年老城的风韵，年轻人得以填补对这座城市缺失的印象，学者则可以为城市历史研究找到更多的客观依据。这样的展览图册融历史性、研究性、鉴赏性、可读性、流动性于一体，强烈地激发公众和博物馆之间的共鸣，真正架起了博物馆与公众沟通的桥梁。

三是将出版展览图册与传播武汉城市文化结合起来，服务于武汉城市发展。展览图册把“大武汉”历史与“国家中心城市”以及国际化大都市建设现实紧密联系起来，博物馆将融入和促进城市经济文化社会发展的职能转化为具体行动，在直观感受武汉历史变迁和现代化进程的过程中，市民的历史和城市情怀，也被前所未有地调动起来，强烈的市民意识和责任担当同样被激发出来。从这个意义上讲，这本图册又是一本有价值的城市文化传播之读物。

一枚枚方寸卡片，回放着武汉的历史画面，承载着武汉的光阴故事，人们仿佛可以听见这座城市走向现代文明的声声足音。

光阴定格，情怀永恒！

当此之时，分享、铭记与缅怀老武汉的厚重情怀，恰与建设国家中心城市、复兴大武汉的智慧与决心，交相辉映，而终将汇成时代的交响，增添这座城市的无上荣光。

诚如斯言：“武汉，每天不一样！”

是为序。■

武汉市文化局局长

陈超群

Preface

Frozen Time, Eternal Emotion

From May to August of 2014, namely in the “hottest” days of Wuhan, the Revolution of 1911 Museum, jointly with Wuhan Archives, launched an exhibition “Wuhan in that Era—the Exhibition of Postcards from Late Qing Dynasty and Republic of China”, receiving nearly 300000 visitors during the three months. This allows us to feel the enthusiasm of people. At the moment, compiled based on the exhibition, the book *Wuhan in that Era—A Collection of Postcards from Late Qing Dynasty and Republic of China* is officially published, for which I am genuinely delighted.

I am pleased to see that young people from the Revolution of 1911 Museum, through intensive collection and deep research, held exquisite exhibition and made compilation in less than three years after the opening of the museum, so that the visitors could bring the “Museum” home. As a native of Wuhan, I also feel lucky to, through this album, have the chance to share these precious collections which record image of Wuhan in the late 19th century and the early 20th century, and get to experience the change of the city over years as well as the dreams and pursuits wherefrom.

For those who have visited the exhibition and wanted more, they can be benefited by having this album to either leaf-through or do extensive reading. This can be considered as a way of realizing the objective of “Bringing the Museum Home.” Reading through the book, I think there are three characteristics worth being shared:

The first is using postcards to record the real modernization process of Wuhan in early days. In late Qing dynasty and the period of Republic of China, Wuhan had ever been taken as the first city to rise in Xinhai Revolution, center of the great revolution and the capital in wartime in succession, so it's honored as the political, economical and cultural center of China. Its municipal construction is changing rapidly, so are its social reform and the city itself, which have been concentrated with the city's revolutionary, openness, liquidity and continuity into the postcards. These postcards, containing image and information of old Wuhan, has been passed down through many ages, transferred among different countries of the world, and passed and valued by many people with different skin colors.

Many of the images and information presented by the postcards are new findings that the experts have searched for many years but finished in vain, which have provided an important basis for understanding and evaluating Wuhan, and filled the blank in data source about modern and contemporary history of Wuhan, and are of extraordinary significance in researching modern and contemporary history of Wuhan. In 2012, government of Wuhan enacted the *Regulations for Protection of Wuhan Historical and Cultural Blocks and Outstanding Historical Buildings*. These old postcards not only can provide reference and assistance to protection of Wuhan historical and cultural blocks and outstanding historical buildings, but also can be taken as original data to inherit and advocate the outstanding historical and cultural heritage, promoting the coordinated development of urban construction and historical and cultural protection.

The second character is that the interactive pattern between the museum and the public has been explored. The exploration is, on the one hand, reflected in collection and study of the museum. Basing on these collections, the experts fully utilize social resources to take part in exhibitions and studies. One part of the over 300 old postcards used for the album in the exhibition are gained from precious materials collected and researched by collectors who have devoted themselves for several years in collection, and the other part is provided by Wuhan Archives. Thanks to concerted effort from the state-owned archives and social collectors, a historic, multifaceted and ancient Wuhan can be presented vividly. That is a success of the museum to break through traditional inter-museum communication ways and explore a new social interaction way. On the other hand, the exploration is also reflected in the education transmission mode of the museum. When feeling the ancient history of Wuhan through the scenery in the postcard, the old can recall the charm of the old town in those days while the young can enrich their impression of this city, and the scholars can find more objective evidences to research the history of the city. Such kind of exhibition albums integrate history, research, appreciation, readability and mobility into one, strongly arousing the emotional resonance between the public and the museum, and truly setting up a bridge for communication between the museum and the public.

The third character is that publishing the exhibition albums is combined with the transmission of the urban culture of Wuhan, and serve the development of Wuhan. These exhibition albums closely connect the history of “Great Wuhan” and the “National Central City” to the reality of international metropolis construction, while the museum transfers its function of integrating and accelerating the economic, cultural and social development of the city into specific action. When people are directly feeling the historical changes and the modernization drive of Wuhan, their sentiments about the history and the city are also aroused unprecedentedly together with their strong civic responsibilities. In this sense, this album is a valuable book to disseminate the culture of the city.

A small square postcard reflects the history and tells the time story of Wuhan, from which as if people can hear the footstep of this city moving towards the modern civilization.

The time is frozen, and the emotion will be eternal!

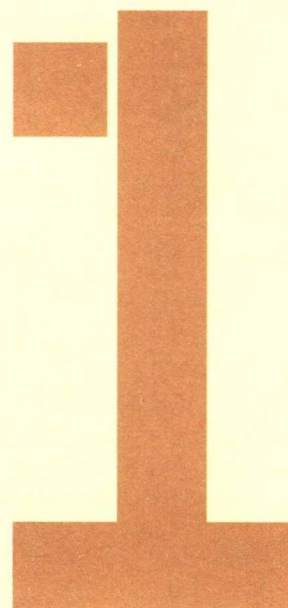
At this moment, the feelings of sharing, remembering and recalling the old Wuhan and the determination of constructing the National Central City and rejuvenating the Great Wuhan add radiance to each other. They will finally converge and become the symphony of the era.

Just as a saying goes “Wuhan, Different Everyday!”

That is the preface.

Written by Mr. Chen Xiexin, the Director of Wuhan Culture Bureau

Mr. Chen Xiexin



江汉形胜 Jianghan—the Place with Topographical Advantages



