



西洋版画与北京城

WESTERN PRINTS AND BEIJING CITY

秦风西洋版画馆馆藏

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四川出版集团 SICHUAN PUBLISHING GROUP

四川美术出版社 SICHUAN FINE ARTS PUBLISHING HOUSE



WAR IN CHINA.—ATTACK ON THE "DANTERER'S" BOAT IN SAI-LAU CREEK, CANTON RIVER.—SEE PAGE 111.

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美术、历史、世界和平

秦风

2006年夏季，我带了一批中国主题的西洋版画，拜访北京三联《生活周刊》主编朱伟先生以及图片总监商园小姐，他们看了兴奋不已。不久，其他几位编辑也围过来，其中一位不以为然地说：“这些不过是印刷品嘛！”尽管这批版画后来刊出了，读者反应也很好，但我经常会想到那位编辑不以为然的表情。

事实上，这不是我第一次碰到类似的反应，许多中国人对西洋画刊上的版画都有“不过是印刷品罢了”的念头，这种感觉跟西方人感觉截然不同。欧洲文物店里常陈列一些单页的画报，北京潘家园里有整本的旧杂志，但没有出售撕下来的单页画刊，为何会有这些差别？我想原因在于中国画刊史中版画制作时间太短，中国近代印刷工业兴起几乎是跳过版画制作，直接进入了照相制版印刷阶段，所以今天中国新闻从业人员一看到西洋旧报刊，多半是想到照相印刷。图像可以不断翻拍印制，尺寸可以任意放大或缩小，所以没有什么特别。他们不理解，在照相印刷还没有发明之前，画刊上的每一幅画都必须刻一块版，而且尺寸都是一比一。一份画刊如果有30幅大小不一的画，就必须刻上30块大小不一的版。这中间涉及到原草图作者、版画家和刻版师傅等三道创作的手续，如果是彩色套印，则需要十分精湛的手工印刷技术。正因为工艺技术高超，最后印制在画刊上的版画作品成了许多西方人喜爱的美术品，它们被剪下来当成文物出售。中国人没有走过这一段路，所以没有类似的珍爱感受。

大抵上，在摄影没有发明以前，事物形象需要依赖绘画来记录，绘画的印刷需要靠刻版，版画具有美术与图像知识传播两种性质。17世纪欧洲工业革命促成知识、科技和财富的迅速累积，印刷业一日千里，版画的技术日益精进。一般而言，以木板、石板、铁板和铜版最为普遍，尤其铜质材料软硬适中，可以刻出精细的条纹，印出来的效果十分精美，自然也成为记载世界风情以及历史事件的工具。欧洲各国出版的画报深受新兴中产阶级读者的喜爱，铜版画和石印画也因此主宰了西方印刷业近三百年的历史。甚至照相印刷发明之后，版画型的画报仍然畅销，主要原因是西方人深深迷恋它的美术魅力，一时难以割舍，照相印刷和版画印刷并存了一段时期，一直到20世纪30年代后版画型画报才逐渐被淘汰。

由于对这一段历史缺乏感性的认识，中国的美术品收藏家较未注意西洋版画此一领域。事实上，近代西方人飘洋过海来到中国时，即以素描记录在中国的所见所闻，后来欧洲的版画家又根据这些素描制成铜版，印在画报上或印成单张美术品。西方人留下了有关中国的大量的铜版画纪录，尤其是后来西方殖民主义者大举人侵东方，这些铜版画记录了所有中西方接触和冲突的历史事件，虽然其中带着西方人对中国的猎奇心和优越感，但仍然是重要的原始史料，事实上，即使这种猎奇心和优越感也是历史事实的一部分；尽管如此，中国出版界对此领域耕耘较晚，由于中国的图书馆和民间收藏界缺乏原件收藏，以至于无法根据原件主动编辑中国主题的西洋版画书籍，只能由西方出版的现成书籍中进行译介。2002年，上海古籍出版社出版《大清帝国城市印象——19世纪英国铜版画》，内容是翻译英国铜版画泰斗阿罗姆的作品集，这是中国人出版的极少数这项主题的专著，值得肯定，不过由于图画是由外国书籍直接翻印，不是原件，而且是印成黑白的，原件是印制精美的彩色铜版画，两者之间自然有极大的差距。我们甚至不太确定有多少中国人见过阿罗姆关于中国主题铜版画的原件。

事实上，这正是整个问题的核心，版画在西方美术史和印刷史占有重要的地位，关于中国主题的西洋版画也是珍贵的原始史料，可是中国收藏界和文史研究界对它的重视远远不够。基于这个认识，我开始进入这个收藏领域；尽管如此，由于起步较晚，如果此刻才进入欧洲的文物市场，一张张地收集铜版画，必然是事倍功半。后来奇迹出现了，我认识的一位荷兰收藏家蓝柏先生（Lambert），热爱中华文化，在欧洲文物市场上收集关于中国历史事件的铜版画已有十多年，数量相当庞大，而且涵盖近代中西方接触过程中的主要历史事件。经过一番商量后，他同意割爱这批文物，这使我瞬间掌握了庞大的珍贵文化资产。

我将这批西洋版画依其内容在中国大陆各地进行展览和出版工作，本书所整理的西洋石印画和铜版画，围绕在“英法联军”和“庚子事变”两个重大历史事件中的北京城，以配合2008年北京奥运会的举行。我们不仅可以以美术的角度看待这些版画，更可以体会今天的北京与百年前实在今非昔比，更重要的是，中国人从这中间可以认识到人类和平的真谛以及我们肩上不可脱卸的重责大任。

FINE ART, HISTORY AND WORLD PEACE

QIN FENG

I took several pieces of western prints with Chinese themes to Beijing in the summer of 2006, and then showed them to Mr. Zhu Wei, the editor-in-chief of *Life Week* magazine and picture director Miss Shang Yuan. Both of them were excited about those works. After a while, several other editors came to us. "They are just printing works." one of them said disapprovingly. Although these prints were published at last, and the feedbacks by the readers were not bad, the disapproving expression of that editor still came back to me constantly.

Actually, it was not my first time came across a reaction like this. A great deal of Chinese had the same sense that the prints on western art magazines were just "printing works", which is utterly different from the feelings of the westerners. In European cultural relic shops some single leaves of art magazines are often displayed, however, you can not find even a leaf of an art magazine in Panjiayuan, where hundreds of old magazines are sold there. I think the reason is that in Chinese art magazine history, the print making period is too short. In the rising period of Chinese printing industry, print making was nearly neglected, and it just entered photochemical plate making directly. That's also why most of today's Chinese news employees take western old newspapers and magazines as photo printing. Moreover, the pictures can be re-taken and re-produced continually, and the sizes can also be zoomed out and in at will, thus there are almost no distinct between prints and printing works. They don't understand that before the invention of photo printing, there should be a printing plate for each print in those art magazines, and the size should be 1:1. If there are 30 prints in different sizes in the same art magazine, and 30 printing plates in 30 different sizes are required. There are three creating steps for each prints, and the author of original sketch, the print artist and the one print the plate should be taken into account. If it is process printing, the delicate manual printing technique is needed. And just because of the high-level techniques, the prints published in art magazines became the favorites of most of the westerners, and they were cut out as cultural relics for sale. Chinese didn't have such experiences, and that's why they don't cherish those prints like the westerners.

Before the invention of photography, painting is the only way to record the images of things in the world. And the printing of paintings relies on printing plates, thus print has two characteristics: fine art and image information transmitting. During European Industrial Revolution in 1600s, knowledge, technology and fortune were accumulated very rapidly. At the same time, the print industry and the technology of prints grew at a tremendous pace. Generally speaking, xylograph, stone plate, iron plate and copper plate were most prevalent. Especially for the copper plate, the rigidity of it is so moderate that the refined stripes can be printed and the products are always very beautiful. Therefore, copper plate print was chosen to be the carrier of world scenes and historical events. Art magazines published in Europe were deeply welcomed by readers among burgeoning middle classes, and the copper plate prints as well as stone plate prints dominated in three hundred years' print history. After the invention of photo prints, art magazines with plate prints still sold well. The reason is that westerners were infatuated with its artistic charm, and it is not easy for them to cut the attachment with plate prints very soon. Photo printing and plate printing co-existed for a long time, and until 1930s, art magazines with plate prints was eliminated gradually.

Owing to the lack of sensible understanding of this period of history, Chinese art collectors often ignored the realm of western plate prints. Actually, when modern westerners came to China by ships, they made charcoal drawings to record what they had seen and heard in China, which were sketched as copper plate prints by European print artists later, then published in different art magazines. In the west, there are a large amount of copper plate prints with the themes of China, especially for the certain period of the invasion by western colonists. Almost all the contacts and conflicts between China and the west were recorded by the plate prints. Although nearly all the prints were marked with their curiosities and superiorities over China, they are still important original materials. As a matter of fact, the curiosities and superiorities themselves are also one part of history. Whereas, it is too late for Chinese publishing world to pay attention to this realm,

and in Chinese libraries and collections of private collectors there are seldom west prints. Thereby, it is hard for Chinese publishing companies to publish books about west prints with Chinese themes initiatively. They can only translate from the books published by the west. In 2002, Shanghai Chinese Classics Publishing House published a book with the title of *Impressions of 19th Century Chinese Cities*, Allom's Painting, with the contents of translations about British copper print master Allom's work catalogues. It is worth being affirmed, because it is one of the least books with subjects like this. However, it is republished from foreign book and is in black and white, while the original book is chromatic. We can even not sure that how many Chinese had ever seen the original works on Chinese themes by Allom.

As a matter of fact, this is just the core of such a problem. Print has an important status in western art history and printing history, west prints with Chinese themes are also precious original materials. But Chinese collecting world and literary history researching world paid little attention to them. Base on this understanding, I started to enter this collecting realm. But if I started to collect European copper plate prints one by one, it is obviously too late. However, the miracle occurred, and one of my friends from Netherlands, who is also a collector, loves Chinese cultures very much, and he had collected west copper plate prints with Chinese themes for more than a decade. His collection included a large amount of prints I was seeking for, and they were about all of the main history events between the west and China in that period. After negotiating, he agreed to hand them over to me, which made me feel excited.

I've decided to exhibit and publish those west prints in different areas of Chinese mainland. West lithograph and etchings in this book are mainly about Beijing city in British-French Army and Gengzi Event, with the aim to assistant the holding of Beijing 2008 Olympic Games. We can not only view these prints from an angle of art, but also realize that today's Beijing is no longer what it used to be a hundred years ago. What's more important is, we Chinese can recognize the essence of human peace and the great obligation on our shoulders.

英法联军之役

1860年，英法联军攻进京城，咸丰皇帝偕后妃、亲信一千人逃往热河，这是清帝第一次逃离宫殿，也是北京城第一次遭西方军队攻陷，孤立于近代工业文明发展的中国，在一连串船坚炮利的屈辱中痛苦地看清了自己和这个世界。

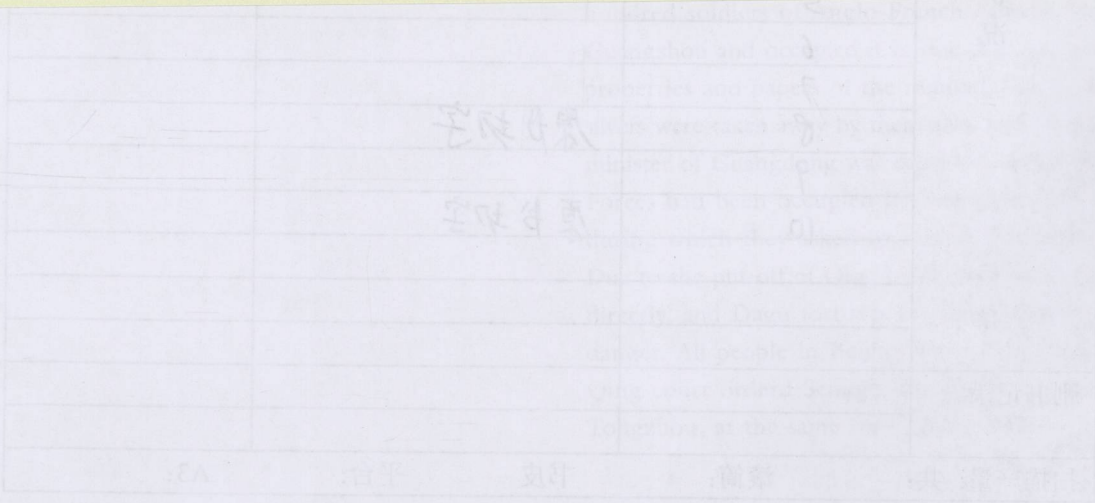
鸦片战争后，五口通商，不过中外商务却未见起色，清廷锁国心态未变，地方官员拒绝与外国领事往来，及太平军兴，清廷设卡抽厘，货物成本大增。因此，英人为了增加贸易，扩大接触，修订商约益感迫切。1854年起，英、美、法等国使节向清廷提出多项要求，主要为公使驻京、加开口岸、内地游历、修改税则等，咸丰帝以中国乃天朝大国，夷人所请实“荒谬已极”；随后英法在广州寻衅，磨擦日剧。

1857年，英法两军集结于香港，共同行动，10月中旬，联军五千六百余人进攻广州，即日陷城，尽取督署财物文书及布政司库银二十万两，俘粤督叶名琛。英法军队占据广州三年，期间以此为挟要求修约，后因清廷推托，联军北上，攻下大沽炮台，进逼天津，京师震动，于是清廷命僧格林沁布防通州，另派官员赴津议和。清廷最初对公使驻京、内地游历、多开口岸等事宜坚不让步，后鉴于敌军近在肘腋，最后同意签署中英、中法《天津条约》。尽管如此，清廷此举仅是藉缓燃眉，实是在联军撤退后立即增强防备。1859年5月，英法使者来京换约，因清廷拒绝其所求，于是强行进入白河，清军

反击，英法舰进退不得，伤亡颇重。10月英法率大军东来，会师中国海面，随后占领舟山、烟台、辽东金州，集结于大沽口外，由北塘登陆。联军推至新河，僧格林沁迎击，因双方武器装备相差悬殊，清军大败，退守大沽，联军由陆上攻打大沽，提督乐善中弹身亡，清军西撤至通州五里外的张家湾，天津遂陷。

大沽失守，清廷震动，急派代表议和，后双方会面于通州，谈判不顺，僧格林沁奉命扣留巴夏礼等英法代表三十九人。联军获知巴夏礼被拘，立刻攻击张家湾，清军伤亡甚重，接着又陷八里桥，京师门户洞开。8月8日晨，咸丰偕亲宠逃出京城，命皇弟恭亲王奕訢留守。22日，联军进驻城郊，劫掠圆明园，清使节持白旗送巴夏礼于联军，因用刑故，巴夏礼负伤，随从虐死大半。29日中午，清将依联军要求开放安定门，联军不发一弹，进入北京城。9月5日，联军以圆明园为清帝游乐之地，乃纵火焚之泄愤。11日起两天，由恭亲王奕訢主持，清廷与英、法分别签署《北京条约》，中国同意英法设使馆于北京，开放天津，赔款白银八百万两，割九龙司于英国等。

鸦片战争开中国前所未有之变局，打破中国的门户，英法联军之役乃鸦片战争之延续，始于列强扩大对华贸易的要求，清廷坚持门户紧闭，固不可取，西方列强动辄以武力要挟，大肆劫掠，野蛮行径完全不符其自诩之进步文明，至于英法联军火烧圆明园不仅成为中国人心永远的痛，也是人类历史中公认的罪行。



THE SECOND ANGLO-CHINESE WAR

In 1860, Anglo-French Allied Forces invaded Beijing city. Emperor Xianfeng, with his queen and favorites, escaped to Rehe. This was the first time for emperor of Qing dynasty to get away from the palace, and also the first time for Beijing to suffer from the conquest by western armies. China, the country which stood lonely in the development of modern industrial civilization, viewed clearly toward itself and the world painfully in a succession of imperial countries' ships and cannons.

After The Opium War, five Chinese ports were forced to allow trading, while business situations between Chinese and the imperial countries were still not changed much. Qing court still insisted on the attitude of closing the country toward international intercourse, and local officials were refused to contact with foreign counsels. Taiping army rise rapidly. The cost of goods raised a lot. Therefore, in order to increase trade with China, it was more urgent for Britain to emend the treaty. Since 1854, ambassadors from Britain, America, France and other imperial countries put forward several requests, mainly on ambassadors living in Beijing, adding the trading ports, traveling in hinterlands, amending tax items ect. Emperor Xianfeng regarded China as the most majestic country, and the requests by those countries were too ridiculous. After his refusal, Britain and France thrown down the gage for times, the frictions became more and more fiercely.

In 1857, British and French armies assembled in Hongkong. In the middle of October, about five thousand and six hundred soldiers of Anglo-French Allied Forces attacked Guangzhou and occupied it in one day, taking away all the properties and papers of the ministry house. 20 thousand silvers were taken away by them also, and Ye Mingchen, the minister of Guangdong was captured. Anglo-French Allied Forces had been occupied in Guangzhou for three years, during which they asked to amend the treaties for times. Due to the put-off of Qing court, they forces headed north directly, and Dagou fort was occupied. Tianjin was also in danger. All people in Beijing were astonished. Upon that Qing court orderd Sengge Rinchen to set up defences in Tongzhou, at the same time, several officials were sent to

Tianjin to negotiate for peace. At first, Qing court insisted on refusing requests such as ambassadors living in Beijing, traveling in hinterlands, adding the trading ports and etc., however, in view that the enemy was so close to Beijing, Qing court had to agree to sign Sino-Britain *Tianjin Treaty* and Sino-France *Tianjin Treaty*. After the forces' retreating, Qing court started to enhance the guarding. In May of 1859, ambassadors of Britain and France came to Beijing to change treaty, and Qing court refused their requests by them. The Allied Forces attempted to enter Bai River by force, while suffered Qing army's resistance. They could not go forward and backward there. In October, the Allied Forces came close from the east, and then occupied Zhoushan, Yantai and Jinzhou of the east Liaoning. The armies assembled out of Dagu port, then board from Beitang, then arrived at Xinhe, the general Sengge Rinchenre led his army to resist the attack, but failed owing to the weak equipments. They had to draw back to Dagu. The Allied Forces attacked Dagu from land, and the minister Yue Shan was shot to death. Qing army had to retreated to Zhangjiawan, which was about five miles away from Tongzhou, and Tianjin was occupied subsequently.

Qing court was shaken by the lost of Dagu, and the delegates were sent to negotiate with the enemies. The two parties met in Tongzhou latter. The negotiating didn't go through smoothly, and Sengge Rinchenre detained including Parkes 39 delegates from Britain and France. Hearing this news, the Allied Forces attacked Zhangjiawan instantly, killing thousands of Qing soldiers. Followingly, Baliqiao was occupied, the gates of Beijing was nearly open to the enemies. On the morning of August 8, Emperor Xianfeng and his favorites escaped from Beijing. Yi Xin, Prince Gongqin was ordered to stay to protect the city. On August 22, the Allied Forces entered the suburb of Beijing, and they marauded in Summer Palace. The delegates were sent back by Qing ambassadors, but due to the punishment, more than a half

of them were killed. At the noon of August 29, The Gate of Safety was opened to the Allied Forces. Without a shooting, the Allied Forces entered Beijing easily. On September 5, the Allied Forces burnt Summer Palace. In two days from September 11, under the lead of Yi Xin, Qing court signed *Beijing Treaty* with Britain and France separately. China agreed on the two countries' requests of setting embassies in Beijing, opening Tianjin, paid them 8 million silver, sending Jiulongsi to Britain ect.

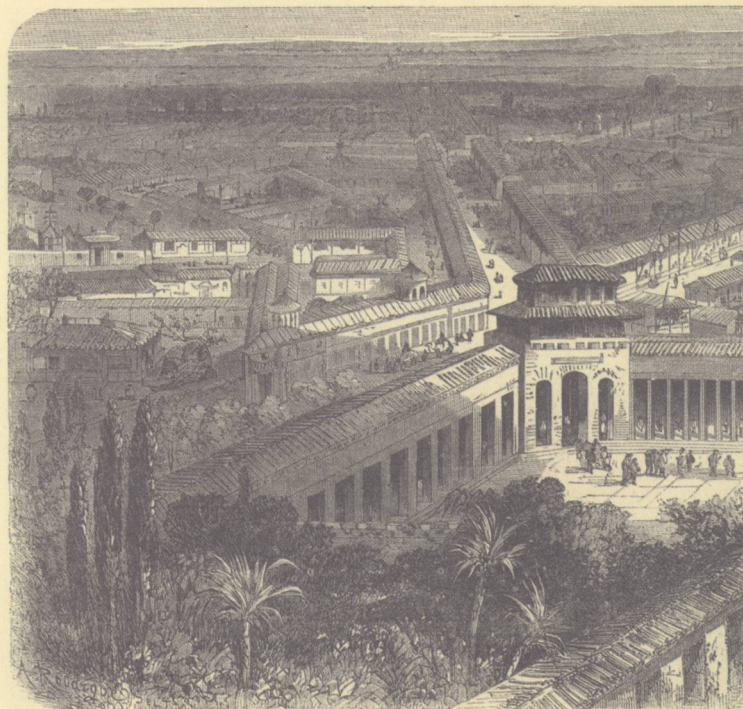
The Opium War broke the gate of China, continued with The Second Anglo-Chinese War, which began with the request of widening trading with China by imperial countries. To be honest, it was wrong for Qing court to close its gate. However, the western countries threatened with forces at every turn, and grabbed without restraint, which were utterly different from what they claimed as civilization. As for the burning of Summer Palace, it was not only a pain in Chinese people's hearts for ever, but also a crime recognized by human history.

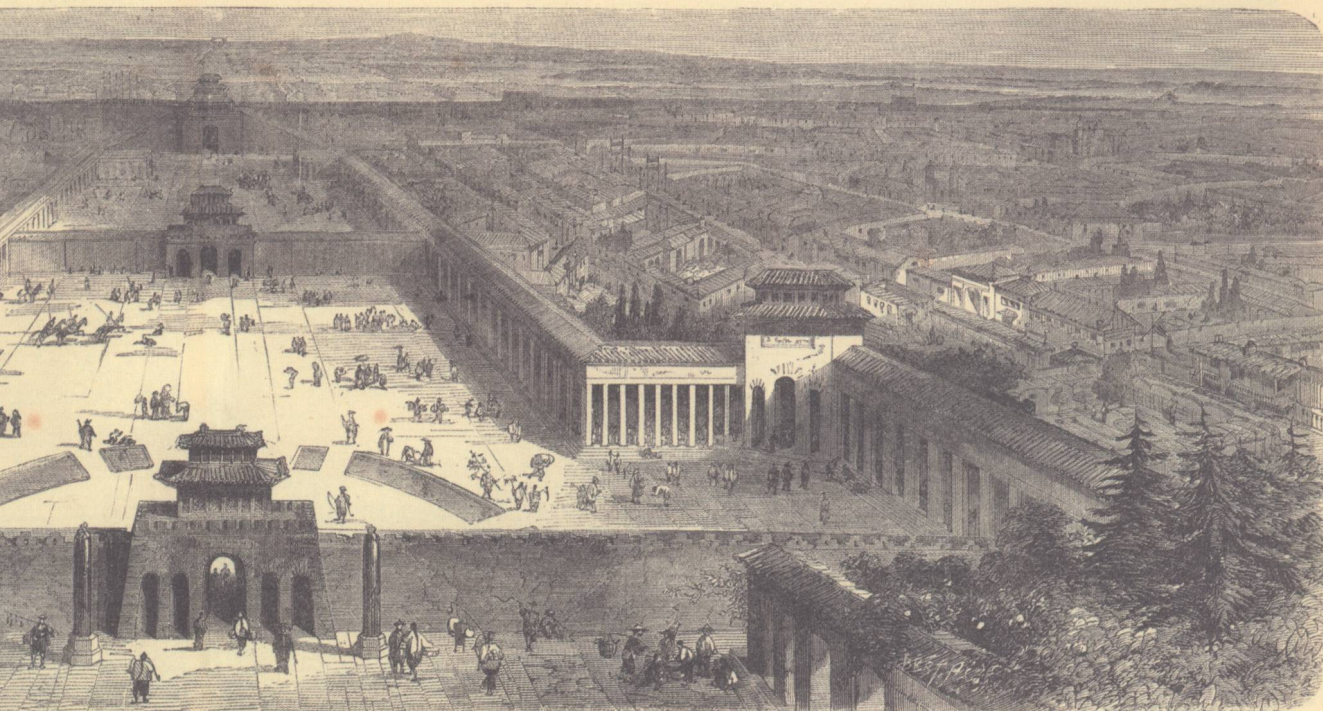


· 英法联军之役 ·

1858年，英国《Illustrated Times》画报的铜版画，描绘紫禁城全景，十分罕见。上图是天安门朝南望，下图是由南朝北望。画家未亲临北京城，是根据其他西洋画师所做现场素描重新绘制而成，基于西方的美学经验，紫禁城被画成如希腊神殿一般。

An etching depicting of Forbidden Palace the panorama in British *Illustrated Times* in 1858, which was very rare to see. The picture above was taken from north to south in Tian'anmen Square, and the one below was taken from south to north. The painter didn't go to Beijing in person. He redrew the charcoal drawing by another west painter. Based on west aesthetic experiences, the Forbidden Palace was pictured like a Grecian Sanctuary.





VIEW OF THE CITY OF PEKIN, TAKEN FROM THE SOUTH.



VIEW OF THE CITY OF PEKIN, TAKEN FROM THE NORTH.



· 英法联军之役 ·

1859年，法国《Le Monde illustre》画报的版画，描绘英法军队陆续抵达香港。《南京条约》之后，中外关系不仅未改善，反因商务纠纷而更加恶劣，终致出现更大的武装冲突。

An etching in French *Le Monde illustre* in 1859, depicting the scene that French and British armies were arriving Hongkong in succession. After the signing of *Nanjing Treaty*, the relationship between China and west countries became much bad because of dissensions on businesses, which led to larger-scale military conflict at last.



Arrivée du