

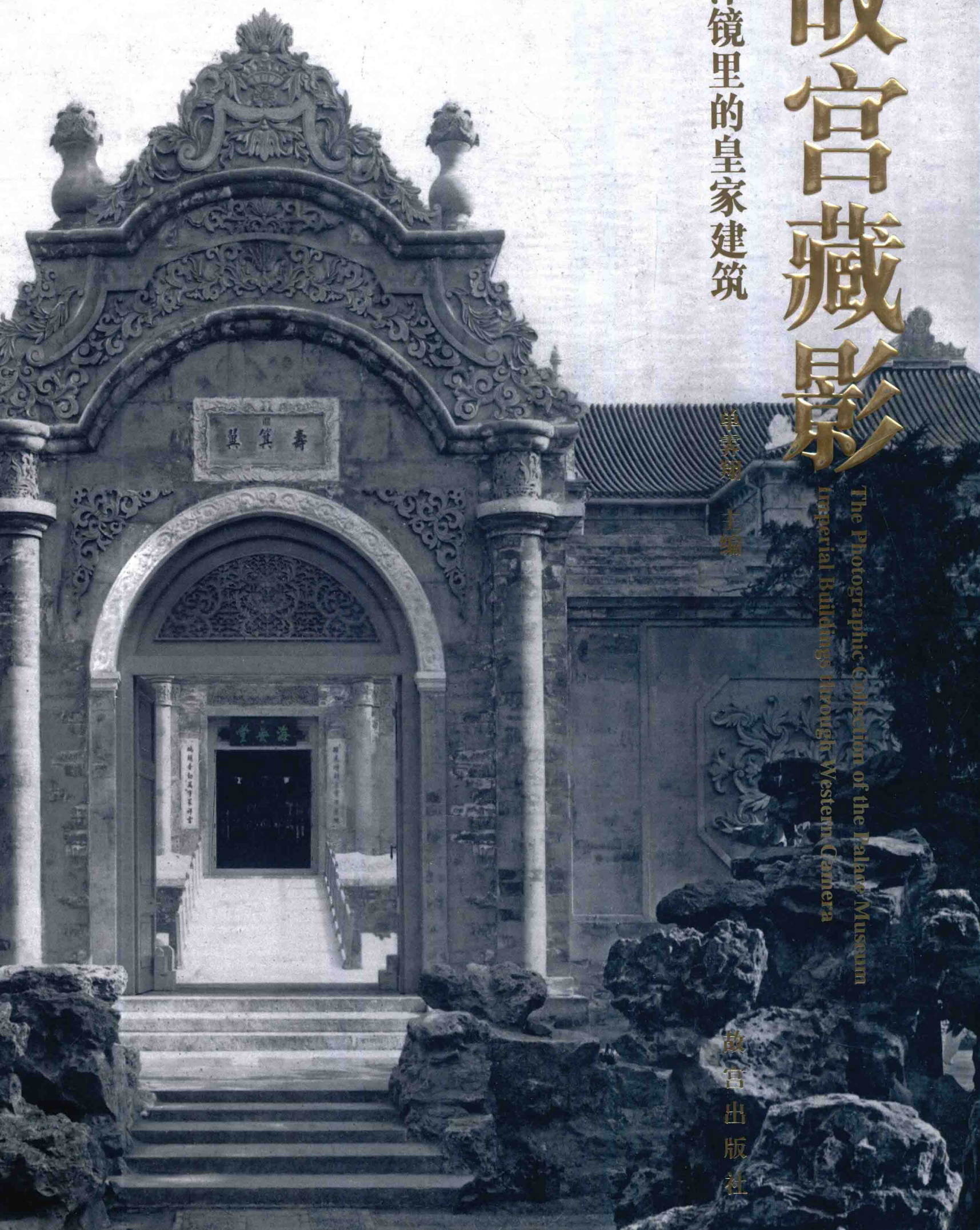
故宫藏影

西洋镜里的皇家建筑

单霁翔 主编

The Photographic Collection of the Palace Museum
Imperial Buildings through Western Camera

故宫出版社



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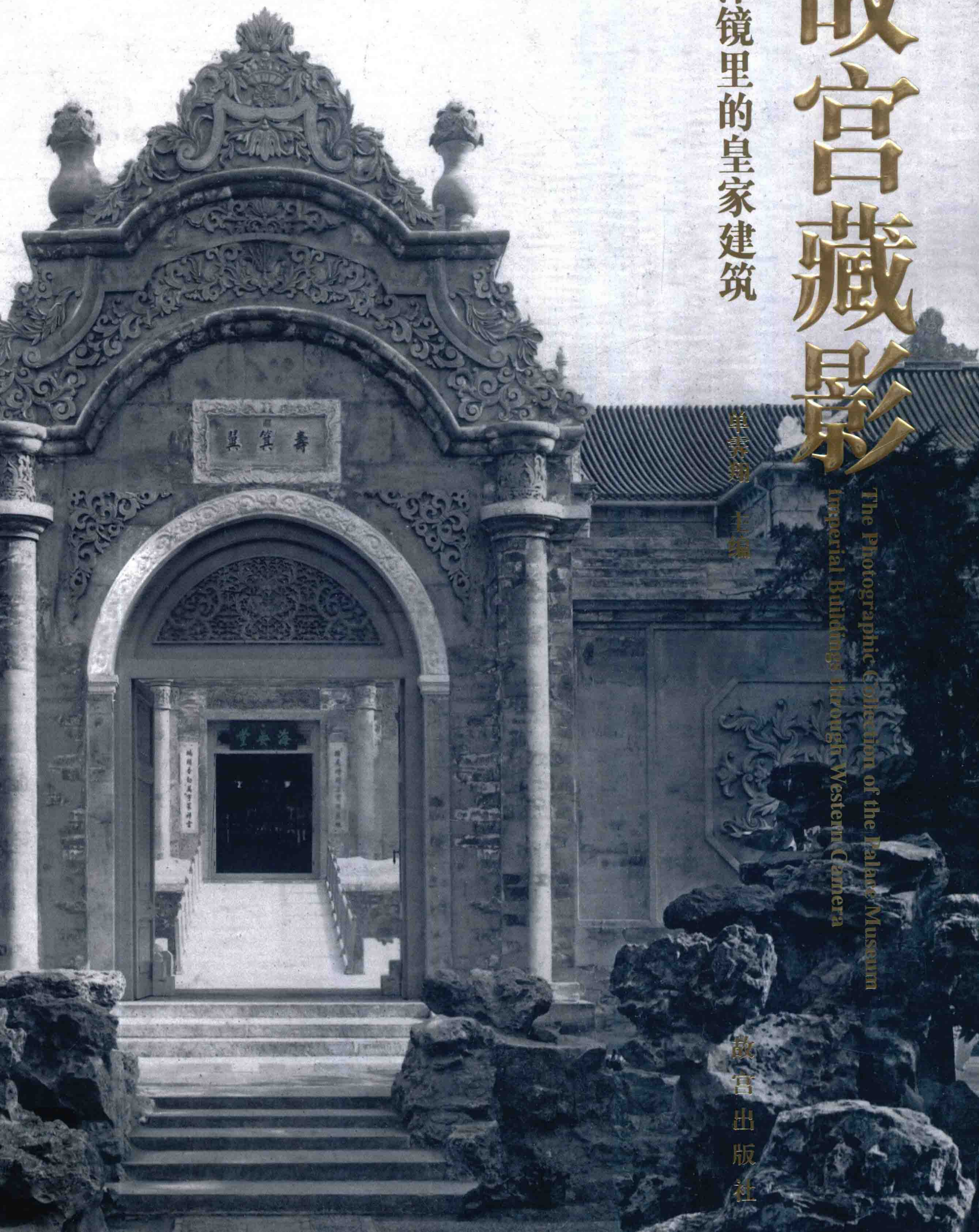
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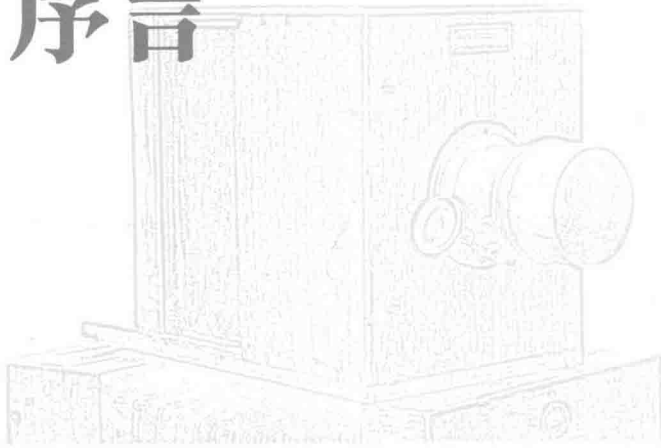
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主编

序言



1822年，法国人尼埃普斯（Joseph Nicéphore Niépce, 1765~1833年）拍摄了人类历史上第一张照片——《桌上的物品》。17年后，1839年8月19日，法国科学院向全世界正式公布了由达盖尔（Louis Jacques Mandé Daguerre, 1782~1851年）发明的“银版摄影法”，标志着摄影术这一对人类历史产生深远影响的伟大发明的诞生。

其实，中国人与摄影术的渊源并不比西方人晚。早在两千多年前，中国的墨子就发现了摄影术必备的重要光学原理——“小孔成像”，并记录在《墨经》中流传下来。就在银版摄影法公布的四年后，法国人于勒·埃迪尔（Jules Itier, 1802~1877年）在1843年携带

整套达盖尔摄影器材来到了中国，拍摄了广州、澳门一带的风景照以及当时少数中国人的肖像照，这是保存至今的最早的中国照片。同年，一位名叫邹伯奇的中国人独立制作出了属于中国人的第一架相机——摄影器，并摄得“平远山水”一幅。可以说，于勒·埃迪尔与邹伯奇是揭开中国近代摄影史序幕的两位开创者。

故宫博物院现存清末以来各种基质的照片近四万张（件），拍摄时间最早可以上溯至19世纪六十年代，所摄内容以清末民国人物、宫廷建筑、文物藏品为主。在为数众多的影像收藏中，众所周知的拍摄于1903年的慈禧太后系列照片，总量在700张以上；包括紫禁城、西苑三海、西郊园林在内的大量宫殿园林照片，在很大程度上指导着今日对现存古建筑的保护与利用；19世纪八九十年代清宫曾拍摄过一批中央部院大臣及京外官吏的组照，众多影响中国近代史的人物影像得以保存；反映溥仪退位后“小朝廷”生活的历史照片及其日后寓居天津的生活掠影；还有民国时期在政治、文化、实业、教育、军事、外交等方面的知名人士等等，这些均是故宫博物院在影像收藏方面的特色种类。

《故宫藏影》是在故宫博物院收藏的近四万张照片中遴选出的精品，分为皇家建筑、宫廷人物与洋务实业三卷，其中相当一批照片是首次公布于世。在这套书中，编者尽力将照片的拍摄地点、或精确或近似的拍摄时间标明出来，并相应地选配一些说明文字，目的就是要将每一张照片的历史信息尽可能完整地展现给读者，使这些照片的价值得到充分彰显。

在皇家建筑一卷中，收录了紫禁城、西苑三海、西郊园林、皇家陵寝等与宫廷有关的建筑照片400余幅，其中尤以大量的紫禁城内照片最具特色。在这批照片中，从1900年外国摄影师拍摄的最早一批紫禁城内部照片，到20世纪四五十年代作为开放的博物馆而留下的馆室外景照，时间跨度长达半个世纪之久，而这半个世纪正是紫禁城六百年历史上最为起伏动荡的一段时间。这期间，既有外敌入侵，共和蒙难，国宝播迁的艰辛，又有建立博物院，大师云集，宣传文化精髓的气概；既有军阀禁锢，日伪统治的屈辱，又有奋力革

命，改朝换代的豪迈……可以说，紫禁城半个世纪的风霜雨雪，与中华民族奋勇不屈、力争自由的革命历史紧密相连。这半个世纪的缩影，凝聚在一帧帧灰白照片中，这是紫禁城的记忆遗产，更是民族的历史财富。

在宫廷人物一卷中，我们可以借助照片，与近代中国历史上的那些显赫人物们进行一次时间的邂逅。从慈禧太后到逊清皇室，从宗室王公到封疆大吏，近代历史上能与宫廷沾边的人物大多被收入卷中。当然，除了作为统治阶级出现的著名人物外，往日宫廷中那些终日忍受屈辱，将自己的青春与前途全部埋葬在封建宫廷中的太监宫女们也是这一分卷着力表现的内容。他们的生活状态是什么样子的？非人心理压力下的繁重工作，又还要承受怎样的精神折磨？这些问题都会以照片的形式向读者公开。虽然我们无从知晓那些将镜头对准宫女太监的摄影师们所抱持的立场与心态，我们甚至不知道照片中人物的名字，但是，从一张张或麻木或憧憬，或平和或新奇的面孔中读出的信息是如此的真实，为我们今天反思历史、控诉君主时代的宫监制度提供了绝佳的材料。

在洋务实业一卷中，我们从照片中得以了解前人在将中国引向近代化过程中所经历的那些艰苦卓绝的探索，虽然筚路蓝缕，誓与列强争锋！19世纪六十年代以来，中国掀起了一股以自强、求富为目的的自上而下的洋务运动。先是官办学堂、工厂在各地兴起，继以民营企业、民族资本一开中国近代资本主义实业的先河。近代洋务运动虽然是以维护清政府统治为目的，但客观上对中国近代化进程产生的影响是深远的：洋务运动中以国家力量开办的大型经济实体，不论军需民用，均在一定程度上改变着这个国家的面貌，在“中体西用”思想指导下，中国近代化的工业基础得以初步打造；还有那些毕业于新式学堂或公派留洋的学生们，他们中的很多人活跃在清末至民国的各种国家舞台上，扮演着推动中国历史车轮不断前进的领航者的角色。以上历史背景下的珍贵镜头，均被收录于洋务实业分卷中。

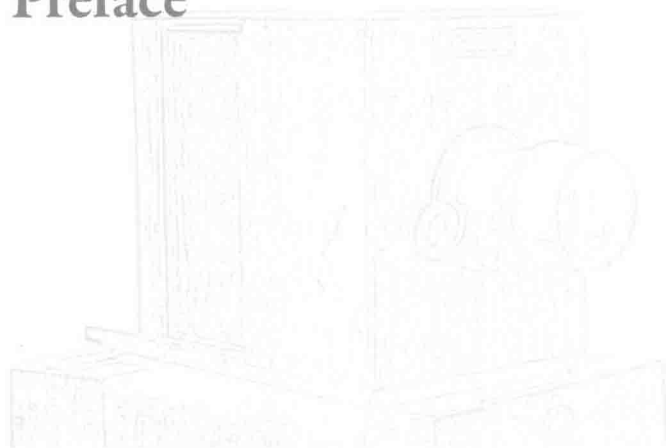
《故宫藏影》浓缩了中国近代的宫廷史、建筑史、经济史、军事史……当然，还应该包括摄影技术史。我们希望广大读者通过本书审视浓缩的历史时，能够引起进一步的思考：回眸百年历史，我们一路从何走来？因为，只有了解过去，才可以立足现在，终将面向未来。



故宫博物院院长

二〇一四年八月于紫禁城

Preface



In 1822, Joseph Nicéphore Niépce, a French inventor, made the earliest photograph. 17 years later, on 19th August, French Academy of Science announced the invention of Daguerreotype, which produced by Louis-Jacques-Mandé Daguerre and Joseph Nicéphore Niépce, to public. The announcement have marked that the photography was born at the year of 1839.

In terms of the study of photography, it is worthy to point that Chinese people have had a further understanding of photography no later than the Western world. For example, Mozi, a Mohist philosopher who was actively in ancient China, mentioned the effect of an inverted image forming through a

pinhole 2000 years ago. This discovery, also recognized as the “pinhole camera”, recorded in his book *Mozi*.

Four years after the announcement of the invention of Daguerreotype, Jules Itier, a French amateur daguerreotypist, went to China with his camera. He took a number of daguerreotypes of scenery of Guangzhou, Macao and some Chinese people. Meanwhile, a Chinese guy named Zou Boqi independently designed a “camera” by himself, called photographic machine. He later made a picture of “*Pin Yuan Shan Shui*” from his camera. Generally speaking, Jules Itier and Zou Boqi were the pioneers of introducing photography to China in modern Chinese history.

The photographic collection of the Palace Museum primarily comprises more than ten thousand pictures that the earliest photograph could be stemmed from 1860s. This collection features with Chinese people and imperial houses, drawing the timeline from late Qing dynasty to the Republic of China. Therefore, the collection could be divided into 5 parts. The first part is the famous series of Empress Dowager Cixi, who took these pictures during 1903; the second part is the imperial gardens (the Forbidden City and the Sea Palace), which to some extent guides the preservation of the traditional buildings nowadays; the third part is that a number of pictures of important courtiers from 1880s to 1890s, who was photographed by the Imperial Court of late Qing dynasty; the fourth part is the collection of the Last Emperor, Puyi, featuring with the daily life after his abdication and the time he stayed in Tianjin; the last part is about the political and cultural life in the period of Republic of China. In summary, it could be said that the Palace Museum has the most unique photographic collection, comparing the collections with the other institutes.

The photographs from these book series, *The Photographic Collection of the Palace Museum*, are selected from the thousands of pictures of the Palace Museum. There are three volumes of the book: Volume I, Imperial Buildings; Volume II, Imperial People; Volume III, Technological Modernization. Most of the photos from the book are the first time to be publicly published. In order to exhibit the detailed historical information to readers, the editor of the book tries to mark the time and location of every print; and some selected photos are captioned with a introduction.

In the volume of Imperial Buildings, it comprises 400 photos of the Forbidden City, the Sea Palace,

imperial gardens of western suburb, imperial temples and altars, and imperial mausoleums. From all these photos, the most significant exhibition prints of this volume are the Forbidden City. The volume provides a series of photographs, which are taken from the inside and outside of the Forbidden City, from the year of 1900 to the year when the Forbidden City had reopened as the Palace Museum. The collection exhibits a glamorous historical document of the Forbidden City through almost five decades. During these decades, the Forbidden City had been through great changes: from the Qing dynasty to the Republic of China, the Second Sino-Japanese War and the Forbidden City reopened as the Palace Museum, etc. All these changes have been connected closely to Chinese people, and this historical photographic collection is the most valuable treasures in Chinese history.

In the volume of *Imperial People*, it comprises the pictures of Empress Dowager Cixi, the Last Emperor, members of imperial family and ministers of late Qing dynasty. Besides that, this volume also features with the eunuchs and imperial maids in the imperial court. From those pictures, we neither know the names nor the feelings of the eunuchs and imperial maids, however, their daily life and how they service the imperial family could be exhibited vividly through the photos.

In the volume of *Technological Modernization*, it comprises the photographs of the Self-Strengthening Movement. The Self-Strengthening Movement was a period of institutional reforms that started from 1860s. The movement firstly began with the adoption of Western scientific technology and training of technical and diplomatic personnel through the establishment of a diplomatic office and a college. Later it had moved to the phase of commerce, industry and agriculture. Numerous enterprises that were operated by merchants had been built in this period, and it brought new development of industries such as shipping, railways, mining, and telegraphy, which were rather new ventures for the Qing government. From the photographic collection of *Technological Modernization*, it shows the changes of modern Chinese industries; the students graduated from colleges and the overseas students granted by the government. All these people play an important role in the modern Chinese history.

Consequently, *The Photographic Collection of the Palace Museum* demonstrates a specialized modern Chinese historical document such as imperial history, architectural history, economic history, military history, and of course the history of photography. Therefore, we hope our readers could think of a ques-

tion while viewing these historical photographs: are there any factors keep driving the human beings from the past to the future? Maybe we could find our answers through this historical photographic document.

Shan Jixiang
Director of the Palace Museum
August 2014

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