

中國舊影錄

——中國早期攝影作品選

胡志川 陳申
合編



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前言

人類社會的歷史是一個發展過程。自古以來，人們就十分重視對生產、生活、鬥爭的情形的記錄和經驗的總結，促使社會由低級向高級發展。傳世的古代器物、繪形的圖畫、文字的記載等，是我們認識和研究古代歷史的主要依據。攝影術發明後，攝影作品成為記錄、儲存、傳遞事物形象的特殊訊息載體。留存的歷史照片，使人們能夠“目睹”已經消逝的前人的生活情狀。“百聞不如一見”，歷史照片可以幫助我們“看見”過去，雖然只是零散的、片斷的、瞬間的形象，但它是實在的、具體的、生動的映象。它蘊藏着豐富的歷史生活內容，供人們去發掘、去品味、……。

我們知道，攝影術是1839年法國政府公布達蓋爾銀版攝影法以後才迅速傳播開來的。那麼，在我們中國，是什麼時候開始有了攝影呢？據記載，1844年，廣東科學家鄒伯奇（1819—1869），依靠自己的力量研制成功“攝影之器”，並寫下了記述研制經過的《攝影之器記》。在他的遺物和遺稿中，還發現了各種攝影器具和他自己配制感光材料、顯影、定影藥物的配方，這些藥物大都取材於本地，和國外流行的配方不同。還留有他本人的遺照一幅。這一切都證明他是我國早期從事攝影術研究並取得成功的

攝影家之一。但他拍成照片，當在完成“攝影之器”研制之後。

達蓋爾銀版攝影法，這時也開始傳入我國。也是1844年，兩廣總督兼五口通商大臣耆英，在給皇帝的奏折中提到，他曾把“小照”分贈英、法、美、葡四國使臣。這“小照”是照片還是畫片？直到去年（1984）十一月，我們在巴黎法國攝影博物館見到了該館珍藏的三十六幅在中國拍攝的銀版照片，才把疑團解決了。這些用達蓋爾銀版法拍攝的照片，作者叫於勒·埃及爾（Jules Itier），他於1844年以法國海關總檢查長的身份到達中國，在廣州、澳門、香港等地拍了不少照片，其中部分照片在1848—1853年的法國書刊上陸續復制刊登過，有的還收進了1920年出版的法國攝影史。但這三十六幅是該館館長莫·法諾（M-Fqage）於1968年發現並收藏的，照片上還留有攝者手書的說明文字。這些照片中就有耆英的照相。

關於攝影傳入中國初期的情況，湖南進士周壽昌在1846年的日記中曾有記述：“奇器多而最奇者有二。一為畫小照，法：坐人平台上，面東置一鏡，術人從日光中取影，和藥少許，塗四圍，用鏡嵌之，不令泄氣。有頃，須眉衣服畢現，神情酷肖，善畫

者不如。鏡不破，影可長留也。取影必辰巳，時必天晴有日。”（見《思益堂集·廣東雜述》）可見十九世紀四十年代中期，攝影術已在我國傳播開來了。

但是，由於清皇朝統治集團的愚昧和保守，由於列強的入侵和掠奪，中國封建社會的逐步瓦解和殖民地化，在貧困、落後、保守的舊中國，以現代科學技術為基礎而發展起來的攝影術，不可能迅速得到傳播和普及。直到清末，除被迫開放的通商口岸和沿海地區及少數內地城市有較大的發展外，中國遼闊地區的廣大人民，對攝影仍然是十分陌生的。本世紀初，中國資產階級民主革命的醞釀和發動，開始利用並重視照片的宣傳，推翻清皇朝專制統治的辛亥革命，客觀上對攝影的推廣和普及都起了促進作用。

中國早期的攝影作品，大都是照相館的攝影師拍攝的，著名的攝影師如南方的賴阿芳，北方的梁時泰，都留下一些珍貴的歷史照片。從攝影作品中可以看到，世界上曾經流行過的銀版法、安布羅法及濕版法等早期攝影技術，中國攝影師都會先後使用過。早期的攝影師們也並沒有劃地為牢，只在照相館內拍攝，他們還拍了一些反映社會風貌、民俗人情、名勝古跡的照片。隨着攝影技術的不斷革新和攝影器具的改進，有些攝影師還把注意力漸漸移到反映社會時事方面，他們爲了用照片紀錄時人時事曾付出過巨大的努力。

第二次鴉片戰爭以後，清政府的一些官僚買辦興起了一股“辦洋務”熱，引進外資和技術設備，開工廠、修鐵路、辦礦山等。他們常常把工程進展情況攝制成“照相貼冊”，進呈給皇帝觀看。後來國內的一些照相館，也攝制各種形式的“照相貼冊”出售，有的宣傳社會上的重大事件，更多的是匯集風景名勝、戲劇演出等等，這也可以說是早期的出

版。在工商業比較發達的城市里，“相片攤”和“風景畫店”也應運而生。隨着印刷條件的改善，到本世紀初，就開始出版了一些專題攝影集和攝影畫報。

當西方列強用大炮轟開清皇朝閉關鎖國的疆界之時，也正是攝影術開始傳播之際。有着悠久文明的東方古國，自然會吸引衆多的攝影師來進行“探險”、“獵奇”的旅行攝影。除於勒·埃及爾最早到中國拍照外，據現在所知，比較著名的還有菲利斯·比特（Felice A·Beato）、米勒（M·Millet）、約翰·湯姆森（John Thomson）等人。這些人有的是旅行攝影師，有的是傳教士，有的是跟着侵略軍一起打進來的。他們拍攝了大量照片，客觀上這些照片對溝通中西文化、保存我國當時社會生活的情景起了很大的作用。隨着時代的變遷，這些具有當時特色的照片，其歷史價值和意義越來越顯得重要和寶貴了。如英國攝影家約翰·湯姆森，在1873年出版的《中國和中國人》（Illustration of China and Its People 1873）一書收入了他在中國拍攝的二百幅照片，已成為研究中國社會的學者們經常輾轉引用的圖片資料。

1840年到1918年，包括了我國歷史上整個舊民主主義革命時期。在這一歷史階段內，民族矛盾和階級矛盾錯綜複雜，空前激化。帝國主義的侵略和中華民族的抗爭，清皇朝和民初軍閥的殘酷統治與人民的鬥爭，構成了歷史發展的主線。

本選集不是遵循歷史發展的主線輯選的，只是以現有的照片為讀者提供一些當時的生活畫面，它不是歷史教科書。但這些照片所包含的歷史生活內容，其豐富性是任何語言文字描述所難以替代的。正如一件似乎不起眼的出土文物，可以成為史學家研究一個時代的實證和線索，可以作為文藝理論家和哲學家考察“美的歷程”的依據，可以使千百萬

觀眾在實物面前，以自己的經驗和素養展開想象的翅膀……。這些紀錄着過去時代人們生活情狀的照片，儘管只是星星點點的瞬間形象，却可以開擴人們的“眼界”，增長對已經逝去的時代的“見識”，從而激起無窮的聯想。它可以彌補歷史教科書的某些不足，是認識歷史生活、生產、文化、藝術、建築、衣着、禮儀、宗教……的形象資料，有給人以歷歷在目的親切之感。而形象所包含的內容和意義，不同於邏輯推理的結論，可以讓鑒賞的人發揮自己的聰明才智，自己去評述、去重新認識、去挖掘開拓……。

本選集的攝影作品，以反映當時中國社會的生活面貌為主，同時也收進一些反映重大歷史事件和歷史人物的照片。作品的編排，主要是以拍攝年代的先後為序，適當照顧內容，把題材相同或相近的放在一起，希望能夠從不同的側面反映我國社會生活和攝影發展的脈絡。至於把六幅彩色照片放在前面，因為那也是在中國拍攝的最早的彩色照片。

本集入選的照片，多數是我國攝影家拍攝的，但也收入了相當數量的外國攝影家在我國拍攝的照片，還有個別照片是中國人在國外拍攝的。由於不少照片的攝者無從查考，所以大多數照片都沒有標出作者的姓氏。凡標明拍攝時間的，都經過查證，未明確標出的，也經過初步檢查，大緻與上下標出的年代相近。

近代中國，戰亂頻仍，所存歷史照片數量不多。國內至今尚無收藏歷史照片的專門機構，許多個人藏片，經過“文化大革命”的橫掃，劫後余剩，更屬稀少。我們能夠收集到的，實在有限。本集所選照片，不少是從中外出版物中翻拍的，雖然經過一再精選，但印刷後的質量，難免受到影響。可喜的是近幾年來，我們在收集攝影史料時，得到國內外

許多同志和友人的熱情幫助。如美籍華人歷史照片收藏家劉洪鈞先生，法國的國家圖書館、攝影博物館、夏那基金會等，給我們提供了一些原照或原照復制品，謹此表示感謝。

中華民族在歷史的征程中，資產階級民主革命的時代，用年代計雖離去不遠，但社會已跨出了雄偉的步伐，似乎已經成為遙遠的過去了。現在的年輕讀者，面對半個多世紀以前的生活圖景，已經是十分生疏了。但這確確實實是我們祖先的生活情狀，雖然只不過是點點滴滴的紀錄，但仍然可以啟發我們認識過去。當然，認識過去是為了現在和將來。倘使這小小攝影集所保存的歷史面貌，對了解過去有所啟迪，也就有存在的價值了。

編者

INTRODUCTION

Since primeval times in the development of the human society, man has always shown strong inclinations to make records of his productive efforts, living conditions and his struggles of various kinds. Such records provide the marks of and clues to the evolution of society from the lower to the higher stage of civilization. Ancient instruments and articles passed down to us or excavated from long burying, drawings and paintings and written language are the main means by which we could understand and study history. After the invention of photography, photos became another information carrier that records, stores and transmits the images of things and events. Pictures of the past enable people to witness once again what had passed among our forefathers. "Seeing is believing." Historical photographs help us "see" the past although they give us only scattered, random glimpses. But they are true, concrete and vivid images behind which is stored rich historical material for you and me to explore, or to savour

As is known, photography began to spread rapidly after the French Government revealed the

Daguerreotype method in 1839. Then, when did China first have photography? Written records show that Zou Boqi (1819—1869), a scientist of the Guangdong Province, developed on his own strength "an apparatus for taking pictures" in 1844, and he wrote the Notes on the Apparatus for Taking Pictures in which he recorded the process of his invention. Among the things and papers he left behind after his death were found various kinds of photographic devices and chemical formulas for preparing sensitive materials, developers and fixers. The chemicals he used were mainly derived from his native place and his formulas were different from what was in practice in other countries at the time. He also left behind a photograph of himself. Evidently, he was one of the early photographers in the country who studied the art of photography and achieved some success. Of course, his photos were taken only after the invention of his picturetaking apparatus.

Meanwhile, the Daguerreotype was also brought to China about that time. Also in 1844, the Qing Dynasty official Qi Ying who was

Governor of Guangdong and Guangxi Provinces and also Minister in charge of commerce at the five trading ports, in a memorial to the throne, mentioned the fact that he had given his portrait to the envoys from Britain, France, the U.S. and Portugal. Was his portrait a photograph or painting? We found the answer only last year when we saw a collection of 36 pictures taken in China at the French Museum of photography in November 1984. The photographer who took these pictures by the Daguerreotype was Jules Itier who came to China as Inspector—General of the French Customs in 1844. He took many pictures in Guangzhou (Canton), Macao and Hong Kong. Some of the pictures were reprinted in French publications between 1848 and 1853. A number of them were included in the History of French Photography published in 1920. But this batch of 36 photographs were discovered by M. Fage, Curator of the French Museum of Photography, in 1968. On the pictures were handwritten captions by the photographer. And Qi Ying's picture was found among them.

As for the first introduction of photography into China, the highranking scholar (Jin Shi class) Zhou Shouchang of Hunan Province had a description in his diary in 1846 which reads: "Among the many wonders, two are most marvelous. One is for producing portraits. The method: let a person sit on a balcony, facing a glass on the east. The artiste takes his picture from the reflection of sunlight. He mixes a little potion, spreads it on four sides and fixes it with a piece of glass to prevent the gas from leaking out. After a

while, the features and clothes and the expression of the person all appear in perfect likeness. An expert painter could not have done it. If the glass is not broken, the picture can be kept for a long time. The picture must be taken between 10 and 12 o'clock in the morning and it must be a fine day with sunlight." (From Guangdong Za Shu (Guangdong Anecdotes), Si Yi Tang Ji (Si Yi Tang Anthology). It was evident that photography began to spread in China in the middle of 1840s.

However, photography based on modern science and technology could not gain rapid popularity in the povertystricken, backward and conservative society of old China under the ignorant and conservative rule of the Qing Dynasty and colonial oppression and plunder by the imperialist powers. For the rest of the Qing period down to its end in 1911, except at the trading ports forced open by foreign invaders and coastal areas as well as in a few inland cities where photography saw relatively wider popularization, the broad masses of the people across the country were quite unfamiliar with it. At the beginning of the 20th century, revolutionaries of the Chinese bourgeois democratic revolution which was in a state of high agitation realized the value of photographic publicity and began to use it. The 1911 revolution which overthrew the Qing Dynasty provided an impetus to the popularization of photography in the country.

The earlyperiod important photographs in China were mostly made by professional studio photographers. The better known ones were Lai

Afang in south China and Liang Shitai in the north both of whom left behind a number of precious historical pictures. Chinese photographic archives bear witness to the fact that Chinese photographers had used the Daguerreotype, Ambrotype and Collodion Process at one time or another when these early photographic methods were in practice in the rest of the world. These photographers did not confine themselves to their studios. They shot a number of scenes that reflected the social life of their time and famous sights. With the improvement of cameras and photographic techniques, some photographers gradually shifted their attention to the snapping of current events and later devoted tremendous efforts to this pursuit.

Suffering several defeats at wars with modernized western powers in the middle of the 19th century, a number of Qing court officials got wiser and started a campaign to learn from the west. They introduced into the country funds and technology from abroad and built factories, railroads and mines. They very often made snapshots of the undertakings of their projects and collected the pictures in an album to be presented to the emperor for him to have a look. Later on, photo studios also produced picture albums for sale. Some of them dealt with important social events, but more were on landscapes, scenic spots and stage performances. They composed of the earliest photographic publications. In more prosperous industrial and commercial cities, picture stalls and shops began

to appear. Following the improvement of printing technique, special subject picture albums and pictorials were published at the beginning of the century.

When the western gunboat diplomacy penetrated into China, it was also a time when photography began to win public attention. An ancient country with a longstanding civilization like China naturally attracted many a travelling photographer who came on "adventurous tours" for rare and exotic shots. Except J. Itier who was the earliest known foreigner to have taken pictures in China, other better known persons from abroad who had taken pictures about China included Felice A. Beato, M. Miller and John Thomson. Among these persons, some were travelling photographers, some missionaries and some came in with the invading troops. They took large numbers of photographs in China which objectively had an important part to play in the cultural interflow between China and the west and in preserving records of life and things about China at the time. Their historical significance and value became more and more evident with the march of time. For instance, the British photographer John Thomson published a book on *Illustrations of China and Its People*, 1873, in which he printed 200 pictures he had taken in China. This picture book has since become an often quoted work for photographic material by scholars in their study of Chinese society.

From 1840 to 1918 was the period in Chinese history of the old democratic revolution. National and class contradictions in this

historical period presented particularly complex phenomena and unprecedented acuteness. The main current of historical development of the time was characterized by imperialist aggression and the Chinese people's opposition to the aggression and the tyrannical rule of the Qing Dynasty and later of the warlords of the early years of the Chinese Republic and the popular struggle against the ruthless rule. The present collection of pictures, however, did not attempt to follow this historical trend, but merely tried to offer to the readers slices of life selected from photographs available to us. Certainly it is not a historical textbook. But the rich historical content these pictures convey to us cannot be substituted by any literary description. Such pictures can be compared to a piece of historical relic which, appearing to be an insignificant article, may actually provide evidence or a clue to the historian's study of a particular period of history. It may also serve by analogy as a basis for a theoretician of literature and art to examine "an aesthetic process." In front of the concrete article, the hundreds of thousands of its viewers, all with their own experiences and attainment, could give play to their own imaginations. Such pictures, though unconnected fleeting images of the past, could make up for what historical textbooks lack in supplying the visual material for "seeing" how people lived in the past. Different from logical reasoning, the images can help the spectators use their own judgements in reassessing historical events.

The emphasis of the collection is laid on

representing Chinese social life. However, a number of photographs that reflected important historical events or personages are also included. The arrangement of the pictures by chronological order of photography, but some leeway is retained in grouping together pictures of the same or similar subject for the purpose of better showing the development of social life as well as photography in China. The six colour plates are placed at the beginning because they were the earliest made colour photos in the country.

The major part of the photos contained in the publication were selected from works by Chinese photographers. It also represented a considerable number of pictures taken in China by foreign photographers. Then there are a few pictures taken by Chinese photographers while they were abroad. As the authorship of most of the pictures has been lost and there is no way of ascertaining it, they are printed anonymous. The dates for the pictures taken have all been checked and those pictures without being dated are believed to be in close proximity in the time sequence to their order of arrangement.

Modern China saw endless wars and turbulences and few historical photos have been passed down and preserved. Even today, there is not a single institution in the country engaged in keeping historical photos. Personal files suffered ransacking and destruction during the "cultural revolution" (1966—1976) and few remained. What we could find and lay our hands on is indeed very limited in number. Quite a few pictures in the collection were reproduced from Chinese and

foreign publications and their quality after reprinting is naturally somewhat affected in spite of our best efforts. On the other hand, we are very much encouraged by and delighted at the warm support given by the many colleagues and friends in China and abroad to our endeavour in collecting the historical photographic materials in the past few years. We are particularly grateful to Mr. Liu Hongjun, the Chinese American collector of historical photographs, the French National Library, the French Museum of Photography and the collections Albert Kahn, who supplied us with a number of original photos or their reproductions.

The historical period this collection of photographs covered is not far gone in terms of years, but it does seem to be a remote past in terms of the progress the Chinese society has made in giant strides. Young readers of today might find these picture of life of more than half a century ago very strange, but they are true reflections, though only bits, of what their forefathers had gone through. If this modest collection can help the reader better understand, through a glance at the historical scenes, what the past was like, it bespeaks its merit of coming into being.

The Editor

目

錄

集市	(1)	同治年間的武昌黃鶴樓(1868年攝)	(24)
北京	(2)	簽訂《北京條約》時的恭親王奕訢(1860年11月攝)	(25)
北京	(3)	兩廣總督劉長佑像	(25)
農人	(4)	南方婦女像(之一)	(26)
婦女	(5)	南方婦女像(之二)	(26)
儀式中的喇嘛	(6)	小商人一家	(27)
澳門廟宇(1844年銀版法攝)	(7)	上海小吃擔	(28)
兩廣總督耆英(1844年攝)	(8)	辦理外務的重臣沈桂芬	(29)
銀版人物肖像(約1850年攝,上海)	(8)	駐外國使節張德彝(1868年19歲時攝)	(29)
廣東攝影師羅以禮(1802—1852)像	(8)	年輕的官員夫婦合影(廣州)	(30)
老婦人像(約1850年攝)	(8)	清代官員內眷	(30)
廣州鎮海樓(1851年攝)	(9)	抬轎子	(31)
近代科學家鄧伯奇(1819—1869年,於1844年完成了“攝影之器”的研制並寫下了《攝影之器記》一文)	(10)	賣藝的盲人	(31)
兩廣總督葉名琛(1807—1859)像	(10)	梳粧	(32)
廣東婦女肖像(安布羅法攝)	(10)	出賣勞力者	(32)
上海婦女	(11)	城市中的貧民	(33)
廣州十三行買辦潘仕成	(11)	農村中的小孩們	(34)
清代北京城廓(1860年攝)	(12) (13)	駐美公使陳蘭彬(右一)等官員合影(廣州)	(35)
太平天國軍隊圍攻上海	(14)	第一批送往美國的留學幼童(1872年上海)	(35)
開埠後的寧波碼頭	(15)	早年上海的兩家照相館——“蘇三興”和“公泰”	(36)
十九世紀中葉,被稱作“猪仔”的華工從廈門登船	(16)	近代科學家徐壽、李善蘭、華衡芳在江南製造局合影	(37)
被英法聯軍攻陷的天津大沽砲台(1860年攝)	(17)	李鴻章像(梁時泰攝)	(37)
英法聯軍在北京城頭的營地(1860年攝)	(18)	戲照(上海,1870—1879)	(38)
燒燬後的北京圓明園(1860年攝)	(19)	戲曲樂隊	(38)
被洗劫後的北京萬壽山	(20)	北京的街道	(39)
北京哈達門(崇文門)街市	(21)	香港的人力車(賴阿芳攝)	(39)
香港天后廟	(22)	清政府的“總理各國事務衙門”	(40)
澳門風光(賴阿芳攝)	(23)	北京的店鋪	(41)
		街頭上的樂趣(北京)	(42)

拉洋片	(42)	被捕的義和團民	(74)
上海織布女工	(43)	被義和團燒燬的洋人住宅(1900年北京)	(75)
死刑	(44)	紫禁城前的八國聯軍	(76)
廣州街道	(45)	慈禧逃難時，受過“榮寵”的百姓	(77)
婦女與兒童	(46)	辛丑條約簽訂後，慈禧回鑾乘坐的火車	(78)
廣州的貢院	(47)	慈禧皇太后像(1903年，助齡攝)	(79)
洋商在中國開辦制繅工廠	(48)	乘肩輿的慈禧	(80)
廣州街道舊貌	(49)	出賣變法運動的袁世凱	(81)
廣州的花園	(50)	清宮中的攝影師——勸齡	(81)
九江街頭小景	(51)	農村景色	(82)
更夫	(51)	派往歐洲考察憲政的“五大臣”及隨員在羅馬合影(1905年攝)	(83)
天津黑塔	(52)	清代貴族夫人和各駐華大使夫人合影	(84)
上海豫園	(53)	巡警部尚書徐世昌(中)及趙秉鈞(左)毓朗合影(1905年“豐泰”攝)	(85)
地方戲	(54)	赴歐洲考察海軍的載洵，薩鎮冰等官員合影	(86)
五口人之家	(55)	出使英國參加愛德華七世加冕禮的慶王奕劻之子載振(1902年攝)	(87)
清朝的武官	(56)	載灃(溥儀之父)像	(87)
鄧世昌(1849—1894)像	(56)	歸國留洋學生參加殿試(1907年吳匡時攝)	(88)
李鴻章和美國前任總統格倫合影(1879年，天津梁時泰攝)	(57)	清末江蘇吳淞獅子嶺的海防設施	(89)
醇親王奕譞(1886年梁時泰攝)	(57)	京師大學堂足球隊	(90)
駐守廣州的清朝軍隊	(58)	廣東運動會(1905年攝)	(91)
中國裝配的機車(1880年攝)	(59)	上海——蘇州線通車	(92)
唐山——胥各莊鐵路建成通車式(1881年攝)	(60)	開進北京城內的火車(1905年攝)	(92)
醇親王巡閱北洋艦隊時乘坐的帥艦(梁時泰攝)	(61)	上海街道	(93)
重修後的天津大沽炮台(梁時泰攝)	(61)	上海女子“天足會”集會	(94)
抗擊日軍入侵台灣的高山族士兵(1874年攝)	(62)	淮北難民(1906年攝)	(95)
英國醫生給台灣人拔牙(1887年攝)	(63)	私塾	(96)
第一任台灣巡撫劉銘傳(1836—1895年)像	(64)	清末同治陵大祭	(97)
中法戰爭中愛國將領劉永福像	(64)	光緒靈柩移入山陵(1909年攝)	(98)
徐建寅(近代兵工學家，1845—1901)像	(65)	清末時的“出殯”隊伍	(99)
康有為像	(65)	御花園中的隆裕太后	(100)
台灣的挑夫(1896年攝)	(66)	清末人像攝影	(100)
上海新任道台接印式	(67)	末代皇帝溥儀和他的外祖父	(101)
清宮總管太監(梁時泰攝)	(68)	清末人像攝影	(101)
洋商和中國買辦	(69)	雙塔寺中的“寶豐”照相館(北京)	(102)
張蔭桓參加英國女皇加冕典禮	(70)	清末人像攝影	(103)
清德宗光緒皇帝	(71)	清末人像攝影	(104)
珍妃	(71)	戴木枷的女囚犯(1907年攝，上海)	(105)
義和團的年輕團民	(72)	清末人像攝影	(105)
“紅燈照”的姐妹	(72)	清末人像攝影	(106)
向天津進軍中的義和團民	(73)		

清末人像攝影	(107)	北京風貌之三——“會賢堂”飯莊	(146)
清末人像攝影	(107)	北京風貌之四——東便門(一)	(147)
清末人像攝影	(108)	北京風貌之五——東便門(二)	(148)
清末人像攝影	(108)	北京風貌之六——正陽門大街	(149)
農村的一家	(109)	北京風貌之七——永定門外	(150)
衣衫襤褸的農民	(110)	北京風貌之八——東便門角樓	(151)
修鞋匠	(111)	北京風貌之九——南口	(152)
地方官審理民案	(112)	北京風貌之十——駱駝隊	(153)
剃頭匠	(113)	水上人家(四川)	(154)
農村中的新婚夫婦	(114)	石寶寨(四川)	(155)
街頭拔牙醫生(立體照片)	(115)	木制自行車(約1905年攝)	(156)
傀儡戲藝人	(116)	照相館拍攝的“分身像”(一)	(156)
北方的說書人	(117)	照相館拍攝的“分身像”(二)	(157)
算命先生	(118)	家庭合影(1917年攝,台灣)	(158)
馴虎人	(119)	戎裝像	(159)
雜技藝人	(120)	霍元甲	(160)
清末戲園內景	(121)	魯迅	(160)
王瑤卿反串《溪皇莊》戲照(1898年楊遠山攝)	(122)	京戲《青石山》(楊小樓、錢金福合演)	(161)
反清領袖(左起)楊鶴齡、孫中山、陳少白、尤列合影	(123)	京戲《斷橋》(陳德霖、余玉琴合演)	(162)
1896年斷發後的孫中山	(124)	戒台寺方丈	(163)
孫中山的子女	(125)	行乞的道士	(163)
就義前的廣州起義志士	(126)	古刹	(164)
革命軍佔領武昌湖廣總督衙門	(127)	上海精武體育會攝學部旅行攝影	(164)
革命軍在漢口租界巡邏(1911年攝)	(128)	喇嘛	(165)
武昌首義後上海市民在望平街報館前等待消息	(129)	喇嘛寺院“打鬼”	(165)
剪去辮子	(130)	趕驢的老漢	(166)
孫中山宣誓就職大總統(1912年元旦攝)	(131)	乞丐	(166)
上海市民慶祝中華民國成立(1912年攝)	(132)	賣唱人	(167)
黃興像	(133)	新開張的客棧	(167)
孫中山及全體國務員晉謁明孝陵	(134)	和尚樂隊	(168)
宋教仁先生被刺(1913年3月攝)	(135)	出殯	(169)
國民黨元老于右任(左)和井勿幕(同盟會員)合影	(136)	拉駱駝	(170)
1911年哈爾濱瘟疫中的中國防疫隊	(137)	飲水處	(171)
民國成立後公祭隆裕太后的靈堂(1913年攝)	(138)	小飯攤	(172)
袁世凱稱帝時到天壇行祭天禮	(139)	烤火的單身漢	(173)
袁世凱祭天時的樂隊	(140)	煤窯的苦力	(173)
第一次世界大戰期間在歐洲戰場上攝影採訪的中國學生	(141)	拜年	(174)
第一次世界大戰時歐洲戰場上的華工隊	(142)		
第一次世界大戰期間設在北京的戰俘收容所	(143)		
北京風貌之一——文津街	(144)		
北京風貌之二——泡子河	(145)		

Contents

A market, Beijing(Peking), by Stéphane Passet, 1912	(1)
Beijing(Peking), by Stéphane Passet, June 13, 1912.	(2)
Beijing(Peking), by Stéphane Passet, June 1912.	(3)
Peasants in front of their hut, Mt. Tai area, Shandong Province, Stéphane Passet, June 9, 1913	(4)
A woman, Mt. Tai area, Shandong Province, by Stéphane Passet, June 9, 1913	(5)
A lama, Beijing, by Stéphane Passet, May 26, 1913.	(6)
A temple in Aomen (Macao), Daguerreotyped, 1844.	(7)
Qi Yin—governor of two Guangs (Guangdong and Guangxi), 1844 . (8)	
Portrait of an unknown man, Daguerreotyped, Shanghai, circ. 1850 . (8)	
Luo Yili (1802-1852)—a photographer of Guangdong.	(8)
Portrait of an old woman, circ. 1850	(8)
Zhenhailou in Guangzhou, 1851	(9)
Zou Boqi (1819-1869)—a Chinese scientist who completed the research of “utensil for taking photos” as well as his essay MY CAMERA in 1844.	(10)
Ye Mingshen (1807-1859)—governor of two Guangs	(10)
Portrait of an unknown woman of Guangdong	(10)
An unknown woman of Shanghai	(11)
Pan Shichen—a comprador of foreign businessman in Guangzhou. (11)	
City wall of Beijing (Peking) in Qing Dynasty, 1860	(12)(13)
The forces of Taiping Heavenly Kingdom attacking Shanghai . . . (14)	
Port Ningbo after First Sino-British Opium War.	(15)
Chinese labourers taken on board in Xiamen (Amoi) to work abroad in mid-19 century	(16)
Fort Dagu of Tianjin destroyed by British-French Allied forces, 1860	(17)
British-French Allied forces camped on the city wall of Beijing (Peking), 1860	(18)

Yuanmingyuan burnt by foreign invaders, Beijing, 1860.	(19)
Summer Palace looted by foreign invaders, Beijing.	(20)
Business district in Hadamen (Chongwenmen), Peking	(21)
A temple in Hongkong	(22)
A scene of Aomen (Macao), by Lai Afang	(23)
Huanghelou in Wuchang, 1868.	(24)
Prince Yi Xin on the occasion of signing Peking Treaty, November, 1860	(25)
Liu Changyou—governor of two Guangs	(25)
A woman of Fuzhou	(26)
A southern woman	(26)
A merchant with his family.	(27)
Food vendor in Shanghai.	(28)
Shen Guifen—official in charge of foreign affairs.	(29)
Zhang Deli (diplomatic envoy) at the age of 19, 1868	(29)
A young official with his wife, Guangzhou (Canton).	(30)
A mandarin's wife.	(30)
Carrying a sedan chair	(31)
Blind performers.	(31)
Making up.	(32)
A labourer	(32)
A slum district.	(33)
Children in countryside	(34)
Chen Lanbin (right)—envoy extraordinary to U.S. with other officials, Guangzhou.	(35)
The first group of Chinese children sent to study in U.S., Shanghai, 1872	(35)
“SuSanXin” and “GongTai”—two earliest photo studios in Shanghai	(36)

Chinese scientists Xu Shou, Li Shanlan and Hua Henfang in Jiangnan Manufacture Bureau in late 19th century.	(37)	Liu Mingchuan (1836-1895)—the first governor of Taiwan	(64)
A portrait of Li Hongzhang, by Liang Shitai.	(37)	Liu Yongfu—a famous Chinese general in Sino-French War	(64)
Drama, Shanghai, 1870—1879.	(38)	Xu Jianyin (1845-1901)—a famous Chinese weaponeer	(65)
Drama performance.	(38)	Kang Youwei—one of the leading figures in the Reform Movement of 1896	(66)
Street in Beijing	(39)	Porters of Taiwan, 1896	(66)
A rickshaw in Hongkong, Lai Afang	(39)	The inauguration of a newly-appointed governor of Shanghai	(67)
Zongli Yamen—the Foreign Office of Qing Government	(40)	Head-eunuch in Qing Imperial Court, by Liang Shitai.	(68)
A shop in Beijing.	(41)	Foreign businessmen with their Chinese compradors.	(69)
On the street, Beijing	(42)	Zhang Yinhen—the special envoy of Qing Empire attending the coronation of British Queen Victoria	(70)
Peep show	(42)	Emperor Guang Xu (1875-1908)	(71)
Woman weavers of Shanghai.	(43)	Zhen Fei (1876-1900)—the most favourite concubine of Emperor Guang Xu	(71)
Execution	(44)	Young Members of Yihetuan (an anti-imperialists organization in 1900).	(72)
Street in Guangzhou	(45)	Members of Hongdengzhao (a woman organization against imperialists)	(72)
Women and children	(46)	The soldiers of Yihetuan marched towards Tianjin.	(73)
Gongyuan (a palace where candidates taking the imperial examinations) in Guangzhou	(47)	A captured soldier of Yihetuan	(74)
A rattan plant run by foreigners	(48)	Foreign residence burnt by Yihetuan, Beijing, 1900	(75)
A street in Guangzhou (Canton).	(49)	The Eight-Power Allied Forces in front of Forbidden City	(76)
A garden in Guangzhou (Canton)	(50)	Civilians who had “the honor” to receive Cixi, Empress Dowager, when she was exiled from Beijing in 1900	(77)
A scene of Jiujiang	(51)	The train carrying Ci Xi back to Beijing after the signing of Xinchou Treaty	(78)
A watchman	(51)	Portrait of Empress Dowager—Ci Xi (1835-1908), by Xun Lin, 1903	(79)
Black Pagoda in Tianjin, circ. 1880	(52)	Ci Xi on her sedan, by Xun Ling, 1903	(80)
Yuyuan Park in Shanghai	(53)	Yuan Shikai—betrayer of the Reform Movement of 1898.	(81)
Local drama	(54)	Xun Ling—photographer in Qing Imperial Court	(81)
A family	(55)	A scene of countryside	(82)
A mandarin officer	(56)	The officials surveying European constitutionalism, Rome, 1905	(83)
Deng Shichang, a famous Chinese captain in Sino-Japanese War of 1894-1895	(56)	The wives of mandarin officials and foreign diplomats.	(84)
Viceroy Li Hongzhang (1823-1901) and former American President Ulysses S. Grant (1822-1885), Tianjin, by Liang Shitai, 1879	(57)	Xu Shichan (middle), minister of police department with Zhao Binjun (left) and Yu Lan (right), by “Feng Tai” studio, 1905.	(85)
Prince Yihuan, by Liang Shitai, 1886	(57)	Zai Xun, Sa Zhenbin and other officials surveying the navies of Europe	(86)
Qing armed forces stationed in Guangzhou	(58)	Zai Zheng—special envoy of Qing Empire attending the coronation of British King Edward VII, 1902.	(87)
Locomotive assembled in China, 1880.	(59)	Portrait of Zai Feng (father of Pu Yi).	(87)
The opening ceremony of Tanshan-Xugezhuan railway, 1881	(60)	Students Returned from abroad taking exams in forbidden city, by Wu Kuangshi, 1907	(88)
Prince Yihuan's flagship, Liang Shitai.	(61)		
Rebuilt Fort Dagou of Tianjin, by Liang Shitai	(61)		
Rebuilt Fort Dagou of Tianjin, by Liang Shitai	(61)		
Soldiers of Gaoshan tribe of Taiwan fighting against Japanese invasion, 1874	(62)		
British dentists pulling teeth for Taiwanese, 1887.	(63)		