

京華遺韻

Imperial Peking Illustrated

西方版画中的明清老北京
(1598—1902)

李弘／著，[英] 马思奇／译 Susan Li, Roy Massey



图书在版编目(CIP)数据

京华遗韵: 西方版画中的明清老北京: 1598~1902: 汉英对照 / 李弘著;
(英) 马思奇译. —北京: 新世界出版社, 2007.11

ISBN 978-7-80228-128-8

I. 京… II. ①李…②马… III. 北京市—地方史—史料—1598~1902—
汉、英 IV. K291

中国版本图书馆CIP数据核字(2007)第182316号

京华遗韵: 西方版画中的明清老北京

策 划: 张海鸥 陈黎明

责任编辑: 陈黎明

封面设计: 门乃婷工作室

出版发行: 新世界出版社

社 址: 北京市西城区百万庄大街24号(100037)

总编室电话: +86 10 6899 5424 6832 6679(传真)

发行部电话: +86 10 6899 5968 6899 8705(传真)

本社中文网址: www.nwp.cn

本社英文网址: www.newworld-press.com

本社电子信箱: nwpcn@public.bta.net.cn

版权部电子信箱: frank@nwp.com.cn

版权部电话: +86 10 6899 6306

印 刷: 北京隆元普瑞印刷有限公司

经 销: 新华书店

开 本: 787×1092 1/16

字 数: 500千字 16.375印张

版 次: 2008年1月第1版 2008年1月第1次印刷

书 号: ISBN 978-7-80228-128-8

定 价: 268.00元

新世界版图书 版权所有 侵权必究
新世界版图书 印装错误可随时退换



PREFACE | 序一

中国和西方的交流，要追溯到两千多年之前。当西汉张骞奉汉武帝之命，两次出使西域，虽然没有完成联合月支击垮匈奴的任务，但却意外地开出通向西域的道路，中国和西方世界开始有了一些接触。但由于种种原因，后来的交流中断了。

十五世纪是中西交流大门真正打开的时代。在其后三百多年时间里，秉持“中国者、天下之中心也”的中央帝国，将西方作为中国理想的延伸；而在西方，通过传教士和商人了解的这个东方帝国，对他们是如此的新奇，甚至被文艺复兴的思想家们视为理想的天国。中西方就在这样的错误判断中相遇了。

十五世纪到十八世纪后期的中国，是当时世界上最强大的帝国。天下中心错觉的形成，一方面有古老文化的因素，同时也与帝国强大的现实分不开。十五世纪初叶郑和率领六十多艘舰艇组成的庞大编队，七次下西洋，每次随行的人员多达两万多人，最大的船只可以容纳千人之上，这样的编队即使放到今天，也可以视为超级舰队。而其后哥伦布发现美洲大陆的西班牙舰队、达·伽马率穿越印度洋的葡萄牙船队，虽然其使命是崇高的，但随行的人员不过百人，船队不过三四艘而已，完全不能与郑和的庞大编队相比。这从一个侧面展示出中国当时豪视世界的实力。

中国与西方大规模交流的开始，也是这个古老帝国衰落的开始，并不是西方使中国衰落，而是中国人在这样的交流（其实就是竞争）中，沾沾自喜于自己的天朝帝国，根本无心认真研究他的对手。当乾隆统治的末期

The first exchanges between China and the west can be traced back as far as two thousand years ago. The first contact was when Zhang Qian, on the orders of Emperor Hanwudi during the Han Dynasty, traveled twice to the west in order to seek the support of a small neighboring country, Yuezhi to fight against the Huns. Although his missions failed, by accident, he had opened the Silk Road connecting Han China with the western world.

However, exchanges between the west and east really began in the 15th century. In the following 300 years, the Celestial Empire of the east, adhering to the belief that “China was the center of the earth”, innocently considered the west to be simply an extension of the Chinese Empire. Whilst the westerners, through the messages from the missionaries and merchants, found this eastern empire so spectacular that some renaissance thinkers even regarded China as an ideal heaven on earth. In other words, both sides started their relationship based on a fundamental misconception on the other party.

During the 15th to 18th centuries, China was actually the most powerful nation in the world. The misconception that the world was centered on China was caused not only by the cultural constraints, but also a reflection of the strength of the empire. In the early 15th century, Zheng He led a fleet of more than 60 ships and sailed seven times to the south Pacific; along with him was a crew of more than 20,000, with the largest boat carrying more than 1,000 sailors. Even by today's standards, it was definitely a super fleet. In the following centuries Columbus' Spanish fleet discovered America, and Vasco da Gama's Portuguese fleet crossed the Indian Ocean. Their missions were remarkable, but as their crews were less than a few hundreds, and their fleets only 3-4 ships, they were not comparable with Zheng He's forceful fleet. This is just one example of the relative strength of the Chinese Empire at the time.

The broader exchange with the west marked the beginning of the ancient empire's decline, which was not directly as a result of these exchanges, but because the empire was still highly satisfied with its central status, and saw

(中国真正的衰落其实就在这位雄才大略的皇帝统治的时期),英国使团在马戛尔尼的率领下来到中国,宫廷派一个书童陪使团副使司当东的儿子,这个书童白天愿意相陪,晚上就是不愿意,问他为什么,他说,他听人说,这些“红毛鬼子,白天是人,晚上吃人”。由此也可见当时中国人对西方的“盲视”到了何种程度。

在十九世纪初到二十世纪的漫长时间里,中国人从“傲慢的时代”转而进入“屈辱的时代”,西方对中国形象也从理想化转变成邪恶化,圆明园一把大火,烧掉了中国人的傲慢,也烧掉了西方人对中国人的尊重。

今天中国重新走上崛起的道路,但这道路绝非通衢,四百多年来中国由盛而衰的历史尤值深思。我以为,一个只会在圆明园的废墟中建游乐场的民族,是没有未来的。过去的四百年是我们今天继续前行的镜子,我们不可忘记。

我的朋友李弘女士即将出版的《京华遗韵》一书,是一本值得一读的好书。它的意义,就在于帮助我们更清楚地看清历史这面镜子,为我们继续前行凝聚力量。

这部著作的角度很巧妙,它以西方画家描绘北京的图画为线索,展现了有关这个古老帝国的珍贵记忆。本书涉及数百幅绘画作品,这些作品大都是对北京的写实性描绘,时间自明代末年到20世纪初叶。这段时间正是中国社会由盛而衰、经历急剧变化的时期。而北京又是中国的核心,北京形象可以说是中国形象的缩影。

打开这部著作,更令人惊奇的是,书中所涉及的数百幅作品,大多是第一次为国内读者所及见。在那尚无摄影的时代,每一幅纪实性绘画作品,似乎都为我们留下珍贵的影像。以前我们通过文字知道的事件,现在又多了图像的参照。读着这样的书,过去的历史风云似乎又在心中活了起来,在间断的图像连接的历史脉络中,我们又仿佛回到过去的风烟年代,感受那个时代的风华,又体会那个时代的痛惋和惆怅。

作者寻找这个古老帝国历史记忆的努力很有意义。这里的很多作品,本来都躺在博物馆和图书馆中,李弘女士通过数年的努力,深入世界上很多图书馆、博物馆,将它们从尘封中一一发掘出来,介绍给读者。如一幅作于1665年的反映北京城市图景的版画,作者是荷

no need to understand its potential competitors. During the later years of Emperor Qianlong period (when China actually started to decay under the rein of this ambitious emperor), the first British Embassy visited the Qing's Peking. A young escort was assigned to accompany George Staunton's son. He accepted the job only during the daytime, but refused to do it at nighttime. The reason was that he believed that those red-haired foreigners were human beings during daytime only, and would become ghosts during the night and eat people! How close-minded the Chinese were during the first wave of globalization.

From the early 19th century to the 20th century, there was a significant change in perceptions, from an "arrogant period" of Chinese regarding the rest of the world as subservient, to a period of China being looked down on or snubbed by the westerners. The fire in Yuanmingyuan destroyed the arrogance of the Chinese, as well as the admiration of the westerners for China.

China today again is striding towards a prosperous future, but the road is not straightforward. The history of the past 400 hundred years, with its ups and downs, provides us with a lesson to remember. In my personal view, the future of the nation will not be promising if we only build an amusement park on the ruins of Yuanmingyuan. The past 400 years is a historical mirror for us to carry into the future: we should never forget our history.

Imperial Peking Illustrated produced by my friend Susan Li is a book well worth reading. The significance of this book is that it helps us to look closely into a historical mirror, and gather our strength to march into the future.

This book takes a special approach to presenting invaluable memories of old Peking through illustrations produced by westerners at the time. The hundreds of faithful illustrations of Peking cover a period from the late Ming to the start of 20th century, which coincided with a period of great ups and downs in Chinese society. Peking was the capital of the country during this dramatically changing period. The images of Peking are therefore reflections of the entire nation.

Opening this book one will be amazed to find hundreds of illustrations introduced for the first time to China's domestic readers. Every illustration, most of them produced prior to the invention of the camera, is a fantastic record of people, landscapes and social scenes. Some of the stories may have already been captured in written texts and be known to us, but now we can see images to accompany those stories. Through this historical tapestry created by numerous individual prints, the book brings historical moments vividly to life in front of our eyes, taking us back so that we can feel that splendid and turbulent period, and sense the glories, sorrows and resentments of the time.

Searching out historical memories of ancient China is a very meaningful endeavor. Most of the images in this book were buried in libraries or

兰人约翰·纽霍夫，它使我们看到清代初年北京城的景况，在群山环抱之中，北京城街衢发达，风烟俱净，宝塔高耸，林木葱茏，令人神往不已。

这些绘画的作者都是西方人，有些是传教士，有些是外交使团的文职官员，有的是艺术家，他们关于北京的影像当然不仅是实录，也反映了他们对这个神秘东方帝国的看法。他们眼中的北京形象，是带着感情色彩的。本书的作者带着我们细细品味图画背后的感情和观念，为中国近三百多年的变化，提供一些思考的珍贵资料。如作者告诉我们，在康乾盛世，西方人有关北京的图画多有一种敬畏之心，喜欢用夸张的笔调，表现的是理想净土的形象。而在1860年之后，作品中又多带有嘲弄、冷漠甚至调侃的味道。显然，这些图像所展示的历史，具有思想史的价值。

了解中国近代的历史，以前我们常常会联系到西方一些画家，如18世纪来华传教士郎世宁、曾参与圆明园大水法设计的蒋友仁以及极为乾隆所赏识的王致诚等，他们留下的大量绘画作品，在今天中国大陆、台湾以及世界不少博物馆中都有收藏。但他们的作品主要表现的是宫廷生活，而李弘女士发掘的很多作品远远超出宫廷的范围，内容上更加丰富，很多作品反映的是老北京的风土人情，很有参考价值。如随从马戛尔尼来华的英使亚历山大，是一位颇有声望的画家，他留下有关中国的一百多幅绘画，其中不少是关于北京的。画家笔下展现了乾隆末期北京很多有趣的生活画面，读来趣味盎然。本书还收录了不少有关圆明园被烧前后的作品，使我们对那段不堪回首的岁月，有了一些直观的了解。

这本书能够跟法国当代艺术研究家伯莱德教授所作的工作相媲美。伯莱德曾穷毕生之力，收集西方传教士有关中国的图画，出版了多部相关著作。与之相比，李弘的这部著作所涉及作品的面则更加广泛。

我有幸先读到这部有趣的著作，特书数言，以向读书界推荐。

朱良志
Zhu Liangzhi

2007年岁末于北京大学
Peking University December 2007

bookshops. Susan has rediscovered them and presented them to the current readers. One panoramic view of old Peking produced by a Dutchman Johan Nieuhoff in 1665 lets us see the city in the early Qing Dynasty; a city embraced by surrounding hills, with a well developed metropolitan area, a clear sky, tall pagodas and green trees; a miraculous city that would have been so attractive to visitors.

The producers of these prints were westerners. They included missionaries, clerks, diplomats, and some artists. Their prints were not always true to reality, but reflected their imaginary pictures on this mysterious oriental empire. They painted Peking with their individual emotions and imaginations, which are introduced to us by Susan and inspire us to think more deeply about history with the information. For example, the engravings produced during Kangxi's period were always exaggerated with admiration of this ideal empire, whilst the engravings produced after 1860 revealed unkindness and the dismissive feelings of the westerners. The illustrated history is a valuable contribution to our thinking about history.

The illustrated history of the Qing Dynasty reminds us of the western artists serving the Imperial Court such as Giuseppe Castiglione, an Italian missionary, Benoist Michael, who was involved in the design of Yuanmingyuan, and Jean Denis Attiret, who was particularly favored by Qianlong. They left numerous art works collected by museums in the mainland and Taiwan of China and other countries. However, they mainly painted the life of the Imperial Court. Susan's collection is much broader, and includes many prints reflecting ordinary people's life; consequently it is more informative and valuable. For example, William Alexander, an artist accompanying the first British Embassy, produced many interesting paintings of Qianlong's Peking, and it is very enjoyable reading about them. Some prints in the book show scenes of Yuanmingyuan before and after the fire, giving us a better visual appreciation of that piece of history.

This book can match in excellence to the work produced by the French connoisseur Michel Beurdeley who devoted his whole life to collecting prints on China produced by missionaries and published quite a few books of his findings. Compared to his work, this book by Susan covers an even wider landscape.

It has been my pleasure to read this interesting book and this preface is my recommendation to its readers.





PREFACE | 序二

国人对版画的认知大都通过年画。北方天津的杨柳青、山东的潍坊；南方苏州的桃花坞、四川的绵竹、广东的佛山；这些都是历史上久负盛名的年画产地。有些历史可以上溯到宋代。

这些充满乡土气息的作品，肆意表达着一种文化气息，或欢愉、或虔诚。在新旧交替之际，注重情绪表达，强调身份认同。由于版画可大量复制的特性，其传播范围之广，涵盖了所有可及之处。

实际上，中国的古代版画分为两类：年画和版画。后者在明末清初的江南十分流行。明代的话本小说流行之时正是中国古代版画的黄金时代。这一类版画忠实地记录了那个历史时期的风土人情，其文物价值很多时候大大地超过了当时的文字记载。

中国古代版画都是刻在木版上的。而欧洲人在14世纪发明了铜版画。铜版与木版制画，表现优势显而易见。极细的线条构成丰富的表达能力，从粗犷到细微，能做到游刃有余。

正是依赖这种优势，欧洲铜版画在明代传入中国。特别是到了清康熙晚期，由意大利传教士马国贤操刀主持的铜版画《御制避暑山庄三十六景诗图》，掀开了中国宫廷版画新的一页。随后的乾隆时期，清宫的每件大事几乎都有铜版画作记录而名垂青史。《平定准噶尔回部得胜图》等鸿篇巨制，让清代为疆域而战的搏杀历历在目，声犹在耳。

这种无与伦比的客观记录功能正是版画的魅力所

The Chinese know about engravings mainly through new year pictures. Traditionally Yangliuqing near Tianjin, Weifang of Shandong in north China, and Taohuawu near Suzhou, Mianzhu of Sichuan, Foshan of Guangdong in south China were renowned places for producing new year pictures, from as far back as the early Song Dynasty.

New year pictures, flavored with strong and fresh local and rural tastes, express openly a cheery or devout cultural spirit. They are special ways to reveal individual emotion, while also representing community recognition at the time of each coming new year. As they were reprinted on a large scale, new year pictures have been appreciated by a broader audience throughout China for many years.

In addition to new year pictures, the Chinese also produced other types of woodcut prints. Especially in south China, woodcut prints were very popular during the late Ming and early Qing dynasties, when folk novels always included illustrations. Local customs and sceneries during that period were faithfully and vividly captured in those prints, which often represented greater value as cultural relics than literatures.

Old Chinese prints were produced from wooden plates. During 14th century European invented copperplate engravings. Compared with wooden plates, copperplates have finer lines with rich expressivity. Both bold and subtle subjects can be easily depicted.

European engraving techniques were introduced into China during the late Ming dynasty. In the late years of Emperor Kangxi's reign in the Qing Dynasty, an Italian missionary Matteo Ripa produced engravings of 36 Scenes with Poems of the Emperor's Summer Resort; this marked an era of Chinese engravings with the imperial court as the subject matter. In the ensuing Qianlong's reign, almost every event of significance was depicted on copperplate and thus kept as a historic record. Masterpieces such as Triumph over Suppressing the Rebellion in Zhunge'r revealed vividly the scenes of the battle fields and the victory celebrations hosted by the Emperor.

在。呈现在读者面前的这本《京华遗韵》版画集是李弘女士几年的心血所致，使人读之慨然。

我们究竟了解我们自己多少？这些版画或多或少可以告之我们历史的真相。它不动声色地记录了北京四百年来的朝野景象，让后人能看到历史的变迁，尤其是逝去的文化。

铜版画本来是西人的专属，曾在康乾盛世时为清宫服务，珍本仅在宫内流传。而此书中有些不受皇家制约的生活小景，正是西人窥视我们历史的真切一瞬，当年也曾是西方人了解中国的窗口。

《京华遗韵》图之美丽难以言表，文笔平实而感人。它把当年西人的想象与现实的差距、今天我们的想象与古代的差距汇聚一册，让西人了解美丽的古国，让今人了解勤劳的先人。

这些，由一个女子以其坚韧不懈之力，涓涓汇成溪流，润万物于无声。让我们这些坐享其成者真切感到她的拳拳爱国之心，也感到版画文化的特殊魅力。

是为序。

The charm of illustrations lies in their faithful and unequalled recording on images of the past. It is also the charm of this fascinating book of Imperial Peking Illustrated, with images of old Peking in prints, collected through years of devotion of its author Susan Li.

How much do we know about our own history? The prints in this book by and large revealed some part of it. These images tracking the history of 400 years, from the imperial court to ordinary lives, enable contemporary readers to sense the changes of time and the evolution of culture.

Copperplates originally were Western art works, reserved only for recording the Emperor's glories and circulated only within the imperial court. However in this book, one can find many stories of common people apart from the imperial portraits and activities, which open a unique window to glimpse many historical moments by the same way as Western readers were able to at the time.

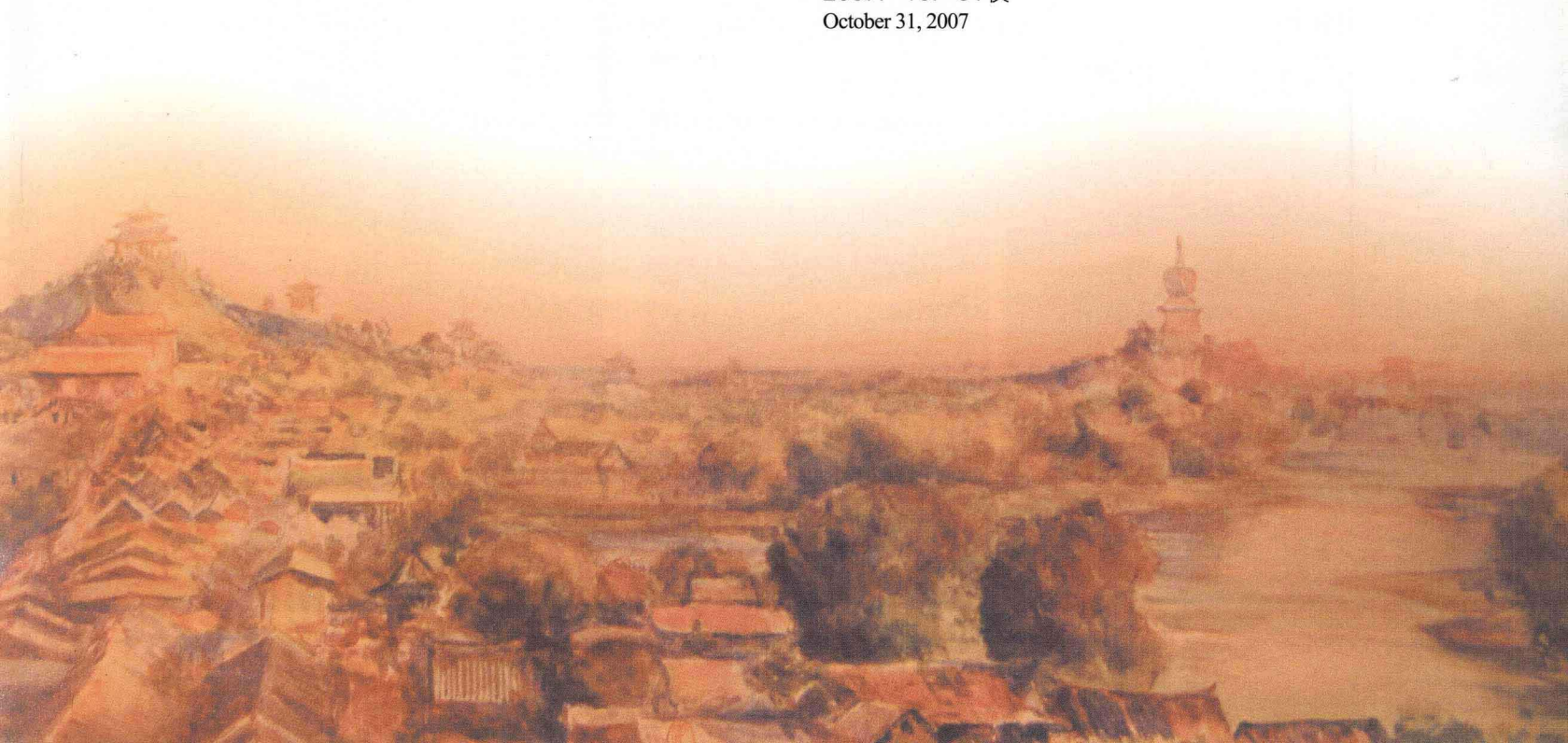
The beauty of the illustrations in this book is beyond words; and the narrative is moving thorough styled in plain language. It contains the imaginations of Westerners and the true reality of China at the time; and the imaginations of the current generation and the reality of the old China in one book. These prints helped Westerners to understand the beautiful imperial country, and help modern Chinese to understand our hard working ancestors.

All of these were made possible through Susan Li's persistent endeavors, like water flowing into river, like rain irrigating land. Turning the pages of this accomplished book, we will share her deep love of the cultural heritage of China, while appreciating the charm of these illustrations.

马未都

Ma Weido

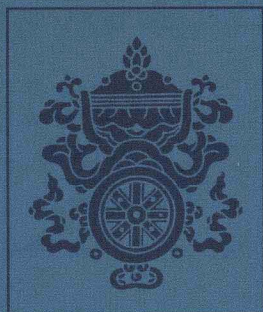
2007. 10. 31夜
October 31, 2007



前言 / 2
INTRODUCTION

第一章 明末清初留下的形象 / 21
Chapter 1 Illustrations of the Late Ming and Early Qing Dynasties

一、版画中国的最初尝试 / 22
The First Western Illustrations of China



二、传教士与明清皇廷 / 28
Missionaries in the Court of Ming and Qing

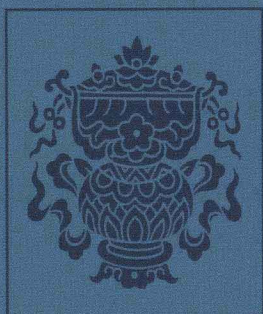
三、西洋版画初识帝京 / 38
Peking as Seen by the Early European Travelers

第二章 大清前期盛世写照 / 51
Chapter 2 The Zenith of the Qing Dynasty: the Early Years

一、奠基百年帝王业 / 52
The Emperors of the Early Qing Dynasty

二、英使谒见乾隆纪实 / 62
The First Embassy from the King of Great Britain to the Emperor of China

三、鼎盛时代建筑拾萃 / 78
The Architectural Prime of Peking



四、精雕细刻的美好时光 / 88
The Work of T. Allom: Exquisite Impressions of Peking

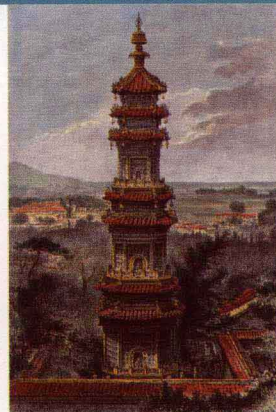
第三章 大清后期皇廷掠影 / 103
Chapter 3 Vignettes of the Court in the Late Qing Dynasty

一、皇帝与世道的变迁 / 104
Emperors and Changes of Times

二、同治皇帝的大婚 / 110
The Wedding Ceremony of Emperor Tongzhi

三、同治皇帝天坛祭天 / 120
Emperor Tongzhi Worshipping at the Temple of Heaven

CONTENTS 目录



第四章 列强时代的陈年旧事 /127

Chapter 4 Memories of the Years Under the Western Powers

一、第二次鸦片战争中的北京 /128

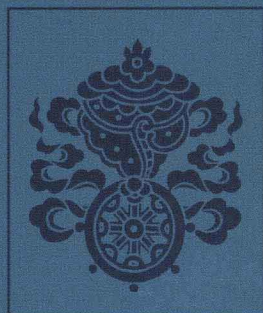
Peking During the Second Opium War

二、寻访尘封的历史遗迹 /140

Historical Traces of Westerners in Peking

三、末代皇朝落日余晖 /152

The Setting Sun of the Last Imperial Dynasty



第五章 清末风土民情揽胜 /167

Chapter 5 The Life of Pekingese

一、市井老街上的见闻 /168

Streets Scenes

二、其乐无穷忆往昔 /178

Entertainments and Plays

三、画中品味饮食文化 /186

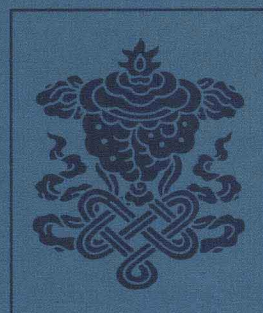
Restaurants and Tea Houses

四、众生之相面面观 /192

Portraits of Old Pekingese

五、京城出行旅途记趣 /198

Transportation and Travel Around Peking



第六章 披满岁月风尘的帝都 /213

Chapter 6 The Grand Design and Architectural Masterpieces of Peking

一、紫禁城与皇城 /214

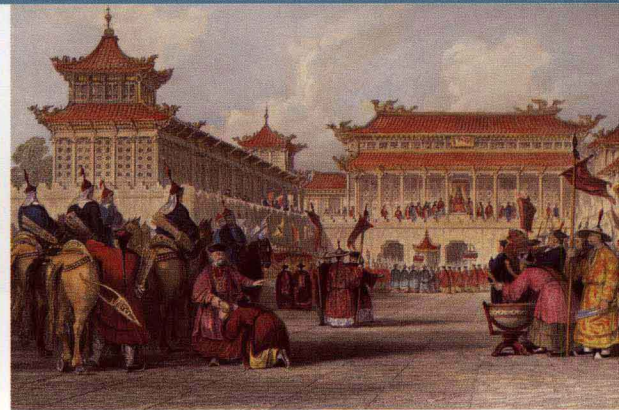
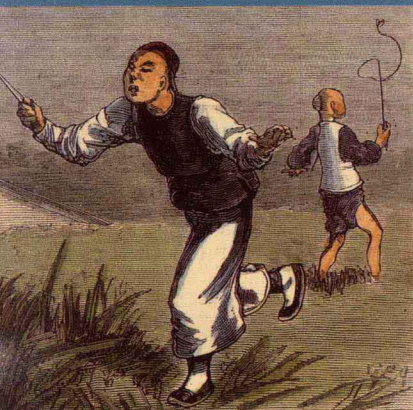
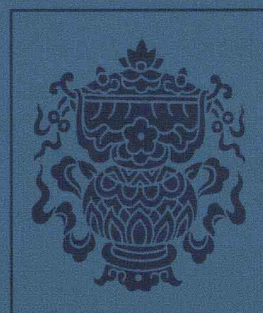
The Purple Forbidden City and the Imperial City

二、城门城墙忆旧怀古 /222

The Old City Walls and Gates

三、处处是景回味无穷 /230

Memories of the Beauty of Peking



京華遺韻

Imperial Peking Illustrated

西方版画中的明清老北京
(1598-1902)

李弘 / 著 [英] 马思奇 / 译
Susan Li Roy Massey



新世界出版社
NEW WORLD PRESS



西方人用图画的形式描绘中国始于16世纪晚期，即明末清初之际。在此之前生活在中世纪的西方人只有根据13世纪末马可·波罗的那本夹杂着道听途说的《马可·波罗游记》，幻想神奇美丽、富庶繁华的东方帝国。在这本书中，马可·波罗盛赞中国的繁荣昌盛。发达的商业，四通八达的驿道，流通的纸币，物美价廉的绫罗绸缎，美轮美奂的都城建筑，这一切激起欧洲人对这个遥远国度的无限神往。但是马可·波罗的书中没有图作，他讲的故事听起来更像是幻想中的杜撰。每个欧洲人，心中都有一个自己演绎的中国。

随着西方航海技术的发展及海外开拓欲望的膨胀，在中国明末清初之际，一批批欧洲探险家来到了亚洲太平洋东南沿海地区，寻求开辟新的海上贸易机会。16世纪上半期，在中国广东沿海一带活动的主要是葡萄牙人，他们用白银交换中国的瓷器、丝绸、棉布等。这些探险家兼商人自己并没有著书作画，他们的见闻经历往往是回国后由其他人加工出版的。这类出版物虽然数量很少，甚至没有留下作者姓名，但它们为后世提供了生动传神的记述与绘画。

There were no European illustrations of China until the late 16th century, about the time of the late Ming Dynasty and early Qing Dynasty. Before that, people in the west could only imagine the beautiful, wealthy yet mysterious oriental empire by reading stories from *The Travels of Marco Polo*, which dated from the 13th century. In his book Marco Polo described a prosperous China with developed commerce, transportation, currency, silk products, and fabulous urban architecture. These stories aroused Europe's interest in the inaccessible empire. However, as there were no illustrations in Marco Polo's book, each reader could create images of China in his own mind.

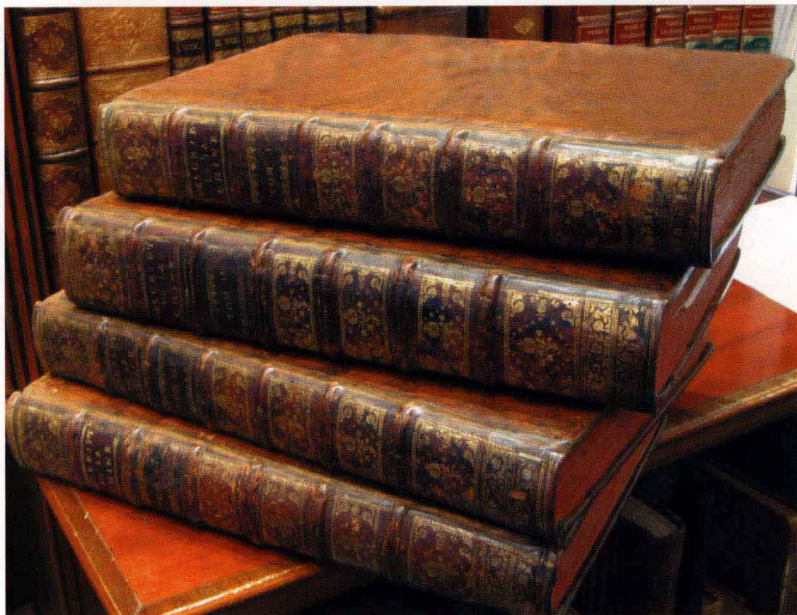
With the development of western navigation technology and the growing desire for overseas expansion, European explorers came to the southeast part of the Asia-Pacific region in the 16th century to seek opportunities to expand maritime trade. In the first half of the 16th century, most Europeans in the coastal area of Canton were Portuguese, who traded silver for porcelain, silk and cotton cloth. These early explorers and merchants didn't write or draw by themselves. However, their experiences were sometimes recorded and published by others after they had returned home, based on their description of the way of life in China. Although there are only a few of these publications, often anonymous, they have left us with many interesting stories and paintings.



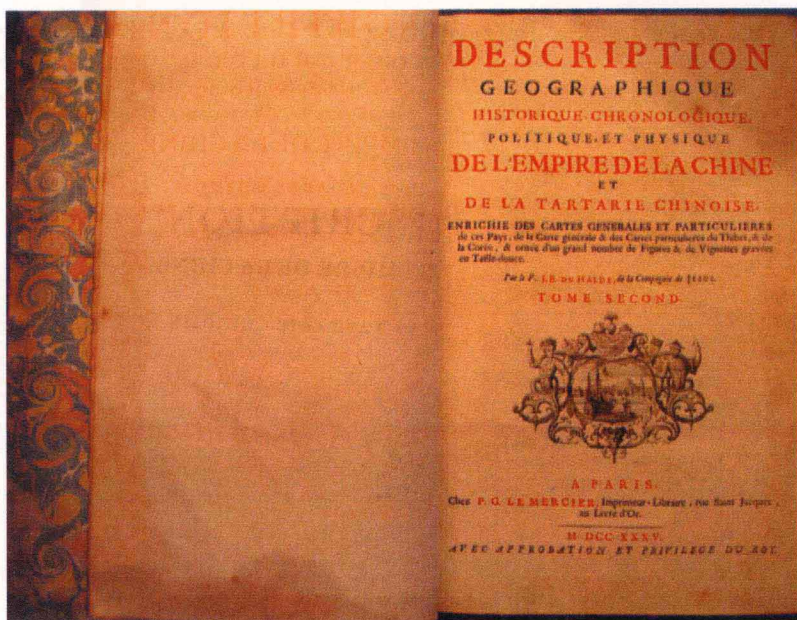
◀ 后来的画家根据《马可·波罗游记》创作了一些图解故事留世，人物场景全是富于西方色彩的想象

Some illustrations were created by later artists based on what they imagined from *The Travels of Marco Polo*

16世纪后半期，许多西方传教士来到中国，期望能把上帝的福音传播到这片辽阔的土地上。他们同时关注中国的文化、教育、社会组织结构、思想观念及民俗百态。传教士们一方面赞叹中国完全独立于西方文明发展起来的古老文化，另一方面又虔诚地希望这个源远流长的东方帝国能够皈依西方人信仰的上帝。当时由耶稣会派往世界各地的传教士要定期向梵蒂冈的耶稣会文字汇报传教情况。由于亚洲路途遥远，海路传递艰辛，在亚洲各国的传教士只需每年向耶稣会报告一次。

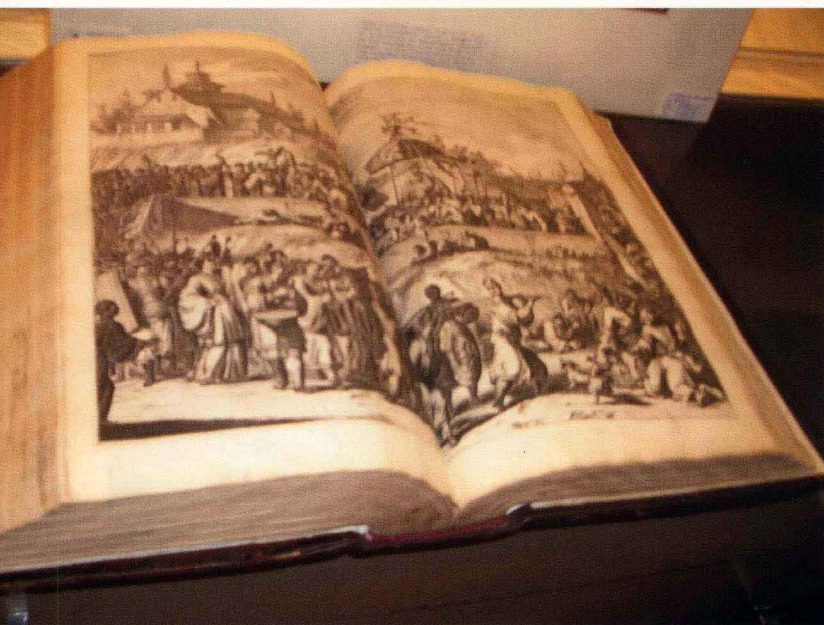


Many European missionaries came to China in the late 16th century in the hope of spreading the gospel of God. They also took great interest in all aspects of Chinese culture, together with education, social structure, ideology and folk customs. The missionaries were amazed by this ancient civilization, which had developed independently of European civilization. Equally, they fervently hoped that this ancient empire could be converted to Christianity. During this period, the missionaries despatched across the world by the Vatican were required to send regular written reports home. Due to the practical difficulties created by the long distance between Europe and Asia, and the risks of the postal service by sea, most missionaries serving in China submitted only annual reports to the church.



▲ 流回到欧洲的文件及传教士个人的书信在17、18世纪得到整理并在欧洲出版，许多关于明清朝廷传教士活动的伟大著作就是这样完成的。这些书中通常附有大量版画，是西方雕版作者基于文字描述所创造的艺术形象

The documents and missionaries' personal letters sent back to Europe were compiled and published in Europe in the 17th and 18th centuries, which have left us with a number of impressive works. However, many of the prints and engravings in these books were not first hand, but were created by European artists based on the written descriptions



◀ 荷兰商团两次访问清初朝廷，留下了两本画作丰富的纪实游记

The East India Company sent two delegations to the early Qing, and published two well-illustrated books as a result

1665年，第一本依据亲眼所见绘制插图的关于中国的著作问世，其中包括多幅在西方收藏界广为人知的版画。它的作者是荷兰人约翰·纽霍夫。纽霍夫以一个小职员的身份，在1655~1656年随荷兰东印度公司的一个使团访问了北京。当时清朝顺治皇帝刚刚即位不久，荷兰人对新皇朝寄予厚望，希望得到清廷对荷兰沿海贸易的恩准。纽霍夫作画的这本书中有150张版画，其中有许多是纽霍夫基于亲眼所见而亲手所绘。其中一张北京风景画被多次印刷，而且成为后来许多中国城市风景画的背景。尽管许多书已被拆散，图画被单独出售，但至今仍可在西方旧书市场上看到全书，弥足珍贵。

The first book of China with illustrations produced by the original travelers was published in 1665. The author was a Dutchman called Johan Niewhoff. As a clerk traveling with a delegation from the East India Company, Niewhoff visited Peking (now known as Beijing, though throughout this book Peking is used for a sense of history. The same applies to some other names of places) between 1655 and 1656, when Emperor Shunzhi of the Qing Dynasty was newly enthroned. The Dutch had great hope that the new Emperor would allow them to conduct trade with Chinese living in the coastal area. There are more than 150 prints in his book, many of which were drawn by Niewhoff himself based on his own experiences (these include several prints now well-known amongst western collectors). One landscape painting of Peking was reprinted so many times that it later became a background for landscape paintings of other Chinese cities. Although many books have since been broken up and the illustrations sold separately, complete original books can still be

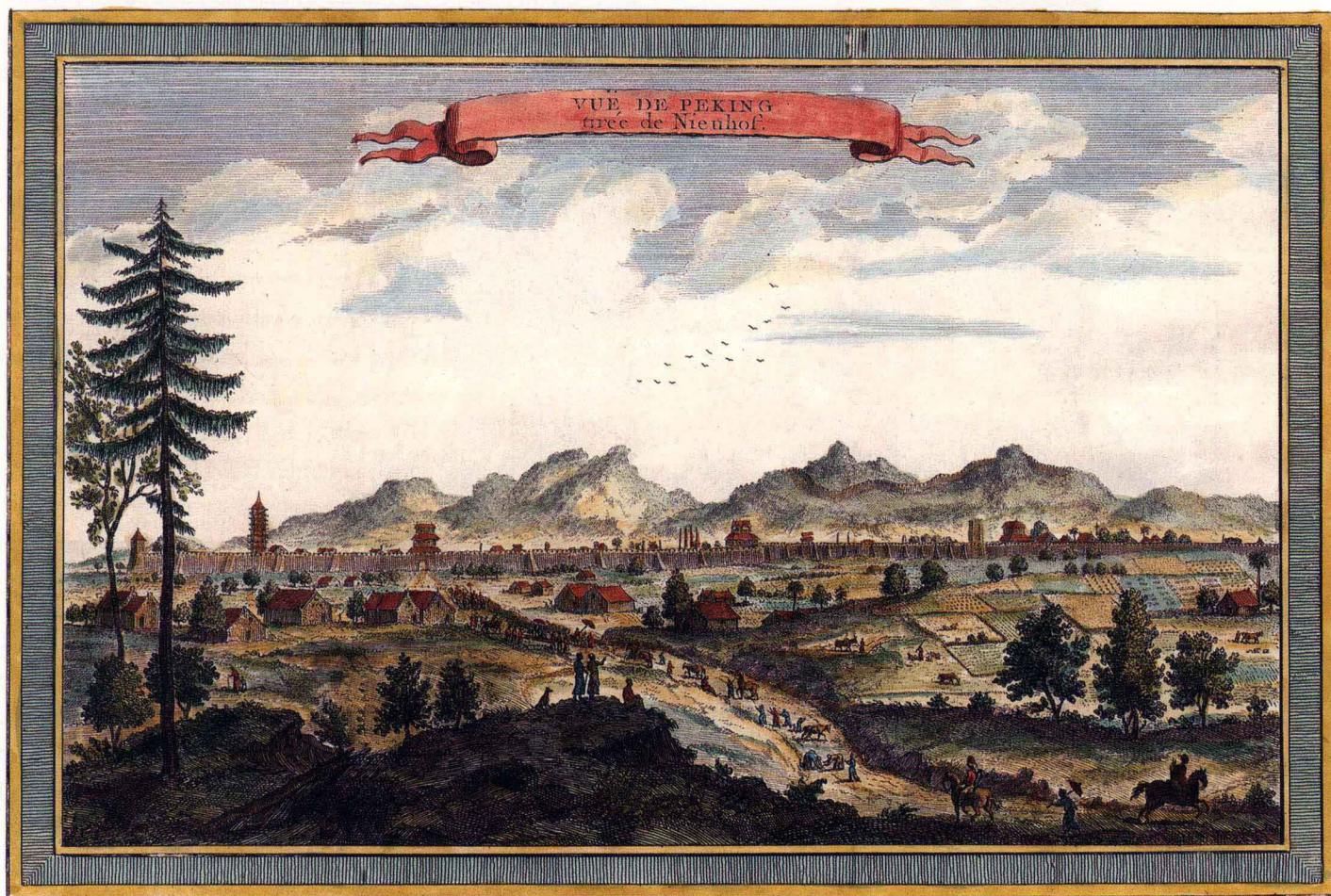
found in antiquarian book markets in the west. These books are rare and very expensive treasures.

In 1670, the East India Company published a second documentary book of its delegation to China with illustrations. In the following century, visiting groups such as Russian envoys, French missionaries and other European business delegations were often accompanied by professional artists and writers to record their trips. Consequently, the paintings produced during this period were much closer to the

荷兰东印度公司在1670年又出版了中国使团的第二部纪实著作，其中也附有场面壮观的插图。在此后一百多年的时间里，来自欧洲的许多团体，如俄国的外交使团，法国的传教士团及一些商团，往往会随团带有专业绘画师和记事官，负责记录沿途所见所闻，就地写生，实景入画，这样就大大提高了绘画内容的真实可信性，同时也将西方文艺复兴后的成熟的绘画技术带到了中国。

▼ 纽霍夫的一张北京风景画被多次印刷，而且成为后来许多中国城市风景画的背景

One landscape painting of Peking by Niewhoff was reprinted so many times that it later became a background for landscape paintings of other Chinese cities



西洋版画写真水平的第一次飞跃应归功于威廉·亚历山大。1793年，英国第一次派遣外交使团来中国，画师威廉·亚历山大随队前往，他在中国访问期间画了大量的速写。回到英国之后，他对这些速写进行了二次创作，把铅笔画的速写改成了比较大的水彩画，为后世留下了一批代表西方当时水彩画水平的写实画作。亚历山大在回国后十年左右的时间里，出版了几部著作，除了把这些精致的水彩画制成铜版画外，还首次将中国风景画以彩版印刷。这使我们今天不但可以看到真实的人物场景，还可以观赏亚历山大作画时眼中所见的真实色彩。

actuality of life in China. These artists also brought their European painting techniques to China.

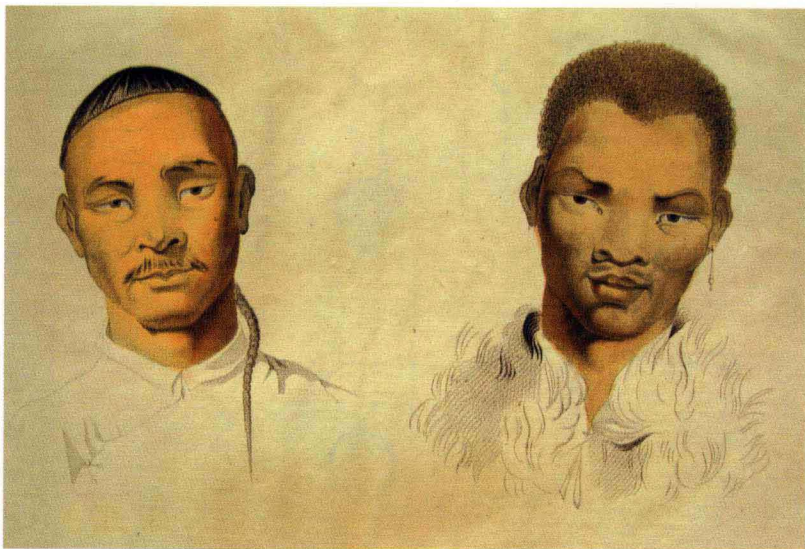
William Alexander was one of the best of these artists. He came to China with the first British diplomatic delegation in 1793, and produced a large number of sketches during the trip. When he returned home, he turned the sketches into larger watercolor paintings, leaving us images of China captured by highly developed western watercolor painting skills. Engravings of these exquisite watercolor paintings were also made, which allowed many prints to be published, and made them accessible to a much broader audience. Later editions for these prints were



▲ 19世纪初彩本印刷的中国风景画中的人物场景 A color print of Chinese published in the early 19th century

► 巴罗试图比较中国人与南亚人的脸型差异

Portraits by Barrow comparing Chinese and Southern Asian



hand colored, presenting the Chinese landscape and customs in color for a wide audience to the first time.

At the turn of 18th to 19th century a number of western artists including Spoilum, George Chinnery, John Barrow, Auguste Borget and Emperor Qianlong's exclusive painter Giuseppe Castiglione, together with Chinese artists such as Lamqua and Foique, made their careers in painting China. The portraits they produced and exported to Europe through the China trade provided a rich source of material for western prints makers in the early 19th century.

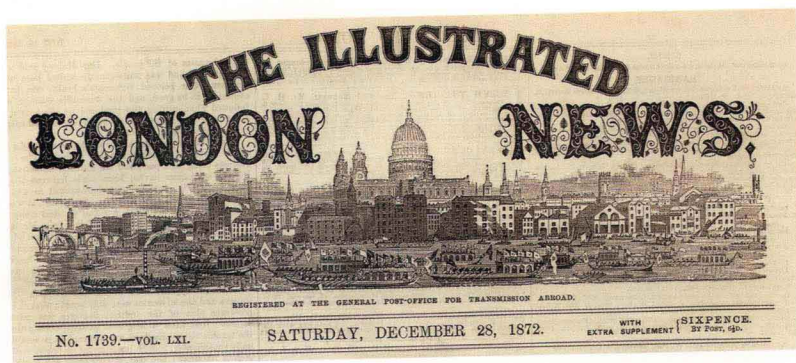
The publication of *China Illustrated* in 1843 by Thomas Allom was a historical landmark for illustrations of China. The prints in the book covered numerous Chinese cities, hundreds of characters, beautiful mountains, lakes and rivers, exquisite architecture and fascinating local customs. However, Thomas had never been to China. His works were based on the material obtained through the China trade and those painters who had actually traveled and lived in China. His book was translated into many languages and reprinted many times. Many of the books were broken up into individual prints, hand colored and then framed as pictures to hang on the wall. Thomas Allom's best prints have become very collectable items.

The British Empire was at its prime during the mid 19th century, benefiting from the rapid development of transportation and communication technology. As a consequence of this, the British public at home wanted international news more quickly. *The London Illustrated News* (LIN), established in 1842, introduced a fresh approach to reporting news. This newspaper was issued weekly, and included images taken from wooden engravings

18至19世纪，中国出现了不少人物肖像画，知名的画师包括史贝霖、乔治·钱纳利、约翰·巴罗、奥古斯特·波吉特、乾隆的御用画师朗世宁等等。也有一批中国画师的名字被记入史册，如琳呱或福呱。这些绘画为19世纪初的西方版画提供了丰富的创作素材。

继亚历山大之后，英国人制作的中国版画长期独占鳌头。1843年，托马斯·阿罗姆在伦敦出版了《中华帝国》一书，这部大型版画著作是集历史上有关中国的绘画之大成。这些版画覆盖了中国从南到北数十座城市，数百个人物，对中国的建筑、山川河流、风土人情做了细致入微的描画，景色美不胜收，人物精细逼真。更令人惊讶的是托马斯从未到过中国，他的铜版画完全是基于前人的画作，大部分是旅华画家的原创，加上版画雕刻家的再创作。他的这本书被翻译成多国语言，一版再版。许多书后来被折成单页，填上鲜艳的色彩后，镶入镜框挂在墙上，成为一代又一代西方“中国迷”的收藏所爱。

19世纪中期的英国正值其全球殖民发展的全盛时期，交通工具的发展日新月异，通信工具也面临着新一轮的变革。由于图书出版周期过长，插图内容老套，不能满足欧洲读者追逐实时形象信息的欲望，新的通信工具应运而生，创办于1842年的《伦敦画报新闻》引领了这一新潮流。这份报纸把版画与新闻报道编辑在一起，每周一期，最高时发行量达到几十万份。



- ◀ 六分钱就能买一份《伦敦画报新闻》
Six pence for *The London Illustrated News*



- ◀ LIN的外派记者都是即景写生的高手，他们不辞辛苦，带着画板画笔，到各国写实、写事。这些草图画完后传递回伦敦，大约也要有一个月的时间，然后由那里的版画师在木板上雕刻并及时见报。英国另一份有影响的创办稍晚的报纸叫《画报》，也以版画新闻见长

LIN sent artists and correspondents all over the world to report events on the spot. Their sketches were quickly sent back to London, then engraved and printed. Within a month, images of these events would appear in circulation. Another influential paper called *The Graphic*, which appeared later, was also known for its images



- ◀ 在法国与德国都有相同类型的报纸出现
Newspapers of this kind were also soon seen in France and Germany

通过这种媒体工具，西方读者与世界的距离大大拉近。一直到20世纪初期，摄影图片普及，版画新闻才彻底被取代。

With this new media channel, readers were brought closer to international events. It was not until the early 20th century that the print based images in these publications were replaced fully by photography.