

夢周文教基金會

早期

中國影像

Early Chinese
Photography Collection
of Moonchu Foundation
Roving Exhibition

巡迴展覽



主辦
Organized by



弘揚中華文化辦公室
CHINESE CULTURE PROMOTION OFFICE

前言 Foreword

攝影術於1839年誕生後，人類記錄事物的方式發生了革命性的變化。照片既能記錄一瞬即逝的情景，又能複製留存，讓人直觀已消逝的場景與人物，令歷史不僅由敘述、文字或回憶呈現，更可以透過影像紀錄而變得具體，大大拓展了文化傳承的途徑。

香港歷史博物館藏的夢周文教基金會中國影像（下稱夢周藏品）包括二萬多件攝影作品及相關書刊，時間跨越1840至1970年代，而大部分為十九世紀末至二十世紀初不同範疇的中國珍貴歷史影像，內容涵蓋重要歷史事件和戰役、晚清人物、城市景觀、自然風貌、民風民俗等，其中有不少是來自早年在中國活動、最具代表性的攝影師作品，亦有很多是當時著名影樓的產物，這些相片可說是中國早期影像中的珍品。

The birth of photography in 1839 revolutionised record keeping. Photographs capture transient moments. As they are duplicated, the moments are preserved, allowing us to visualise scenes and people that are long gone and transforming history from being described, transcribed and remembered to being visualisable. Photographs become important carriers of historical records, greatly expanding the means for passing on cultural heritage.

The Chinese photography collection of the Moonchu Foundation (the Moonchu Collection) held by the Hong Kong Museum of History includes more than 20,000 photographic works and related books and periodicals from the 1840s to the 1970s, with most of them from the late 19th century to the early 20th century. The content covers notable events and wars, figures of the Late Qing period, urban landscapes, natural features, folk customs, and so forth. A significant portion of the collection is from the works of the most representative photographers active in China in the early years, as well as the products of famous studios at the time.



▲香港「張鏡」所精製作的櫥櫃照，照片背面印有所用紙質資料，約1850年代。

櫥櫃照通常是用家人或愛寵的照片，裱在硬紙板上，擺放在櫥櫃內，因此被稱為「櫥櫃照」。

Cabinet card by Run Lun Photographers, Hong Kong. This studio name is printed on the reverse, c.1850s.

This kind of photograph usually depicts family and beloved pets. As the photographs were mounted on cardboard and displayed in the cupboard, they were called cabinet cards.



▲香港皇后大道六十六及六十二號，建築師陳其「宜昌」、「耀東」、「興昌」、「南枝」等影樓的招牌。1860年代，早期的照相館大多設在香港皇后大道兩側，大部分為外國攝影師主理，及至1860年代中期，當華人攝影師開設的照相館才相繼開業。

Photography studios such as Ye Chung, Floyd, Hing Cheong and Nam Ting located on Nos. 60 and 62 Queen's Road, 1860s. In the early days, studios were mostly located on Queen's Road and run by foreign photographers. By the mid-1860s, Chinese photographers began to open photo studios.

攝影術的發展

The Development of Photography

夢周藏品涵蓋攝影技術在早年不同發展階段所使用的質材，以及早期流行的相片格式。以下的夢周藏品為研究攝影技術發展提供了重要的佐證。

Photographs in the Moonchu Collection include different materials used throughout the early evolution of photography, as well as popular photo formats in the early days. The following selected images from the Moonchu Collection have provided excellent materials for research into the development of photography.



達蓋爾銀版照片。照片所顯示的是澳門炮台，被認為是現存最早的中国照片之一。1844年。

達蓋爾銀版攝影法由法國人路易·達蓋爾於1839年發明，用他自己的名字命名。它的原理是在一張鍍銀的銅版上直接成像，但不能複製，所以最終成品是獨一無二的。

Daguerotype print of Praia Grande Bay, Macau, which is believed to be one of the earliest photographic images of China still in existence today, 1844.

Daguerotype process was invented by the Frenchman Louis Daguerre in 1839 and named after him. The image was made directly on a sheet of silver-plated copper plate which could not be duplicated. Every image was thus unique.



鹽紙照片。影像為上海聖三一堂。1850年代。

1840年代發明的鹽紙印相法是第一個可以複製影像的技術。它以浸泡過食鹽水和硝酸銀的紙張，在日光下與底片接觸，而得到一張照片。

Gelatin silver print of Holy Trinity Church in Shanghai, 1850s.

The gelatin silver process, invented in the 1840s, allowed images to be reproduced for the first time in history. Paper soaked in saline and silver nitrate was exposed to a negative in sunlight to produce an image.



立體照片。照片中中間的老者正在使用觀片器欣賞玻璃立體照片。1861年。

立體照片流行於1850年代至二十世紀早期，是以雙眼獨立體鏡拍攝，得出兩張照片。印相後，兩張照片並排裱在紙托上，透過特製的觀片器看照片時，兩張照片會合成出立體效果。

Stereoscopic photograph in which the old man in the middle is using the stereoscope to view a stereoscopic photograph, 1861.

Popular from the 1850s to the early 1900s, stereoscopic photographs were taken with a dual lens stereoscopic camera, resulting in two frames. After printing, the two photographs were mounted side by side on a paper tray. When viewed through a special viewer, the two photographs were combined to create a three-dimensional effect.



蛋白印相照片。影像為北京總理衙門的第一座院落。1870年。

蛋白印相法出現於1850年代，顧名思義，是在相紙上塗白蛋白，使照片表面更光滑，亦有光澤，可以展現更多細節。

Albumen print of the first hall of Zongli Yamen (Office for the General Management of Affairs Concerning the Various Countries) in Beijing, 1870.

The albumen process was invented in the 1850s. As its name suggests, the paper was coated with albumen, making the paper's surface smooth and glossy which allows more details to be shown.



人工上色的照片。1890年代。

在彩色攝影出現前，有影樓及攝影師會為照片上色，有時候會出現一張照片，看上不同的顏色的情況。

Hand-coloured photograph, 1890s.

Before the emergence of colour photographs, hand-colouring was adopted by studios and photographers. Sometimes different colours were applied to duplicates of the same photograph.

著名攝影師的作品

Selected Works of Well-known Photographers

在第一次鴉片戰爭後，攝影術隨著大批來華的西方人士傳入中國，開展了以影像記錄中國的歷程。早期在中國攝影的較多是外國人，至1860年代，愈來愈多華人加入攝影行列。

麥周影像藏品中涵蓋了很多早期著名攝影師的作品，這些影像反映了當時不同攝影師觀看中國的角度，成為了認識昔日中國的第一手資料。

As photography was introduced to China by westerners after the First Opium War, visual records emerged in the country. Most of the early photographers in China were foreigners. It was not until the 1860s that more and more Chinese people took up photography.

The Moonchu Collection includes the works of many well-known photographers, offering a glimpse of the country from the perspective of various photographers and providing empirical materials for understanding China at the time.

威廉·桑德斯 William Saunders

英國人，桑德斯於1860至1880年代在上海經營的森泰照相館極負盛名，是十九世紀末外國人在中國創辦照相館中活躍時間最長的。除了拍攝戰爭、風景建築及肖像照外，他也有開攝影特快，在搭建的場景中，擺拍出符合西方想像的中國風格照片，用以銷售予在華的外國人或刊登在報刊雜誌上。

British photographer William Saunders ran a photo studio in Shanghai from the 1860s to 1880s. Among all foreign photographers with studios in China in the late 19th century, he spent the most time in the country. In addition to taking photographs of war, landscape and customs as well as portraits, Saunders also hired models and built sets to take staged Chinese-style photographs that fit western imagination. The photos were sold to foreigners in China or published in newspapers and magazines.



擺拍的流動餐車。1870年代。
Staged mobile food vendor, 1870s.



擺拍的中國公堂情狀。1870年代。
Staged Chinese magistrates' court, 1870s.



擺拍的中國人力車。1870年代。
The wheelbarrow was a human-propelled vehicle used to carry people or goods, 1870s.

約翰·湯姆遜
John Thomson

蘇格蘭人，為最負盛名和評價為最優秀的早期在華活動攝影師。除了拍攝風景及建築外，湯姆遜還拍攝了大量中國人生活的實景。他於1868年開始在香港進行攝影活動，並於1870至1872年間到其足跡遍及廈門、上海、北京、漢口、長江二線等。1873年，他帶著攝影作品回到英國，並將其作品出版成書。

Scottish photographer John Thomson was hailed as the most reputable and most outstanding foreign photographer in China. In addition to landscape and architecture, he captured many images of Chinese people's everyday lives from an anthropological perspective. In 1868, he arrived Hong Kong and took photos in this city. Between 1870 and 1872, he took photographs in Xiamen, Shanghai, Beijing, Hankou, the Three Gorges, etc. In 1873, he returned to Britain and published photographic books.



▲ 廣州的茶葉工（《中國與中國人影像》第一卷）

Tea pickers in Guangzhou, *Illustrations of China and Its People*, Volume 1.



▲ 金陵機器製造局（《中國與中國人影像》第二卷）

金陵機器製造局是清廷洋務運動時，於1865年在南京成立的近代化兵工廠。其引進當時歐洲先進的生產技術和機器來製造槍炮軍火。

Nanjing Jintan Arsenal, *Illustrations of China and Its People*, Volume 2.

Nanjing Jintan Arsenal was a modern arsenal established in Nanjing in 1865 during the Westernisation Movement. It introduced advanced production technology and machinery from Europe to manufacture firearms and military equipment.



▲ 叫賣（1872年）

北京是中國古都之一，經過漫長的歷史發展與文化交融，這裡的語言形成一種獨特的腔調。老北京的小販會以進地的北京腔調帶到產品，稱之為「叫賣」，「叫賣」現已成為北京市市級非物質文化遺產項目。

Peddler's chant, 1871.

Beijing is one of China's ancient capitals. After a long period of historical development and cultural integration, its language has developed a unique accent. The hawkers in old Beijing peddled their goods in the streets, chanting in authentic Beijing dialect. The peddler's chant has been included in the municipal intangible cultural heritage list of Beijing.

黎芳 Lai Fong

廣東人，被譽為十九世紀中國最成功的商業攝影師。黎芳在香港開設了黎芳照相館，除了拍攝大量的肖像照外，他也拍攝了很多風景照作商業銷售。黎芳極具商業頭腦，例如他聘請船隻人協助他招待外國客戶。他是十九世紀第一位有大量影像留存的中國攝影師。在華活動的蘇格蘭攝影師約翰·達特也曾高度稱讚黎芳，認為他品位精緻，對藝術有很高的鑑賞能力。

A native of Guangdong, Lai Fong was hailed as China's most successful commercial photographer in the 19th century. He opened Along Photographer in Hong Kong. Apart from taking large numbers of portraits, he took many Chinese landscape photos for sale. Lai had a sharp business mind; he hired Portuguese staff to help him serve foreign clients. He was the first Chinese photographer in the 19th century to have large quantities of images preserved until today. Scottish photographer John Thomson, who had worked in China, praised him highly. He believed that Lai had an eye for art and that his works were exquisite.



福州山水，約1860年。

黎芳所拍攝所拍攝的福建武夷山步瀛溪一帶的照片，有評論指他所拍的自然景觀，有著中國山水畫的意境。

Landscape of Fuzhou, c.1860.

Lai Fong's photographs of Fuzhou and the Min River are very well-known. Some critics say his photos of natural scenery show elements of Chinese landscape painting.



香港威靈頓街，照片影像遠近有致，構圖豐富，1890年。

Wellington Street, Hong Kong, 1890. With its foreground and background, this photograph has a rich composition.



黎芳照相館製作的戲棚照，1880年代。

Cabinet card produced by Along Photographer, 1880s.



費利斯·比托
Felice Beato

第二次鴉片戰爭期間，比托是英國的隨軍攝影師，於1860年第二次鴉片戰爭時跟隨英軍進入中國，拍下大沽口炮台被英法聯軍攻陷後的情形，這組照片成為他標誌性的作品，也是十九世紀著名的戰爭攝影系列之一。

During the Second Opium War, Felice Beato was the British forces' military photographer. He entered China with the Anglo-French Allied Force in 1860 during the Second Opium War. The images of the Taku Forts seized by the Allied Force became his signature work. This set of photos is among the most significant war photographs of the 19th century.



被佔領的大沽北炮台外部，1860年。

照片顯示清軍在炮台外圍的防禦結合是深壕和尖樁，在戰役上這是為了拉緩敵人前進的速度，但最終聯軍還是突破到了炮台下，並透過雲梯進入了炮台內部。

Exterior of the occupied Taku North Fort, 1860.

The photograph shows the Qing fort guarded by a combination of trenches and sharp stakes along its perimeter. Tactically, this slowed the enemy's advance, but the Anglo-French forces eventually broke through the defence works and reached the fort. They then entered using scaling ladders.



大沽南炮台向北望全景，1860年。

從這張照片能看出清軍在河口中阻攔登陸的佈置：尖樁、壕溝、樹枝間隔排列。

Full view of the north from Taku South Fort, 1860.

This photograph shows the Qing forces' defence works at the estuary to stop the enemies from landing: sharp stakes, trenches and branches are arranged at intervals.



香港維多利亞港，1860年3月。

第二次鴉片戰爭時，英法聯軍的戰艦先在香港結隊北上，此為九龍安全要領片，有評論稱比托是當時拼接照片技術最佳的攝影師。

Victoria Harbour, March 1860.

The warships of the Anglo-British forces were assembled in Hong Kong before sailing north during the Second Opium War. This is a panorama with five images. It is said that Beato was the best photographer at stitching images at the time.

晚清重要人物

Prominent Figures of the Late Qing Period

清皇室人員及官員是早期被攝影的主要對象，他們的照片也是早期中國肖像相中的重要組成部分。夢周藏品中有不少活躍於近代中國歷史舞台的重要人物留影。他們的影像可說貫穿了清朝從風雨飄搖步向衰亡的歷程。

The imperial family and government officials in the Qing dynasty were the main subjects of early photographs, and the images are an important part of early Chinese portraits. The Moonchu Collection contains photographs of prominent figures in modern Chinese history. They bear testimony to the decline and eventual demise of the Qing dynasty.

葉名琛 Ye Mingchen

兩廣總督葉名琛在第二次鴉片戰爭中被英法聯軍俘虜，並送往印度的加爾各答關押，他於1859年因自傳糧食斷絕，又不肯接受英方提供的食物，最終絕食而死。

Ye Mingchen, Governor General of Guangdong and Guangxi, was captured by the Anglo-French Allied Forces during the Second Opium War. He was taken to a detention facility in Calcutta (now Kolkata), India. After refusing to accept the food provided by British personnel and going on a hunger strike, he died in 1859.



被關押在印度加爾各答的葉名琛，1858年。
Ye Mingchen, detained in Calcutta, 1858.

恭親王奕訢 Yixin, Prince Gong

奕訢為咸豐皇帝同父異母弟，第二次鴉片戰爭時，英法聯軍向北京進攻，咸豐皇帝出逃，留下時年27歲的恭親王與英法聯軍談判，並於1860年10月24日代表清政府與英法兩國簽署《北京條約》。

Yixin was the half-brother of Emperor Xianfeng. During the Second Opium War, the Anglo-French Allied Forces invaded Beijing, and Emperor Xianfeng sought refuge. The 27-year-old prince was ordered to negotiate peace with the Allied Forces. On 24 October 1860, Yixin signed the Convention of Peking with Britain on behalf of the Qing government.



恭親王奕訢，1871年。此時恭親王正領導洋務運動，致力於「師夷長技以自強」、「開農桑以享富」。

Yixin, Prince Gong, 1871. At that time, Prince Gong was spearheading the Self-Strengthening Movement, with the motto "learn the superior barbarians' technique for self-strengthening and wealth".

李鴻章 Li Hongzhang

李鴻章早年曾任直隸總督兼北洋大臣，督辦洋務，同時負責處理清朝內政、外交、軍事要務。

作為清朝的重臣，他代表清廷簽署了多條不平等條約。李鴻章在1901年簽訂《辛丑條約》後於同年逝世。

While Li Hongzhang was in his prime, he served as Governor-General of Zhili, as well as Minister of Beiyang, overseeing foreign affairs. He was responsible for the Qing court's domestic, diplomatic and military affairs at the same time.

As a prominent official of the Qing dynasty, he signed a number of unequal treaties on behalf of the Qing court. He signed the Boxer Protocol in 1901 and died in the same year.



壯年時期的李鴻章，1871年。
Li Hongzhang in his prime, 1871.



清朝最後一位皇帝溥儀(右)與父親載灃及弟弟溥儀。1908年。

1908年，溥儀二歲即即位，是為宣統帝。辛亥革命後，中華民國臨時政府在1912年元月於北京成立，清宣統四年2月12日溥儀帝退位詔書，結束清朝260多年的統治。

Puyi (right), the last emperor of the Qing dynasty, with his father Zai Feng and younger brother Puji, 1908.

In 1908, Puyi was at the age of three when he ascended to the throne as Emperor Xuantong. After the 1911 Revolution, the Provisional Government of the Republic of China was established on 1 January 1912. The Qing court announced the Imperial Edict of the Abdication of the Qing Emperor on 12 February 1912, ending nearly 260 years of the Qing rule.



慈禧太后(中)在她身旁的親朋友宮眷(左)和曹鈞(右)。照片經人工着色。1903年。

Empress Dowager Xiao (centre), the ladies next to her were Yu Deling (left) and Yu Rongling (right), hand-coloured photograph, 1903.

總理衙門大臣 Ministers of Zongli Yamen

1861年1月，清宮成立總理各國事務衙門，專理外交事務，為洋務運動的中樞機構。

In January 1861, the Qing court established Zongli Yamen (the Office for the General Management of Affairs Concerning Various Countries) to oversee foreign affairs. It also served as the administrative centre for the Self-Strengthening Movement.



總理各國事務衙門大臣，自左至右為沈桂芬、董煦、毛昶熙。1871年。

Ministers of Zongli Yamen, from left to right, Shen Guifen, Dong Xun and Mao Changli, 1871.



寶雲，倉庫清軍機大臣和總理各國事務衙門大臣。1871年。

Bao Yun, Grand Councillor of the Qing court and Minister of Zongli Yamen, 1871.

軍事歷史的影像實錄

A Visual Journey Through Military History

攝影術於1840年代進入中國後，中國經歷了很多影響國運深遠的重要歷史事件，包括中日甲午戰爭、義和團事件、八國聯軍之役、辛亥革命等，留下不少跟軍事相關的歷史照片。

After the introduction of photography to China in the 1840s, China had experienced pivotal historical events that shaped the country's development, including the First Sino-Japanese War, the Boxer Rebellion, the Eight-Power Expedition, the 1911 Revolution, etc. There are a significant number of historical photos related to military affairs.



被日軍攻擊後自沉的定遠號鐵甲艦。1895年。

定遠號為北洋水師的主力艦，係清朝向德國訂造，當時被譽為「遠地球第一等鐵甲艦」。然而，定遠號在甲午戰爭中被日本魚雷攻擊入水，艦城受損，為免被英艦入日本手中，艦長劉步蟾在1895年2月9日下令炸沉定遠號，他亦於當日自殺。

Scuttled battleship Dingyuan after the attack of the Japanese, 1895.

The Dingyuan was the flagship of the Beiyang Fleet. Ordered from Germany by the Qing court, it was hailed as the "No. 1 ironclad in the World". However, during the Sino-Japanese War, the Dingyuan was hit by Japanese torpedoes. Water entered the ship, and the boiler was extinguished. In order to prevent the ironclad from falling into Japanese hands, the ship's captain, Liu Bupan, ordered its destruction on 9 February 1895 before he committed suicide on the same day.



日俄戰爭。1905年。

為爭奪東亞北部的利益，日本及俄國於1904至1905年在中國的土地上開戰。照片中所示為在中國土地上行進的俄國士兵。

Russo-Japanese War, 1905.

The Japanese and Russian governments went to war in the land of China from 1904 to 1905, to compete for interests in northern East Asia. The photograph shows the Russian soldiers marching on the land of China.



在聖地牙哥灣的日軍士兵。1904至1905年，經過兩星期的戰鬥，日軍獲得了勝利。

Japanese soldiers preparing for war in the trench, 1904 to 1905. After two weeks of brutal fighting, the Japanese won the battle.

時代更迭

Entering a New Era

1911年10月10日的武昌起義為辛亥革命揭開序幕。以下的夢周藏品記載了辛亥革命的歷程，補充了文字記錄所不能言傳的細節。

On 10 October 1911, the Wuchang uprising lifted the curtain on the 1911 Revolution. The following images from the Moonchu Collection document the 1911 Revolution, adding a perspective that was not covered by textual records.



中央革命的起義軍，當時並無制服，參加起義的湖北新軍五營繙白巾以作識別，與前來鎮壓的清軍有所區別，1911年。

Uprising army of the 1911 Revolution did not have their own uniforms owing to time constraints, so they adorned a piece of white cloth over their shoulders to distinguish themselves from the Qing army, 1911.



漢口戰事，1911年。
Fighting in Hankou, 1911.



辛亥革命成功後，民國肇建，新中國北京的前門大街懸掛了中華民國的國旗，1912年。
Following the success of the 1911 Revolution, the Republic of China (ROC) was founded. In this photograph, the national flag of the ROC is put up in Qianmen Street, Beijing, 1912.

建築與景觀

Architecture and Landscape

夢周藏品的珍貴照片包括清末以來攝影師鏡頭下的中式建築，以及在中西交流下於不同城市出現的建築與景觀，展現出中國百多年來的景觀變化。

The Moonchu Collection includes Chinese architecture captured through the lens of photographers since the late Qing dynasty and the buildings and landscapes appearing in major cities after they were opened to foreign trade. The invaluable visual records showcase the transformation of China's landscapes over the past century.

北京 Beijing

北京城建於明代，分為內城和外城，兩城總體呈「凸」字型，惟自晚清起因應城市發展，城牆與城門陸續拆改。

Beijing's city structure dates back to the Ming dynasty and is divided into the inner and outer city which are connected by the city walls in a "coronet" shape. The entire city developed along the central axis. However, starting from the late Qing dynasty, the city walls and gates were gradually demolished or modified to accommodate urban development.



從景山俯瞰紫禁城中軸線的建築群，照片經手工着色，1920年代。

Hand-coloured photograph showing the view of the Central Axis buildings of the Forbidden City from Jinshan, 1920s.



紫禁城太和殿，1930年代。
Hall of Supreme Harmony (Taihe dian) in the Forbidden City, 1930s.



景山，是北京城中軸線的最高點，1900年代。
Jinshan, the highest point of the Central Axis of Beijing, 1900s.



瞻星北京觀象台，殿中可見觀象台的天文儀器，1900年。

北京觀象台，位處北京皇城的城牆之上，建成於明正統七年（1442年），是明清兩代的皇家天文台。

Gazing upon the Beijing Ancient Observatory, the astronomical instruments of the observatory can be seen in the photograph, 1900s.

The Beijing Ancient Observatory, located in the Dongcheng District of Beijing, was built in the seventh year of the Ming Zhengtong era (1442) and served as the imperial observatory during the Ming and Qing dynasties.

廣州 Guangzhou

自乾隆二十二年(1757年)至1842年《南京條約》簽訂為止，廣州是中國唯一對外通商的口岸。清廷因第一次鴉片戰爭戰敗而被迫簽訂《南京條約》，開放五個城市作通商口岸，廣州為其一。廣州亦是西方攝影師在中國最早展開攝影活動的地方之一。

From the 22nd year of the Qianlong reign (1757) to the signing of the Treaty of Nanjing (1842), Guangzhou was the only port open to foreign trade. The Qing government was forced to sign the Treaty of Nanjing after losing the First Opium War. Five cities, including Guangzhou, were forced to open as treaty ports. Guangzhou was also among the earliest places in China featured in photographs taken by western photographers.



4
廣州街景，約1870年。街中的位置為雙門底，是廣州商業中心地帶。這攝行機林立，非常熱鬧。

Street scene of Guangzhou, c.1870. The photograph shows Shuangmen Di, the bustling commercial hub of Guangzhou lined with shop signs.



4
廣州沙面中央大道，1880年代。

在沙面作為租界期間，有十多個國家曾在此設立領事館，有九家外國銀行及數十家洋行在此經營。時至今日，沙面的保留不少西式建築。

Central Avenue in Shamian, Guangzhou, 1880s.

When Shamian was a concession island, over ten countries had established consulates there. There were also nine foreign banks and several dozen foreign trading companies. Many of the western-style buildings have been preserved until today.



4
廣州鎮海樓，1890年代。

又名五層樓，建於明代明洪武十二年(1380年)，為廣州城城垣的一部分，亦是廣州的標誌性建築之一，現用作廣州博物館。

Zhenhai Tower, Guangzhou, 1890s.

Also known as the Five-Storeyed Pagoda, a tower built in the 13th year of the Ming Hongwu era (1380) as part of the Guangzhou city wall, it is also a landmark building of Guangzhou and is currently used as the Guangzhou Museum.



4
廣州花艇，為官場的娛樂場所，1900年。

"Flower boats" in Guangzhou, referring to the places of entertainment, 1900.

昔日的服飾打扮

Fashion of the Bygone Days

男子 Men

滿清入閩後，男子髮型規定要遵從滿族，頭前半部的頭髮剃光，後半的頭髮留長梳辮，這種髮型催生了大量流動理髮匠的出現，替顧客剃光前額頭髮，以及梳理後面的長辮。

After the Qing dynasty was founded, all men had to shave the front part of their heads and wear the rest of their hair in a queue. This hairstyle led to the emergence of mobile barber shops where customers had the front part of their heads shaved and their hair re-braided.



流動理髮匠・1890年代・
Mobile barber shop, 1890s.



清朝男性都留有辮子・1876年・
Men of the Qing dynasty with their queues, 1876.



香港聖仁德院師生・1904年・學生們都身穿長衫留長辮・為典型的清朝男子打扮・
A teacher and students of Queen's College in Hong Kong, 1904. The students are all dressed in cheongsam with queues, which was common attire for men in the Qing dynasty.

滿族女子 Manchu women

滿族婦女一般會穿長袍。十九世紀末流行戴上牌樓似的大拉翅髮飾，穿高底鞋。滿族婦女不纏足。

Manchu women were generally dressed in long robes. They wore *dalachi* headdress shaped like a monumental archway. Manchu women, who did not bind their feet, wore platform-heeled shoes.



◀ 照片中滿族婦女俱穿長袍，有的戴大拉翅頭飾，有的則在被稱之為兩拉翅的髮型上戴上簪花，右一婦女還顯出真高的高底鞋。
冬天時，滿族婦女會在長袍外加上外衣。（1900年）

The women in the photograph are all dressed in long robes. Some of them wear the *dalachi* headdress, others have *four hairpins* on their *lingzhiou* hairstyle. The first woman from the right can be seen wearing a pair of platform-heeled shoes. Manchu women would wear a coat over their long robes in winter, 1900.

漢族女子 Han women

漢族婦女的服飾有別於滿族婦女，她們一般穿著上衣下裙或上衣下褲，衣服上有多重繡滾，極其繁褥。不同地方的漢族婦女流行不同款式的髮髻，她們亦有纏足習俗。

The clothes of Han women were different from those of their Manchu counterparts. Most Han women wore two-piece suits, with either a skirt or pants, whereas their clothes were heavily adorned. Also, Han women had different hairstyles and they were subject to the custom of foot binding.



◀ 穿著寬鬆上衣下裙的漢族婦女，上衣可見多重的繡滾，裙擺下隱約可見她們的纏足。（1870年代）

Han women in loose two-piece suits; their upper garments are heavily adorned while their bound feet can be seen beneath the hem of their skirts, 1870s.

不同地區的婦女（1870至1920年）

Women from different regions, 1870-1920.



山西 Shanxi



山西 Shanxi



寧波 Ningbo



上海 Shanghai

早期陸上交通工具

Early Land Transportation

在火車和汽車出現之前，畜力和人力是中國早期交通運輸工具的動力來源。在夢周藏品中，不少照片都展示了晚清的各類交通運輸工具。這些影像生動地展示了當時中國民眾的生活面貌。

Before the advent of motor vehicles and trains, human and livestock were the main driving force of early transportation in China. Many photographs in the Moonchu Collection show transportation in the late Qing dynasty. The images shed light on the way of life at the time.



城外的駱駝隊-1860年代
Camel fleet outside the city wall, 1860s.



滿洲婦女乘人力車-1900年代
Manchu women in rickshaws, 1900s.

人力車最早於1860年代的日本出現，並於十九世紀末引入中國，自此流行於中國各地，一度成為主要的交通工具。

The rickshaw first appeared in Japan in the 1860s, and was introduced to China in the late 19th century. It gained popularity in the country and became a mainstream means of transport.



騾車-因能載人又能運貨，為早期常用的運輸工具之一-1900年代
Mule-drawn carriage, suitable for carrying both people and goods, was commonly used as a means of transport in the early days, 1900s.



出行的轎子-1870年代
Sedan chairs, 1870s.

社會百景

The Social Landscape

中國民間的生活百趣亦是早期來華攝影師作品常見的主題。夢周藏品有關眾生百相的照片極為豐富，讓我們在百年後都能從這些影像中直觀歷史的小細節。

The everyday lives of Chinese people are featured in the works of early foreign photographers in China. In the Moonchu Collection, numerous photographs show everyday life in the late Qing dynasty. Through these down-to-earth photos, we can directly observe the past Chinese society and culture in details.



▲
流動生活百貨雜貨・1900年代・
Mobile store selling everyday items, 1900s.



▲
北京前門大街的市集情況・1900年・
Market in Qianmen Street, Beijing, 1900.



▲
北京崇文門附近公井打水・1900年・
People of Beijing fetching water from a public well near Chongwenmen, 1900.



▲
街頭木偶戲表演・1900年代・
Street puppet show, 1900s.



▲
修腳匠・1871年・這些修腳匠不單為顧客修腳指甲・還認為顧客拔腳癬・
削厚皮・可說是早期的足部護理師・

Pedicurist, 1871. The pedicurist did not only trim a customer's toe nails, but would also remove corns and calluses. They were indeed early chiropodists.

青矜歲月

The Formative Years



夢周藏品中可見不少兒童和青少年的身影，也包括一些早期的校園照片，讓人一瞥昔日年輕人的生活形態。

The Moonchu Collection features various images of children and youth, including some early school photographs, offering a glimpse into the lifestyles of young people in days gone by.

貴州的兒童：1899年，照片右方可見一小女孩攜着一個小孩，那時很多小小年紀的兒童也要幫忙照顧弟妹。

Children in Guizhou, 1899. A little girl in the right is carrying a baby. In those days, young children had to help look after their younger siblings.



賣冰糖葫蘆：1880-1890年代。

冰糖葫蘆還是小朋友喜愛的傳統零食，時至今日，冰糖葫蘆在中國依然常見。

Selling bingtanghulu (candied hawthorn), 1880-1890s.

Bingtanghulu, a traditional snack popular among children, is still common today.



三者在街頭擺賣的小孩：約1900至1910年代。

Three children selling on the street, c. 1900-1910s.



照片中的孩童頭戴簪冠，頸上繫着長命鎖和項圈，那時孩童容易夭折，人們認為這些飾物可免凶邪侵擾，保佑兒童，攝於1870年代。

The child in the photograph is wearing a headpiece, as well as a longevity lock and a necklace. In the past, many children died prematurely. These accessories were thought to protect children from harm. The photograph was taken in 1870s.



上海長老會學校的女生在操場訓練：1900年。

Girls from the Presbyterian Mission School, Shanghai, are exercising with dumbbells, 1900.

回眸香江

Hong Kong in the Olden Days

夢周藏品包含中國不同城市的歷史照片，當中亦少不了香港的照片，除了維多利亞港及各類建築外，還包括了公共衛生、教育、社會民生等主題，記錄了香港昔日的足跡。

The Moonchu Collection contains historical photographs of various Chinese cities, including Hong Kong. Besides the harbour and buildings, these photographs of Hong Kong also feature a wide range of topics, such as public health, education, society and people's livelihood. They are apt illustrations of Hong Kong's development.

1894年，香港爆發鼠疫，以華人聚居的上環太平山區疫情最為嚴重。為此港府組織了清潔隊，在華人居住地區進行清潔和消毒工作。疫情造成2000多人死亡，疫後太平山區被清拆後重建，以改善環境衛生。

In 1894, a bubonic plague broke out in Hong Kong. Tai Ping Shan District in Sheung Wan, with its large Chinese population, was the worst hit area. To fight the plague, the government mobilised sanitary teams to perform cleaning and disinfection in the Chinese-inhabited areas. After the epidemic, which claimed over 2,000 lives, the government redeveloped Tai Ping Shan District. Environmental hygiene was greatly improved.



清潔隊焚燒於太平山街疫症人家內移出的物件。1894年。
The sanitary team burns objects removed from buildings in Tai Ping Shan Street, 1894.



▲
南蘭精立的皇新大藥中。1910至1920年代，這裡是港島最繁華的商業區之一。街上行人如鯽，沿街兩側設有不同的店舖，當中更有雜貨店、兌換店、茶館、洋貨店、金飾舖等，還有戲院。時至今日，這裡的店舖和建築已經更新換代，但熱鬧依舊。

This photograph shows the commercial district of Hong Kong Island in the 1910-1920s. There are many pedestrians on the streets, while shop signs of various businesses, such as grocery stores, money exchange shops, tea houses, foreign merchandise shops and paper craft shops, are put up on the buildings. Today, the shops and buildings are no longer the same, but the hustle and bustle remains.



▲
1869年英丁堡公爵訪港期間揭幕的香港大會堂。
Hong Kong City Hall, inaugurated in 1869 during the visit of the Duke of Edinburgh.



▲
九龍馬頭涌和宋王臺。1900年代。
右方臨海的小山是聖山，山頂上有刻上「宋王臺」和「清康熙丁卯重修」（1687年）等字的新石，以紀念南宋宋王趙昀和唐與為逃避光兵而曾在九龍停駐。

Ma Tau Chung and Sung Wong Toi, Kowloon, 1900s.
The small hill on the waterfront on the right is Sacred Hill. A boulder on the hilltop, with inscriptions "Sung Wong Toi" and "Restored in the Year of Dingmao in the reign of Qing Emperor Jiajing" (1607), commemorates the stay of Southern Song Emperor Duanzong and Bing in Kowloon while fleeing from the Yuan forces.



▲
從葵青區望向九龍半島，港島沿岸建築及維多利亞港於雨中清晰可見。1900年。

Looking from Szeen Road towards the Kowloon Peninsula, the buildings along the coast of Hong Kong Island and Victoria Harbour are clearly visible, 1900.

結語 Conclusion

夢周藏品中的照片，大多已歷經百載歲月。當我們帶著這百年積累的知識和經歷重新審視它們，在迥異於當年的語境下進行解讀，可以為這些影像賦予更豐富的意義。

不同學科的研究者與不同背景的觀眾，對同一幅相片的觀察角度與理解往往有所不同。正因如此，當夢周藏品面向更廣泛的受眾時，也將激發更多元的研究視角和詮釋可能，令其價值得以充分彰顯。

Most photographs in the Moonchu Collection are over a century old. When we accumulate a century's worth of knowledge and experience and revisit these images, this accumulated perspective allows us to interpret them within a context distinct from that of a hundred years ago, adding new layers of meaning to these visual records.

Researchers from different disciplines and audiences from diverse backgrounds understand and observe the same photo differently. As the Moonchu Collection becomes accessible to a broader audience, it will also be more widely studied and interpreted, thereby realising its value in the most profound way.



▲
圓明園大水法遺蹟-1870年代
Ruins of Demutai (Grand Fountain), Yuanmingyuan (Garden of Perfect Brightness), 1870s.



▲
中環海旁-1890年代
Central waterfront, 1890s.

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