

黎芳 Lai Fong (1839–1890): Photographer of China
《中国摄影巨擘：黎芳（1839-1890）》

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This exhibition presents nearly fifty photographs made by Lai Fong in China in the 1870s and 1880s. Most are from the more than 400 Lai Fong photographs in the renowned Loewentheil Collection of more than 21,000 early photographs of China.

本展览展出了近五十张黎芳于 19 世纪 70 至 80 年代期间在中国拍摄的照片，展品大多数出自著名的洛文希尔收藏，该收藏拥有超过 21,000 张中国早期摄影作品，其中黎芳的作品有 400 多张。



Lai Fong. Portrait of Actors. 1870s.

黎芳《戏曲演员》1870年代

Lai Fong was internationally acclaimed in his time as the foremost Chinese photographic artist. He was regarded as a master photographer of exceptional artistic skill and vision and an expert technician of the new photographic process. Pioneering European masters of the wet collodion process admired Lai's photographs of China. They noted that Lai "had entered the arena of European art, associating his name with photography in its best form."

黎芳在其生前便已在国际摄影界享有盛名，被誉为当时首屈一指的中国摄影艺术家。这不仅归功于他出色的艺术造诣和充沛的想象力，也归功于他对新兴摄影技术的专业处理能力。当时谙熟湿版火棉胶技术的欧洲摄影大师亦对黎芳的作品交口称赞，并说，黎芳“已在欧洲艺术圈有自己的一席之地，谈到他的名字，便等同于谈到最优秀的摄影艺术”。

Lai's fame was temporarily eclipsed by the conflicts of twentieth-century China in which much of China's photographic heritage was lost. The widespread loss of photographs and records make it difficult to identify Lai's works, though recent scholarship is making substantial progress. Rare photographs by Lai continue to be identified in great international collections, and Lai is reclaiming his high status in the history of Chinese and international photography. At present there is no great institutional collection of Lai's work in China. His surviving prints and albums are vital to understanding the development of photography in China by Chinese artists.

二十世纪的中国硝烟四起，许多摄影遗珍也在战火中不知所踪，黎芳的盛名也曾因之隐没。尽管近些年来相关学术研究已有相当卓越的进展，但由于大量摄影作品和文史记录荡然无存，这使得要甄别出黎芳的真迹变得难上加难。黎芳为数不多的存世之作已在各大知名收藏中被陆续鉴别出来，他昔日在中国历史和国际摄影界的辉煌成就也将被重新构建。时至今日，尚无中国的机构针对黎芳的作品建立起卓绝的收藏。但黎芳出品的摄影作品对当今中国艺术家了解摄影在中国的发展历程而言，却是不可或缺的。



Portrait of Lai Fong.
黎芳肖像

Little is known about Lai Fong's life. His family was from Gaoming, west of Foshan in Guangdong province. Lai came to Hong Kong from Guangdong to escape the Taiping Rebellion. Early in his career, the artist worked for the Portuguese photographer José Joaquim Alves de Silveira. Lai learned the art and soon became one of the first Chinese photographers to set up an independent studio in Hong Kong. Afong studio became the most famous and respected nineteenth-century Chinese photography studio. It offered an unparalleled selection of photographs including magnificent views of Hong Kong, Guangzhou, Beijing, Shanghai, Fuzhou, and Xiamen, as well as important portraits of the diverse people of late Qing Dynasty China.

黎芳的生平背景鲜为人知，他来自位于广东省佛山市西的高明县，为了躲避太平天国一役，从广东逃亡至香港。在其职业生涯初期，黎芳曾为葡萄牙摄影师何塞·若阿金·阿尔维斯·德·施维拉工作。黎芳掌握摄影技术不久后，便在香港成立了自己的照相馆，他也是当时在香港拥有独立工作室的第一批中国摄影师之一。他的华芳照相馆随后成为十九世纪中国最负盛名的摄影工作室，为顾客提供精美上乘的摄影佳作，其中包括以香港、广州、北京、上海、福州和厦门为主题的城市景观，以及晚清中国各色人等的肖像。

The great Afong studio survived its founder's death in 1890 and continued to prosper. Lai Fong's son Lai Yuet-chen operated the Hong Kong studio until 1940.

声名远播的华芳照相馆在其创建者黎芳于 1890 年逝世后并未衰败，且继续蓬勃发展，照相馆的香港分部由黎芳的儿子黎乙真接管并营业至 1940 年。



Lai Fong. Shanghai Bund. 1870s.
黎芳《上海外滩》1870 年代

Although Lai began working as a photographer as early as 1859, at about age 20, he established his studio under the name Afong in Hong Kong around 1870. There he catered to both Chinese and foreign clientele. Lai's outstanding reputation permitted him to photograph China's most important people and events. His photographs included portraits of Chinese dignitaries such as the late Qing Dynasty statesman, Li Hongzhong. Afong studio advertisements proclaimed that he was a photographer by appointment to H. E. Sir Arthur Kennedy, Governor of Hong Kong, and H.I.H. the Grand Duke Alexis of Russia.

虽然黎芳早在 1859 年，尚 20 岁光景时，便已成为一名职业摄影师，但直至 1870 年左右他才在香港以华芳为名成立自己的照相馆。华芳照相馆的客源既有中国人，也有外国人。黎芳的显赫名声使得他有资格担任那些最重要场合的摄影师并为中国最有地位的客人摄像，其中包括李鸿章等清末达官显宦的肖像。华芳照相馆的广告更明确提及黎芳是香港总督亚瑟·坚尼地爵士和俄罗斯大公爵亚历克西斯钦点的摄影师。



Lai Fong. Portrait of Li Hongzhang. 1870s.
黎芳《李鸿章像》1870年代

Lai Fong's reputation as the leading Chinese photographer brought some of China's most influential people to his studio. In this portrait Lai Fong captured the character of the powerful Qing Dynasty statesman Li Hongzhang. Li, a general, ruler, and diplomat, is famous for his role in China's early industrial and military modernization. Lai Fong conveys Li's high status by taking the picture from an angle that elevates the statesman visually. Li was the first official in China to recognize the political and diplomatic power of the photographic image. He gave his portraits as gifts to visiting diplomats to circulate his image and project his power around the world.

黎芳蜚声中外的名气吸引了不少中国士绅名流光顾他的照相馆，在这张照片中，黎芳所拍摄的正是清末位高权重的政治家李鸿章。李鸿章身兼将军、领袖、外交家多职，因在中国社会工业化及军事现代化的早期进程中发挥着至关重要的作用而声名显赫。在拍摄这张照片时，黎芳以仰视的角度构图，从视觉上抬高李鸿章与观者的相对位置以传递这位政客高高在上的身份地位。李鸿章也是第一位意识到摄影的外交力量的中国官员，他将自己的肖像照作为礼物赠予来华的外交家，以使自己的政治影响力随着影像的流传与日俱增。



Lai Fong. YuenFu Cave Monastery. 1869.
黎芳《元福寺》1869

The famed Scottish photographer John Thomson praised Lai as a photographer of "exquisite taste." Thomson followed in Lai's footsteps traveling to Fuzhou after Lai made the first known photographic expedition there. It is evident from surviving albums in collections in Europe and America that foreigners collected and embraced Lai's photographs.

苏格兰知名摄影师约翰·汤姆逊曾称赞黎芳为一名格调高雅的摄影师，并追寻黎芳行摄福州的脚步，前往该地寻求摄影素材。从现存于欧美的早期摄影集中的作品来看，黎芳确实早已在西方藏家中受到追捧。

The earliest known advertisements for Afong studio appeared in 1870, when it was located at 54 Queens Road, Hong Kong. The studio's photographs offer a rare opportunity to see China and its people through the lens of the Chinese master before the epochal transformations of the twentieth-century. No other nineteenth-century Chinese photographer offered such an extensive and diverse view of late Qing Dynasty China.

华芳照相馆现已知最早的一则广告出现于 1870 年，当时该馆位于香港皇后大道 54 号。华芳照相馆的摄影作品为观者提供了一个不可多得的通过摄影大师的镜头回望二十世纪时代剧变前的中国和这片土地上生活的民众的机会，除了黎芳，没有其他十九世纪中国摄影师能勾勒出如此包罗万象的晚清中国图景。



Printed studio label from an Afong album. 1870s.
收藏于一本摄影集中的华芳照相馆印刷商标，1870年代。



Verso of an Afong studio cabinet card.
黎芳，华芳照相馆广告



Lai Fong. Afong studio advertisement.
一张华芳照相馆橱窗照片的背面



Lai Fong. Hong Kong Harbour. 1870s.
黎芳《香港港口》1870年代

Lai's comprehensive visual narrative of life in late Qing Dynasty China, is among the most important bodies of work in Chinese photography. Afong studio advertisements boast of its "larger, choicer, and more complete collection of views, than any other in the Empire" and note that the collection is steadily expanding.

黎芳的照片是对晚清中国日常生活无所不及的视觉叙述，这也使他的作品成为中国摄影史上的瑰宝。华芳照相馆曾在广告上宣称其摄影作品集在数量和质量上都冠绝大清帝国，且其作品集的体量还在稳步拓展。



Lai Fong. Chinese Junks. 1870s.
黎芳《中式帆船》1870 年代

Lai Fong often photographed the waterways of China. This picturesque view shows six junks, a form of wooden Chinese sailing ship dating to the Han Dynasty (220 BC - 200 AD). The junk enabled China to surpass other nations in maritime technology for one thousand years. Lai Fong composed this image so that the peaks and hills in the background are echoed in the cluster of junk sails and their reflections on the water.

晚清中国的水路航道，是黎芳照片中常见的摄影题材。在这张如诗如画的风光照中，黎芳拍摄了六艘中式木制帆船，类似这样的帆船可溯源至汉代（公元前 220 年至公元 200 年）。中式帆船的出现，使得中国的航海技术在将近一千年的时间里领先别国。在这张照片的构图中，作为背景的峰峦与作为主体的六艘帆船的排布及它们在水中的倒影巧妙相融、两映成趣。



Lai Fong. Barber. 1870s.
黎芳《理发师》1870 年代



Lai Fong. Caregiver. 1870s.
黎芳《乳保》1870 年代

Afong studio also sold a series of character or genre studies. The gallery catalogued its collection by location and subject matter, providing captions to describe the images. Lai's decades of work resulted in a grand, sweeping view of nineteenth-century China.

华芳照相馆亦销售一系列以风土人情为主题的照片，在展览作品展示区中，华芳照相馆的作品依拍摄地和作品主题分类，每幅作品均配有文字说明。通过黎芳几十年职业生涯累积下来的摄影佳作，本展览为观者勾勒出十九世纪中国的蔚然大观。

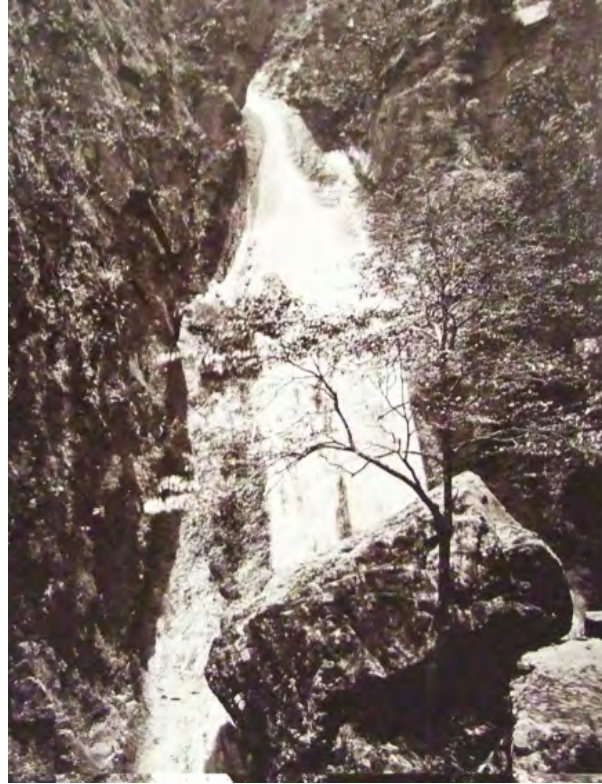
黎芳的艺术 I（风景）

Lai Fong's landscapes are masterpieces of photographic art equaling the works of the most celebrated Western masters such as Carleton Watkins in America and Gustave Le Gray in France. Like Watkins, who worked in the American West, Lai Fong captured the majesty and power of his nation's landscape.

黎芳的风景照片堪称摄影艺术杰作，其品质之高可与西方最为人称道的风景摄影大师的作品比肩，如美国的卡尔顿·沃特金斯和法国的居斯塔夫·勒·格雷。沃特金斯偏爱拍摄美国西部景色，而黎芳也钟情于以生养他的故国山川为摄影素材。

The photographs of Le Gray and Watkins are collected by and shown in leading museums throughout the world. Lai Fong's masterpieces merit the same honor. This exhibition of great works of art by Lai Fong is an important step in bringing worldwide recognition to one of the greatest Chinese photographers.

勒·格雷和沃特金斯的作品都已入藏世界顶尖博物馆并得以向公众展示，黎芳的作品理应齐名并价视同一律。本展览展示众多黎芳的精品佳作，是为让世界认识这位伟大的中国摄影师所迈出的重要一步。



Lai Fong. Waterfall. 1870s.
黎芳《瀑布》1870年代



Carleton Watkins, Lower Yosemite Fall, 1865–66.
卡尔顿·沃特金斯《优胜美地瀑布下游》1865-66年



Gustave Le Gray, Bas-Breau, in the Forest of Fontainebleau. 1850s.
居斯塔夫·勒·格雷《枫丹白露森林巴培欧区域》1850年代



Lai Fong. Botanical Gardens, Hong Kong. 1870s.
黎芳《香港植物园》1870年代



Lai Fong, *Road through the Botanical Gardens*. 1870s.
黎芳《植物园中径》1870年代



Gustave Le Gray, *The Road to Chailly, Forest of Fontainebleau (Pavé de Chailly)*, c. 1852
居斯塔夫·勒·格雷《枫丹白露森林中通往沙伊的路》约 1852 年

Steeped in the artistic traditions of China, Lai created photographs distinct from his international competitors. His work shows the influence of Chinese literati painting and traditional Chinese art, heightening his appeal to his Chinese clientele. His photograph 'Waterfall' is reminiscent of traditional Chinese art. The powerful image, like his other Fuzhou views, invites the viewer to contemplate humankind's place in nature. The achievements of Afong studio are the foundation upon which the art of Chinese landscape photography was built.

黎芳深受中国传统熏陶，因此他所拍摄的照片与西方同侪们的截然不同。黎芳的作品带着中国文人画和传统艺术的烙印，这也使得中国客人们对他的作品尤为青睐。他的《瀑布》便很好地体现了这一点，这张照片和其它黎芳在福州拍摄的照片一样，极有视觉冲击力，借此引导观者从中反思人类在大自然中的位置。华芳照相馆对中国风景摄影艺术的整体发展，起到了奠基作用。



Lai Fong. Dinghu Waterfall. 1870s.
黎芳《鼎湖山瀑布》1870年代

Waterfalls have been sacred places in China for thousands of years. Lai Fong's photograph of the Dinghu Waterfall at Dinghushan, near Zhaoqing, Guangdong follows the tradition of *shan shui* painting, which often took waterfalls as a subject. *Shan shui* refers to a traditional style of Chinese painting depicting scenery or natural landscapes. It involves a complicated set of

requirements for composition, form, and balance. In Lai Fong's photograph, the artist creates drama by juxtaposing the white rushing water with the dark shadows of rocks and the still pool of water. The waterfall in this photograph is located in the Dinghu Mountains National Nature Reserve, the first nature reserve in China, established in 1956.

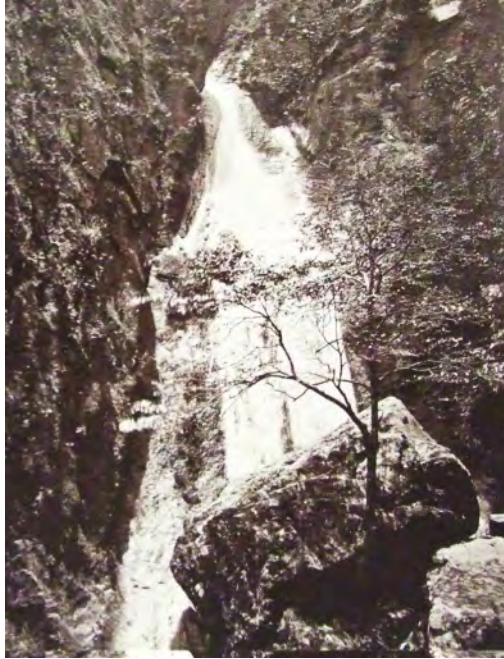
几千年来，瀑布在中国文化中一直被尊为洞天福地。在这张照片中，黎芳所拍摄的是位于广东肇庆附近的鼎湖山龙潭飞瀑，拍摄手法参照了中国传统山水画的范式。在山水画中，瀑布亦是常见的表现题材。而山水画是指以描绘自然风光为主题的中国传统绘画，其构图布局、形象塑造和虚实平衡皆有一套繁杂的体系。在这张照片中，黎芳将剔透的湍流和黝黑的石影以及端然无波的潭水并置，在画面中构建出强烈的对比效果。照片中的瀑布现位于鼎湖山国家级自然保护区中，该区也是中国第一个自然保护区，成立于 1956 年。

Lai's photographic views of natural landscapes show that he admired *shan shui* paintings and that his art evolved from the traditional style of Chinese painting. His exquisite waterfalls views are a tribute to a traditional Chinese art form that is still practiced by Chinese photographers and painters today.

从黎芳所拍摄的自然风景作品中不难看出，他推崇传统山水画并在他的艺术创作中融入了中国绘画的表现风格。他的一系列表现瀑布的作品都可视为他对中国传统艺术形式的致敬，而这种传统艺术形式至今还在中国摄影师和画家的创作中香火不息。



Shen Zhou, Lofty Mt.Lu, 1467.
沈周《庐山高图》1467 年



Lai Fong. Waterfall. 1870s.
黎芳《瀑布》1870年代



Lai Fong. Dinghu Waterfall. 1870s.
黎芳《鼎湖山瀑布》1870年代



Huang Junbi (1898-1991), c (1940)

Hanging scroll, ink on paper.

黄君璧 (1898-1991) 《观瀑图》约 1940 年
立轴，水墨纸本

黎芳摄影：清代中国
斯泰西·兰姆布罗

ART OF LAI FONG II. (PORTRAITS)

黎芳的艺术 II (肖像)

The Loewentheil Collection includes the world's foremost holding of Lai Fong's early photographic portraits of the people of China. Lai's artfully composed studio photographs remain among the most important portraits of the Qing Dynasty. He portrayed both the famous and as-yet unidentified subjects.

洛文希尔收藏拥有世界上首屈一指的黎芳早期中国人像作品，黎芳照相馆出品的肖像照技艺精湛，是清代极为重要的人像作品。这些肖像照的主角不乏名流贵客，亦有至今身份仍有待确认的被摄者。

Lai's portraits give viewers a sense of the subject's humanity. Even after 150 years, viewers can imagine the sitter's thoughts, feelings, personality, and even their reaction to the emergence of photography.

黎芳的人像作品能让观者从中感知到照片主角鲜活的人性，虽然我们与那个时代已有150年之遥，但依然能通过照片想象被摄者的思想、情感、性格，甚至是他们对于摄影这一新兴事物的反应。

Some Lai portraits, such as 'A Mandarin's Wife,' are produced in a distinctly Chinese style resembling ancestral or commemorative portraits. Posing for the camera was a formal event for most Chinese people in the nineteenth century. Lai was able to create collaborative portraits with his Chinese clients helping some to present an idealized self. Through the position and gaze of his sitters, their clothing, and the use of symbolic props, Lai's portraits convey the dignity of their subjects.

黎芳的某些肖像作品带有浓厚的中国特色，与传统的祖先像或纪念性肖像十分相似，如《外命妇》。整衣敛容在摄影机前拍照，对于十九世纪的大多数中国人来说都是非常正式的事情。黎芳能为他的中国客人提供拍摄合作作品的机会，以此来让客人们在镜头前展现出理想化的自我形象，被摄者的气质往往是通过他们的姿势、眼神、着装以及带有寓意的辅助道具来体现的。

MANDARIN'S WIFE 外命妇



Chinese interest in portraits of course preceded the invention of photography by many centuries. Commemorative portraits, commonly referred to as ancestor portraits, were central to the ritual of family worship. This tradition is often echoed in nineteenth-century Chinese photographic portraits. Lai Fong's "A Mandarin's Wife" shares many formal attributes with Chinese commemorative portraits. The woman is seated facing the camera. She wears an elaborate headdress, a long necklace, a robe, and an outer coat or fringed vest known as a *xiape* that displays a rank badge reflecting her husband's status.

毋庸赘言，中国人对于肖像的热衷远在摄影术出现之前的数百年间便已有之。具有纪念性的肖像，即祖先像，在家族祭祀礼仪中的地位可谓是重中之重。至十九世纪，这一传统在摄影肖像中得以延续体现。黎芳这张《外命妇》，与传统纪念性肖像有着许多相似之处。照片中的女子正面朝前安然端坐，头戴华冠，颈佩长珠，身着袍裙并套有绣着代表其丈夫官位的补子的霞帔。



Lai Fong. Portrait of Three Women from Xiamen. 1870s.
黎芳《厦门三女子》1870年代



Lai Fong. Portrait of Women and Child from Xiamen. 1870s.
黎芳《厦门女子与孩童》1870年代

Women are often unidentified in albums, but their clothes, hairstyles, and other aspects of their appearance provide clues as to their place of origin. These young women holding oval painted fans are from Amoy (Xiamen). Their hairstyles and accouterments are typical of the region.

在肖像照中，大部分被摄女性的身份均无明确记录，但她们的衣着、发型及其它仪表装饰依然为我们推断出被摄者所生活的地理文化环境提供了蛛丝马迹。照片中手执绘有花鸟人物纨扇的几位女子来自厦门，她们的发型和服饰都带有浓浓的当地特色。

Lai Fong's portraits often feature props signifying the trades or social status of their subjects. Like other Chinese studios, Afong Studio produced photographs for sale to Chinese buyers as well as foreign clients. This pair of portraits illustrates the choices the photographer made in shaping the image of his clients for his market. He often used models in his portraiture. Two of the models above appear in both portraits but with different furnishings and props. The photograph with the boy shows Chinese household objects on a table, and the women sit in Chinese chairs. In the other image, the boy is replaced with a third woman, and the models sit in Western style furniture.

黎芳肖像照中人物所执道具，通常都与被摄者所从事的行业或其身份地位相匹配。和其它照相馆一样，华芳照相馆所出品的人物照片不仅面向中国买家，也面向外国客人，这组照片便反映了摄影师为迎合不同的市场需求而对图像中元素进行的不同选择。黎芳经常雇佣摄影模特，这两张照片便重复拍摄了同样的两位模特，尽管照片的摆设和道具不尽相同。有孩童出镜的照片以中式室内陈设为布景，几案上摆放的是中式物件，女子所坐靠的亦是中式座椅。而在另一张照片中，位于正中的孩童被第三位女模特所替代，被摄者所坐的椅子也换成了西式风格。

Traditionally, women of a higher social class preferred decorated circular fans, which were literati-associated objects. The inclusion of the fans in the photographs alludes to the refined taste and intellectual cultivation of the women and can symbolize romantic feelings and longing. The opulent clothing, jewelry, and coiffures in the portraits were also used to emphasis idealized wealth and feminine beauty.

在中国的文化传统中，由于团扇与文人渊源颇深，因此上流社会的女子亦偏爱使用绘有装饰性图样的团扇。黎芳让模特在照片中使用团扇，是为了显示出被摄女子的高雅品位和文化教养，并同时为照片增加诗意浪漫的气息。女子翠围珠绕的衣着首饰，亦是为了烘托出家境优渥的婉约美人的理想形象。



Ancestor portrait of a couple contains a picture of a child leaning toward the woman, which is symbolic of fertility; Qing Dynasty (1644–1911), by an unidentified artist. Hanging scroll, ink and color on paper; 54 1/2 inches by 30 1/2 inches. (2013 Royal Ontario Museum)

在这张祖先夫妻像中，绘有一孩童倚在夫人身旁，以寓意子嗣绵延。

清代（1644-1911） 佚名艺术家

立轴 设色纸本 54 1/2 x 30 1/2 英尺（2013 皇家安大略博物馆）

The boy appearing in this hanging scroll symbolizes fertility. He is similar to the boy in appearing in Lai's portrait of the two women from Xiaman. A number of props commonly present in commemorative portrait paintings are displayed in Lai's portraits including books, teacups, and flowers. These symbolic props, an important manifestation of Chinese culture, lend additional complexity and nuance to Lai's photographic portraits.

这幅立轴中所绘男童有子孙昌盛的寓意，黎芳所拍摄的厦门女子与孩童中的男童亦有类似的象征意义。事实上，黎芳人物作品中的许多道具在这种具有纪念性的传统绘画中俯拾皆是，如书籍、茶杯、花束等。这些有所寄寓的道具作为中国文化的重要体现，无疑加增了黎芳肖像作品的复杂性，也彰显了其与一般肖像作品的差异所在。



Portrait of an Official
官员肖像

In late Qing dynasty China, Chinese officials often sat for photographic portraits. The new technology allowed Lai Fong to disseminate images of Chinese governmental and military officials. The photographer's printed label identifies this sitter as "A Chinese Admiral" and informs the viewer, "He is one of the highest in the Chinese Navy – mark of distinction in the Officer is the character on the breast plate." This distinguished looking anonymous sitter is in a Southern official's hat chair next to a tea table. He wears a surcoat, with a bird rank badge that is obstructed from view, and a court necklace. Conventional Chinese props in the portrait include a *zhadou*, on the floor. Lai Fong probably made the portrait for the sitter or his associates, and further research may help to identify the officer. The photographer made additional profit from the negative by circulating the image around the world as a depiction of a Qing Dynasty official.

晚清时期，中国官员是肖像摄影馆里的常客。这门新兴技术也使得如黎芳一样的摄影师得以通过他们的作品，广泛传播中国文官武将的仪容形象。黎芳为这张照片所配标签上印有表明所摄者身份为中国海军上将的字样，并补充说明所摄者为中国海军最高将领之一，其等级通常以文字标识于军甲胸铠上。照片中这位尚不确定姓

什名谁的官员气宇轩昂，头戴南方官员的官帽，端坐于茶几旁。他身着官袍，胸前绣有飞禽补，并佩戴朝珠，布景中可见中国传统摆设，如置于地上的一樽渣斗。这张肖像应是黎芳应照片中官员或其同僚的要求所创作，该官员身份仍有待进一步研究。肖像照的底片一般归摄影师所有，因此，通过冲印底片并将这幅作品当作代表清代官员形象的照片出售给外国顾客，摄影师还可获得底片带来的额外收入。



Group portrait at moon gate in Yamen
衙门月亮门前的合影

ART OF LAI FONG III. (PANORAMAS MIMIC HANDSCROLLS) **黎芳的艺术 III（手卷式全景图）**

Lai favored the photographic panorama which bears similarities to the Chinese handscroll. Creating these grand works of art was a difficult process. Each sequential frame had to be captured on a series of glass plate negatives. Then the prints were joined together to create the extended image. Lai's three-print panoramic photograph 'View of Hong Kong Harbour' is composed similarly to Wu Li's handscroll, the masterpiece 'Whiling Away the Summer' (1679). Lai used his lens to portray both the majestic landscapes and bustling cities of China and the daily life and humanity of the Chinese people in the nineteenth century.

黎芳对形式上与中国手卷绘画类似的全景摄影情有独钟，而这种形式的照片要创作起来却并不简单。每一张按序分时拍摄的画面都要在一系列玻璃底片上完成，冲印出来后再接合在一起以拼出全景画幅。黎芳的三联张全景图《香港港口景观》和吴历的手卷绘画《墨井草堂清夏图》（1679），在构图上有着相似性。黎芳用自己的镜头在相纸上描摹出十九世纪中国的壮丽山河和繁华都市，以及生活在这片土地上人们的日常百态和人情世故。



Lai Fong, Hong Kong Harbour, 1870s
 黎芳《香港港口》1870年代



Wu Li, (1632-1718), Whiling Away the Summer. Handscroll, ink on paper. 1679, Qing Dynasty.
 吴历（1632-1718）《墨井草堂清夏图》手卷，水墨纸本，1679，清代



Lai Fong, Gulangyu Panorama, 1870s
 黎芳《鼓浪屿全景图》1870年代

ART OF LAI FONG III (ARCHITECTURE)

中国艺术（建筑）

Lai Fong's architectural photography is an irreplaceable treasure trove of information about centuries of architecture in China, much of it lost forever. It is one of the great coincidences of history that the new technology of photography arrived in the world just as modern construction and urban change were replacing the historic face of China.

黎芳的建筑摄影记录了中国数百年来建筑杰作的视觉信息，其中一些建筑如今已不复存在，因此，黎芳的作品可谓是一座不可替代的艺术宝库。摄影这门新技术的问世，恰好与古老中国的现代化进程及其城市面貌的剧变不期而遇。

Working with his large format camera and glass plate negatives, Lai Fong was able to make pictures with extraordinary precision, rivaling what is possible using the best available technologies today. The breathtaking detail of many early photographs of China is not only aesthetically powerful but also invaluable to architectural historians and preservationists. Photographs of architecture enable the recovery of measurable data about lost or damaged buildings, allowing their repair or reconstruction. This applies equally to great architectural monuments and to incidental buildings and architectural fragments, revealing information that might otherwise be lost.

借助大画幅照相机和玻璃底片，黎芳能够拍摄出的照片精度之高足以和当代最新进的摄影器械所拍摄出的照片相媲美。十九世纪中国建筑摄影中所呈现的惊人细节不仅具有美学力量，且为建筑史学家和建筑保护工作者提供了弥足珍贵的信息。建筑摄影能够帮助恢复已被损坏或摧毁的建筑的测绘数据，让这些建筑的修复和重建工作有望得以进行。黎芳作品保存了那些几近遗失的建筑信息，且这一作用不仅针对宏构佳制，还适用于那个年代的普通建筑甚或已不完整的建筑。



Lai Fong, Pazhou Pagoda, Haizhu District, Guangzhou
黎芳 《广州海珠区琶洲塔》

A caption accompanying Lai's photograph describes the Pazhou Pagoda as "rustic," a term from the lexicon of the picturesque, a key aesthetic concept in landscape art in the eighteenth and nineteenth centuries.

黎芳在作品说明文字中以淳朴自然形容琶洲塔，这个通常用以描绘田园风光的词也代表了十八至十九世纪风景艺术的重要审美概念。

Lai touched up the glass plate negative in the studio to give the pagoda a more defined structure. The pagoda, once an active Buddhist temple, served as a navigational landmark for merchant ships sailing into Guangzhou in the nineteenth century.

回到工作室后，黎芳会手动调整玻璃底片以使琶洲塔的外形轮廓更清晰准确。琶洲塔曾经是热门的佛教塔寺，至十九世纪则成为了商船驶进广州水域时的导航地标。



An Zhengwen. *Yellow Crane Tower*, during the Ming dynasty
安正文《黄鹤楼图》明代

Early Chinese paintings depicting architecture indicate a building's place and role in society. Lai's architectural photographs echo this tradition. The new photographic technology allows Lai to record ancient Chinese architecture with great precision while also conveying the mood and atmosphere of the building's surroundings.

描绘建筑物的中国古代绘画往往会着意体现该建筑所处的物理环境及其社会角色，黎芳的建筑摄影沿袭了这一传统。摄影这门新兴技术使黎芳能更精准地记录中国古代建筑，同时又能感性表达出建筑周遭环境带给人的情感气氛。



Lai Fong, Examination Halls
黎芳《贡院》

结论

Lai Fong photographed an extraordinary era in Chinese history. He captured images of a rapidly changing China just before the fall of the imperial system that ruled the world's most populous nation for more than two millennia. As China entered the era of industrialization and the governmental changes of the final years of the Qing Dynasty, Lai produced a body of work preserving the memory of an old China for the benefit of a new China. China was drastically changing in the final years of the Qing Dynasty. This great Chinese artist's photographs memorialize the history of a nation transformed forever, providing us a critical link between China's past and China's present.

黎芳用镜头摄下了中国历史中一段异乎寻常的时期，他的作品记录着统治了这个世界上人口最多的国度长达两千年的封建帝制瓦解前，处在日新月异中的中国。在清朝末期，中国逐渐步入工业化时代，政治体制也有了岸谷之变，而黎芳的作品则为即将到来的新中国存留了一份对旧时代的记忆。晚清中国可谓经历了沧桑变幻，而这位摄影艺术家却用镜头为一去不复返的历史作念，用照片为我们串连起中国的过去与现在。

In addition to the exhibition in the Herbert F. Johnson Museum of Art, *Lai Fong and Thomas Child: Photographs of Late Qing Dynasty Chinese Street Life* is on exhibition in the Rotunda Gallery in the Rare and Manuscript Collection at Cornell University Libraries.

除了在约翰逊博物馆的展览，康奈尔大学图书馆手稿缮本典藏部的展示厅亦展出了《黎芳与托马斯·查尔德：摄影中的晚清中国之街头巷陌》

Lai Fong and Thomas Child: Photographs of Late Qing Dynasty Chinese Street Life. Carl A. Kroch Library, Cornell University, Ithaca, New York, February 6 - April 18, 2020.

《黎芳与托马斯·查尔德：摄影中的晚清中国之街头巷陌》纽约州伊萨卡市康奈尔大学克洛奇图书馆，2020年2月6日至4月18日



Thomas Child. *Ornamental Storefront in Beijing*. Beijing, 1870s.
托马斯·查尔德《北京店面装饰》北京，1870年代

This exhibition of nineteenth-century photographs of street life in Chinese cities is drawn from the Loewentheil Collection.

本展览以十九世纪中国城市街景摄影为主题，展品来自洛文希尔收藏。



Thomas Child. *Great Street from the City Gate*. Beijing, 1870s.

托马斯·查尔德《城门大街》北京，1870年代

The show features images of the streets of Beijing and Hong Kong by the nineteenth-century master photographers Lai Fong and Thomas Child. Street photography has evolved as a unique and enduring art form since the dawn of photography. Both Lai Fong and Thomas Child created systematic photographic portfolios of the Chinese cities in which they lived and worked. The street scenes they captured are at once works of art and fascinating glimpses of everyday life in nineteenth-century China.

本展览主要展出十九世纪摄影双雄黎芳与托马斯·查尔德所记录的北京、香港的街道文化摄影作品。自摄影在十九世纪下半页问世以来，街道摄影已演变为持续发展、独树一帜的摄影门类。黎芳和托马斯·查尔德都以自己在中国居住过的城市为主题，建立了系统明晰的摄影作品集。黎芳和托马斯·查尔德拍摄的关于北京和香港的照片既是上乘艺匠之作，又是窥探十九世纪中国民众日常百态的万花筒。

Lai Fong, the foremost Chinese photographer of his time, was based in the developing cosmopolitan city of Hong Kong. Thomas Child spent two decades as a pioneering photographer in Beijing while employed as a gas engineer for the Imperial Maritime Customs House. Child created a series of nearly 200 views of Beijing's architecture, people, and daily life in the 1870s and 1880s. At this time there were virtually no other photographers residing in the ancient city.

杰出的中国摄影师黎芳当时主要在香港工作，而那时的香港仍处在发展成国际都会的进程中。托马斯·查尔德则以一名先锋摄影师兼大清皇家海关总税务司燃气工程师的身份，在北京生活了近二十载。在十九世纪 70 至 80 年代期间，查尔德以北京的建筑、居民和日常生活为主题拍摄了一系列近 200 张照片。在这段时期，古老的北京城里几乎没有其他活跃的摄影师。



Lai Fong. *Temple*. Hong Kong, 1870s.
黎芳《寺庙》香港，1870 年代

During the time of Child and Lai, the long exposure times needed for wet-plate collodion chemistry presented difficulties for photographing street scenes. Objects and people in motion became blurred or disappeared from the image – they often appeared on the resulting plate as optical ghosts. Crowds often formed around the photographers, making spontaneous capture of street scenes difficult. Overcoming these obstacles, Child and Lai produced a number of important images of street scenes.

在黎芳和查尔德生活的年代，使用湿版火棉胶化学材料来摄影，不可避免地要面临曝光时间过长的的问题，这使得街景摄影困难重重。动态中的物体或人物在摄影画面中只有模糊的影子，甚至完全消失，以这样一种形态呈现出来的图像被称为“光学鬼影”。此外，行人也喜欢聚集在摄影师周围，这使得要抓拍出浑然天成的街景图像亦近乎艰难。但即便如此，查尔德和黎芳还是排除万难，为后世留下了许多高质量的街景图像。



Lai Fong. *Queen's Road, Hong Kong*. Hong Kong, c.1880.
黎芳《香港皇后大道》香港，约 1880 年

Lai's dynamic images of Hong Kong show both Chinese residents and visitors to China from other countries. In contrast Child's Beijing views reveal streets populated with Chinese people. At this date foreign visitors to Beijing were unusual. The photographers' views reveal the differences between the cities themselves. In Lai's images of Queen's Road, shop signs are in both foreign and Chinese languages, whereas in Child's images they are only in Chinese.

黎芳所拍摄香港街景囊括了形形色色的人物，既有中国本土居民，也有各国来访旅人。而查尔德所拍摄的北京街景，则以熙来攘往的中国百姓为主，造成这种差异的其中一个原因是，此时拜访北京的外国游客尚不多。两位摄影师的作品如实反映了当时香港和北京两种不同的城市面貌，除了人口组成，商铺招牌亦可见一斑，在黎芳所拍摄的皇后大道照片中，门头字号皆为中英双语，而查尔德的北京照片中，则只见中文牌匾。



Thomas Child. *New Shop, Beijing*. Beijing, 1870s.
托马斯·查尔德《北京新商铺》北京，1870年代

In this photograph Child captures the grand opening of an elaborate shop in Beijing. He explains, "It is a usual thing upon a new shop commencing business to erect a large structure of poles extending across the front of the shop and well into the street, the whole is covered with red cloth on which are stuck gold characters, lauding their wares higher than the structure. The inside is hung with lanterns and pictures which attract great crowds ... a good trade is done for a few days, and the shop is duly advertised." The two-story structure is adorned with elaborate coverings and brocade to entice buyers. The facade highlights the predominate lines of the wood frame with the inner bright material. In contrast to the neighboring shops, the building displays the richness of the goods for sale within. Any passerby would be sure to notice and drawn to see the goods for sale.

在这张照片中，查尔德记录了北京一家门面装饰靡丽纷华的商铺开业庆典的场面，并注释道：“新开业的商铺一般都会围绕店面乃至延伸入店前街道处支起由竹竿组成的支架，再环绕支架挂起粘有金色大字的红布，支架内部以灯笼和图画作装饰，这样的排场往往能吸引众人驻足……好生意能持续数天，同时店铺也毫无疑问收获了很好的广告效益。”这栋两层楼高的商铺以金丝玉锦装点的铺面招引顾客，建筑外表的木架结构线条凌厉，木架内部的装饰物料五彩斑斓。这间店铺在周遭的商铺中亦是鹤立鸡群，其外部装潢上所呈现的富丽堂皇，与它所贩卖的琳琅满目的货品互为应和。



Thomas Child. *Tobacco Shop in Beijing*. Beijing, 1870s.
托马斯·查尔德《北京烟草店》北京，1870年代

Another dramatic street scene by Child shows an ornate late Qing Dynasty tobacco shop in a commercial district in Beijing. Child writes: "The most important part of the shops in Peking is the outside, much ingenuity is concentrated on the shop front, and large sums are expended in elaborate decoration ... many of the shops have a great reputation for their wares, they have been established for centuries and their signs are well known landmarks." The multi-level shop has scaffolding that advertises the tobacco for sale. The straight lines of the shop are in contrast the circular adornments of the hanging displays enticing prospective buyers. Chinese businesses of the time used elaborate facades to draw attention to the prosperous nature of the store and its proprietors.

另一幅具有同样视觉张力的街景作品，是查尔德所拍摄的一张晚清时期位于北京商业区的烟草店照片，这家店的门面也有着精巧的设计。查尔德注释道：“对于北京的商铺而言，门面装饰是至关重要的，它们体现出巧妙的构思，且造价不菲。大多数这种商铺都有着声名远扬的货品和上溯百年的历史，而这些老字号亦成为了北京城的驰名地标。”店门前的多层木架结构上写有烟草广告标语，商铺建筑框架上的垂直线条与点缀其间用以招揽顾客的圆形吊饰形成鲜明对比。这一时期，中国商铺都喜欢用气派讲究的门面装潢来显示生意兴隆，同时也彰显着店家的福财双全。



Lai Fong (Afong). *Queen's Road, Hong Kong*. Hong Kong, c.1880
黎芳（华芳照相馆）《香港皇后大道》香港，约1880年

The photographs of Lai and Child present a wealth of historical information offering a window into the last years of Imperial China. Details about architecture, business practices, technology, and material culture are here preserved for study by future generations. The dress of ordinary residents, professionals, members of the clergy, merchants, and others appears in the work of both Lai and Thomas Child. Street scenes show the goods on display and the advertising the stores used to draw in customers. Advances in computer imaging technology promise the discovery of additional details hidden in these photographs for more than 150 years.

黎芳和查尔德的摄影作品为后人了解晚清中国提供了丰富的历史信息，他们的作品中记录了有关建筑、商贸、技术以及物质文化方面的细节，有待下一代学者展开研究。其中，凡摄有人物的照片便可供观者了解当时普通民众、各式从业者、神职人员、商贾等不同身份的人们的衣着样式，而在街景照片中则可见商铺用以吸引顾客而呈放的各样商品及广告标语。随着电脑图像处理技术的与日更新，隐藏在这些作品中已长达150多年的历史细节将会愈来愈多地被挖掘和发现。

These photographs not only preserve otherwise lost historical information but also present a window into Chinese art and culture. Through the eyes of Lai and Child we see the nineteenth-century Chinese and international perceptions of people, buildings, and public spaces.

这些照片不仅保留了已然云飞雨散的历史信息，并且也为观者打开了一扇了解中国艺术和文化的窗口。借助黎芳和查尔德的镜头，我们得以窥见十九世纪中国及西方摄影师对人文、建筑、公共空间等拍摄对象的不同感知视角。



Afong Studio. *Great South Gate of the City Wall*. Beijing, 1890s.
华芳照相馆《南城门》北京，1890年代

Most of these buildings and streets in these views are lost forever due to the modernization and transformation of China. Comparison of the photographs of Lai and Thomas Child reveals important artistic and stylistic differences. Eventually Chinese photographers became of one another's works, resulting in increasing similarities. But at this early date we see substantial differences

between the approaches of Child and Lai reflecting differences between the cities themselves. The structural differences between the cities, Hong Kong as a center of commerce and Beijing as the center of the Chinese empire, are essential to understanding Chinese culture at the end of the Qing Dynasty.

这些照片中所呈现的众多建筑和街道，都在中国进行现代化改革的过程中烟消云散。对比黎芳和查尔德的作品，清晰可见两种截然不同的艺术风格。我们知道中国摄影师的作品到后来趋于同质化，但在早期并非如此，查尔德和黎芳的作品便显现出他们二人在表现城市差异时的迥异手法。注意到城市与城市之间结构性的区别，是理解清末中国文化的關鍵所在。譬如，要从香港作为商业中心，而北京作为大清帝国政治中心这样的角度来感知这两座城市。

DESCRIPTIONS OF RARE EARLY STREET SCENES IN BEIJING AND HONG KONG
北京及香港罕见早期街景图像描述



Thomas Child. *Ornamental Storefront in Beijing*. Beijing, 1870s
托马斯·查尔德《北京店面装饰》北京，1870年代

This storefront, featuring a wooden balcony-like structure, is covered with wooden carvings and pillars. A crowd gathers at the right, while in the foreground carts offer goods for sale. This kind of ornate wooden storefront was common in the late Qing Dynasty and could be found throughout Beijing.

这家商铺的屋顶为木制阳台式结构，间以木柱并镂以雕花。画面右边为一簇人群，前景处的小推车上摆满了商品。类似这样的木制雕花门面，在清末的北京城里随处可见。



Lai Fong. *Queen's Road, Hong Kong*. Hong Kong, c.1880.
黎芳《香港皇后大道》香港，约 1880 年

This Lai Fong view of Queen's Road shows its Western and Chinese buildings. The stores lining the street include a tea house, a shop for imported goods, a "Western Style" dental crown provider, and an optical shop. Lai Fong catered to both Chinese and Western buyers, and his views often reflect the cosmopolitan nature of Hong Kong.

在黎芳拍摄的这张皇后大道的照片中，既有西式也有中式建筑。沿路的商铺包括云来茶楼、广生昌洋货店、西法镶牙店及钟表店。黎芳的客人中外皆有，为迎合不同文化品味，他的照片更倾向于反映香港作为国际都会的一面。



Thomas Child. *Shops in Beijing*. Beijing, 1870s.
托马斯·查尔德《北京店铺》北京，1870年代

This shop-lined Beijing street was evidently a jewelry district. Wooden sign poles advertise each shop's specialty. The first store with the darker pole is called the "Intelligence and Magnificence" jewelry store. The second shop's white pole advertises "Pure gold and fine silver inlaid Manchu and Han Chinese style headdress, caskets, hairpins, and jewelries produced by Wen Bao Lou." The line of smaller huts across the street stands in contrast to the fine stores on which Child focuses.

这张照片中商铺鳞次栉比的街道是当时北京的珠宝首饰一条街，高耸的木制广告牌明确写有每家店铺的商品和业务。左边第一家珠宝店名为“文华楼”，第二家商铺的广告牌则写着“文宝楼雅制……足金纹银满汉头面镶嵌匣簪首饰”等字样。而這些在查尔德照片中占据焦点位置的奢华珠宝行，又与一街之隔、位于马路对面店面简陋的包金包银首饰店形成了强烈的对比。



Thomas Child. *Great Street from the City Gate*. Beijing, 1870s.
托马斯·查尔德《城门大街》北京，1870年代

This view shows a major Beijing thoroughfare taken from a high vantage point. Child juxtaposes the avenue's straight line receding into the distance with the angled roofs of the buildings lining the street. People, carts, and horses can be seen moving in both directions. Their rapid motion blurs their outlines, creating an ethereal effect.

这张照片呈现的是身居高处眺望北京城门大街时看到的景象，查尔德将消逝在天际的笔直大街与街道两旁屋顶的折角线条并置。穿梭来往的行人、车、马在照片中依稀可见，由于他们在行进中，所以在照片中的呈像较模糊，但也因此给予照片一种缥缈虚无之感。



Lai Fong. Temple. Hong Kong, 1870s.
黎芳《寺庙》香港，1870年代

Lai Fong places this small Chinese temple against a backdrop of Western buildings in Hong Kong. The temple's wrought iron fence provides a protective physical barrier, while guardian statues flanking the entrance provide spiritual defense. An ornate slanting tiled roof lead the eye to the lines of the street below. Next to the temple is the 'Zhonghua Academy of Classical Learning,' a center for schooling perhaps connected with the temple.

在这张照片中，黎芳将一座小巧的中国寺庙置放在以西式建筑为背景的画面前。寺庙正门排列的锻铁栅栏为寺庙提供物理上的保护，而门两旁的石狮则是一种精神庇佑。有着繁复装饰的屋顶引导观者的目光顺着斜坡延伸的方向看向前景处的街道，寺庙旁边为中华书院，可能是附属于寺庙、可供进行读经讲学的地方。

This small exhibition of works by Lai and Child illustrates the value of early photography in the study of Chinese history and culture. These photographs of the vanished world have much to teach us about the past and future of China. They have preserved China's history for China's future.

这个关于黎芳和查尔德的小展览突显了早期摄影对中国历史文化研究的价值，照片中所呈现的那个已然逝去的世界启迪着我们连接中国的过去和未来，而这些作品也为未来的世代继续保存着中国的历史。