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Anti-Epidemic Images in the "Dianshizhai Pictorial"

JUNPING LIU (Peter J. Liu, 1975-), Doctor and Professor, Graduated with a Ph.D from the Central Academy of Fine Arts in China. Now I am studying at the Department of Art History, University of California, Davis. The professor at the School of Art & Design of University of Emergency Management and Qiannan Normal University for Nationalities. Research direction is Chinese art history and criticism.

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Anti-Epidemic Images in the “ Dianshizhai Pictorial ”

Junping Liu

Abstract

The *Dianshizhai Pictorial* is a compilation of images reflecting social changes during the years 1884–1898. The *Dianshizhai Pictorial* uses new printing technology, and its images reveal extensive innovations in daily life as well as social problems of the period. Among the social problems depicted are the pictures of disasters ensuing from epidemics, a topic that is new in the history of Chinese art. The *Dianshizhai Pictorial* is composed primarily of images. Yet, the images themselves often contain text. The text can be poems as well as commentary. Each is deserving of close study. This article focuses on the images. The images record the outbreak of disasters in society and life. Not only do they show images of plagues but they also depict many of the political issues of the time, and people’s understanding of disasters. Additionally, they reveal the underbelly of corruption that was entangled in the handling of the disasters. Through visual and textual analysis, such as the transmission of epidemic images, prevention and disaster relief methods, this study reveals the role of the artistic image in the formation of the concept of nationality, modernity, and the character of masses in the late Qing Dynasty.

Key Words

Dianshizhai Pictorial, epidemic, disaster, history of art, social problems

Pictures and textual descriptions of real-life social problems and secular conditions were a new trend in the art of the late Qing Dynasty, and a trend that was a great challenge to the traditional literati painting. The development of Chinese fine arts belongs to an era of transformation, and the phenomenon of the social changes during this period. Traditional literati paintings tend to popularize art under the huge impact of foreign culture in this period. The description of real social problems and secular conditions became a new trend, but is also a challenge to traditional elite-based literati paintings. After the Opium War (1883-1885), as Shanghai became a trading port with Europe, America, Japan, and other foreign countries, gradually it became a frontier exchange place for China’s economy and culture. The newspaper offices and publication

operations there became an important place to try foreign style news media. Newspapers such as *ShenBao*, *Shanghai News*, and *Evening News* understood the war and related social issues. The readability and interesting stories combined with text and image became an in demand product that people wanted.

The articles in *ShenBao* were accompanied by pictures using the latest in lithograph printing technology, a form of media much appreciated by the people. Because of this, a group of painters including Wu Youru, Gu Yuezhou, Zhang Qi, although began their careers as unknowns, through their contributions to *ShenBao* and *Dianshizhai*, these artists became established. These painters originally engaged in New Year’s paintings and folk paintings in the ancient Suzhou and other cities. The commercial demands of the mass

media stimulated these painters to turn fully to careers in art to support their families.

For more than 10 years, these painters used the form of traditional Chinese line drawing, they also referenced forms of Western painting, especially using photographic technology, as an important way to create paintings of current affairs. Some paintings use perspective and graded contrast. The lithographic technique process completely referenced itself to the processing method of sketching. This kind of work is a natural change in the painter's process, and is also a last resort in breaking through the forms of traditional painting to solve the pictorial problems. This kind of work is a natural change process of the painter himself in the process of a lot of practice, and it is also a last resort to break the inability of traditional painting to meet the real problems.

1.1. The *Dianshizhai Pictorial*: Its function in Plague Disaster Relief as a Popular Image

The introduction of new technique of lithography to Shanghai for publication was huge contribution, and it is also an important improvement in the popularization of Chinese art. The specific content of the performance in the lithographs is an important aspect of the *Dianshizhai Pictorial* gaining a large readership. The first piece of the pictorial is the image of "Strong Attack on the North". The artist's inscription in the upper left corner of the screen reads: "Both China and France won or lost in this battle of BeiBei, the city was not damaged whether it was won or not, and the results of the war can be illustrated by pictures."¹ With the enthusiasm of the audience, the themes of the drawings gradually expanded

to all aspects of social issues, involving the progress of the war situation, new technologies, innovations in traditional habits, plague, etc. Among them, pioneering depictions progressively appeared. The impact of disasters on people and the dissemination of awareness of disaster resistance, such as "Forbidden Harrier Lanterns" "Removing Humans from Danger" "Watching Fires and Disasters" "Luzhou Fire" "Fire Rat Burning Houses" "Story of Brewing Rain" "The Rain Master's Obedience" "Drought Miserables" "Shanxi Disaster" "Fire Relief" "Taihu Life Saving" and so on. In terms of innovation in printmaking technology, the *Dianshizhai Pictorial* adopted the most advanced new lithography method at that time, and brought important innovations to the problems in traditional rough woodblock prints. These painters often used potions to draw directly in the drawing process. Printmaking technology reduces a lot of the trouble of technical transformation in the printing process.

The *Dianshizhai Pictorial* has many images related to epidemic disasters, which shows that the public attached great importance to these events. There are perhaps more than 10 works to express this theme. "Wenchang Chasing Epidemic" "Bronze Drum Expelling Epidemic", "Fighting Ghosts and Disasters", etc. —these works mainly involve two aspects. Firstly, the use of traditional pseudoscientific methods of expelling epidemics due to the lack of scientific understanding of plague medicine in ancient times, which often practiced the method of sending the god of Plague and performing Nuo opera to fight against epidemics and prevent disasters; this played an effective role in mobilizing the collective to attach great importance to an epidemic and to unite collective actions such as "Welcoming the Gods to Drive the



Figure 1. *The Dianshizhai Pictorial* 丁九: *Exorcising to Drive Away the Epidemic* (難以除疫. Lithograph. July 17, 1885 (光緒十一年六月初六日).

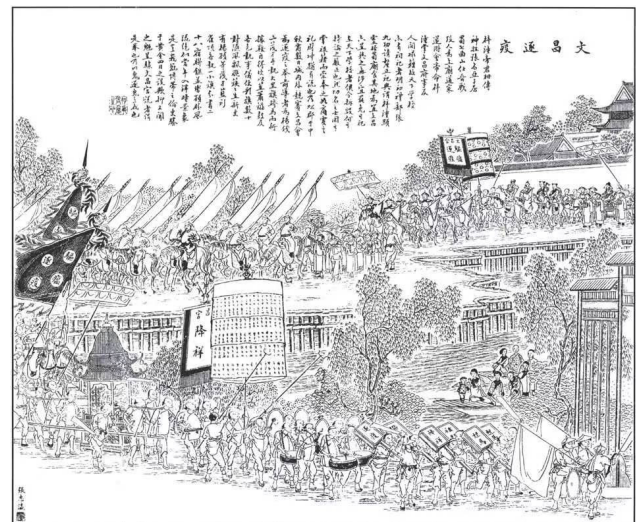


Figure 2. *The Dianshizhai Pictorial* 戊二: *Wenchang Chases the Epidem* (文昌逐疫). Lithograph. November 8, 1890 (光緒十六年九月二十六日).

Epidemic" "Land to Drive the Epidemic", and "Nuo to Chasing the Epidemic". Secondly, they would drive out epidemics and prevent disasters by publicizing effective isolation, opening windows for ventilation, etc. These themes have played an important propaganda role in describing social issues and have played an important role in the call for epidemic prevention and control and disaster relief. These images play an important supplementary purpose in the literature on China's famine history. After the author's research on epidemic disasters from 1844 to 1898, it seems that the phenomenon of epidemic disasters, disaster practices, and prevention methods reported in the *Dianshizhai Pictorial* have almost been ignored by many researchers. The recording of artistic images involved in disaster practice becomes an important way of communicating. It is also effective in exerting the original function of the cognition and educational function of art, which has had a great effect.

In the *Dianshizhai Pictorial* a large number of disaster events and new methods of disaster prevention emerged. However, when new and old ideas were replaced a large number of traditional Chinese folk disaster ideas were still left in the late Qing Dynasty, a watershed moment in the history of art that cannot be ignored. There are many images of folk disaster prevention and control in the *Dianshizhai Pictorial*, such as worshipping the God of Plague, playing drums to drive away epidemics, and fighting ghosts to drive away disasters; in the face of drought, the traditional folk customs of praying for rain, sending drought monsters, and painting frogs were used. In some cases, Buddha blesses fire and worships the God of Fire; there are also some folk prevention and control methods in the face of

locust plagues, immortals who exist during disaster relief, and God blessing filial sons. In fact, in the history of Chinese art, there are still images of epidemic prevention using folk beliefs such as the picture of the five plague messengers and Fangxiangshi (方相士). In the traditional way of praying for rain, there were different ways of praying for rain in different places in the late Qing Dynasty in China, which was a way to face the damages of drought in people's lives.

These methods are based on the continuation of a folk disaster prevention believed to be under the influence of anthropology and witchcraft. The idea of folk disaster prevention is the powerless way and pseudoscientific understanding with which ancient Chinese people faced disasters. These forms of resilience are also prevalent in rural areas.

2. The Number and Status of Epidemics Were Verified Through the *Dianshizhai Pictorial*

The *Dianshizhai Pictorial* provides us with detailed real text and image evidence to understand the plague in the late Qing Dynasty, because the painting is a true depiction of the real life of the late Qing society. The research results on the plague during the Qing Dynasty show that "in terms of degrees, the Wei, Jin, Southern and Northern Dynasties and the Northern Song Dynasty are about 20%, the Southern Song and Yuan Dynasties are about 33%, the Ming Dynasty is 61%, and the Qing Dynasty is nearly 82%."² However, despite the literature review of the previous studies, we still lack a comprehensive survey to understand the status of the



Figure 3. *The Dianshizhai Pictorial* 戊六: Welcome Gods and Drive Away Epidemics (迎神驅疫). Lithograph. October 13, 1885 (光緒十一年九月初六日).



Figure 4. *The Dianshizhai Pictorial*: Daketang Edition, Volume 10, The land drives away the plague (土地驅疫), the way of flooding: seek god, drum, isolation, medication, migration. Lithograph. January 1896-January 1897.

epidemic in the late Qing Dynasty. The epidemics that appeared in the *Dianshizhai Pictorial* are roughly as follows: the epidemic in eastern Guangdong in 1885, the epidemic in Japan in 1886, the epidemic in Sichuan before the Mid-Autumn Festival in 1890, the epidemic in Yangcheng (Guangzhou) in the spring of 1892, the period from April 1895 to 1896 in Huangpu Southern Rinderpest, Changzhou Plague from January 1896 to January 1897, Hanyang Plague from April 1895 to April 1896, etc. The occurrence of these epidemics has acted as a “catalyst” for social change, “fully showing that the epidemic situation in our country’s history has become more frequent and intensified with the gradual decline of feudal dynasties.”³ Regrettably, these epidemics are not recorded in the general history of disasters in China, so the images and inscription evidence have become important materials for us to prove the history with pictures.

Zhu Fengxiang’s *General History of Disasters in China: Qing Dynasty Volume* mentioned that there were only two epidemics from 1884 to 1898, namely the epidemic in the three eastern provinces in December of the second year of Xuantong (1910) and the first month of the third year of Xuantong (1911). The epidemics in Hebei and Shandong were not involved in the multiple epidemics recorded in the *Dianshizhai Pictorial*. In the *China Famine History* edited by Meng Zhaohua the epidemic situation during this period was not mentioned once, only the epidemic in the late Qing Dynasty in Xiaoyi Hall in May 1871 and the new city and the summer of 1872. The epidemic in Wuchang was not mentioned in the epidemic recorded in the *Dianshizhai Pictorial*. In 1885, the *Dianshizhai Pictorial* recorded in Nuo to Chase Epidemics: “The sternness of the four seasons will not arise unless it is due to yin and yang. This is the responsibility of adjustment. Therefore, ministers visit Xincheng Street in eastern Guangzhou every day.”⁴ The minister refers to the traditional Chinese Fangxiangshi, the God of Plague, and shows that there was a plague outbreak in Guangdong Xincheng in 1885.

It is recorded in Bronze Drum Repelling Epidemic: “In the early spring of this year, the epidemic and corruption were prevalent in the place, and they were caught off guard by the help of Yangming House in Panyu County, and they went to the temple to pray sincerely.”⁵ The *Dianshizhai Pictorial* of 1892 can be used as a record of this Guangzhou epidemic. Wenchang Chasing Epidemic records: “According to legend, Wenchang Temple is the temple of Zhang Yazhi, the emperor of Zitong in Qiqu Mountain, Sichuan. However, in Songjiang a few days before the Mid-Autumn Festival in order to drive away the plague, the Wenchang Fair was contested inside and outside the city.”⁶ The records

here show that an epidemic occurred in Qiqu Mountain in Sichuan from January 1890 to August 1890. From January 1896 to January 1897, it was described in The Land Expelling Plague: “The epidemic spread in Jiangsu and Zhejiang, and the people died at an unprecedented rate, which was unprecedented. The sound of crying was heard in the four realms. What is the heart of Tiancheng? After the swordsman, the epidemic disease followed, and many people in the world attributed it to calamity.”⁷ Judging from the sound of crying, the plague in Changzhou is still relatively serious and covers a wide range of areas. It is recorded in Ying the Gods and Dispelling the Epidemic: “This year’s autumn epidemic is prevalent, and it is almost fog-free, otherwise the Han, and even the whole family migrates far away, such as those who avoid soldiers and disasters, but people are happy and fear death.”⁸ After research, it was found that the epidemic occurred in the autumn of Hanyang in 1895, and caused a large number of people to migrate. In addition, an epidemic in Ningcheng, Inner Mongolia, and an epidemic in Japan in 1886 were recorded in the *Dianshizhai Pictorial*.

3. Pseudoscientific Ways to Fight the Plague in the *Dianshizhai Pictorial*

From the *Dianshizhai Pictorial*, we can see that the basic methods of fighting epidemics in the late Qing Dynasty generally included praying to god, drumming, isolation, and medication. The most used method was the traditional way of praying to god. From the development of medicine to the late Qing Dynasty, the understanding of the plague is still in the traditional system, especially from the perspective of ordinary people, and it is still believed that the gods of the Plague are ghosts. Therefore, performing Nuo operas, asking the gods of Plagues, and respecting Fangxiangshi for protection from gods have become common among the public. The way it is carried out. The pictorial recorded in Nuo to Chase the Epidemic wrote: “Citizens set up lion lanterns to parade around at night, and those who make noises flutter with golden drums and flags, and the auxiliary households set off firecrackers, so as to welcome those who pass by each other.”⁹ Nuo opera is a set of methods passed down from primitive society to exorcise evil spirits and avoid epidemics. It is often used to obtain visual anti-epidemic and disaster prevention through exaggerated and hideous costumes and mask performances. In particular, the traditional image of Fangxiangshi who was in charge of the country during the Qin and Han Dynasties, was taken out as a visual image, so as to achieve peace in the four seasons in the village: “In

ancient times, the so-called Nuo was close to the ritual of Zhou. Fangxiangshi's family was in charge of the country's Nuo, and An Sui walked in the four seasons. Those who practiced in the villages were called the village Nuo. Wherever the reason is to fight the epidemic, the Cantonese people still practice the ancient way."¹⁰ In fact, there are many records of Fangxiangshi's exorcism and warding off epidemics in Han paintings. This ancient method has integrated bearskin, leopard eyes and other terrifying elements in the image of Fangxiangshi. This image is very similar to Western saints. The role of Sebastian's image adds a powerful element of faith to the fight against epidemics and disasters. It is also written in Land Expelling Disease: "The temple of the gods also turned a blind eye to eating the soil. If you don't save your hands, the plague ghosts will run rampant, and the gods will retreat. This catastrophe is inevitable. (神明廟食斯土亦皆熟視無睹, 束手不救豈疫鬼橫行, 神亦退避三舍耶, 抑人心日壞合罹此劫在數難逃耶。)"¹¹ In addition, this painting also tells the story of a temple in charge of repairing the statue of the god, and also made up a story to explain the reason why the Land God could not ward off the epidemic and caused the body to be damaged, so he called on the believers to raise funds to complete the repair work. Of course, the traditional method also has its important folk effectiveness. "Through the government actions of prayer, we can integrate and stabilize the people's hearts, and prevent the people from migrating around due to the outbreak of the epidemic, which will cause local social instability."¹²

Another way is to use musical instruments such as bronze drums, gongs, and Suona to drive away the epidemic. "This kind of drum is often helped by gods, and

in the way of expelling plagues, on the birthday of the gods in the middle of spring, the residents burn incense and pay homage. Bring the drum and start to beat it hard, so that the epidemic will get better, and the local people call it an artifact. (相傳此鼓常有神靈式憑藉, 以驅瘟逐疫靡不歷驗, 每當仲春神誕日, 居民焚香頂禮, 畢援桴鼓之激, 昂發越不啻彌正平, 漁陽三搥洵神器也。)"¹³ A popular musical instrument in southern China, the bronze drum has existed for centuries. Whenever festivals and disasters occurred scribes and officials would come to play the drum to eliminate disasters; the epidemic in the spring of 1892 that was recorded in the Dianshizhai Pictorial adopted the popular drumming of the generation in Pan Yu in Guangdong. "Every person who advocates the classical way in the incense temple visits the Shangyuan Ling Festival. The scribes and officials respectfully invite the real Wu God and Guangli Hongsheng King enshrined in the Yuxu Palace, and they beat the bronze drums in the parade in the market. This will scare away the plague, and the god of the plague will be discouraged. The role of the drum is really great. (諸香火廟內好古之士多往觀之及上元令節飭差役, 書吏恭請玉虛宮所奉之真武上帝及廣利洪聖王, 巡行街市中昇銅鼓以徇衫路一擊再擊聲徹雲衢, 誠可使疫鬼聞而斂形, 瘟神望而卻步也, 鼓之為用大矣哉。)"¹⁴ The bronze drum recorded in the article belongs to the Cantonese style. The body of this bronze drum is high, and there are often sun patterns, bird patterns, or frog reliefs on it. The sound of this huge bronze drum is loud, melodious, and mysterious. In some areas in the north, the sheepskin drum is often used to ward off evil and epidemics. There are also Suona gongs, etc. that increase the loudness and terror of the sound.

The *Dianshizhai Pictorial* recorded a piece of work



Figure 5. *The Dianshizhai Pictorial: Daketang Edition, Volume 10, 亥六, Bronze Drum Drives Away Epidemic Disease (銅鼓驅疫)*. Lithograph. April 14, 1891 (光緒十七年三月初六日).

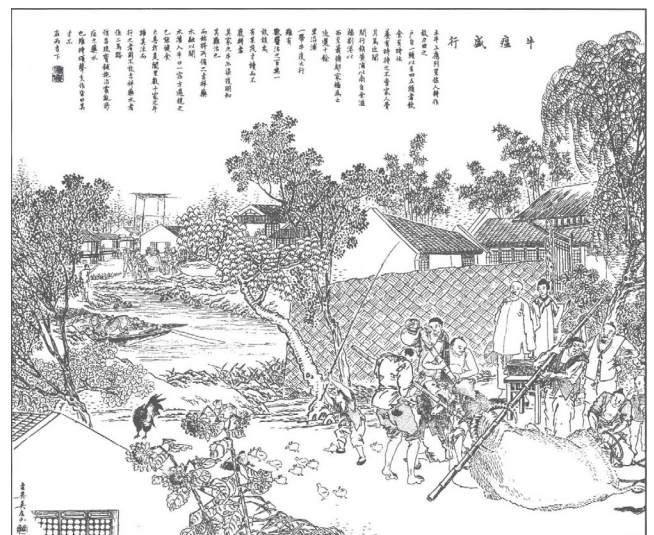


Figure 6. *The Dianshizhai Pictorial: Daketang Edition, Volume 2, 戊二, Beef Distemper Prevalled (牛瘟盛行)*. Lithograph. September 4, 1885 (光緒十一年七月二十六日).

about the Japanese People's Epidemic Prevention. The inscription of this painting is: "The four seasons are not upright and become an epidemic, and it is welcome to call it an inadvertent infection. When there is an epidemic somewhere, the ship is ordered to stop, and the foreign affairs officer asks the doctor to check carefully before it can be put in. Recently, the Japanese had an epidemic in Osaka, and the Japanese people's air defense order came up with a new idea, notifying the sick and taking them to the hospital, bathing with potions, or even cremating the deceased, and all the objects used in his life were not allowed to flow into the streets, pedestrians were not allowed to come and go, and business was stopped for seven days."¹⁵ From the images of the paintings, we can see that Japanese government official used potions in epidemic prevention, carried them to hospitals for isolation, and cremated the deceased. In particular, we can see the publicity and influence of this prevention method on domestic epidemic prevention and control. More importantly, it is time-sensitive to publish the popular science of epidemic prevention in such a news-type mass media. The artist used a combination of artistry and illustration to shape this popular science knowledge in the images. To a certain extent, it was a huge challenge to the traditional way of worshipping gods by introducing such advanced epidemic prevention methods from abroad into China. In fact, this advanced scientific method had been popularized in the late Qing Dynasty. Chen Qiu (1851-1904) thought: "The ditch should be cleaned, the clothes should be washed clean, the spring should be drained early, washed with sand, and fish and vegetables should be avoided. It is better to use ice for stewing for a long time. If the house is big, it is better to open the windows

and slats more, and if the house is small, it is better to release the air holes. For those who need it, the toilet bucket should be filthy, and fine charcoal chips should be applied daily to relieve the filth."¹⁶ In fact, in the work "Rinderpest prevails" the preventive effect of taking potions has been promoted.

In addition, migration caused by the epidemic was also a common thing at that time. It is recorded in "Welcoming the Gods and Dispelling the Epidemic": "This year's autumn epidemic is popular, and even the whole family migrates far away, such as those who avoid soldiers and disasters."¹⁷ Migration did not cause widespread infection, allowing many people to avoid the plague, but disorderly movement also contributed to the spread of the plague. Tang Zangun, an official in the late Qing Dynasty, recorded in the Scenic Scenery under the Taiyang Experience Record that Tainan ditches inside and outside the city "silted up for a long time, and many old foundations were also crumbled. During the summer season, the ground was prevented from reversing, and the filth was steaming. It is urgent to dredging and rebuilding, in order to benefit the waterway and prevent disease."¹⁸ In the 20th year of Guangxu (1894), Guangzhou and Hong Kong were plagued with plague. The Customs Ten Years Report recorded the situation that Shanghai strictly adopted quarantine and defense measures in May 1894, when Hong Kong and Guangzhou announced that they had been contaminated with germs and quarantined when the measures were implemented, Shanghai Customs immediately stipulated that all passengers from these ports should undergo physical examinations and require them to submit an 'immunity pass' before allowing them to enter and work. This examination continued until mid-September.¹⁹



Figure 7. The *Dianshizhai* Pictorial 子九, *Loyal Ghosts Resist the Epidemic* (忠鬼拒疫). Lithograph. October 22, 1887 (光緒十三年九月初六日).

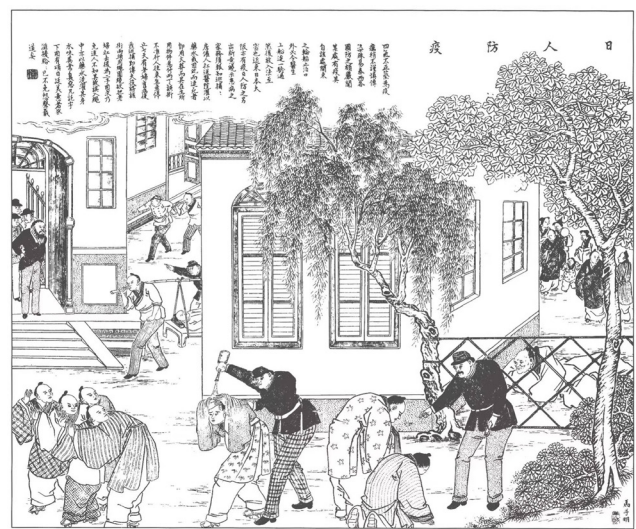


Figure 8. The *Dianshizhai* Pictorial 辛一, *Japanese People Epidemic Prevention* (日人防疫). Lithograph. August 15, 1886 (光緒十二年七月十六日).

4. Methods and Problems of Disaster Relief

At that time, the disaster relief method for major disasters such as epidemics was basically that the government intervened in the management of the affected people, opened warehouses and distributed food rations, and supported the silver food to rescue the affected people. A relatively advanced prevention and control method had been formed. Mr. Xiong Lipin, a famous febrile disease expert in the Qing Dynasty, also described in Volume 6 of his book *The Complete Book of Treating Epidemics*: "When the epidemic is prevalent and contagious from person to person... Don't approach the bed of the patient to contaminate it; don't rely on the corpse of the dead the coffin, touch it, it stinks; don't eat the vegetables of the sick family; don't pick up the clothes of the dead. (瘟疫盛行, 遞相傳染之際……毋近病人床榻, 染其穢汗; 毋憑死者屍棺, 觸其臭惡; 毋食病家時菜; 毋拾死人衣服。)"²⁰ In the late Qing Dynasty, the prevention and control of the plague had also risen to a certain level. However, there were still many problems with medical conditions and the management of the Qing government at that time. The first was the corruption and famine in disaster relief management. The *Dianshizhai Pictorial* recorded some phenomena at that time: "Last year, Shanxi suffered a strange history, and the boss ordered its main material to provide disaster relief. One day, the county magistrate was having lunch at a disaster relief site, and saw a large snake outside the rice bowl winding through it, repeatedly chased it away, the snake ignored it, and suddenly a servant screamed wildly: 'Can you hide from the ghosts and spirits of the world by stealing the money? If you don't repay the money, you will be killed.' The county magistrate listened to this and

prayed secretly. Looking at the aftermath, I will definitely return the money that I swallowed, and when the words are finished, the giant snake roams away."²¹ On the one hand, "Tunxian Relief Report" records that there was a major disaster in Shanxi from 1892 to 1893. Although the incident described in this painting is somewhat dazzling, on the other hand, the incident shows that there was a lot of corruption and bribery in the process of disaster relief at that time. The work wants to persuade the officials in charge of disaster relief to be the masters of the people through this story, and to attach importance to the great event of disaster relief and relief as a cause of conscience. In the process of drawing the work, the painter chose two scenes of the relief officer's "meeting snakes with rice" and "disaster victims gathering" to express the huge conflict of this event and reproduced "typical characters in typical environments" with a realistic approach.

In the Qing Dynasty, in the late Guangxu period, special medical institutions for epidemic prevention and isolation measures for epidemic diseases were set up.²² Wu Kuiyuan's *Taiwan Poems* contains Xu Mengqing's *Bitter Epidemic* in poem be capitalized: "If there is an epidemic in one day, the family will be closed for seven days. If you get sick again during the seven days, you will be strictly guarded for two or seven days. Staying empty for an indefinite period of time will not cause family members to die. I fear that there will be many infections, and there will be no way to survive. People's livelihood has been sluggish, and love is killing for no reason. Dare to cry."²³ This poem reflects the inhumane management by officials at that time, and the grief exposed by the forced isolation of patients with epidemic diseases. At that time, there were some very



Figure 9. *The Dianshizhai Pictorial Daketang Edition, Volume 10, Karma for Embezzlement of Disaster Relief (吞賬頭報)*. Lithograph. 1893-January 1894.



Figure 10. *The Dianshizhai Pictorial: Daketang Edition, Volume 10, Soliciting Bribes With the Help of Disaster Relief (借賑索賄)*. Lithograph. January 1894-January 1895.

strange things in the country during the disaster relief process. For example, in 1890 a pictorial once appeared in a work of “requesting bribes through relief”: “In late October, someone in Tianjin pretended to be a member of the commissioner and minister and went to Dataan Village in the west of the city. To give relief, they announced that they would give money to each household with a large number of people before they checked their household registration. The poor households heard the news, but they asked the poor households to pay 500 yuan first, and then they could register. Sanhe people heard the news and drove to greet. When the committee members found them eating noodles, they became suspicious. After investigation, they found out that they were liars, and six of them had fled, so two of them were arrested and sent to the county office.”²⁴ This story shows the lack of disaster relief at that time and the wickedness of social customs. In the places where disaster relief was urgently needed there were still liars running rampant, which had a certain relationship with the social security at that time and the fact that the people were in urgent need of disaster relief.

During the late Qing Dynasty, disaster relief and epidemic prevention still existed for a large number of people and temples, and they often carried out certain sacrifices and strange means of anti-disaster and epidemic prevention: “There is a Lama Temple outside the Desheng Gate in the capital, and a ceremony to exorcise ghosts and welcome auspiciousness is held every New Year. On the morning of the 22nd day of the first lunar month this year, the big lama opened his seat, all the lamas recited sutras, and the little lamas disguised as black and white ghosts ran in the temple, and ordered all the lamas to chase and beat them with bamboo sticks,

as a welcome broadcast to welcome new people and expel disasters. Demons are no longer harmful, and there is no need to use a living person to pretend to be a ghost instead of suffering, and it is impossible to cure real ghosts, but use fake ghosts to cover people’s eyes and ears.”²⁵ In the title of the *Dianshizhai Pictorial* “Fighting Ghosts to Drive Disasters” it has been critically conscious, taking this method of pretending to be ghosts to drive away disasters as a negative example to warn people to adhere to a scientific way to deal with epidemics. In the *Dianshizhai Pictorial*, there are also some more extreme superstitions. These problems all reflect the fact that people could not scientifically understand the epidemic at that time and showed the helplessness of being unable to treat and relieve disasters. It reflects the desire of the people at that time for a kind of superhuman power to counteract the suffering caused by the plague.

In short, the *Dianshizhai Pictorial* is a thermometer that reflects the people’s livelihood in late Qing society. These works are a good way for us to understand the time, location, prevention methods, and disaster relief issues of the outbreak through detailed historical materials and images which can provide a historical reference for our current epidemic prevention and control. In a certain disaster period and disaster space on the earth, human beings did not necessarily accept the fate of being abandoned but had the ability to exercise creativity for survival. Just like a hundred years ago, during the many epidemics in the late Qing Dynasty, the traditional methods of seeking gods and epidemic prevention were gradually abandoned, and turned to scientific methods such as burning corpses, isolating patients, and using drugs for prevention and treatment.

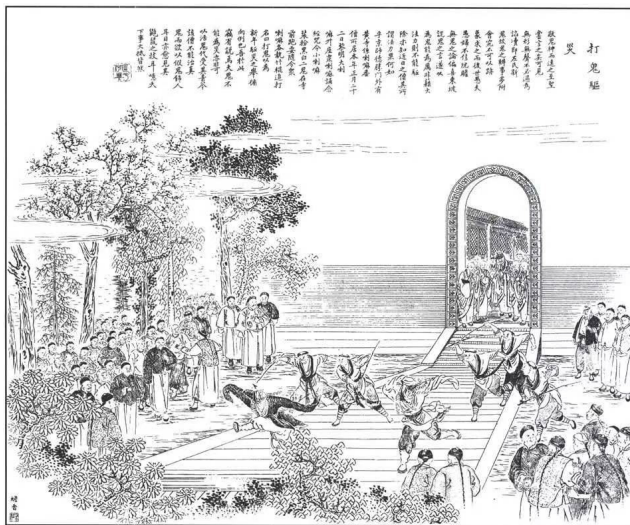


Figure 11. *The Dianshizhai Pictorial: Fight Ghosts and Drive Away Disasters* (打鬼驅災). Lithograph. January 1890 - August 1890.

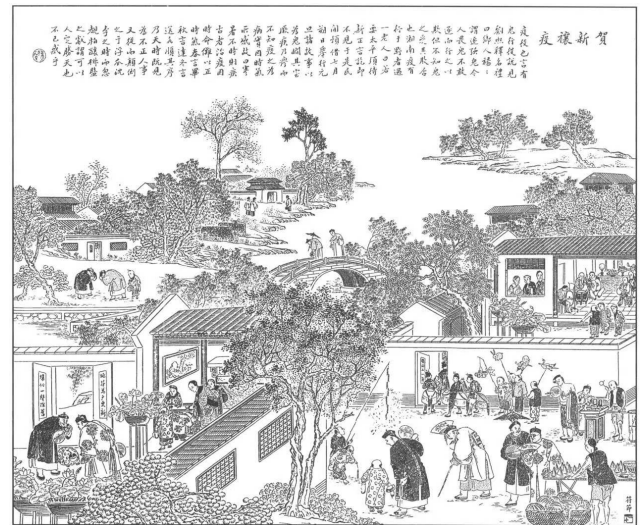


Figure 12. *The Dianshizhai Pictorial: Repel Epidemics In The First Month Of The Year* (賀新癘疫). Lithograph. January 1890 - August 1890.

The folk anti-epidemic thoughts, rain-seeking witchcraft, and other folk disaster-prevention methods appearing in the *Dianshizhai Pictorial* were a kind of remnant under the game between traditional folk culture and modern culture in order to make a comprehensive review from the perspective of anthropology and folk cultures in the late Qing Dynasty. With the dissemination of scientific thought on disaster prevention in the late Qing Dynasty, this folk disaster prevention thought process will gradually be defeated by the emerging advanced disaster prevention thought process. However, this kind of disaster prevention method used by the

people for thousands of years, which combines religious belief and witchcraft thinking, has existed for a long time.

JUNPING LIU (Peter J. Liu, 1975-), Doctor and Professor, Graduated with a Ph.D from the Central Academy of Fine Arts in China. Now I am studying at the Department of Art History, *University of California, Davis*. The professor at the School of Art & Design of University of Emergency Management and Qiannan Normal University for Nationalities. Research direction is Chinese art history and criticism.

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《點石齋畫報》裏的抗疫圖像研究

劉軍平

摘要：《點石齋畫報》是反映 1884 年至 1898 年社會發展變化的圖像彙編，其採用了新的印刷技術，圖像揭示了日常生活中的新奇事件以及當時的社會問題。在這個畫報描繪的社會問題中，有疫病引發的災難圖片與應對方式，這些是中國藝術史上的一個新話題。《點石齋畫報》主要由圖像組成，然而，這些圖像本身通常包含了一定的文本，文本有些是詩歌、有些是評論，每個都值得仔細研究。本文主要關注圖像及這些圖像記錄的社會和生活中災難的情況，它們不僅展示了瘟疫的圖像，還描繪了當時的許多政治問題以及人們對災難的理解。此外，它們還揭示了與災難處理有關的腐敗問題。本研究通過視覺和文本分析流行病圖像的傳播、預防和救災方法，揭示了藝術圖像在晚清民族觀念、現代性和大眾性形成中的作用。

關鍵詞：《點石齋畫報》；疫情與災難；藝術史；社會問題