

張琳

市郊的想像：十九世紀初英國工業城市及其邊陲的圖像

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Imagining the Suburb: Early Nineteenth-Century Topographic

Views of English Industrial Cities and their Urban Fringes

1973年 E. D. H. Johnson 在其文章中提到，維多利亞時代的風俗畫似乎無法理解、再現當時同時展開的工業化現象。繼之，在 1988 年，Wolff 與 Seed 兩位作者在其合著的書中，也為英國新興工業城市辯護，強調它們需要新的視覺再現，來展現其繁榮與日漸重要的地位。

然而，兩本著作卻忽略了這些城市如何擴張、開發了周邊的鄉間地帶，以至於形成了一種截然不同於城市或鄉村的新生活空間。這樣的新空間，多半以工業方式利用，還混雜著城市、鄉村、工業的特色，形成一種迥異的新風景。這樣的新風景，對當時的藝術家來說，是一種挑戰：不光是如何畫出這些風景而已，還包括市場如何接納這種新的視覺產品。

本論文將以里茲、達德利、伯明罕為討論對象，並以後者為主，探討其都市邊陲如何漸為人識，以及人們如何將這樣的新空間理解為「市郊」：一個發展中的邊陲地帶，承載各種社會、經濟等變化。

我首先要介紹這些城市在十九世紀初的社會、歷史、經濟、地理背景。接下來我會討論(畫家)再現這種城市時，遭遇的複雜性和諸多問題。接下來我會集中討論數張地景圖誌，試著挖掘其中「市郊」的圖像。

In 1973 E. D. H. Johnson argued in his article 'Victorian Artists and the Urban Milieu' that Victorian genre painting does not show an appreciation of industrialisation (pp. 449-74). Following this line of inquiry, in 1988 Wolff and Seed in their edited book *The Culture of Capital* argue that early nineteenth-century English industrial cities developed their urban culture and needed their own visual representations to express their material prosperity and rising importance (pp. 1-15).

However, both findings neglect how these cities grew, encroached upon their immediate countryside, and therefore facilitated an unprecedented space in between. This new type of space, usually of industrial usage and bearing a mixed landscape of rural, urban, and industrial features, challenge contemporary artists on how it might be represented in images and how such new visual products fit into the market.

This paper explores the situations of Leeds, Dudley, and mainly Birmingham, and argues that while their urban fringes have already been noticed, these fringes might well help form the idea of suburb as the developing edge not only of a built environment but also of a linked set of social and economic changes.

First I will introduce the social, historical, economical, and geographical backgrounds of the cities around the early nineteenth century. Then I will point out the complexity and the problem of representing rising industrial cities. Then I will focus on numerous topographic views and explore if the 'suburb' is represented in them and how possible it is/was to imagine the 'iconography' of the suburb.