

中挪合作創建貴州生態博物館專輯（壹）

The Sino-Norwegian Eco-museum Series (01)

明代戍邊軍屯

隆里古城生態博物館

THE MING FORT

Longli Fort Eco-museum



關於中國西部文化生態工作室

中國西部文化生態工作室在香港註冊成立，是一個非政府性質的文化研究與旅遊發展專業工作機構，致力於中國西部地區民族民間文化生態的搶救與保護，協助地方政府發展生態旅遊。
中國西部文化生態工作室積極響應聯合國保護生態環境、人文環境，合理發展生態旅遊的倡議，以保護文化和自然生態為宗旨，探索符合自然生態和文化生態保護原則的生態旅遊發展模式。

Western China Cultural Ecology Research Workshop

The Western China Cultural Ecology Research Workshop is a non-profit making organization established in Hong Kong. The main task of the Workshop is to engage in cultural and travel related studies. The Workshop is presently actively participating in the conservation of indigenous cultural heritage in Western China and to assist and advise local governments to formulate and implement related cultural and tourism policies.

The Workshop supports the UN resolutions and charters on protection and conservation of natural and cultural heritage. The Workshop is also doing many pioneering studies and pilot projects on the practice of cultural and eco-tourism in China.

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前言

P R E F A C E

生態博物館概念引入中國，最早是從貴州開始，到目前已經有將近10年的歷史。中國和挪威合作創建貴州生態博物館也即將進入第8個年頭。

在20世紀90年代初，貴州省文化廳文物管理部門提出在貴州建設新型博物館的設想，得到時任中國歷史革命博物館研究員蘇東海先生的大力支持和幫助，並達成了建設生態博物館的初步意向。

1995年4-5月，由中國和挪威文博專家組成的課題組分別考察了梭戛、鎮山、隆里、堂安等文化社區，為貴州建設生態博物館進行了前期準備。

1997年10月23日，中國國家主席江澤民和挪威國王哈拉爾五世在北京人民大會堂出席了中國博物館學會與挪威開發合作署《關於中國貴州省梭戛生態博物館的協議》簽字儀式，中挪雙方合作創建了中國第一座生態博物館。1998年10月31日，梭戛生態博物館開館。

1999年3月以後，中挪雙方繼續合作，在貴州建設了鎮山布依族生態博物館、隆里古城生態博物館、堂安侗族生態博物館等3個生態博物館。

貴州建設的生態博物館群，成為中國最早的一批生態博物館，為生態博物館概念在中國的實踐與探索進行了富有成效的工作，標志著中國博物館建設進入了一個新的時期。隨後，在中國的內蒙古、廣西等地，也相繼建設了生態博物館。

生態博物館概念誕生於20世紀70年代的法國。1971年，第九次國際博協會議提出生態博物館概念後，誕生了以法國“克勒索蒙特索礦區生態博物館”為代表的第一批生態博物館。

生態博物館概念起初是出於對本土文化的追憶與複原。這一概念很快得到認同，並在歐洲、北美洲和拉丁美洲等許多國家的文化領域產生著重要的影響。

到20世紀末期，生態博物館已經成為流行的對文化遺產保護和保存的一種特殊形式。目前，全球已有各類生態博物館300多座。

生態博物館不僅保存過去的歷史，而且把歷史和現在、未來聯繫起來，以發展溝通為目標，強調居民不應該從他們生活的社區分裂出來，而應對社區的保護和發展作出貢獻。

傳統博物館被清晰的界定為擁有一定藏品和特定的博物館建築，生態博物館則突破了藏品和建築的概念，將保護對象擴大為文化遺產，將保護範圍擴大到文化遺產留存的區域，並引入社區居民參與管理的方式，強調社區居民是文化的主人。同時尋求文化遺產在未來的延續和發展，這種方法成為保存和理解某一特定群體整體文化內涵（包括物質的和非物質的）的有效工作方式。

在生態博物館建設的資料信息中心不僅是信息中心，而且還是文化傳播中心。它對文化遺產作出必要的解釋和說明，使得保護和傳播有效的結合起來，為外來參觀者提供機會了解另一種不屬於他們的文化。

作為一種工作模式，生態博物館在社區文化遺產和文化價值方面將增強人們對文化價值的認識，使某些具有重大價值的文化得到搶救，同時推動社區的社會經濟發展。

博物館是一個非牟利的、為社會和社會發展服務的機構。對人類和人類環境的見證物進行收集、保護、研究、傳播和展覽，同時滿足人們研究、教育和欣賞等要求是博物館的主要功能。生態博物館是現代主流的博物館形態，一方面順應生態保護的概念，一方面突破傳統博物館的局限。在保護內涵、時空範圍和大眾參與等方面開創了博物館新的發展方向。

貴州建設的四個生態博物館，梭戛、鎮山、堂安分別代表苗族、布依族和侗族的文化背景，而隆里則是反映一個漢族的軍事屯堡在少數民族聚居地區的演變過程，這可謂少數民族地區的“少數民族”。

隆里古城生態博物館位于貴州省錦屏縣城52公裡的隆里鎮。具有600多年歷史的隆里古城，至今依然保留著完好的明代軍事屯堡街巷格局和軍事防御特征。古城牆、城門、書院、宗祠、民居、古井、碑刻等，記錄著幾百年滄桑歷史和文化記憶。舞龍、唱漢戲、玩故事等傳統活動是中原文化在這個邊遠少數民族地區“漢城”中的歷史遺存。

隆里最早在1386年開始修築土城，並在十多年后明成祖繼位后施行軍屯製，以便隨時鎮壓叛亂的少數民族。根據當地學人編纂的《隆里古城集》記錄，明朝皇帝從中原調來這裡駐守的常備軍有360人，還有千戶等各級官員13名，還下令「一官不得擅調，一軍不得擅差，子孫世襲其職」。清代也依襲明製。

隆里人至今還保留固有的傳統和文化禮俗，較少同周圍土著通婚。隆里所在的地區現在名為黔東南苗族侗族自治州，但它卻依然不受同化，保留有漢族聚居地的大部分特色。

中國西部文化生態工作室策劃、編輯的中挪合作創建貴州生態博物館專輯，包括反映四個生態博物館不同文化背景的畫冊和文字專題。

《明代軍事屯堡隆里古城生態博物館》畫冊是這個專輯推出的第一個專題。這本畫冊從自然與環境、物質文化遺產、非物質文化遺產三個方面，部分地展現了隆里古城的文化記憶，選用的圖片均來源于中國西部文化生態工作室協助隆里古城生態博物館進行文化遺產調查所收集的資料。因此，這本畫冊只是記錄某一個階段進行文化遺產調查的成果，而並非隆里古城歷史、文化記憶的全部。

值得一提的是，在這本畫冊里收錄的很多圖片資料，都是我們在隆里進行“旅游改造工程”前搶拍的。如：幾百年歷史足跡磨平的鵝卵石街道，現在已經挖開重新鋪就；歷經風雨生存下來6座宗祠和部分民居，已經換上了新裝。那些飽經滄桑的歷史畫面有一部分則被我們作為文化記憶記錄下來。

一場席卷中國的“旅游運動”方興未艾，作為明代衛所製度“活化石”的隆里古城將越來越受到人們的關注，有更多的歷史將會被刷新。面對這突如其來的旅游沖擊波，我們的文化應該怎樣去保護、傳承和發展？旅游參觀者應該如何去感受和尊重這些文化？文化遺產旅游怎樣才能可持續發展？我們希望有更多的人真正懂得珍惜和愛護隆里沉澱了幾百年的文化記憶。

這本畫冊的編輯製作得到了中國西部文化工作室和錦屏縣人民政府的大力支持，香港明德創意出版社為畫冊出版提供了無償的幫助。在此特別表示謝意！

The Eco-museum concept was introduced into China nearly 10 years ago in Guizhou. The Sino-Norwegian joint project to establish a group of eco-museums in Guizhou is entering its eighth year.

In the early 90s, the Heritage Management Bureau of the Guizhou Department of Culture initiated the idea of establishing a museum with this new concept in Guizhou. It was met with enthusiastic response and support from Mr. Su dong-hai----- a prominent researcher of the China National Historic Revolution Museum. A basic intention to build an eco-museum was consolidated.

During April May, 1995, specialists from China and Norway visited Shuoga, Zhenshan, Tangan and Longli and conducted pre-project studies.

On 23rd, October, 1997, Mr. Jiang zhe-min, the President of PRC and his Royal Highness, Harald V, King of Norway witnessed the signing of the Agreement to build the Shuoga Eco-museum in Guizhou, China. On 31st, October, 1998, the Shuoga Museum opened.

On March, 1999 both parties agreed to further the eco-museum project, and agreed to build three more eco-museums at Zhenshan, Tangan and Longli.

These eco-museums are the first of their kind in China and they serve as the pioneers in this new development of eco-museums in the country. Since then, various provinces in China like Inner Mongolia, Guangxi etc are starting to build theirs.

The eco-museum idea was initiated in France in the early 70s. In the 9th ICOM General Meeting, the eco-museum concept was formally adapted and first groups of eco-museums were established in France.

The conception of eco-museum arises from a desire to recollect and reconstruct native cultures. This idea was very well received and was started to implement in Europe, North America etc.

Since then, eco-museums have become a popular way to preserve and conserve cultural heritage. At present, there are more than 300 eco-museums established globally.

Eco-museums do not only preserve the past, they are also links to the present and the future. The fundamental principle is to communicate. Local cultures should not be studied segregated from their communities, and natives should actively participate in the protection and development of their own communities.

Traditional museums have well-defined inventories, display and storage hardware. Eco-museum extended the objects of interest to cultural heritage and the exhibition area to include the communities themselves. At the same time, local communities are invited to participate in the management process and that native people are the masters of their own culture is always emphasized. The objective is to work out ways on how the heritage is to be extended and developed. This becomes a very fruitful way to understand communities and cultures (including tangible and intangible heritage).

The information centers at eco-museums are not only libraries. They are also communication centers. They provide necessary explanations and interpretations to visitors to help them to understand and experience entirely different cultures from their own.

As a working model, eco-museums can enhance people's understanding and respect of cultural values so that cultural heritage are being conserved and hopefully at the same time, can improve the material well-being of the local communities.

Museums are usually non-profit making institutions built to serve the society. Their basic function is to educate, to communicate, to collect and exhibit, and to fulfill educational and research purposes. The eco-museum is fast becoming a popular new form of museum. Eco-museums carry the notion of ecological protection and evolution in the broad sense. They marked new trends in museum developments in the spatial-temporal extension of museums, subject of studies and community/visitor participation.

The three eco-museums established in Shuoga, Zhenshan and Tangan represent Miao, Bo-i and Dong cultures respectively. While the fourth one in Longli tells of the story of how a handful of Han soldiers and their families in a distant military fort established themselves among the ethnic minorities. They became the “minorities” among the minorities.

The Longli Fort Eco-museum is located in Longli, 52 km from Jinping County of Guizhou. The 600-year old fort still preserves the basic framework of the military fort. The fortification, the fort entrances, the local school, the ancestral temples, water wells, stone monuments etc stand testimony to more than 600 years of history. Han traditions like dragon dance, Han operas, story-telling etc from Central China are kept intact and are still very much part of the lives of Longli people today.

The fortification of Longli started as early as A.D. 1386, soldiers and their families were sent there subsequently to maintain peace and order against local minorities “rebels”. Accordingly to local records, 360 soldiers and 13 officers were sent in the beginning, and they were ordered to station there permanently: No one is allowed to leave the locality and return without permission, and their sons and grandsons will take up their roles perpetually. Later, the Qing dynasty adopted the same policy.

Today, Han traditions are still being observed and maintained by the people living in Longli Fort, and they rarely inter-marry with the neighboring minorities. The place is now a part of the Autonomous Region of the Miao and Dong in South-East Guizhou, but still the people of Longli seem to resist any acculturation with their neighbors and stick steadfastly to their Han traditions.

The series of photo-books ----- “ Sino-Norwegian Eco-museums in Guizhou ” is produced by the Western China Cultural Ecology Research Workshop.

< The Ming Fort---- Longli Fort Eco-museum > is the first of the series. The book comprises three sections: the natural landscape, tangible cultural heritage and the intangible cultural heritage. Photos were chosen from materials collected and produced during many study tours and visits conducted by the Research Workshop in the past 2 to 3 years. Therefore, this photo-book is only partially captures the cultural landscape of the Longli Fort and we hope that this can serve as a starting point for more publications to come.

One point worth mentioning is that many of the photos were taken BEFORE renovation projects by the local Tourist Bureau started. For example, the stone pebble walkways of the Fort which is as old as the Fort itself, was dug up for drainage installation. Despite being replaced, the new stone pebbles in the walkway never looks the same as the original. Some of the ancestral temples and buildings have been renovated, and we were able to take some photos of them before the renovations took place.

Everywhere in China, local officials are extracting tourism resources. This ancient Fort--- a living fossil ---- is going to attract attention. Against this shockwave of “ Tourism Fever ” , how should we protect and preserve our cultural heritage? How should visitors and tourists encounter these sites with respect? What should be done to make cultural tourism sustainable? We just hope that more people treasure and cherish this cultural heritage that have been crystallized through hundreds of years of memories.

Invaluable support have been given by the Government of Jinping County and the Western China Cultural Ecology Research Workshop during the preparation of this book, and Mediafusion Publishing Company has provided its services free of charge, to make the publication of this book possible. This book is a word of thanks to them and to those who has helped us so much along the way.

I Wish
good and happy
fortune for
Longli ^{27/1/95}
John H. G.

1995年4月27日挪威著名博物館學家約翰·杰斯特龍教授到隆里古城考察時，作的“希望你們幸福快樂”的題詞。

7 April 98

Best wishes for
a prosperous
future for
Longli - a
special town
in Guizhou
Mr. Peng

Alan Y. Jin
Cen Gao Na

1998年4月7日挪威駐華大使白山先生到隆里古城考察時，作的“特別的貴州之行衷心祝願隆里繁榮昌盛”的題詞。





自然與環境

隆里古城是600年前明朝“屯田戍邊”形成的軍事城堡，現在仍然完整地保存着明清時期的規劃布局和民居建築群。

古城建設一方面充分考慮軍事需要，同時強調人居與自然環境的和諧統一。古城的整體輪廓近似四方形，村落布局依山臨水，整體輪廓與所在地形、地貌、山水等自然風光十分和諧。

從遠處眺望，隆里古城象蕩漾在金色稻浪中的一葉扁舟，周邊山巒疊翠，景色如畫。隆里古城的“山川形勝”，符合中國風水學“來脉悠遠，生氣連貫”，左右護砂的要求。東有上砂（龍砂），西有下砂（虎砂），層層衛護，用以擋風聚氣。體現了中國古人深邃的古城選址思想。

古城背有大山，作為“鎮山”；左有五座小山，即五聰山，為左砂；右有長庚山，為右砂；前有綿延起伏的山巒，象徵“群臣叩拜”的“朝山”、“案山”；在東南方有文筆峰，主峰挺拔，是文運昌盛的原因。北有群山為屏，可擋冬季寒風，南有阡陌稻田，東南風拂過，氣候濕潤，為“藏風納氣”的佳地。西臨龍溪河凹處的“腰帶水”，以利灌溉之便。

古城防禦體系設計精密，修築有城牆，四周挖掘護城河，街巷交叉均不成“十”字型，因“十”與“失”諧音，為軍事城池所忌諱，“丁”則可寄寓人丁興旺，城池水國，同時丁字路，可造成街巷錯綜複雜，利于巷戰。居民戶後院均設有後門，戶戶連通，便于戰時通風報信，城門設有內外兩道城門，即在門洞前築有一堵圍牆，出門洞後需轉90度彎再出一道門才到達城外，形似“瓮城”結構，俗稱“勒馬回頭”，明通暗塞，暗通明阻。虛實結合，暗設機巧，種種設置均為加強古城堡的軍事防備功能。

The Natural Setting

The Longli Fort was established more than 600 years ago in the Ming dynasty. It was a military outpost garrisoned by soldiers and their families from Central China.

Longli's natural surroundings can be interpreted as "perfect" for fengshui considerations. Behind the ancient town are mountains. To its southeast is the wenbi peak, signifying its status in culture. To its north are mountains that protect against the cold winds in the winter. To its west are rivers that help with irrigation of the land.

In the selection of the site, military and civilian needs were obviously both considered. The fort fits in harmoniously with the landscape and is suitable for permanent settlement.

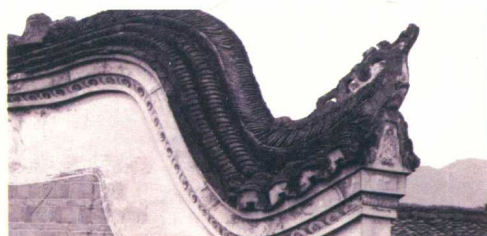
The defense planning of the fort is a sophisticated labyrinth. The lanes are all interlocked in a "T" shape and not a "+" shape because "+" means "ten" in Chinese and the word sounds like "lose" which is a taboo for any army; whilst the "T" shape simulates the Chinese character for "people" and is regarded as a positive sign for the community. Also, the "T" shape arrangement of the lanes makes many corners, dead-ends and thus helps to confuse outsiders.

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物質文化遺產 Tangible Cultural Heritage

宗祠/ Clan Homes
廟宇/ Temples
書院/ School
民居/ Residential Buildings

橋廊/亭閣/ Bridges and Pavilions
古井/ Wells
碑刻/ Stone Monuments
生產生活用具/ Daily Utensils
建築局部特寫/ Architectural Details



非物質文化遺產 Intangible Cultural Heritage

花臉龍/ Dragon Dance
唱漢戲/ Han Opera
玩故事/ Story-telling
生產生活圖景/ Everyday life

地方風俗/ Local Customs
婚禮/ Marriage Rituals
民間藝人/ Folk Artists
祭祀/ Worshipping Rituals
葬禮/ Burial Rituals





