

故园画忆系列

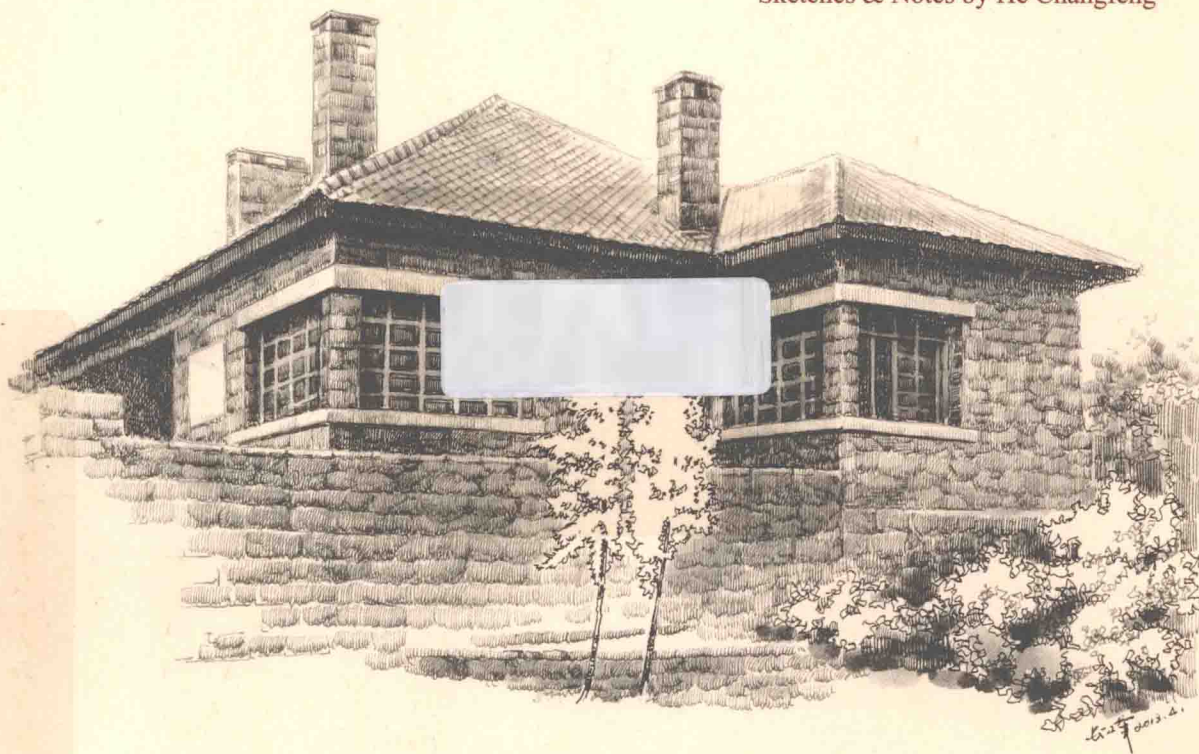
Memory of the Old
Home in Sketches

威海古韵

Ancient Delights of Weihai

何长峰 绘画 撰文

Sketches & Notes by He Changfeng



學苑出版社

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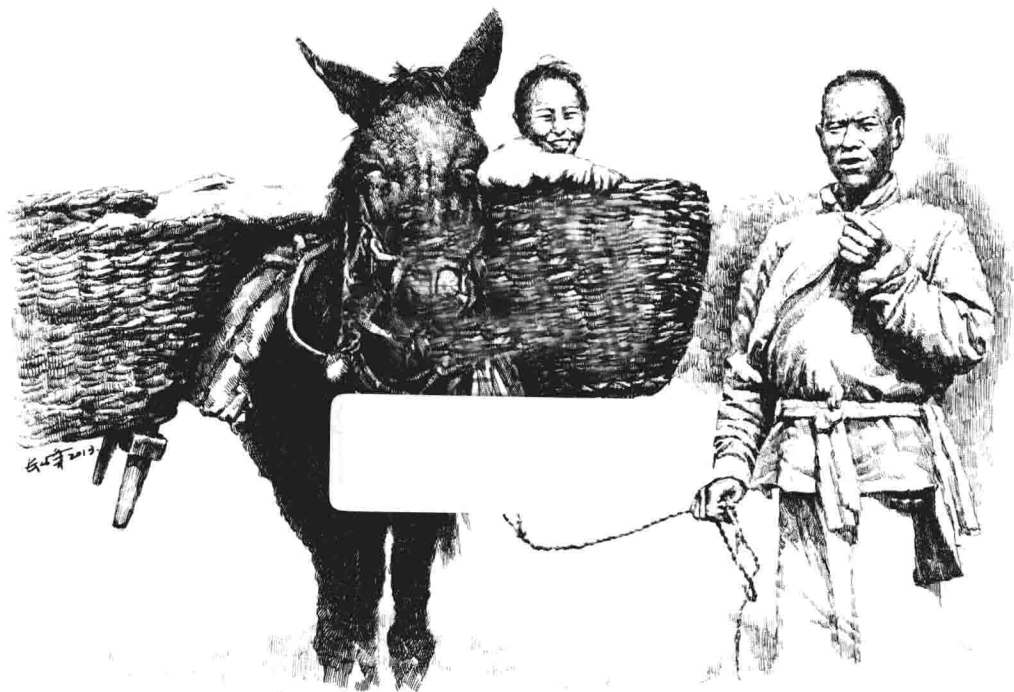
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站在废墟上沉思（序）

长峰兄经过近一年的努力，钢笔画作品——《威海古韵》临近完工了，早就命我为之出版作序，苦于才浅，迟迟未敢动笔。

作品以威海的时序变迁为主轴，挑选了一些有历史价值的存世资料，并外出拍照、写生几十次记录风土影像。筛选精华，汇总在一起，做了一次清晰的复制和艺术升华。

作为一个在威海生活了二十多年的人，我已经把第二故乡当成自己的家乡了。每每游历异乡的时候，有人问我来自何方，我的回答只用简单的两个字：威海。因为，我深为自己的家乡感到骄傲。然而，不知从何时起，心里产生了一种莫名的自卑感。所到之处，往往是那些文化积淀比较厚重的地方，那里的历史遗迹，经过了百年、数百年的沉淀和洗礼，依然能保存完好。而我的家乡，虽然山清水秀、气候宜人、高楼林立、街道整齐，一切看起来都是那么地新、那么地美，但是缺少了传统文化的积淀，不免使人少了底气。国人崇尚传统，更重传承，哪怕是平头百姓，坐在田间地头休息的时候，也会闲聊起自己的老爷爷、二大爷、三叔叔是个学究、是个秀才，并以此为荣，证明自己出生在书香门第。而对于那些发达的人来说，恐怕更是愿意逐本溯源，上到几代，十几代，直冲明清、唐宋、秦汉甚至春秋战国了。可见，文化传承在每个人的心里都是引以自豪的。

从长峰兄的作品中，我似乎找回了对自己家乡的自信，又有了骄傲的底气。在他的笔下，旧时的城楼牌坊、塞垒遗迹、寺庙宗祠、民情风土等等，刻画得生动细腻。历史历历在目，让人们能够近距离地触摸到，并为之兴奋。然而，又不免生出几多惋惜和感慨。由于某些人的急功短视和历史厄运，使得多少建筑瑰宝化成了历史的尘烟。拆来容易建来难，古代修一座建筑，要花上几年、十几年甚至几十年去精雕细琢。而今，修一座仿古的东西，不过几个月，多达年余而已，且使用的都是些水泥及复合材料，表面上光鲜，实则是照猫画虎，徒有其表罢了。从工艺水平上来说，简直满汉全席比家常便饭，绝对不在一个档次。快餐式的堆砌，现代的这些建筑哪个能留存百年、几百年呢？又能留给后世多少有含金量的精神财富呢？由是，不免令人想起梁思成先生当年，为保护历史古迹奔走呼号，是何等痛心疾首！

古建，是历史的见证，也是一种文化的载体，往往蕴含着地理人文、风情民俗，同时也凝聚了前人无穷的智慧。她就像着满尘土玉衣，掩藏着曾经的辉煌。而今却是，强拆、“误拆”、“保护性拆迁”花样不断。仅存的那点祖宗遗物，没有在风雨中垮塌，却在利益集团面前轰然倒下。忍看践踏，事例多多，每每闻之，令人扼腕！

翻阅长峰兄笔下的一件件精心之作，边看边思，似乎是站在废墟上，回忆瞬息往事。

我们今天在毁坏，明天便成了历史的罪人。纵使再多的金钱，都洗刷不了自身的罪过！即使建一千座庙，烧一千炷香，拜一千尊佛，也无法涤清人类灵魂的垢迹！与其过后悔悟，我们为什么不今日觉醒呢？

写到此，我的心情已无法平静，除了惋惜，又能何奈？只愿身在其位者、身在其中者能高抬贵手，心生善念，拓宽思想，增强意识，放历史一马。从自身做起，为子孙后世留下点精神家园吧！

南山樵

2013年6月20日于五柳堂

Contemplation on the Ruins

Ancient Delights of Weihai — the pen drawings by my friend Changfeng are almost finished after nearly an entire year's hard work, but I did not start this preface earlier, as he had asked, simply because of my lack of confidence in my ability to do so.

The decision of what drawings to make for the collection was made according to an elaborate evaluation of the social changes over time, based on some existing documents of recognized historical value in addition to some photographs and sketches reflecting local conditions and customs. The selected materials present a clear artistic reproduction in the form of cultural relics represented on the paper for collection and appreciation by enthusiasts.

Having lived in Weihai for two decades, I have taken this place as my second hometown. If asked where I am from during my travel to other places, my answer is simply: Weihai. I feel deeply proud of my new hometown. However, I have also had feeling of lacking something that I was not sure about. Wherever I went, I was impressed by the local historical relics or folk architectures that have remained intact for hundreds of years and contain profound cultural significance. But my adopted hometown, a place of picturesque scenery, pleasant climate, modern buildings and tidy streets, looks fresh and beautiful, yet somehow we do not fully appreciate the cultural value of what we have here. Chinese tend to value tradition and lineage, and even ordinary country folk chat about their uncles or grandfathers who were once scholars to show their scholar-gentry family heritage. Some even trace back multiple generations to mention the glories of their ancestors in the dynasties of Qing, Ming, Tang, Song, Han or Qin dynasties, or even the Spring and Autumn and the Warring States periods. So everyone is sincerely proud of their continuing cultural lineage.

In the drawings of my friend Changfeng, I have got my confidence back and I have my own pride about my hometown. In these drawings, the lively, delicate depiction of ancient ruins, such as the ancient gate tower and memorial archway, fortresses and relics, temples and ancestral halls, etc., are so impressive and exciting that they are almost touchable. However, it also makes us feel regretful and sentimental, because many ancient buildings were destroyed during historical adversities and the stress and short-sightedness of some people. It is too easy to pull down the structures that took years or even decades of great care to build. Nowadays it only takes several months to a year to construct a cement composite building which is flashy and specious indeed. Technically, they are as different as a formal banquet and a potluck. With the interest in "snack-style pileups" today, how can we expect traditional valuable buildings to stand here for centuries? How much spiritual value will we pass down to future generations through architecture? It inevitably reminds us of Liang Si-Cheng, the great master, who himself went hither and thither calling for protection of historical relics. What a sorrow and what a grievance we rightfully have!

Ancient buildings, testimony of our history, are also regarded as a courier of culture, of geographical, human and folk customs and habits value and reflect the infinite skills of our ancestors. They wear a layer of dust that covers up their past glory. Today, nationwide, they are threatened with unceasing demolition — "mistaken" or so-called "protective". The only mementoes from our ancestors can survive wind and rain through the centuries but collapse miserably before the greedy. With so many ruthless cases of destruction taking place, how can we not feel disappointed and irritated?

Absorbed in Changfeng's elaborate drawings, I gazed and contemplated them as if actually standing before these ruins and imagining their past moments of glory.

These destroyers will be the sinners; no amount of money can ever wipe away their crimes! The stains on these human souls can never be washed off even by building a thousand new temples, burning a thousand joss sticks or kowtowing to a thousand Buddha statues. Rather than regretting later, why not just wake up this moment?

I stop my pen here, but feel I cannot calm down. What can I do but feel regret all the time? I just wish that whoever is in charge or involved in this would raise their hands high, adhere to some faith, broaden their minds, strengthen their awareness and, at least, leave our history alone. So starting with ourselves, let us be determined to spare some spiritual mementos for our descendants.

Nan Shan Qiao
At Wuliutang
June 20, 2013

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古韵遗风

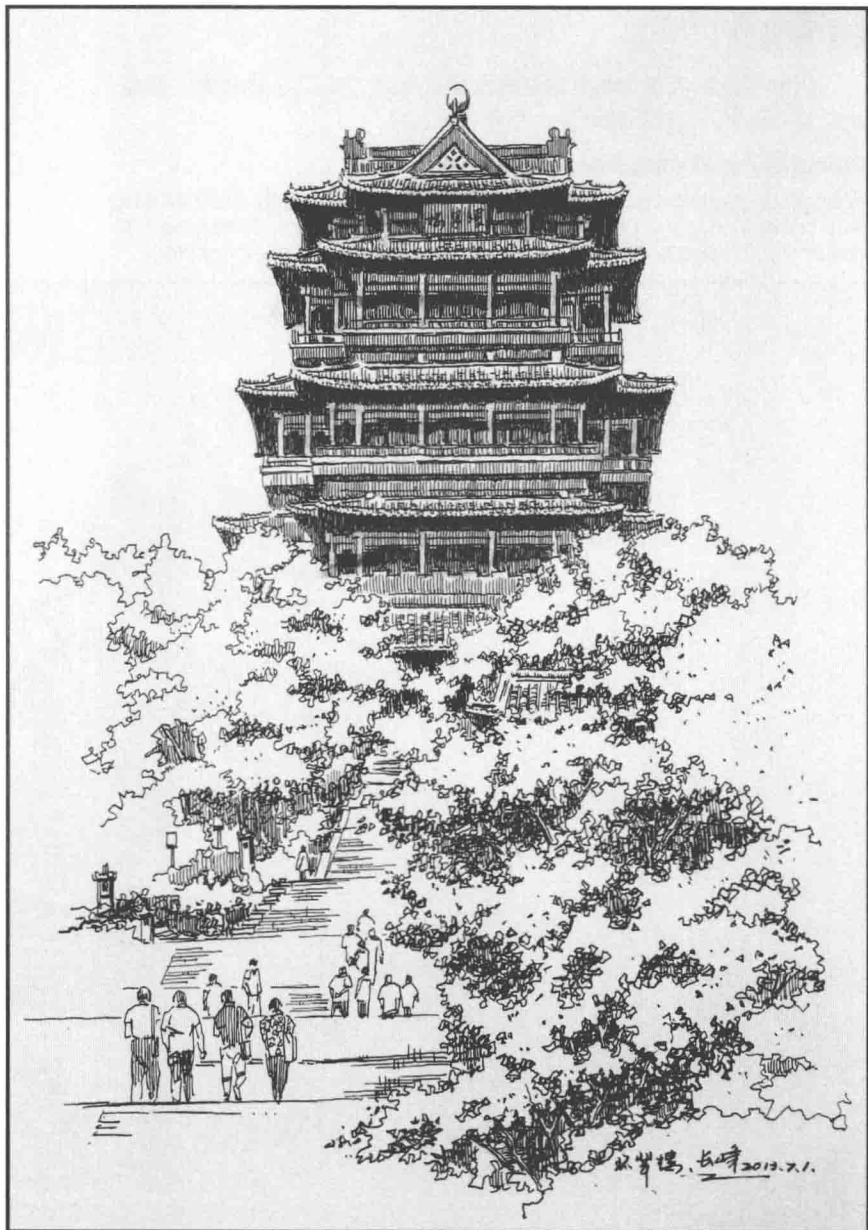
Ancient Delights and Customs

环翠楼

始建于明朝弘治二年（1489）。为御倭袭，巡察海道副使赵鹤龄主持重修了卫城城墙。感怀其德，时任地方官员及百姓在城墙顶端建塔楼纪念。因此楼立于群山环抱、翠绿环绕之中，遂取名“环翠”。环翠楼命运多舛。1931年改建，1944年被日军焚毁，后又经多次修复重建。

Huancuilou Building

Built in 1489, the building got its name 'Huancui' because of the surrounding forests and mountains. The building had the same fate as Weihaiwei, suffering multiple renovations and reconstructions.



望海楼

望海楼是唐代登州刺史为迎接女皇武则天“查巡东隅海疆”而建。建于刘公岛上，经过历代修复，至今保存完好。

Wanghailou (Wang Hai Building)

Wanghailou is located on Liugong Island, originally built during the Tang Dynasty (618-907) by the Governor of Dengzhou to greet the Empress Wu Zetian during an imperial inspection tour.



仙姑庙

仙姑庙建于威海里口山顶峰，旧名“郭仙姑庙”。据清光绪《文登县志·寺观》记载，庙前有宋景德四年（1007）辽人所立的石碑，碑题“郭仙姑碑记”。清康熙三年重建。现以“仙姑庙”为主题，开发成仙姑顶景区。

Xiangumiao Temple

On top of Likoushan Mountain, Xiangumiao Temple, built in 1007 and rebuilt in 1664, is now within Xianguding Scenic Park.



留村石墓群

始建于元代元统三年（1335）的石墓群，位于荣成宁津留村西约 70 米的农田内。新中国成立后，石墓群屡经风霜，现存十座，有七座保存较完好。石墓为球形，花岗岩砌筑。高 2.3 米，腹径 1.75 米，底座多为莲花托、八角形台基。

Stone Tombs in Liucun Village

The first one built in 1335; the existing tombs are in the farmland area about 70 meters west of Liucun Village, Ningjin of Rongcheng. Of the ten existing tombs, seven are well preserved. The spherical tombs are built of granite, 2.3 meters high with diameter of 1.75 meters. Most tombs have Lotus-shaped bases on octagonal platforms.

