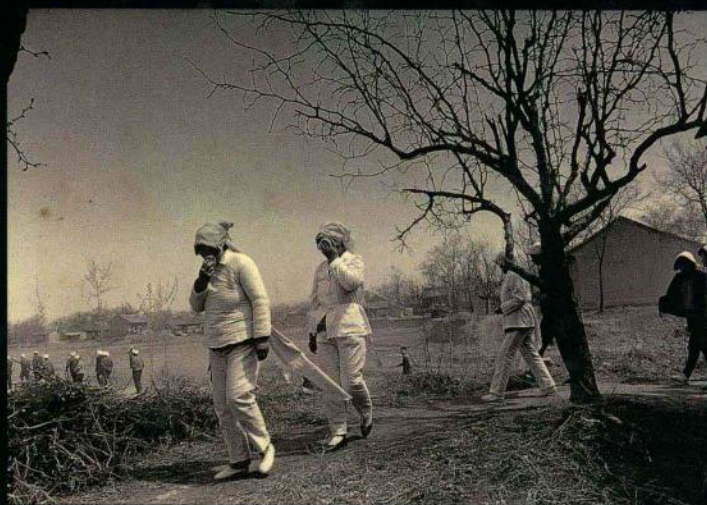


婚俗與喪俗



NUPTIAL CUSTOM AND FUNERAL MORES

晉陝豫黃河流域民風
The Folkway of Shanxi, Shaanxi, Henan in the Yellow River Valley



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秦軍校

QIN JUN XIAO

中國攝影出版社

China Photographic Publishing House

圖書在版編目 (C I P) 數據

婚俗與喪俗 / 秦軍校著. —北京: 中國攝影出版社,
2000.5
ISBN 7-80007-193-6

I . 婚 ... II . 秦 ... III . ①婚姻—風俗習慣—中國
②葬俗—中國 IV .K892.22

中國版本圖書館 CIP 數據核字 (2000) 第 08888 號

婚俗與喪俗

秦軍校

中國攝影出版社出版

(北京東單紅星胡同 61 號)

精一印刷 (深圳) 有限公司印制

850 × 1192 毫米 · 大 16 開 15 印張 6 千字

2000 年 6 月第一版 2000 年 6 月第一次印刷

印數: 1-2000

ISBN 7-80007-193-6

定價: ¥280.00 元

版權所有 · 翻版必究

人 生 不 外 乎 八 個 字 ： 生 老 病 死 婚 喪 嫁 娶

Life can be included in 8 words, i.e., 'Birth, Ageing, Sickening, Death, Wedding, Funeral, Marriage and Wiving.'

婚俗與喪俗

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出版：中國攝影出版社

君笑公司協作

NUPTIAL CUSTOM AND FUNERAL MORES

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Published By: China Photographic Publishing House

Cooperated By: Shenzhen Junxiao Photographic Co., Ltd.

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Resume of the Writer

Born in Sanmenxia of Henan on November 7, 1959 (Year Symbol of Animal: Pig)
 Going to school in September, 1966
 Beginning to publish his photographic works in 1983
 Holding the first private photographic exhibition in June of 1987
 Participating in origination of "Dizhu" magazine in 1988
 Joining the Henan Photographer Association in December of 1989
 Being elected as the director of Henan Photographer Association in January of 1990
 Originating Sanmenxia Photographer Association in May of 1990
 Being elected as Deputy Chairman and concurrently Secretary General of Sanmenxia Photographer Association in June of 1990
 Organizing the photographers of 6 provinces in central south China to develop activities of Huanghe Travel & Investigation Group on the "Yellow River Journey" -- one of the 14 touring routes in China in April of 1992
 Joining the China Photographers Association in October of 1994
 Joining in "Foreign Investment in China" Magazine House and shouldering the post of the administrative vice stationmaster in December of 1995
 Founding Shenzhen Junxiao Photographic Co., Ltd. in January of 1996
 Taking part in origination and formulation of "Foreign Investment in Shenzhen" in October of 1996
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曾參與出版的書籍有：

《河南百強百佳風采》
《今日無錫》
《今日青海》
《今日濟寧》
《走向二十一世紀的溫州》
《浙江經濟畫冊》
《湖南統計年鑒》（1999）
《南通統計年鑒》（1999）
《肇慶統計年鑒》（1999）
《南昌辦事指南》
《濟南辦事指南》
《延邊五十年》
《盤錦五十年》
《白山五十年》
《今日湖南》——改革開放二十年成就展（CD-ROM）
.....

The books of which compilation he once participated in are:

100 Top Enterprises of Henan
Wuxi Today
Qinghai Today
Jining Today
Wenzhou Marching Toward the 21st Century
Picture Album on Economy of Zhejiang
Statistical Yearbook of Hunan (1999)
Statistical Yearbook of Nantong (1999)
Statistical Yearbook of Zhaoqing (1999)
Guide to Work in Nantong
Guide to Work in Jinan
50 Years of Yanbian
50 Years of Panjin
50 Years of Baishan
"Hunan Today" -- Exhibition for 20 Years' Achievements of Reform and
Opening-up
.....

母語的形象

張 宇

現在想起來已經 14 年了吧？

14 年竟然過得這麼快？

14 年前我還在三門峽市文聯當文聯主席，就是那時候認識秦軍校的。最早知道他愛擺弄照相機，迷戀攝影藝術。在我的印象裏，他偶爾拍出來幾張像樣的照片，在心裏沒有把他太當回事兒。如果往認真處說，說我認識秦軍校，還不如說他認識我更準確。因為那時候經常組織各種各樣的藝術活動，文聯主席經常要到場，說我認識那麼多作者，也只是臉熟罷了。

三門峽雖然是一個小城市，觀念並不落后，甚至說還有點超前。特別是一批年輕人，思想格外活躍。後來三門峽的一大批年輕人相繼走向全國，大都以做文化生意為主，真可以說南征北戰，在內地的偏西北的一個小城市裏，竟然出現了這麼多的年輕的文化商人，真是奇觀。秦軍校就是這其中的一個，現在深圳辦着公司，做老板。錢自然是賺了不少，說起來也是事業有成。不過在我的印象裏，他在這批人中還不靠前，比起來別人幾千萬幾千萬的大老板，他也只有個幾百萬的樣子？不過這年頭賺錢多的人有的是，秦軍校却讓我吃驚，不是他的錢，而是他忽然送給我一大本他自己的攝影作品的選集，不得不讓我另眼相看了。

這就是說秦軍校賺錢的同時也沒有忘記自己的藝術追求，因為有了錢，甚至更加迷戀攝影藝術了。

于是，我一下子覺得和秦軍校在感情上親近了許多。

但是，在沒有真正看選集的作品內容之前，我也只是感動了一下，並沒有希望他創造出什麼奇蹟來。心裏只想着他不容易，不管他拍了些什麼，能夠弄出這麼一大本子作品，就很不錯了。真的，我沒有一點心理上的準備，等我打開作品，一頁頁看過來，實在是出乎我的意料之外，拿我自己的口頭語說，我真是停電了！

他為什麼要拍這些？這本選集裏的全部內容，完完全全的是陝西和山西和河南三省交界處的當地鄉村的民俗風情，具體說竟然全是農村裏的婚喪嫁娶。為什麼？秦軍校為什麼要選擇這些拍攝對象？

最有意思的是，他的鏡頭具體到對準了幾個家庭，還不是零零碎碎的亂拍，而是完整的用他自己的鏡頭為語言，敘述下來幾個家庭婚喪嫁娶全部過程。這就不僅拍出了畫面的細節，而且使畫面流動起來組成了情節，最終竟然形成了故

事……

于是，在這些畫面形成的情節和細節裏，大量的生活的信息傳達出來，當地農村的生存狀態的方方面面像魚兒一樣躍出生活的水面，竟然活龍活現在我們的眼前……

真具體呀！

結婚時候當地的人們是怎么唱的怎么吃的怎么鬧的……埋葬人時候當地人們是怎么哭的怎么穿孝衣的怎么抬棺材的怎么下葬的怎么填土的甚至那些陪葬的紙扎活都是些什么樣子的……

應有盡有啊……

好久好久，我沒有話說，我太熟悉這些生活內容了，這些畫面一子就把我帶到了三門峽的鄉村裏，我不僅看到了那些樸實的老鄉親們，我甚至聽到了他們的笑語和哭聲，我甚至聞到了那土地的氣息和人群裏的汗味……

秦軍校緊張地看着我，急切切的等着聽我的批評。然而我只是對他說，很棒，真的很棒。我又具體說信息量很大，給人的衝擊力很強，也很動人。但是，準確讓我說這些作品的典型意義，得讓我想想。因為我滿腦袋裏現在全是這些畫面，一時半會兒我還從這些作品裏走不出來。當時我就答應我非常願意為這部作品寫些什麼，但是等我想明白了再寫……

現在我想我是想明白了，秦軍校是在干一件大事兒，他是在用自己的鏡頭拍文化，而且是母語，通過自己的作品使母語形象化出來，傳達給外面的世界，同時也就成了文化化石一樣留給了我們的後人……

2000年春月于鄭州

IMAGE OF MOTHER LANGUAGE

Zhang Yu

Now in my memory, 14 years has elapsed?

Unexpectedly 14 years has gone so fast.

14 years ago I worked as the chairman of Sanmenxiao Literature League, when I acquainted myself with Mr. Qin Junxiao. At the beginning I knew he liked to take pictures and indulge himself into photographic art. In my impression he took some presentable photos now and then, but I cared nothing about it. Speaking earnestly, he would rather know me first than I did know him, because I, as a chairman of literature league, of course had to organize and often take part in various art activities. I knew so many writers, but frankly speaking, I did it only to have more acquaintances.

Being a small city, Sanmenxia is not backward in conception, even more advanced. Especially a group of striplings there, particularly active in mind, successively embarked in cultural business all over the country. They fought here and there. Unexpectedly so many cultural businessmen came into the world at a small city in the northwest inland. It is actually a marvellous spectacle. Mr. Qin is one of them. Now he runs a company as a boss in Shenzhen. Of course he has earned much. He can be considered a winner in his cause. However, he is not in the frontline of these rich cultural businessmen. Compared with those multimillionaires, he is only a bit part with property of several million Yuan. In these years I found many peoples earned much. So no rich bosses can not take me aback except for Mr. Qin. It is not his pocket, but the photo album of his selected works suddenly given to me that made me have to renew my knowledge of him.

The above means he not only comes off a gainer but also keeps his art pursue in his mind. He is even infatuated with photographic art owing to being rich.

Upon that I am much closer to Mr. Qin in reins.

I am only a little moved before actually reading his works. Be straightforward, I don't hope he can create mighty works. I only consider it uneasy for him. No matter what works he has photographed, I think it is actually pretty good for him to publish such an album of his works. Speaking truly, it is actually beyond my mind. I opened his album and read it one page after another. Really against my expectation I felt very surprised at his works and stayed at power cut state.

Why did he want to photograph these works? All the content of this album completely reflects the folk-custom of the local villages at the juncture of Shanxi, Shaanxi and Henan. Concretely what it describes is the nuptial custom and funeral mores in the

country,. WhY? What made Qin Junxiao choose these photographic objects?

What is most significant is that he shot several families concretely but not fragmentarily. He used his camera lens as his language ncompletely and narrated the whole nuptial and funeral process of several families. His works reflect the detail of each frame as well as he activates his frames and make them form the scenarios so as to finally form stories.

Thus substantive information of life spreads from the scenarios and details consisted of these frames and each aspect on the living status of the local countryside appears vividly under the very nose of us.

How concrete!

How the local people sang, ate and joked while getting married ..., how they cried, put on mourning garments, carried and buried a coffin, and filled and what the buried-with-the-dead paper products looked like while burying the dead...

This album contains everything you expect to find.

For quite a long time I kept silent, for I am too up on these living contents. These frames brought me at one blow to the mofussi in Sanmenxia City, where I saw those simple villagers, heard their both laughs and cries and even smelt the tinge of the glebe and the sweat from the crowds...

Looking at me tensely, Mr. Qin Junxiao was waiting for my comments avidly. I only said to him: "Great, it's actually great." I told him this album enjoys a large quantity of information producing strong and exciting impact on the people. As for their emblematical meaning, I have to think about it because my brain was full of these frames. I impossibly jumped out of these works. Then I promised to write something for this album, but I could but do it after I has been clear about it...

Now I see Mr. Qin is doing something important. He is shooting the culture with his own lens and visualizing and spreading the mother language through his works. His works will come down to our posterities like a cultural fossil.

Zhengzhou in the Spring of 2000

返樸歸真 回歸自然

蘇醒世

中華文化最重要的發祥地之一，是黃河流域近百萬平方公里的黃土高原和衝擊平原。華夏先民在這裏奠定了最初的文明根基，而位于黃河中下游晉、陝、豫相交的廣袤區域，則以其腹裏縱深、地形多樣，構成西部中國特有的恢宏地理環境與古典文明的核心。

在這一方古老的生態基石上，勤勞樸實的人們，生息勞作，世代延承。春醪也似的民風習俗，化石般忠實地記錄着自遠古以來，人類生生不息的蘊藉，汹涌着、流變着歲月的滄桑與時代的情緒。

年輕的中國攝影家秦軍校，正是誕生于這樣一方水土：黃土地、黃土窑、黃河水、黃河謠。黃河情結溶入他軀體的每一根脈絡，厚重的民風薰染着他藝術創作的主體構架。豪爽、快活、廣泛的交際、漫遠而艱苦的長途跋涉、卓爾不群的藝術感覺、靈動而睿智的思維，使他的作品具有內蘊豐實、視角獨特的美學價值，飄逸着濃濃的鄉情、漾溢着黃土的芬芳。

如果說，在此之前秦軍校的創作得益于鄉土的稟賦、質樸的感情以及與生俱來的靈性的話，那么這部沉甸甸的《婚俗與喪俗》則更多體現出他理性的思維，這種思維超越了一般意義上鄉土作品的概念，而上升為內涵豐富的具有多維概念的文化範疇。以文化的視角觀照不同區域所衍生的風俗，不再是凝固不變的形態，而是一個歷時性的動態進程，并呈現出紛繁斑駁的共時性、多樣化的特征。以民俗、風俗表現出的行為模式，不僅僅集中反映出一個時代、一個區域的精神風貌與經濟水平，而且體現出價值觀念、審美情趣與思維方式，從而進入文化的核心層次。緣此，《婚俗與喪俗》的問世，不僅僅對攝影家、攝影愛好者產生意義，同時可能誘發社會學者、民俗學者、文化人類學者乃至政治經濟諸領域的廣泛興趣。

秦軍校的性格具有典型的二重性。他的非創作生活定格是現代的，定居深圳后，其起居、住行乃至服飾諸元更具時尚意識。然而，在攝影創作領域中，却固守傳統，民族的情緒非但不曾消歇，且更趨強烈。我以為，主觀上：攝影家身居沿海繁華的都會，處于西方色彩與外來文化的漩流中心，生活環境的反差、兩種不同文化的碰撞，使他的抉擇更加堅定而直接。客觀上：距離產生美，距離使他的視角更趨開闊，作品的民族定位更加準確。同時，他所處的環境，使他清醒地認識到現代人對繁復的藝術表現形式的厭倦，轉而投向單純、質樸、明快、強烈的審美追求。而他所鐘情的民俗中富含的幻想成份、原始的神秘感，對於處在緊張、亢奮狀態下

的現代人來說，不啻撐起一襲輕鬆、寧靜的綠蔭。

《婚俗與喪俗》是一部在內容上相互聯系又絕然游離的人生狀態實錄。締結婚姻，無疑濃縮了人生中暢快淋漓的美好時刻。而喪事，却凝聚了人類生離死別所派生的無以比擬的痛苦。在中國，“洞房花燭”常常與“金榜題名”相并論，民間也有“成家立業”的俗話，可見，結婚在東方是被視為人生與事業的起點的。而辭世則不論東方還是西方，被共同視為生命的終結。把人生的大喜大悲，集聚在一個文化積澱厚重的空間，並以時間為隔段，分別用跳躍、系列的鏡頭，講述7個家庭或喜或悲的故事，以勇武的視角衝擊力、跌宕起伏的感情波瀾、衆多各具情態的人物，營築一堵立體的、原生態的、具有西部中國情韻的風俗畫廊，顯然是秦軍校結集的初衷。這是一個頗具藝術功力與獨運匠心的大制作。他靈動敏銳的鏡頭直接切入民間文化的最底層，他用數以千計的膠片，記錄下構成中國社會最基礎層面上衍生的最本質、最感人的生存與死亡。揭示出中國農民淳樸、忠厚的精神世界與古老、崇善的倫理道德觀念。從而，使《婚俗與喪俗》具有了民族史詩般血脉豐盈的底蘊。

中國農村穩固的社會結構與陳陳相因的文化結構，為厚厚的民風提供了歷千年更迭而不變其宗的溫床。然而，這些同屬於上層建築的禮俗、風俗、民俗，與多種民間藝術一樣，不可能不受到時代發展的制約。現代文明的衝擊，經濟基礎的裂變，人們思維、意識的轉換，無不在這張色彩斑駁的古帆上，漬滿流變的印痕，折射出時代的過渡與轉折；《地坑院的婚禮》（1986年·山西）中那位新女婿，依存古老的習俗，他的右手握着一柄旨在驅邪的圓鏡，而左手却多了一束從包裝到形制都堪稱前衛的塑料花。迎親的行列裏少了昔日的花轎與披紅挂花的毛驢，坎坷的黃土路上，奔馳的是扎着鮮花的“桑塔納”。在《西陽村的婚禮》（1993年·陝西）中，新人的院子裏，洋洋灑灑的西洋管樂隊取代了古老的嗩吶與鑼鼓。而《馬謝村的婚禮》（1999年·河南）中的新娘，則摒棄了描金鏤鳳的嫁衣，披上一襲充滿異國情調的透明婚紗。盡管，風俗外在的行為模式，在歲月的長河中不斷地褪去故有的鉛華，經歷着不和諧的更迭。而那些共同的因子，卻依舊留存着富于深刻道德啟示與文化內涵的特征。從而散發出民族獨有的魅力，昭示着洞穿時空、承襲古今的傳統的力量。

“返樸歸真、回歸自然”。

願我們有作為的攝影家，把對生活與時代的思考和民族固有的精神氣質融和，創作出更高層次的、具有我們民族特質、地域色彩和時代精神完美契和的傳世之作。

2000年春月

Regression to Reality and Nature

Su Xingshi

One of the most important cradles for Chinese culture lies on the Huangtu Plateau and Chongji Plain of nearly one million square kilometers in the Yellow River valley, where the Chinese forefathers laid the original cultural foundation. Guangmao area at the juncture of Shanxi, Shannxi and Henan in the middle and lower reaches of the Yellow River, deep in its hinterland and various in its landform, formed the core place of vast geographic environment and ancient civilization with western Chinese characteristics.

On this ancient land the hardworking people propagated themselves, worked hard and extended from generation to another generation. Their folkway and custom faithfully recorded the years' vicissitudes and epoch's sentiments of human being like a fossil.

Mr. Qin Ju-nxiao, a young Chinese photographer, just born in such a land with: yellow soil, yellow cave-house, Yellow-River water and Yellow-River ballads. Each venation of his spirit is full of grumous Yellow-River plots and the key structure of his art works edified with massive folkway and mores. He, forthright, alacritous and of wide intercourse, made his works full of blue-chip aesthetic value, rich ruralism and loess redolence by making use of his larruping art sense and sagacious thinking after his hard trudge.

If we consider his former creations profit from his agrestic endowment, unvarnished emotion and native spiritualism, this album "Nuptial Custom and Funeral Mores" materializes his rational thinking more, that exceeds the concept of run-of-mill agrestic works and becomes promoted to the cultural category of rich connotation and multidimensional concept. Attention is attached with the cultural visual angle to the mores derived out of the different areas is no more a frozen shape, but a historical dynamic course, characteristic of colorful common time and diversification. The behavioral model represented with folkway and mores can concentratively glass spiritual status and economic level of a times and a area as well as embody value conception, aesthetic spice and thinking mode so as to enter the cultural hard-core. So birth of this album can not only produce important significance to photographers and photograph fans but also induce wide interest of social scholars, folk-custom academicians, cultural anthropologists and plutonomic realm.

Mr. Qin Junxiao enjoys typical twoness in his character. The freeze frame of his non-creative life is of modern tinge. Dwelling in Shenzhen, he enjoys more vogue consciousness in daily life, clothing and others. But in his photographic creation, he keeps the traditional style and his national vein has not faded away, but still gone more strong. In my book, subjectively his more steadfast and direct choice lies upon his living in the bustling inshore bigalopolis and the vortical center of western color and foreign culture, the contrast of living environment and the impact between two different cultures. Positively the more veracious national orientation of his works hails from beauty from distance widening his eyeshot. And meanwhile, where he lives makes him soberly cognizant of the modernists' ennui on the repetitive art manifestation and their aesthetic pursuance for simplicity, modesty, vividness and intensity. The mirage elements and

ancient mystery sense in the folk-custom he is deep love with can be called as an easy and silent forested place to the modern people in the intense and exciting state.

"Nuptial Custom and Funeral Mores" is a record of life state both combining and dissociating each other in content. No doubt matchmaking in marriage concentrates the happy wonderful moment of life. Beravement agglomerate incomparable sufferings from human parting for ever. In China, "wedding festivities" is often mentioned in the same breath with "success in the government examination", as the folksay goes: "one ranges himself." Thus marriage is orientally regarded as the starting point of life and cause, but death regarded as the end-all of life in both orientally and westward. This album collects happiness and sorrow of life in a cultural space and describes stories about the happiness and sorrow of 7 families. It constructs a solid aboriginal folk-custom gallery with western Chinese characteristics with brave visual impact, undulant feeling and various personality, which is to all appearances Mr. Qin's original intention. It is a great creation with artistic power and originality. He directly enters the bottom level of folk culture with his acuminous lens and records the most essential and impressive survival and death from the basal Chinese society. He opens out the unsophisticated and meek spirit world and archaic advocating concept of ethic. Therefore, his album "Nuptial Custom and Funeral Mores" contains the combination of life and death epically.

The social structure and the following-the-old-routine cultural structure of Chinese country provides simple and kind folkway with seedbed experiencing thousands of years' change, but not changing its principal aim. Same as various folk arts, these etiquette, mores and folk-custom falling within superstructural category can but suffer the inhibition from epoch development. Impact from modern civilization, fission of economic basis and switchover of human thinking and consciousness have formed the prints and reflected the transition and turn of times. That new son-in-law in the "Wedding in the Silo Yard" (Shanxi in 1986), who followed the immemorial consuetude, had a round exorcising mirror in his right hand and a bunch of plastic flowers in his left hand. In the bride-escorting parade you can not find the past bridal sedan chair and the donkey with flower in red. On the contrary, you can see the "Santana" cars with flowers running on the rough loessial road. In the bridal yard of "Wedding in Xiyang Village" (Shaanxi in 1993) is a Western-style band instead of the ancient suona horns and drums. The bride in the "Wedding in Maxie Village" (Henan in 1999) wears a transparent bridal uniform of exoticism, but not bottom drawer. The extrinsic behavior pattern in mores has constantly been losing its fixed essence and experiencing disharmonic supersession with the time passage. Those common factors still retain the characteristics of profound ethical apocalypse and cultural connotation so as to emanate the particular national charm and declares publicly the power of following the tradition at all times.

"Regress to reality and nature".

I sincerely hope our promising photographers combine their thinking on life and times and the nationally-fixed spiritual temperament to create higher-level works with perfect combination of our national characteristics, local color and Zeitgeist.

In the Spring of 2000