

# 明陵今照

New Look of the Ming Tombs

周元庆 摄影/文



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明陵今照 中石题

New Look of the Ming Tombs

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明十三陵，安葬着大明王朝13位皇帝和23位皇后。自明成祖朱棣营建第一座陵墓——长陵距今已近600年；明最后一朝皇帝崇祯的思陵也已350余年。

站在蟒山之巅的“天池”——即我工作的北京十三陵蓄能电厂之“上池”——俯瞰陵区，不禁赞叹这块朱棣皇帝为他和子孙们选择的万年吉地。明永乐五年（公元1407年），明成祖朱棣命礼部尚书赵玘率风水术士在北京郊区卜选陵地。至天寿山（原名黄土山），见龙盘虎踞，盆地平川，一泻千里，极具帝王之气，便按照明朝的规制，将这大约40平方千米的洞天福地，辟为建造帝王陵寝之地。

公元1540年（明嘉靖十九年），在虎山把守的入口处，建起一座石碑坊，并派护军把守，从此这里成为皇家禁地，无人再敢虎视鹰瞵。

史料记载：天寿山“山崇高正大、雄伟宽宏”、“昆仑以来之北干王气所聚矣。内则蟒山盘其左，虎峪距其右，凤凰翥其南，黄花城、四海冶拥其后；外则西有西山、东有马兰峪，群峰罗列如几如屏、如拱如抱、如万骑簇拥、如千官侍从。”

十三陵的建筑是我国风水理论的典型代表，堪称一部旷世的杰作，“峰峦叠拥、众水环绕……依山面水”，“叠嶂层层献奇于后，龙脉抱卫，砂水翕聚……山川之灵秀、造化之精英凝结融会于其中”。正如英国著名科学史家李约瑟所说，皇陵在中国建筑形制上是一个重大的成就……它整个图案的内容也许就是整个建筑部分与风景艺术相结合的最伟大的例子。

在近600年的历史中，十三陵饱经沧桑。她经历了兵燹与天灾的破坏；数百年风霜雨雪的侵蚀，更使当年巍峨

壮观、金碧辉煌的帝陵失去些许风采。然而唯其如此，却愈发使人在厚重的历史面前久久地凝望、久久地沉吟。

2006年1月，承蒙十三陵特区领导的批准，我得以对十三陵陵区进行全方位拍摄，包括进入封闭管理、尚未开放的陵墓。在一年的时间里，每次端着相机走进陵区的时候，我都怀着对中华传统文化的虔诚、敬仰、自豪和慨叹的心情，而这种心情都凝聚在我的每一幅照片中。

沿神道进入安葬成祖朱棣的长陵，我领略了帝陵的恢宏；而顺着崎岖的村间小路来到崇祯帝朱由检的思陵时，比普通百姓的坟包大不了多少的宝顶、残存粗糙的祔恩殿砖石，在我面前组成了“亡国之君”四个大字。在已列入计划但尚未进行修缮的英宗朱祁镇的裕



陵、宪宗朱见深的茂陵，原汁原味的残陵景象勾人顿发思古之幽情。在这两座陵里我投入了极大的精力；因为，一年后，面前的一切都将不再。

我想，您翻阅这本画册，一定会觉得这些摄入镜头的画面比记忆或现实中的十三陵更美妙；您带着这本图册到十三陵按图索骥，也会感到您自己眼中的美景胜过我镜头中的图画。这是因为明陵的景致与文化底蕴是没有边际的，是永远奥妙无穷的，永远在等待着后人的发现、认识和醒悟——所以她才会成为举世闻名的永恒的历史文化遗产。

联合国世界遗产组织第27届大会已将明十三陵列入《世界遗产名录》。作为一名摄影人，能够通过我的镜头把陵区（尤其是世人不甚了解、无法看到的陵墓）的画面展献给人们，我感到非常的欣慰。

深深感谢我国著名教育家、书法家欧阳中石先生为本书题写书名；

感谢十三陵特区的鼎立协助，为我的拍摄提供便利；

感谢华北电网有限公司、北京十三陵蓄能电厂给予我的培养与扶持。





**Ming Tombs**, comprised of the mausoleums of 13 emperors and 23 empresses of Ming Dynasty, have a history of 600 years since the first mausoleum of Chengzu Zhu Di was built. It's more than 350 years since the last emperor Chongzhen was buried in Si Ling.

Overlooking the Ming Tombs area from the top of the Mangshan Mountain, where the "Pool of Heaven" is located, (it's also the upper reservoir of Shisanling (Ming Tombs) Pumped Storage Power Station where I am working at), I can't help admiring this eternal and fortunate ground that was selected by emperor Zhu Di for himself and his offsprings. In the 5th year of Yongle (1407 A.D.), along with several Fengshui masters, Zhaohong, the minister of the Board of Rites, was assigned by Chengzu Zhu Di to choose the site for his mausoleum around Beijing. When they came to Tianshou Mountain (formerly called Huangtu Mountain), they found that it was such a large and open area which is flat in the center and surrounded by the tiger and dragon hills sitting on both sides, symbolizing the supreme power of emperors. Finally they enclosed this auspicious ground

of about 40 square kilometers around for construction of the emperor's mausoleum according to the regulation of Ming dynasty. At the entrance to the mausoleum where the tiger hill stands as a guard, a archway was built in 1504 A.D. (the 19th year of Jiajing) by the order of Emperor Zhu Houcong. From then on, this ground became a forbidden place with soldiers guarding around day and night and no one would dare to offend it.

It's known from historical resources that the Tianshou Mountain, grand and huge, is the north part of the Kunlun Mountain, which looks like the spirit of the supreme emperor. In the encircled basin of Tianshou, Mangshan Mountain sits on the left, the Tiger Hill on the right and Fenghuang Mountain at its south. While Huanghuacheng and Sihaiye embraced it from behind. From its outside are Xishan Mountain at the west and Malanyu at the east. A number of hills and mountains circle around like the emperor's officials and guards.

The architecture of Ming Tombs is the significant example of the Chinese principles of geomancy (fengshui), and also a

masterpiece across centuries. Just like what the famous British scientist Joseph Li described in his book, the architecture style and the mausoleum layouts of the Ming Tombs were great accomplishments, and the complete plan was the greatest example of combination of its architecture and the landscape.

Over six hundred years of history, Ming Tombs went through difficulties and hardships, including destruction of wars and natural disasters. It is not as resplendent or magnificent as before after hundreds of years of wearing away by power of nature. However, people like to pore over it and are deeply touched by the massive history when visiting any of the mausoleums.

In January 2006, I was very glad to be approved by the heads of Ming Tombs Special District to take pictures in every corner of the mausoleums, including those which are not open to the public. Each time when I came into the mausoleum, a mixed feelings of admiration, pride and regret to the great traditional Chinese culture rush into my heart and all my feelings have been condensed in each of my



pictures.

Along the Sacred Road, I came into Chang Ling where Chengzu Zhu Di was buried. I appreciated the significance of the mausoleum. However, when I came across the zigzagged country road and stood in front of Si Ling where the last emperor Zhu Youjian was buried, looking over the tomb which is not that bigger than a common person and watching the remained raspy bricks of the existing Ling'en Hall, I can't help sighing the circumstance of the emperor of a conquered nation.

I was also devoted to the Yu Ling where Zhu Qizhen was buried and Mao Ling where Zhu Jianshen slept since the two mausoleums were on the maintenance list in the near future. The original appearances of the incomplete mausoleums are more attractive because of their ancient taste and deep historic meanings. However, everything will not be the same anymore after a year.

When you read this photographic album, you may feel that the pictures of Ming Tombs are far more splendid than that in your memory or reality. If you visit the Ming Tombs by following up the

clues in this album, you may find that the beautiful scenes are even more magnificent than the photos. All the possibility is reasonable because the scenic splendors and cultural connotation inside the Ming Tombs is never ended. Its profundity is to be recognized by later generations. That is why the Ming Tombs is taken as the world famous historical and cultural heritage.

The Ming Tombs were listed in the World Heritage Record in the 27th anniversary of the World Heritage Organization of the United Nation. Being a photographer, I was very grateful to have this opportunity to show the mausoleums to the public through my lens, in particular those which are unfamiliar or unknown.

On this occasion, I would like to deeply appreciate Mr. Ouyang Zhongshi, the famous Chinese educator and calligrapher, for inscribing the title for this album.

I would also thank Ming Tombs Special District for providing convenience of taking photos for me, North China Grid Company Limited and Shisanling (Ming Tombs) Pumped Storage Power Plant for great support and help to me.





十三陵各陵的陵前都有一条神道。其中长陵的神道最长，亦称总神道，约为7.3公里。神道的墓仪设施种类和数量也最多，显示出了十三陵中祖陵的尊崇地位和宏大气势。

神道最南端是一座高大的石牌坊，建于明嘉靖十九年（1540年），为仿木结构。它是我国营建时间最早的高等级石牌坊，雕刻非常精美。神道两侧分

列着石兽石人，古称“石像生”。石人排在石兽之后，均为站立形象。这些石像生体量高大，造型设计端庄威猛，具有明显的写实风格，与肃穆庄严的陵寝建筑和谐统一，并从意向上起到“保护墓葬，趋吉避凶”的作用，达到了非常高的艺术境界。

十三陵的建筑均为红色墙面、黄色琉璃瓦顶，这是体现中国古代礼制所规定的尊卑等级秩序。《周礼》提出

了“尚赤”的礼制思想；遵此，明朝的宫殿、陵寝墙面都采用红色。

明朝建造皇宫与陵寝时，深受易学文化影响。“古之王者择天下之中而立国，择国之中而立宫。”按五行之色，东方为木，其色青；南方为火，其色红；西方为金，其色白；北方为水，其色黑；中央为土，其色黄。天子之宫既然处“居中而尊”的位置，就必然采用黄色为屋顶颜色。





Each mausoleum of the Ming Tombs has a Sacred Road. The one of Chang Ling with the most diverse monuments and statuary is the longest, with the length of 7.3 kilometers. It is also the reflection of the supreme status and grandiosity of the ancestral mausoleum.

There stands a huge stone archway at the southern end of the Sacred Road. Built in the 9th year of Jiajing (1540 A.D.), it is the earliest large ceremonial archway in China and is also a masterpiece of carving. The archway appears to be timberwork even though it is actually made of stone. On both sides of the Sacred Road, there are stone animals and human statues. The stone human statues standing

behind the stone animals, full of power and grandeur, tall and grand, are masterpieces of arts. With realistic style, they are integrated with the solemn mausoleum and in function of protection.

The architectures of the Ming Tombs have the unified characters of red wall and yellow glazed-bricked roof, which indicate the idea of the grade order of distinguishing the supreme and the lower ranks according to the ancient custom and rites. From the Confucian ethnic idea, red is the most honored color for the emperor therefore it was used for painting of the metope for all of the palaces and mausoleums in Ming dynasty.

The culture of Book of Changes deeply affects the construction of the imperial palace and mausoleum in Ming dynasty. For example, the Book says the ancient emperors always chose the central point under the sun to establish their kingdom and built their palaces at the central point of the kingdom. According to the Chinese wuxing theory, east stands for wood with the color of green; north stands for fire with the color of red; west stands for gold with the color of white; north stands for water with the color of black, while the center stands for soil with the color of yellow. That is why yellow was grandly used for the roof of imperial palaces.





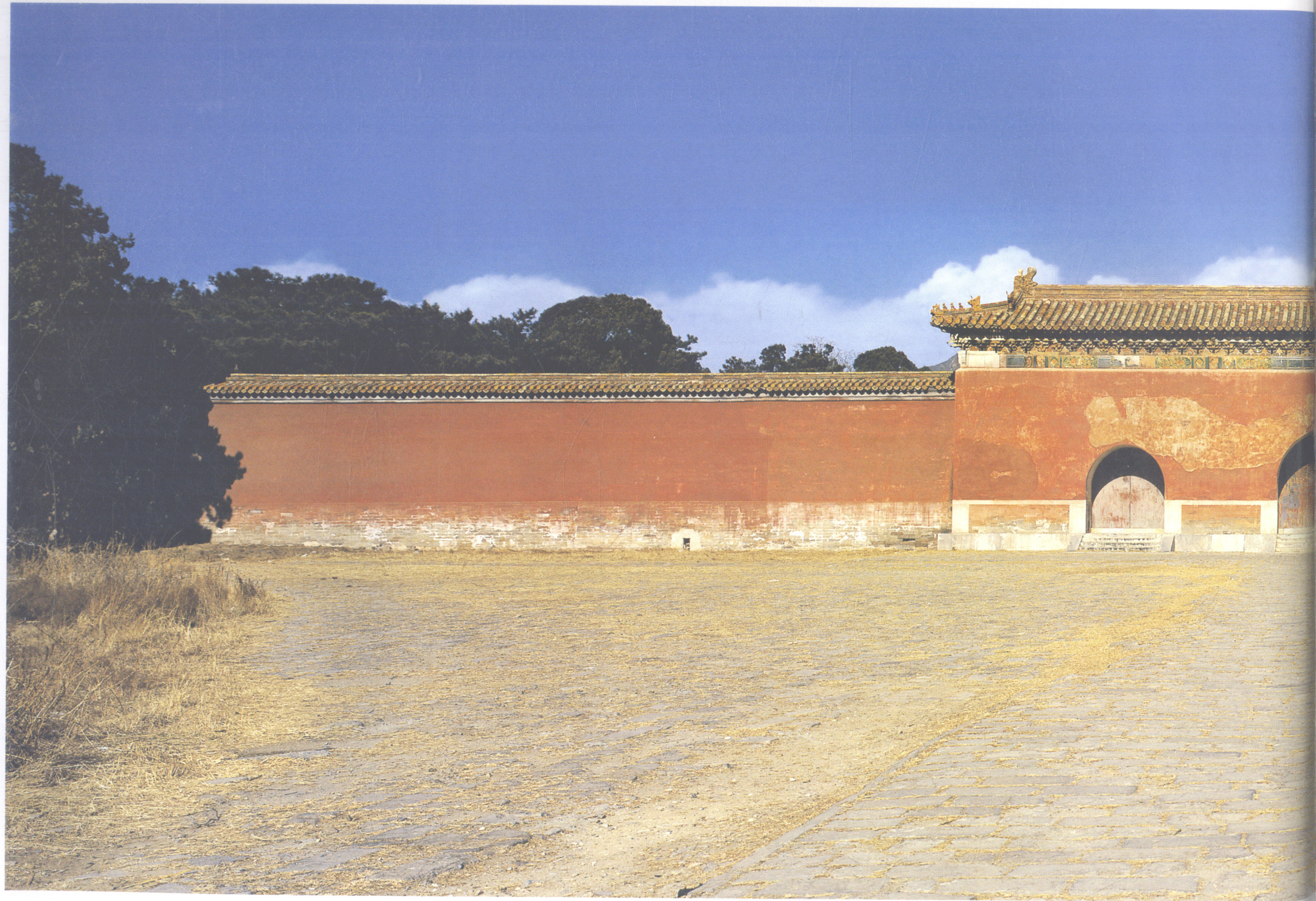




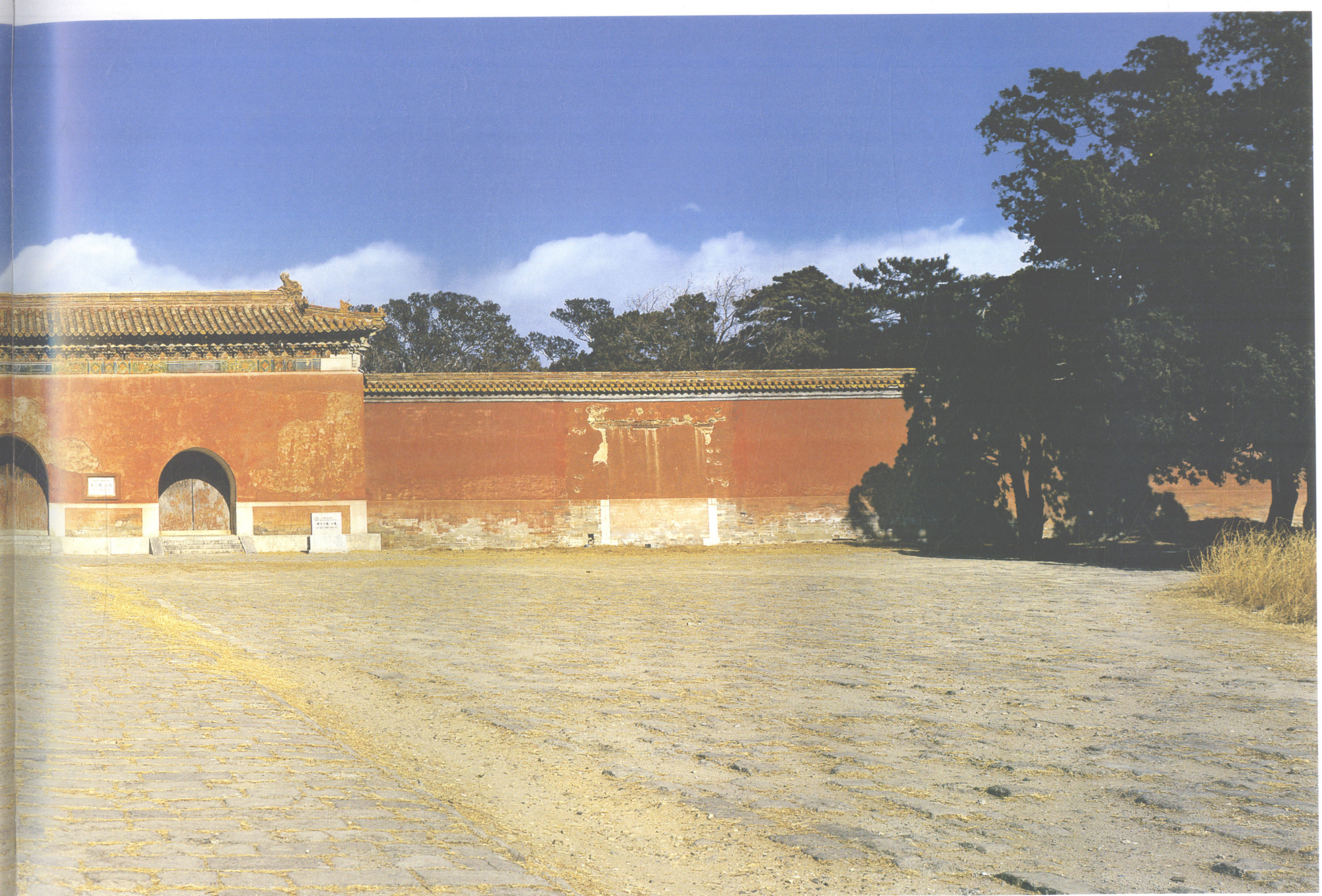


神道 The Sacred Road









陵门 永陵 The Entrance Gate, Yongling





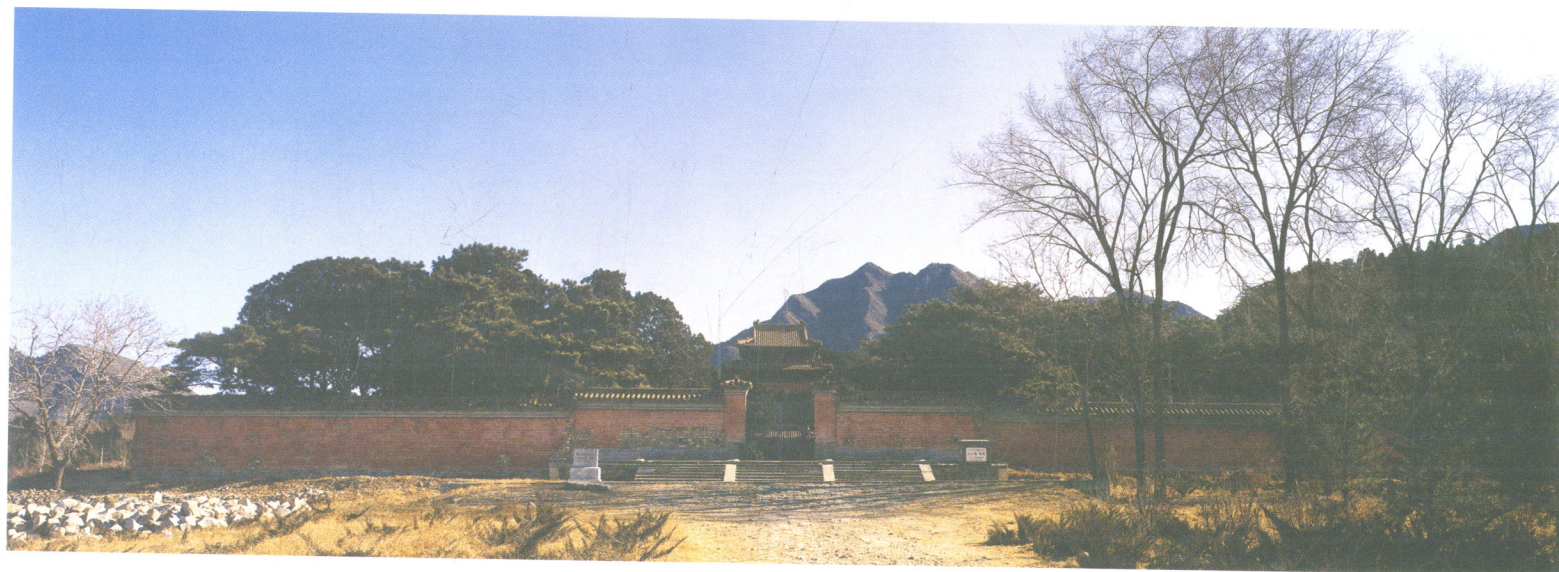
↑ 陵门 长陵 The Entrance Gate, Changling

→ 祿恩门 德陵 The Ling'en Gate, Deling













↑ 裨恩门遗址 庆陵 Ruins of the Ling'en Gate, Qingling

← 裨恩门遗址 景陵 Ruins of the Ling'en Gate, Jingling