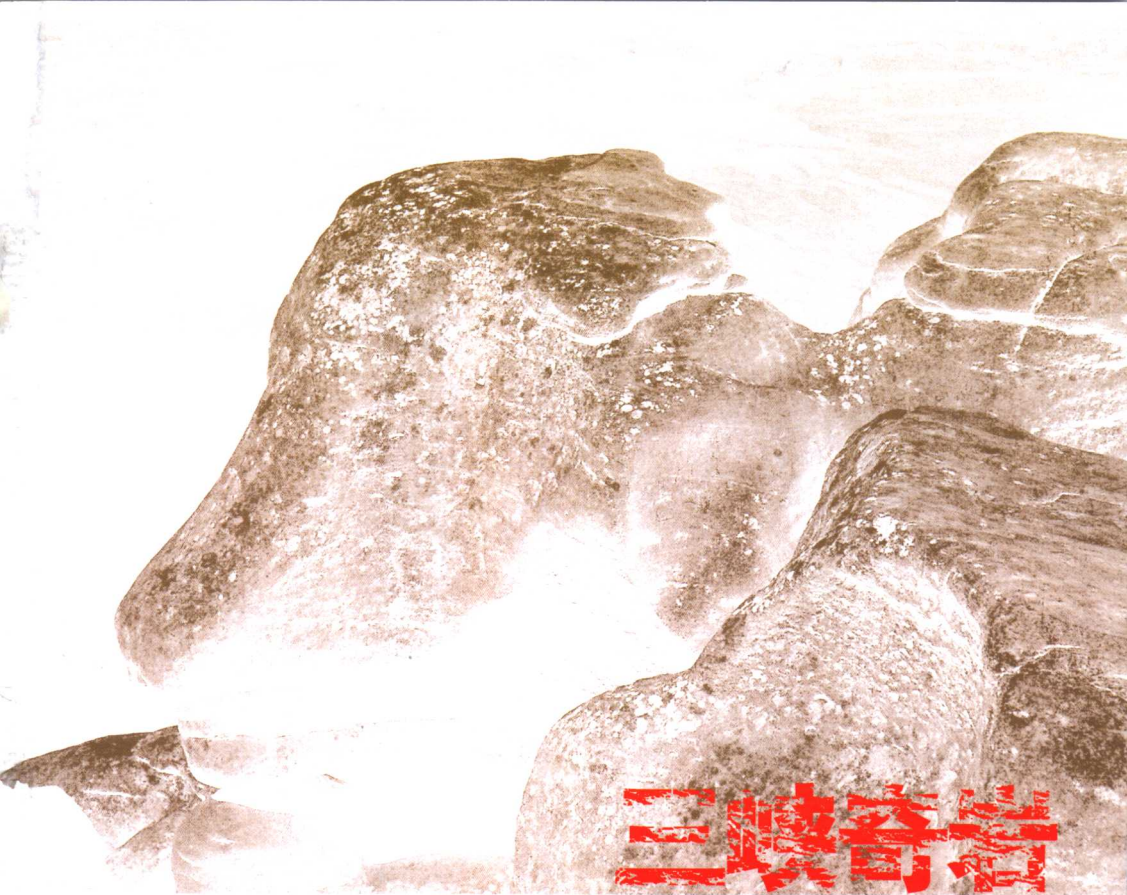




The Rare Rocks on the Three Gorges 乔德炳 ◆ 著



三峡奇石

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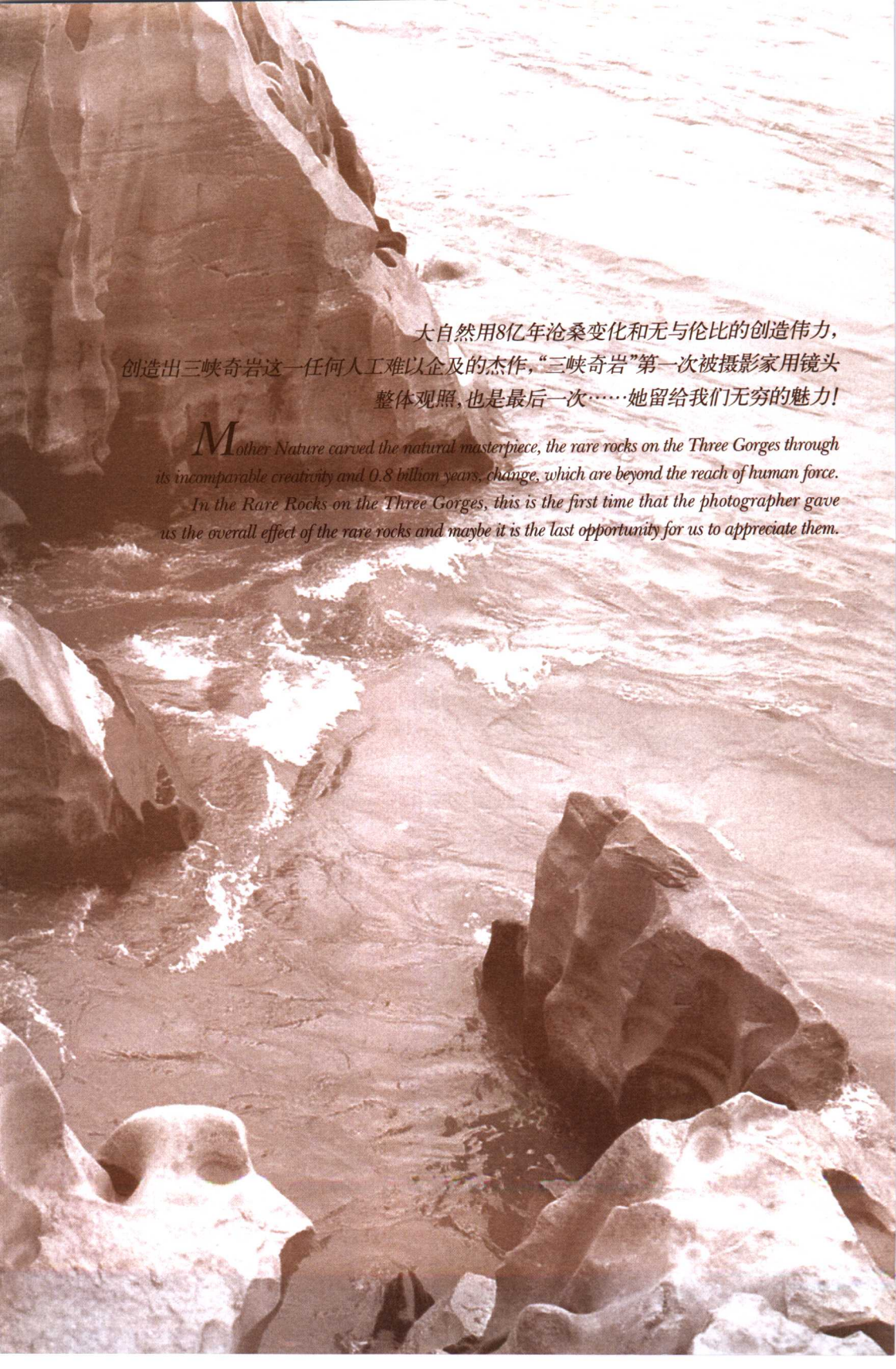
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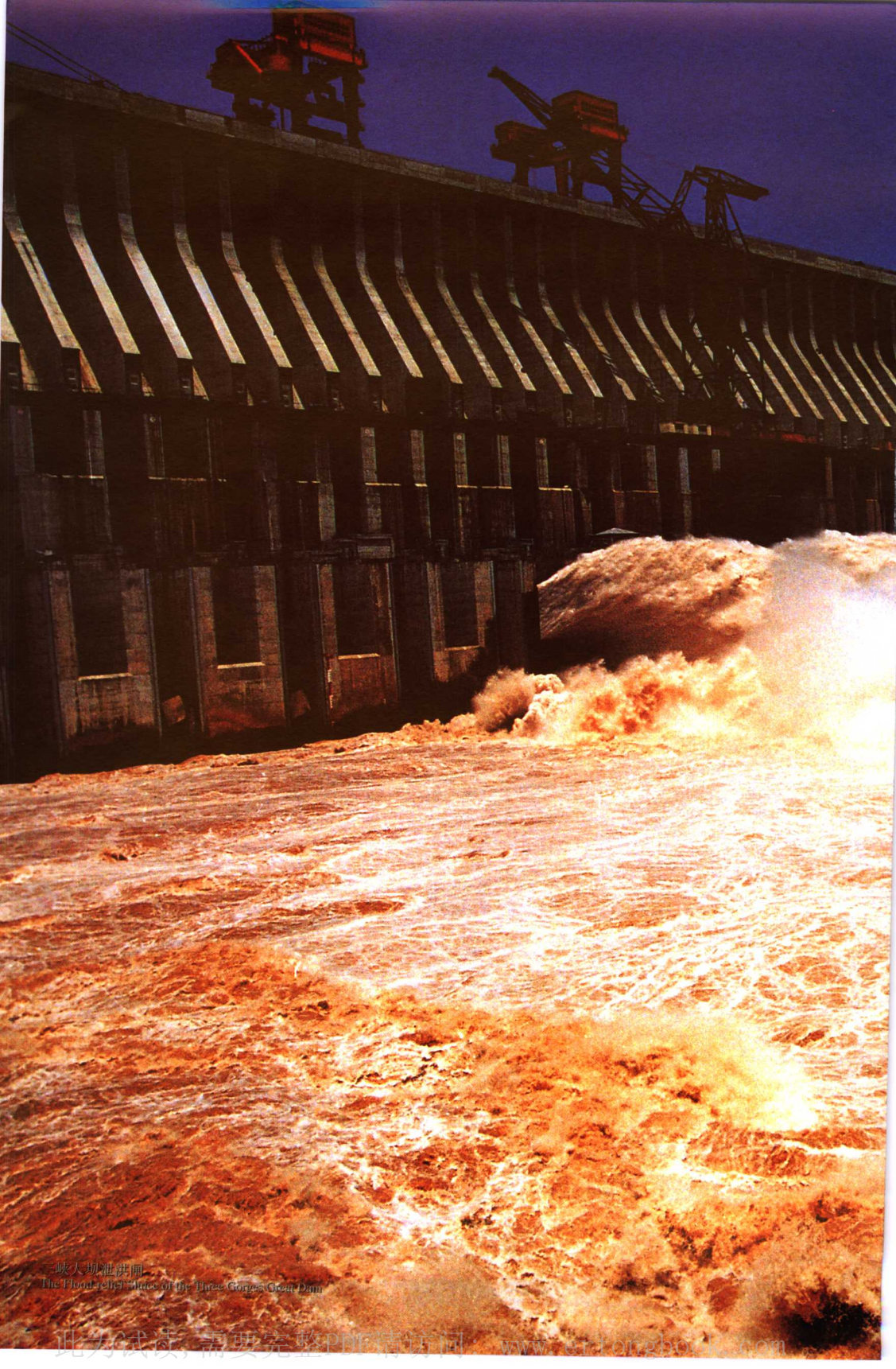
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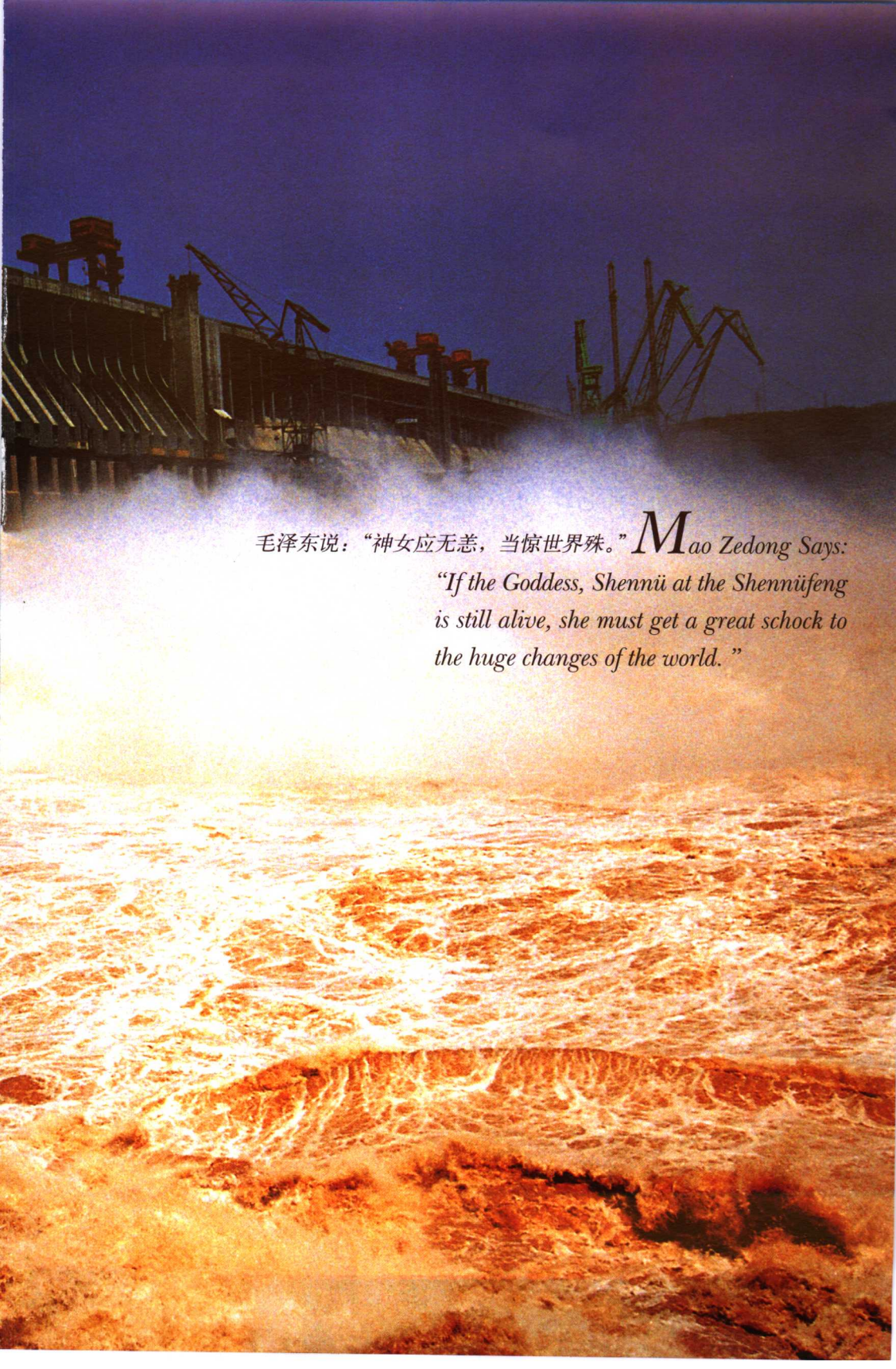
大自然用8亿年沧桑变化和无与伦比的创造伟力，
创造出三峡奇岩这一任何人工难以企及的杰作，“三峡奇岩”第一次被摄影家用镜头
整体观照，也是最后一次……她留给我们无穷的魅力！

*M*other Nature carved the natural masterpiece, the rare rocks on the Three Gorges through
its incomparable creativity and 0.8 billion years, change, which are beyond the reach of human force.

*In the Rare Rocks on the Three Gorges, this is the first time that the photographer gave
us the overall effect of the rare rocks and maybe it is the last opportunity for us to appreciate them.*



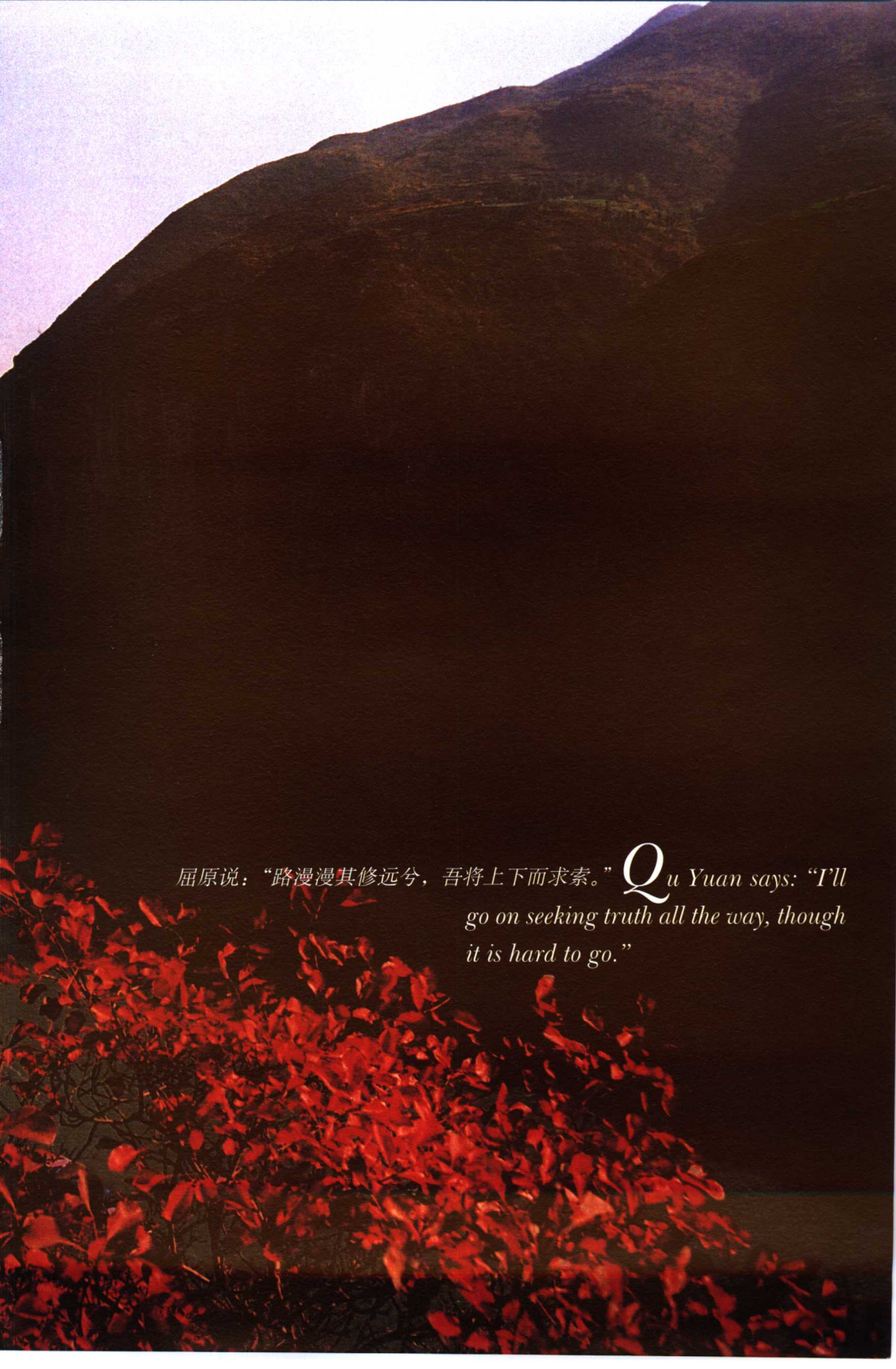
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“If the Goddess, Shennü at the Shennüfeng
is still alive, she must get a great shock to
the huge changes of the world.”



瞿塘峡金秋
Qutang Gorge in Autumn



屈原说：“路漫漫其修远兮，吾将上下而求索。” *Qu Yuan says: “I’ll go on seeking truth all the way, though it is hard to go.”*





郭沫若说：“若言风景异，三峡此为魁。” **G**uo Moruo says:
*“Referring to unique beautiful sceneries,
the Three Gorges is the best one.”*

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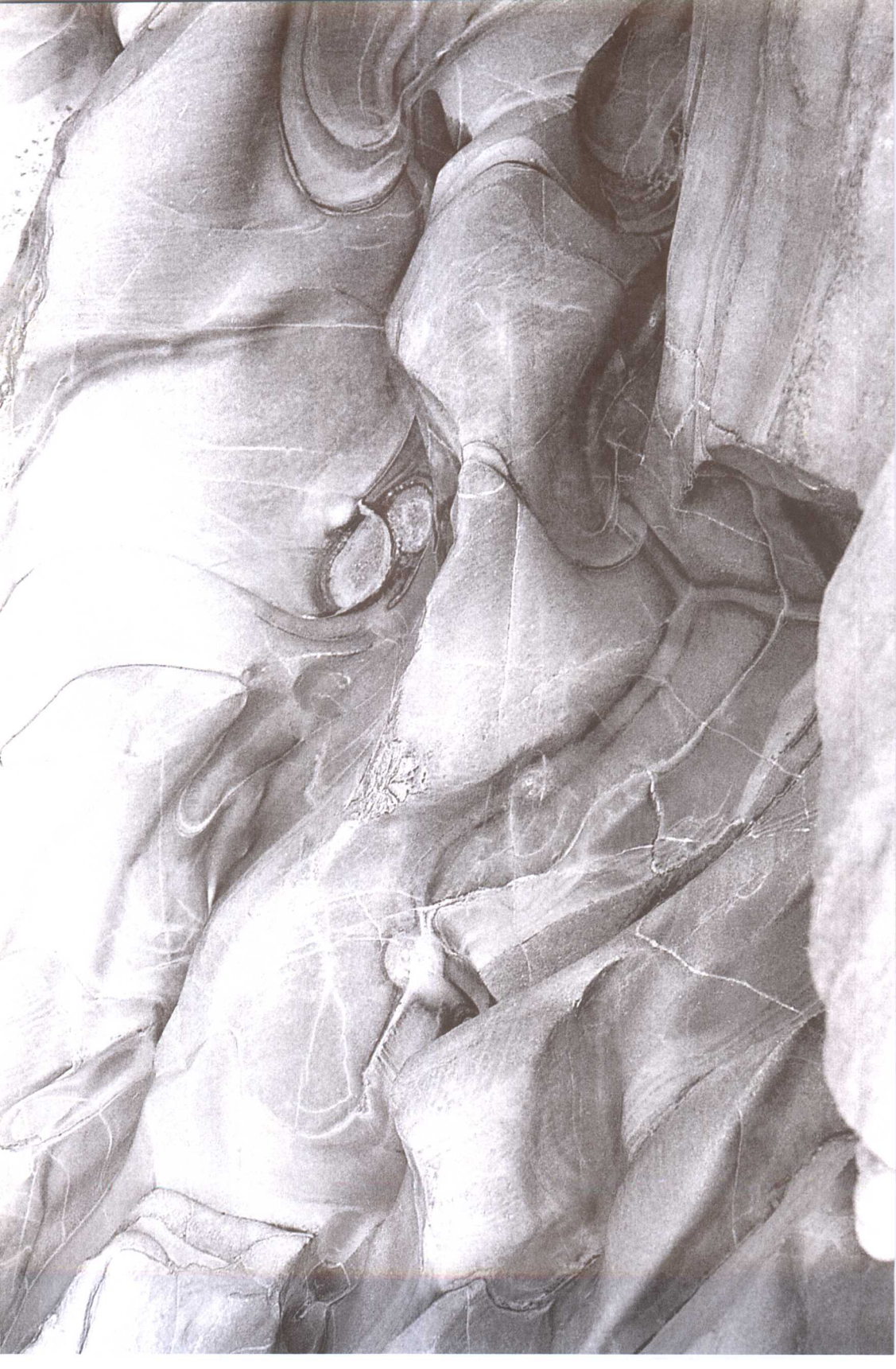
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让自然杰作永驻于人间

——序乔德炳《三峡奇岩》

■ 老 谭

同一天里，我推辞了一篇序，又应承了一篇序。推辞的那一篇，虽许以重酬，但所涉话题我不喜欢，遂毫不犹豫地一口回绝了。应承的这篇，纯出自友情，不仅当时答应得痛快，而且答应后还一再催促，于是，我看过作品即行动笔。

友情的对象叫做乔德炳。平素间，我与他过从并不多。1990年春末，我到当年的万县地区出席四川省文联川东片会，第一次结识了他。他个子不高，话语不多，成天跑来跑去为会议服务，似与艺术沾不上边。省文联的朋友告诉我，人不可貌相，这个乔德炳堪称峡江第一摄影家，其三峡摄影作品尤其量多品高。1997年岁尾，由重庆市人民政府和国务院三峡建设委员会办公室联合举办的“爱我三峡建我三峡摄影展”在天安门左侧的中国革命博物馆开展。我具体负责展事，陪同过不少嘉宾观赏作品。那当中，乔德炳拍的一幅《三峡红叶》备受赞赏，令我至今记忆犹新。在直辖后的重庆市摄影家协会第一次代表大会上，他当选为副主席，仍然无改朴诚本色。然而，临到退休前，申报正高职称，却被高评委莫名其妙地刷掉了。万州文艺界多为其抱不平。我打算帮他说一些话，争取下次重评。他打电话对我说，不必了，没有正高职称照样可以做人。如此的人品艺品，置诸当今中国文艺界可谓并不多见，所以，我愿意替他撰写这篇序。

及至拿到乔德炳的摄影集清样，我方才

知道，这决非一部寻常意义上的三峡写真作。如他的自序所说，其中的全部作品，都是从他既往多年拍摄的“很多两岸奇特的岩石”，以及“前几年多次专程赶赴三峡抢拍”的“数千幅三峡岩石照片”当中精选出来的。他为之命名《三峡奇岩》，标举了特色所在。搜寻尽记忆贮存，对于三峡两岸“奇特的岩石”，过去也曾有过摄影家零星地或局部地关照过，可是，还从来没有人像他这样，专门地和总体地为三峡奇岩留影立照，因而应当毫不虚夸地说，乔德炳是专门地和总体地为三峡奇岩留影立照的第一位摄影家，他奉献的《三峡奇岩》也是专门地和总体地为三峡奇岩留影立照的第一部摄影集。单是这两个第一，价值就非同凡响，何况其审美性、观赏性都达到了相当水平，对地质科研、历史溯源也能提供一些参考。

同他颇相类，我对三峡奇岩也情有所钟。1992年夏初我写长篇报告文学《神女告诉我》，自拟了一首七律代序，颌联即为“鬼斧神工辟峡石，并刀春剪裁江天”。2002年年底撰写地域文化书稿《巴渝山水名胜》，又查阅了大量地质、历史学术资料，弄清楚了三峡地貌的形成过程。从距今大约8亿年前的震旦亚代后期，至距今大约1.8亿年前的中生代三叠纪晚期（后来的三峡陆地曾经历了三次隆起，两次沉没）直到距今7 000万年前的“燕山运动”，处于川东褶皱的三峡地段三大背

斜,亦即瞿塘峡背斜、巫山背斜和黄陵庙背斜始得成型。又到距今4 000万年前的“喜马拉雅运动”,先前自东向西流的西部古长江改道东流,冲击、剥蚀和切割巫山低陷各地,方才形成了长江三峡。是大自然无与伦比的创造伟力,历经了约8亿年沧桑变化,赠送给人类这一大杰作。乔德炳的《三峡奇岩》中,那一幅幅气势峥嵘、造型诡异的实拍照片,就是这一大自然杰作的真实写照。

古往今来,有多少骚人墨客,对三峡奇岩顶礼膜拜。战国宋玉《高唐赋》状写巫山,盛赞其“盘岸巃岈,赭陈磈砢,盘石险峻,倾崎崖隩,岩岨参差,纵横相追;隙互横梧,背穴偃蹇”。北魏酈道元《水经注》描述西陵峡,惊叹其“绝壁或千许丈,其石彩色,形容多所象类”。唐代杜甫《瞿塘怀古》聚焦夔门,喻之为“西南万壑注,勍敌两岸开。地与山根裂,江从月窟来”。清人张问陶《出巫峡二首》之一则写道:“石走山飞气不驯,千峰忽作乱麻皴。变他三峡成图画,万古终无下笔人。”前两句极言巫峡两岸如石在走、如山在飞,胜似国画披麻皴、折带皴之类的千奇百态、千变万化,后两句又在感叹文字描述终难穷尽。相较于文学作品的意象性,摄影作品凭其直观性,更加容易在创作主体与接受主体之间达成感悟沟通。正是在这一点上,乔德炳的《三峡奇岩》弥足珍贵,它可以让尽可能多的人群贴近三峡,观赏奇岩,而不必过多借助于联想。

三峡奇岩这样的自然杰作,是任何人工难以企及的,置诸地球演变史和社会发展史,也是无可替代,不能克隆的。然而众所周知,随着三峡工程二期蓄水、三期蓄水时限的逼近,或则半年后,或则两三年后,其中相当多的部分将永沉水底,仍然存留于水上的部分也将削减昔日的雄势。这是当今国人追求得的进程中,必然导致的一种无可奈何的失。乔德炳这位摄影家,作为当今国人的一分子,出于公民责任、历史责任和艺术家的良知,毅然决然做了一件弥补损失的大好事。他“多次专程赶赴三峡抢拍”,甚至在遭逢申报正高级职称受挫的情况下也未辍止,这种自觉的价值选择,实在令人钦佩。从今往后,举世之人要想观赏的三峡奇岩总体风貌,很可能只有依赖他的这部摄影集了;别的人纵然抢在二期蓄水之前再去拍摄,也拍不到一期蓄水以前那些尚未被淹没的奇岩了。唯一性,似比第一性更加珍贵。而这唯一性,当会带来永久性,那就是以摄影形式让三峡奇岩这样一个举世唯一的自然杰作,永久驻留于人间,传至百代千秋犹能供人观赏。一个人,一辈子能够做成这样一件大好事,十足可以欣慰了。

2006年3月24日于重庆淡水轩

Let the Natural Wonders be in the World Permanently

— Preface of the Rare Rocks on the Three Gorges

■ Lao Tan

I declined to write one preface but promised to write another one in the same day. Compared with this preface, I could make much more by writing another one. However I refused without any hesitation just because of my personal likes. At that time, I agreed to do it absolutely because of friendship. After reading this book, I can't wait to write the preface.

Qiao Debing is my friend and he is also the writer of the *Rare Rocks on the Three Gorges*. We don't communicate with each other often. In the late spring of 1990, I went to Wanxian County to attend a regional meeting which was organized by Sichuan Literary Federation, where I met him for the first time. He was a man of medium height and he was not talkative. In my eyes, he was just like an ordinary person who served the meeting. It seemed that he had nothing to do with the arts. One of my friends who work in Sichuan Literary Federation told me that I made a great mistake just because I judged him by his appearance. In fact he is a man of high reputation called "the first photographer in Xiajiang area" whose photographic pictures are of a great deal in quantity and of a high quality. At the end of 1997, the photographic exhibition of "Love the Three Gorges, Construct the Three Gorges" held by Chongqing Municipal Government and the Three Gorges Construction Committee directed by the State Council had its opening ceremony in China Revolutionary Museum which lies on the left of the Tian'anmen Square. At that time I was responsible for the exhibition affairs. I accompanied many honoured guests to enjoy the pictures. Some of them showed great interest in one of the pictures called *The Red Leaves* taken by Qiao Debing, which has left a great impression on me till now. On the first representative assembly of Chongqing Photography Artists Association which was held on the first year when Chongqing became a municipality, he was elected vice chairman. However he is still the man who he used to be and he is still devoting himself to his favourite career. There was an incident happened before his retirement. He was ready to apply for a senior technical title, but for some unknown reasons, he was eliminated. The literary and art circles in Wanzhou County made complaint about it. I intended to help him

struggle for another chance. He gave me a phone call and said he was all right. Even if he hasn't got a title, he could live as happily and richly as before. You know at the moment I showed my greater admiration for him whose moral character is seldom seen in Chinese literary and art circles nowadays. So I would like to write the preface for him.

The first time I got Qiao Debing's photographic album, I have realised that it is an extraordinary work which is a true-to-life depiction of the Three Gorges. Just as what he said: All the pictures in his book are carefully chosen from his thousands of pictures about the rare rocks on the Three Gorges, which were taken for several times a few years ago. He named his book *The Rare Rocks on the Three Gorges*, which has listed its own character. Of the particularly strange-looking rocks on the either side of the Three Gorges, there are some photographers who have taken pictures of some of them. But there is no one like Qiao Debing who has specialized in photographing the rare rocks. So there is no doubt that Qiao Debing is the first photographer who has specialized in taking pictures of them on the Three Gorges. And his book *The Rare Rocks on the Three Gorges* is also the first photographic album which specially records the rare rocks on the Three Gorges. Only based on the points, its value is trivial matter and its aesthetic and visual arts have reached a quite high level. It can also afford some reference for the geographical research and history origin.

I show the same interest as Qiao Debing in the rare rocks on the Three Gorges too. In the summer of 1992, I completed a reportage called *Shennü, the Goddess Tells me* in which I wrote two sentences by myself: Mother Nature carved the Three Gorges on the Yangtze, she also shaped the sky on the Yangtze. At the end of 2002, I completed another book related to the regional culture called *The Scenic Spots in Chongqing*. I have consulted a lot of reference about geology and history. Thus the process that the Three Gorges came in exist has come into my eyes clearly. The Three Gorges area still preserves the cross section of ancient rock system of the earth's crust and fossils of this planet's oldest lives some 2.3 billion years ago, revealing the secret and traces of changes in the struc-

ture of the earth. This area, together with what is today's Sichuan Basin, used to be a vast expanse of ocean some 200 million years ago. During the earth's Indo-China Movement, the Qinling Mountains emerged from the ancient sea, gradually forming the topographic features of China: higher in the west and lower in the east. During the Yanshan Movement of about 70 million years ago the land plates pressed against each other, resulting in many rises and falls on the surface of this part of the earth. During the third Himalaya Movement some 40 million years ago, hilly lands and mountains rose west of what is today's Three Gorges and plains and lakes appeared east of this area. But until 200 thousand years ago, there was no channel between what is today's Sichuan and Chongqing area and today's Hubei Province. It still remains a mystery as to how the rain wore the rocks, how rocks dissolved in water and the river cut through the mountains and found its outlet in the east, forming the Three Gorges and the Yangtze River of today. Nature has carved the high cliffs and strange-looking rocks on the banks of the Yangtze along the Three Gorges and has also formed karst limestone caves in this area. They are natural wonders rarely seen in other parts of the world. In the book *The Rare Rocks on the Three Gorges*, there are so many imposing pictures which have witnessed this vivid picture scroll.

There are many literary men who have spoken highly of the rare rocks on the Three Gorges throughout the ages. Since the Qin Dynasty (221-206B.C.), the Three Gorges area has attracted and inspired many poets, writers, and painters, and consequently, numerous poems, stories and paintings about this area have been created. In the poems and essays by Song Yu of State Chu, Du Fu of Tang Dynasty and Zhang Wentao of Qing Dynasty there were detailed narrations of beautiful fairy tales and vivid descriptions of the landscapes and people of the Three Gorges area. In one of his books *Shuijingzhu* (*Geographical Notes*), Li Daoyuan of the six dynasties period, gave the first detailed description in history of the unique scenery of the Three Gorges: "On both banks of the Three Gorges are continuous mountains without break; the towering cliffs with mountains upon moun-

tains screen the sky and clouds and hide the sun and the moon; and the sun and the moon cannot be seen unless at midday or midnight." Compared with the imagery of the literary works, the photographic works are more perceptive and easier to reach its common understanding between the writer and the readers. Based on this point, the book *The Rare Rocks on the Three Gorges* itself seems more precious. More and more people could enjoy the beauty of the rocks and the Three Gorges directly instead of only depending on their imagination.

The rare rocks on the Three Gorges, extraordinary wonders donated by the nature, could not be remade by man-made craft. You know they can't be duplicated. It is known to all that with the construction of the key water control project of the Three Gorges on the Yangtze River, especially the second and the third phase of the project, maybe half a year or two and three years later, many natural scenic spots will be sunk into the river, and even some of them existing will not be as magnificent as they used to be. That is an inexorable trend which people can't avoid during the process of human's development. Qiao Debing, a photographer, resolutely decided to do what he could by means of his camera in order to leave the descendants these precious pictures about the rare rocks, even if he shouldered great misfortune that he was eliminated in applying for a senior technical title. I show my great admiration for his spirit of persistence and his values. From now on if people want to appreciate the overall beauty of the rare rocks, it is the most probably that his photographic album is their best choice. Even if some other photographers would take pictures of the rare rocks before the second phase project, they are not expected to have a complete album like Qiao Debing's. The book *The Rare Rocks on the Three Gorges* is the only photographic album which has recorded the overall pictures of the rare rocks on the banks of the Yangtze River. I think it will be permanently existed. It is by means of photography that it could be handed down from generation to generation. People could feel gratified to do such a magnificent event in their lives.



自序

长江三峡山美，水美，石更美。两岸陡峭的岩壁，特别是冬季枯水季节露出水面，夏季洪水被淹的那段石壁，三峡人称之为“江脚石”的岩壁，经历了上亿年的造山运动变化及江水的浪击冲刷，更是变幻奇特，美不胜收，这也是人们常称的“三峡石”，笔者称之为三峡奇岩。

笔者为见证三峡，坚持多年拍摄长江三峡的风光、名胜和山民的风土人情，同时也拍摄了很多两岸奇特的岩石。三峡工程的建设，二期工程的蓄水，“三峡石”已永沉江底，成为人们美好的记忆。因此，笔者在蓄水前几年多次专程赴三峡抢拍了数千幅三峡岩石照片。数次租乘三峡渔民的小船沿江搜寻，时而上岸，时而上船寻找，寻找上帝恩赐的一幅幅精美的“油画”、“国画”、“版画”及“雕塑作品”，寻找那栩栩如生的“飞禽走兽”影像，寻找楚楚动人的“山民”与“仙女”的情影，为的是将那奇特的三峡岩魂载入历史，留给看过和未曾看过三峡的人们永恒的画卷。

三峡岩石的艺术价值、观赏价值及地质研究价值是人们所公认的，本可以将它一幅幅地命个美名“画龙点睛”的，但笔者最终还是决定留给读者一个想象的空间为好，任凭读者去指点，去命名吧。