

黄永山 著
Huang Yongshan

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目 录

Table of Contents

前 言

Prologue

序₁ 卓同年

Foreword 1 *Tony Zhuo*

序₂ 姜 平

Foreword 2 *Jiang Ping*

037 道

Tao

067 象

Images

103 静

Quietude

135 为

Action

165 一

Oneness

后 记

Epilogue

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Huang Yongshan

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吾不知誰之子
象帝之先
——老子

I do not know from whence it (the Tao) comes; It must be appeared before the existance of ideas. — Lao Tzu

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因纽特图腾柱：熊与人

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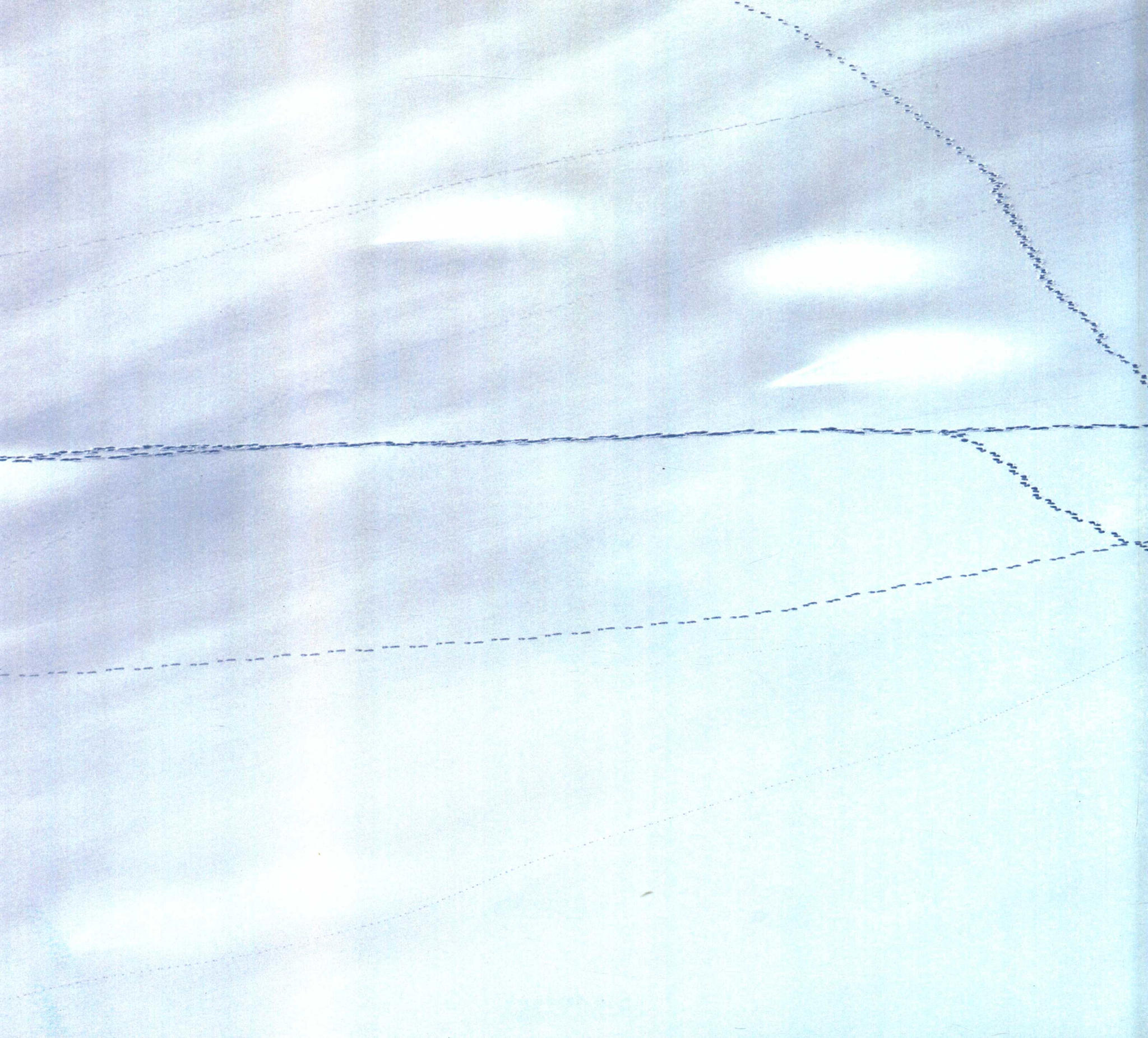
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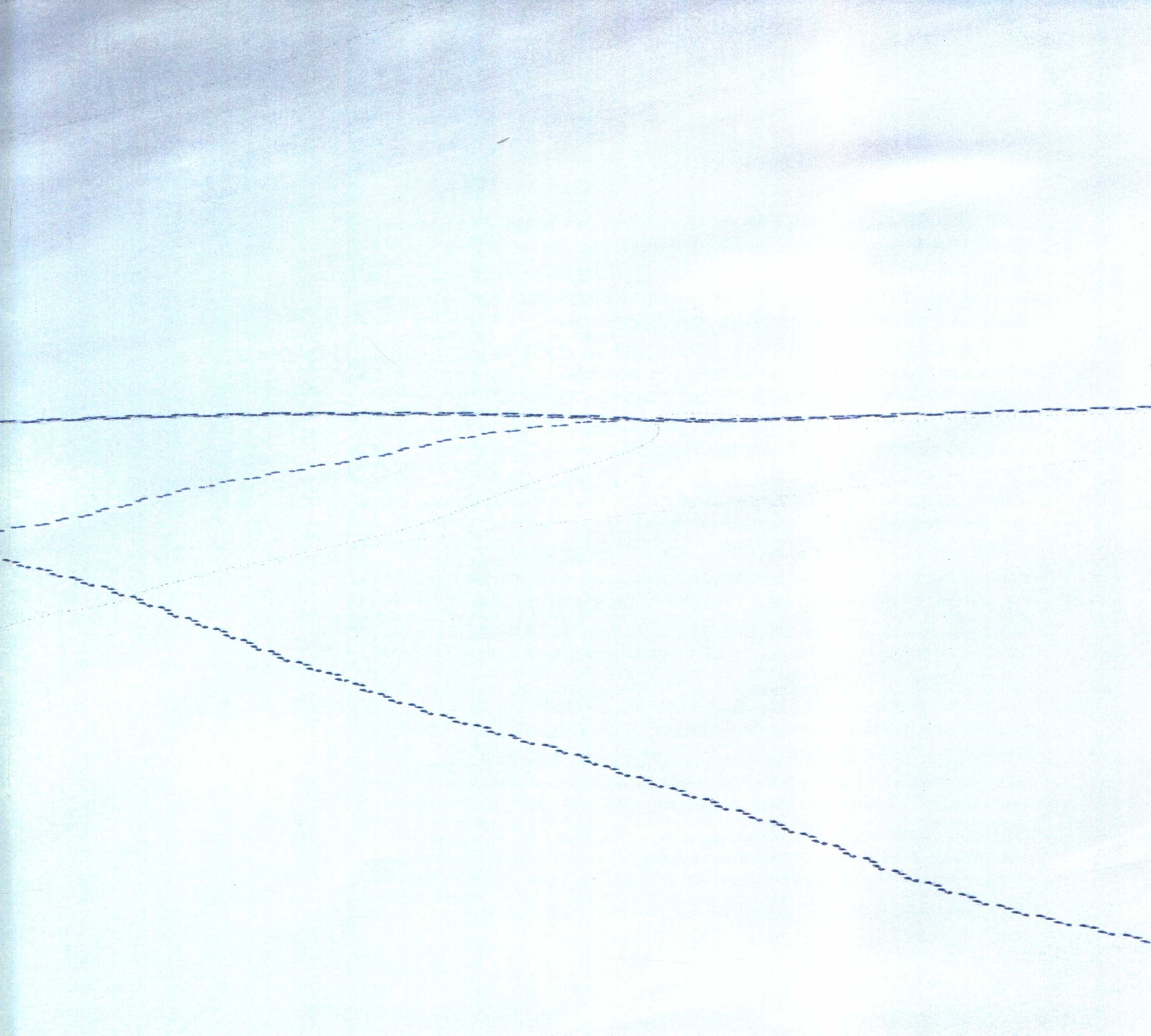
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前言

加拿大北部马尼托巴省丘吉尔地区的冬季寒冷而漫长，几万平方千米的土地被皑皑白雪覆盖。从直升机的舷窗向下俯视，你会惊奇地发现，在静谧平整的冰原上密布着巨大然而几乎是规整的汉字：“文”“爻”“人”“八”“圭”“卜”……这些象形文字是中华文明最为源远的起始，每一个中国人都会在第一眼读出，继而提出疑问：“谁写的？”有趣的是，看到这一奇景的西方人会惊呼：“Cross! Cross!”在他们眼中，那些文字是象征宗教的十字架！

“文”，乃文明之文，文化之文，文字之文。上半部分“亠”竖过来看，是一个“卜”字，下半部分则是“爻”字的一半，而“爻”又可以视为两个西方十字符号的动态组合。

是谁在茫茫冰原上书写下这同时代表东西方文化最为典型的符号呢？是北极熊——北冰洋哈德逊湾这片冰天雪地上真正的王者！这是它们迁徙时留下的鱼贯绵长的足印。

这样的印记不断地重复，近似且规则。这不禁让人疑惑：难道这仅仅是一种无意识的巧合吗？

2013年11月，我在丘吉尔与一位美国著名动物学家讨论这些图案。我认为所有的图案并非偶然，也非如表面般简单，其背后蕴含着丰富的神性。它保留着我们人类文明原初的意象。

对此观点，我这位美国动物学家朋友并不认同。她在北极地区研究动物已逾三十年，对北极熊可谓了如指掌。她知晓北极熊走出的每一个图案，甚至可以通过足迹精确地分析出北极熊的重量、体积、经过的时间等信息。比如说，开篇这个“文”字图案，她解释道，第一条横线足迹是北极熊母子沿着丘吉尔湾迁徙，等待着结冰捕食；另三条足迹是不同的公熊感知到母熊的气味，不约而同地循着足迹追寻母熊而去。在她看来，这只是动物们捕猎和求偶的一种正常方式而已，没有什么特别的寓意。

然而，这种科考的解释恰恰是我需要的，人类文明的基础正是通过男女性爱、婚姻、家庭繁衍而来。它不仅是一种科学理性，更是一种生命的感性与神性。文明原初的展示首先源于图像而非文字，这种图像采集于人、自然、动物及人与人之间的关系。北极熊看似追寻爱情的过程，实则重复着几千年来文明起源的符号图案。文明的背后是生命，《道德经》中讲到：“道生一，一生二，二生三，三生万物。”其中的“二”即男人和女人；“三”指他们的孩子，即生命的繁衍；而“万”代表一代一代文明的延续。

在文明的原初，人类交流的图像是相似与单纯的，在图像的基础上，人类产生了文字。从文字开始，人类文明走了两条不同的道路。一条是以字母符号为载体的西方抽象文字，这种文字已经失去了与自然之象的直接连接；另一条是以东方文字为代表的象形文字，它们由原

Churchill, situated in Canada's northern province of Manitoba, has long, frigid winters in which tens of thousands of square kilometers of land are covered with a thick white blanket of snow. Looking out the window of an ascending helicopter, you will be amazed to discover, atop the smooth, serene swath of ice, immense and nearly perfect Chinese characters: “文” (*wen*), “爻”(yao), “人”(ren), “八”(ba), “圭”(gui), “卜”(bu)... which represent the origins of Chinese civilization. Every Chinese seeing these mysterious patterns would immediately reads them out, and then couldn't help to ask: “Who wrote this?” Interestingly, Westerners would interpret this spectacle in a quite different way by crying out, “Cross! Cross!”

The Chinese character “文” (*wen*) encompasses civilization, culture, and Chinese characters in its meaning. The upper part of the character, “一”, resembles another character, “卜” (*bu*, meaning divination), if viewed sideways; the lower part is half of the character “爻” (*yáo*, meaning lines on a trigram), which is what Western eyes see as a dynamic combination of two crosses.

Who inscribed these symbols, fundamental to Chinese and Western cultures, on the vast ice fields? The answer is polar bear – the king of ice and snow on the Hudson Bay. These symbols are actually footprints left by polar bears in their migration.

That these types of patterns appear regularly, as if following some unknown rules, leads me to wonder: is it simply a coincidence?

In November 2013, I discussed these patterns with a renowned American zoologist in Churchill. I shared my idea that these patterns, far from being random and meaningless images, may contain intriguing mysteries and meaning dating back to the origins of human civilization.

The zoologist, who has spent over thirty years researching Arctic animals, disagreed with me. She is so familiar with the patterns that she can analyze any footprint to obtain such information as the weight and size of the animal and the time when the footprint was left. She explained the “文” (*wen*) pattern, for example, by describing how the horizontal line was left by a mother bear and her cub migrating along Churchill's coast and waiting for the freeze-up and hunting; the other three lines were left by male bears who detected and followed the scent of the female bear. She explained it as a normal method of hunting and courtship devoid of any special meaning.

However, this scientific explanation was not what I sought. The foundation of human civilization is sex, marriage and propagation. These relationships transcend science and rational thought; they are matters of emotion and spirit. The demonstration of civilization originated not from the written word but from images, which represent the relationships between humans and nature, animals, or themselves. The courtship of polar bears is a recurrence of the symbols representing the origin of civilization millennia ago. Behind civilization is life. According to the *Tao Te Ching*, “The Tao gave birth to unity, unity gave birth to duality, duality gave birth to trinity, and trinity gave birth to the myriad creatures.” Duality here indicates man and woman, trinity represents the birth of a child and thus propagation of life, and “myriad creatures” indicate the passing down of civilization from generation to generation.

At the dawn of civilization, humans communicated using simple pictorial images; they then invented written language based on these images. Since the creation of written language, human civilization has taken two roads. One is the use of phonetic symbols, as in the alphabets of western languages, which is abstract and has lost any connection with the original images. The other path, that taken by eastern languages, is the development of pictographic symbols which have been generated through induction, deduction, metaphor and personification based

初图像的归纳、演绎、比喻、拟人而生成。文字把世界分成了两大文明体系。西方抽象文明摆脱了自然之象的束缚，在科学的标准化、绝对化、精确化方面的发展优于东方象形文明，而东方文明则从象形文字上保留了人与自然的最初连接。然而人类走到今天，我们终于明白，无论科学如何发展，它也无法解决人类生命的所有问题，尤其是最基本的问题，于是东方哲学家老子说：“故常无，欲以观其妙；常有，欲以观其微。”“无”是我们现代科学难以理解的生命神性空间，它关乎生命的价值，生命的爱，生命的美……

当今，地球上的动物无不受到人类过多的干预，已经失去了原初的纯粹和真实。而北极地区，虽然也存在人类活动，但因为自然条件的残酷，人口密度小，仍残存着人、自然、动物之间最原初的关系，这种关系可以通过北极熊的生命图案来呈现。从这些图案中，我们能感应到人类丢失已久或已经淡漠的某些自然本原，这是本书的真正追求。

展开人类文明的历史长卷，两个对人类思维产生深远影响的图案符号跃然纸上：东方的卦爻图和西方的十字架。而北极熊走出来大大小小的“×”型图案，正是东西方两种经典符号的绝佳结合。

作为对人类有着深远影响的世界性符号，“十”字由两条直线相交而成。在古埃及，十字象征着绵延不绝的生命；在基督教，十字代表着至高无上的教义；而人类文明发展到今天，十字有了更为丰富广博的内涵，它象征着荣誉、胜利和博爱。

卦爻图则是中国五千年传统文化的结晶和传承。作为太极八卦图的基本组成，“爻”由先人模仿龟裂想象而成。《周易》中写道：“爻也者，效天下之动也。”“爻者，适者之变也。”爻的本质为“效”，效仿天地万物的运动，刻画世界。

图案符号是人类思维共通的表达方式，而由此产生的思想文化却内涵迥异。十字有四个指向，代表东西南北、上下左右。拨开浓重的宗教迷雾，我们可以清晰地追踪到西方人的思维模式——静态分割。西方人习惯用分割方式观察宇宙，用元素概念了解世界，用因果关系探索自然。而“爻”由两个不规则的十字组合而成，代表着整体和动态。对于符号的诠释，东方人强调用辩证的方法观察事物，用整体的观念理解世界，用共生共荣的态度与自然相处。

“文”字图案上下两部分之间的三角形重合，正是东西方文化的重要重叠点——以“三”为基础。基督教信奉三圣一体，代表圣父、圣灵与圣子的关系。东方文化崇尚天人合一，认为天、地、人三者和谐统一。同是象征稳固的三角，三圣一体与天地人三者合一的内涵却相去甚远。

我从2008年开始四次前往加拿大丘吉尔地区哈德逊湾拍摄北极熊。“气候变暖对北极地区的生态造成了严重破坏，由此给极地动物带来了恶劣的影响。”这种直观的主流感受在

on original images. The written word divides the world into two systems of civilization. Unrestrained by natural imagery, western civilization developed in the areas of standardization, absoluteness, and scientific accuracy. Eastern civilization, on the other hand, has maintained the bond between mankind and nature. In our modern world, we have at last come to understand that even the most advanced technologies cannot resolve all the problems of human life, and in particular those most fundamental to our existence.

Therefore, I think of Lao Tzu's famous words: "Hence, one should gain an insight into the subtlety of Tao by observing Nothingness, and should gain an insight into the beginning of Tao by observing Existence (Being)." "Nothingness" lies beyond the reach of modern science; it speaks to the value of life, the love for life, the beauty of life...

Today, there is scarcely an animal on Earth which has escaped the human intervention which separates creatures from their original state. The Arctic, while not free of human activity, has maintained, due to harsh natural conditions and a low population density, the most fundamental relationship among humans, nature, and animals. This relationship is exemplified by the trails polar bears leave behind as evidence of their existence. From these patterns, we can sense the natural things which had been lost to mankind or, at least, forgotten and faded from memory; this is what this book truly seeks.

On the long scroll of the history of human civilization, two symbols that have far-reaching influence on human thinking are evident: trigram and hexagram figures of the east and crosses of the west. The big and small "x" patterns left by polar bears are a perfect combination of the two archetypical symbols.

A "cross", consisting of two lines intersecting, has profound significance in human history. In ancient Egypt, the cross was a symbol of everlasting life; in Christianity, the cross represents the supreme teaching and sacrifice of Christ. As human civilization has progressed over time, so the cross has developed richer meaning – it has come to symbolize honor, success and philanthropy.

Trigram and hexagram figures are the crystallization of five thousand years of Chinese cultural inheritance. The solid and broken lines that are the components of the eight trigrams, "爻" (*yao*), were created by our ancestors by observing cracks in the tortoise's shell. According to the *I Ching*, "The *yao* move with all movements under heaven." The nature of *yao* is imitating the movements of all things in the universe; the *yao* represent the world.

Symbols and patterns may be expressions common to all mankind, but they give rise to vastly different interpretations. A cross has four points, representing the four directions: North, South, East and West, or left, right, upper and lower. Leaving religion aside, the western mode of thought is manifest–static separation. Westerners treat the the universe as discrete, learning about the world through its constituent elements, and exploring nature through the law of causality. The Chinese character "爻" (*yao*) consists of two irregular crosses, representing holism and dynamism. Easterners emphasize a dialectical approach to observation, interpreting the world through holistic thinking and living in harmony with nature.

The triangular intersection of the upper and lower radicals in the Chinese character "文" (*wen*) represents an important overlapping point of eastern and western cultures – the concept of trinity. Christians believe in the holy trinity: There is one God, who is Father, Son, and Holy Spirit. Oriental culture advocates the oneness of heaven, earth and man. Though both are represented by the most stable form, the triangle, the holy trinity and the concept of oneness have quite different meanings.

Since first traveling to Hudson Bay in 2008, I have photographed the polar bears four times. The refrain from