

乡 愁 · 中 国

Nostalgia of China

VI

卷 陆

汉、英

(乡愁·中国)编委会 编

Edited by Editorial Board

贾林 译

Translated by Jia Lin

北京出版集团公司

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前言

乡 愁 ， 是

一 片 白 云 一 汪 清 泉

一 叶 扁 舟 一 念 相 思

乡 愁 ， 是

打 开 尘 封 回 忆 的 钥 匙

游 子 心 中 柔 软 的 惦 念

乡愁——2013年中央城镇化工作会议后风靡全国的一个词语。据统计，2013年全国流动人口2.45亿，其中80%来自农村，保守估计，每3个农民里就有1个离开农村。在这场城镇化建设中，我们不禁要问：我们要创造什么？又要留下什么？在这一点上，习近平总书记给了我们明确的要求，他提出城镇化建设要让城市融入大自然，让居民望得见山、看得见水、记得住乡愁。这既是要求，也是一种担忧，值得每一位爱家、爱国人士关切。

费孝通先生在其作品《乡土中国》中不禁感慨，城镇化建设会不会使我们的乡土本色退化，会不会割断乡村的历史文脉？正是基于“分享乡情，留下乡念，感受乡愁”这一宗旨，我们编写出版了《乡愁·中国》（共10卷），通过对以“乡愁”为主题的图片展示与文字记录，突显处于历史转型期的中国百姓对往日山水乡景的丝丝怀念，对家乡祖国的浓浓眷恋；通过文化舆论引导，引起全社会对中国传统村落存留状态、生态文明的关注，并使得中国民风习俗中的优良传统得以延续，进而达到农村城镇化保护与发展共赢的目的。

为了面向全社会收集有关“乡愁”主题的图文内容，我们组织了“乡愁·中国”主题征稿大赛，并由著名摄影家解海龙、于云天、段岳衡等人组成评委

会。此次大赛通过网络、杂志等多渠道面向全社会海选，初步征集一部分优秀的关于“乡愁”的图文作品，并从中选拔出50位优秀选手。在经过关于中国传统村落文化的统一培训后，50位优秀选手被派往指定的传统村落观察、体验、拍摄7~15天，每人提交调查报告及拍摄图片。最终，选手们的优秀图文资料被精编成为本套10卷图书。

本次所选村落几乎全是经国家文物局等相关机构认定的最具中国特色、最具乡愁气息的传统村落。全套书共含100个传统村落，按照100个村落日出时间的先后顺序划分成10卷。所有图片均由选手实地拍摄，文字均为选手根据调查、采访、收集到的资料整理撰写而成。每个村落都将突出其作为中国传统村落之美，以及其被保护的核心特征。每一个村落的摄影作品都会涵盖整体面貌、特色建筑、人与村落、手工遗迹、历史遗存五大主题，为了获取这些作品，很多地方不惜动用了航拍设备，只为能让读者以最全面的视角去解读村落，品味乡愁。

乡愁，是一首无法言说的诗，是一幅不可描摹的画；乡愁，是一种无法回归的寻找，是一生都不可停止的守望。在城镇化进程中，越来越多的人离开美丽的乡村，走进现代化的城市，越来越多的古村落、老建筑、老手艺在逐渐消失。原本我们习以为常、嬉戏打闹的村庄成为被保护的對象，而故乡也慢慢成为再也回不去的回忆。

我们愿本套书的出版不仅能唤起您的回忆，更能激起您的思考与行动。

记住乡愁，是每一位中国人的使命。

守护乡愁，是每一位中国人的责任。

让我们用城市规划师周晓影的一段文字，开启对本书的阅读吧：

我家门口有一棵五六十年的梧桐树，春天闻着满树花香，夏天在树下荡着秋千听蝉鸣。不远处，有一个池塘，池塘里小鱼游来游去，池塘边有一块早年留下来的石磨盘，我在那里和小伙伴过家家、捉知了……

Preface

Nostalgia,

aroused by
A white cloud
A clear spring

A small rowboat
Or the sentiment
of yearning;

Nostalgia has become a buzzword across China since the 2013 Central Conference on Urbanization. Statistics show that the number of the floating population in China was 245 million in 2013 and 80% of them were from rural areas. It is safe to say that one in three peasants have left the countryside. Faced with this unprecedented revolutionary urbanization, we cannot but ask ourselves: what do we want to make and what do we want to keep? In this regard, President Xi Jinping has explicitly demanded that urbanization aims to integrate cities with nature so as to enable residents to enjoy the landscape and remember their roots. It's not only a demand but also a worry that deserves the concern of whoever loves their homes and country.

In the book *From the Soil*, Mr. Fei Xiaotong has proposed a question that whether the urbanization will erode the true colors of the countryside and cut off its culture traditions. For the purposes of sharing, keeping and feeling the nostalgia, we have compiled and published a series of 10 volumes under the name *Nostalgia of China*. We want to emphasize how ordinary Chinese people miss the rural landscape from the past and love their home country during this historical transformation period via pictures and essays themed around a sense of nostalgia. We also intend to,

by guiding public opinion, draw the attention of the whole society to the preservation of traditional villages in China and their ecological culture so as to pass down the fine folk customs and achieve a win-win outcome between development and conservation through rural urbanization.

In order to collect nostalgia-themed materials from the whole society, we organized the Nostalgia of China Essay Competition and selected the top 50 authors through magazines and internet media like MicroBlog, which was judged by a panel of renowned photographers such as Xie Hailong, Yu Yuntian and Duan Yueheng. After a unified training session on the culture of traditional villages in China, these authors were sent to assigned villages and stayed for 7 to 15 days to observe first-hand gaining personal experience and shoot photos before submitting individual reports and corresponding photos; all of which were used to compile these 10 volumes.

These selected villages are the most nostalgia provoking communities with the most Chinese characteristics recognized by organs as the State Administration of Cultural Heritage. The series cover a total of 100 traditional villages which are categorized into 10 volumes, in the sequence ac-

Nostalgia

is

The key
to dust-laden
memories

And

always
on the mind of
those traveling
afar.

According to when dawn breaks. All the photos within are taken first-hand and all the essays are composed by the authors through investigations, interviews and collection. Highlighted is each village's beauty as a traditional village and its core features that need to be conserved. Each of the village is photographically presented through five aspects: overview, characteristic architecture, villagers and the village itself, handicrafts and historical relics. In many cases, aerial photography was used so as to give the readers a comprehensive view of the village as well as a better taste of the nostalgia that comes along with it.

Nostalgia is an unspoken verse, an uncopiable painting, a quest with no coming back, and a vigil with no end. On the way of urbanization, an increasing number of people are leaving their beautiful home villages for modern cities, but more and more ancient villages, buildings and craftsmanship are disappearing. Villages where we used to live and play are put under protection, and hometowns are fading into inaccessible memories.

We do hope that upon the publishing of this series, we could not only help you recall your memories, but also motivate you to think and act. It is a mission for every Chinese

to keep nostalgia in mind and a responsibility to guard that nostalgia.

Now, let's start the book with a paragraph beautifully written by a city planner Zhou Xiaoying below.

"A sycamore tree in its fifties or sixties stands before our house. It sends forth a delicate fragrance in the spring and provides shelter for us to play on a swing and enjoy the chirping of cicadas in the summer. There's a pond not far away from it, where little fish swim freely. Beside the pond, an ancient millstone rendered a perfect place for me and the fellows to play the house game or catch cicadas..."

Editorial Board

Feb. 1, 2016

100

村落经纬度坐标图

48° N

40° N

32° N

24° N



Geographic coordinate graph of the villages

经纬度

是影响日出时间的一个因素

Geographic coordinates partly determines when the sun rises in the villages

采用 2°×2° 网格法, 将经纬线

16°N ~ 54°N、72°E ~ 136°E(中国在内) 区域共分成 19×32 个网格单元, 分别标出 100 个村落的经纬度位置

The horizontal axis ranges from 72°E to 136°E while the vertical axis from 16°N to 54°N, covering mainland China. Divided by every 2°, the graph consists of 19×32 grids where the 100 villages are pinned accordingly

80° E

88° E

96° E

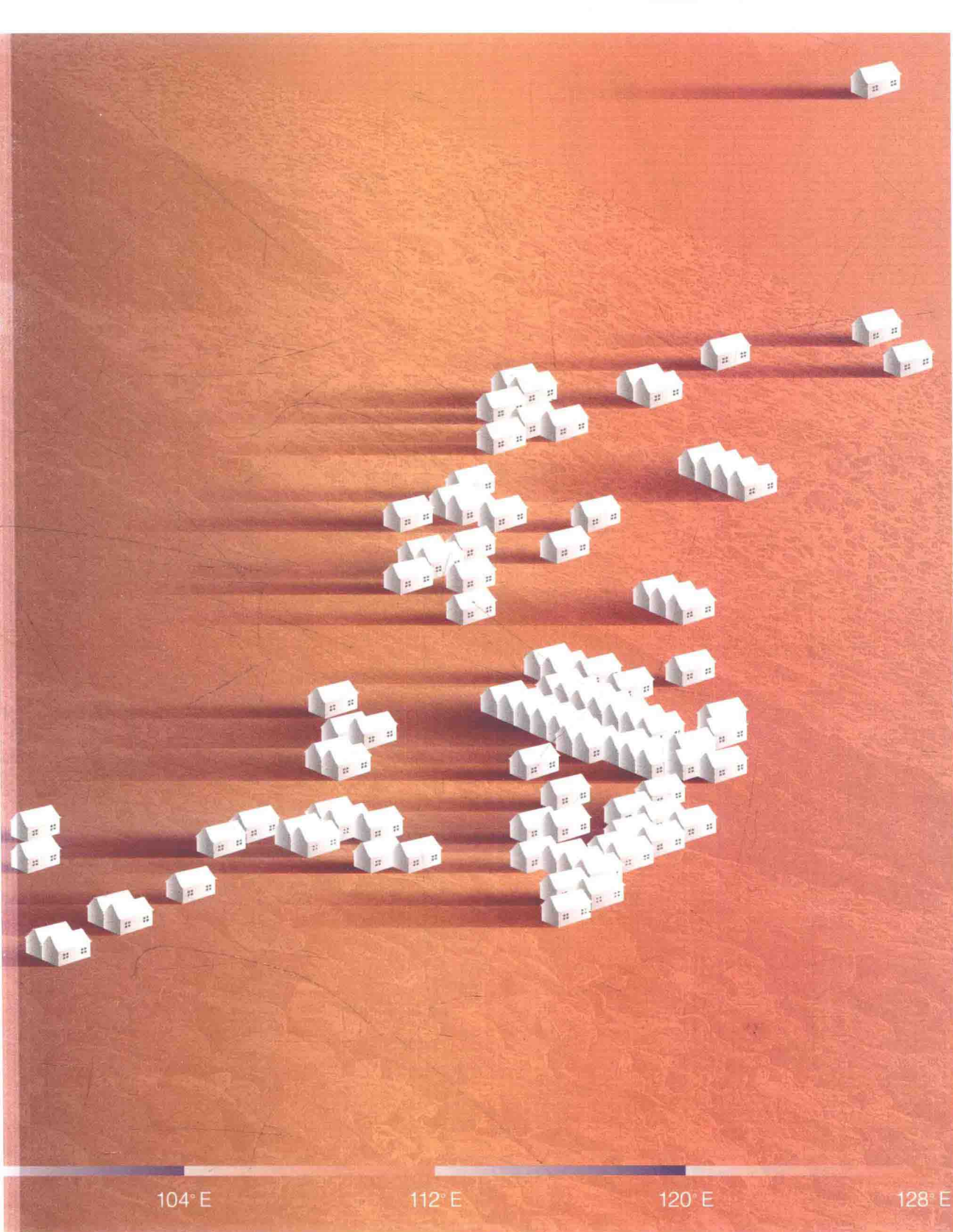
I 28°N ~
50°N,
121°E ~
127°E

II 25°N ~
31°N,
119°E ~
121°E

III 26°N ~
40°N,
118°E ~
119°E

IV 25°N ~
30°N,
117°E ~
118°E

V 24°N ~
36°N,
117°E



VI 24°N ~
39°N,
115°E ~
117°E

VII 25°N ~
40°N,
113°E ~
115°E

VIII 25°N ~
36°N,
110°E ~
113°E

IX 25°N ~
30°N,
108°E ~
110°E

X 22°N ~
48°N,
87°E ~
106°E



01 田螺坑村
Tianluokeng Village
001

06 大栅栏
Dashilanr Sub-district
091

02 初溪村
Chuxi Village
019

07 东龙村
Donglong Village
115

32° N

03 上九山村
Shangjiushan Village
035

08 蔡家畈村
Caijiafan Village
135

04 竹桥村
Zhuqiao Village
051

09 龙潭寨村
Longtanzhai Village
153

24° N

05 培田村
Peitian Village
071

10 密溪村
Mixi Village
171

田

螺

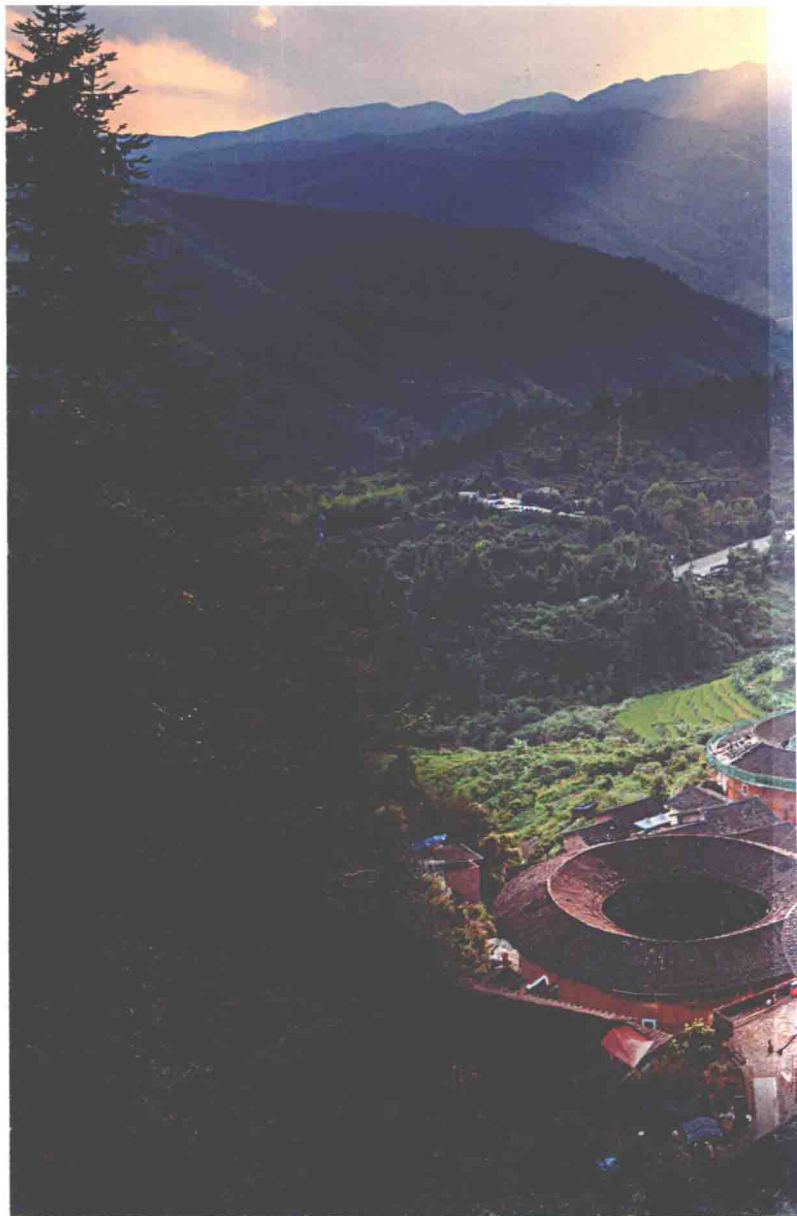
坑

村



> 田螺坑土楼
群，隐藏在清
山秀水间

The earth
buildings in
Tianluokeng
Village are
surrounded
by mountains
and brooks



平地深井玄机藏

在闽南漳州，随处可见一座座高大宏伟的方形、圆形土楼，构成人工建筑与自然环境浑然天成的奇景，是最富神秘色彩的东方古建筑之一。

南靖土楼是福建土楼的杰出代表，而田螺坑土楼群则是南靖土楼的典型，成为人们考察、游览、摄影的首选之地。田螺坑村属福建省漳州市南靖县书洋镇，位于一条群山环抱的狭长山谷中，由1座位居中间的方形土楼和周围的3座圆形土楼、1座椭圆形土楼组成，当地人戏称其为四菜一汤。

西晋以后，北方战祸频频，天灾肆虐，中原民众大举南迁，迁入福建的人就是客家人的祖先。作为外来户，客家人不可避免地及早扎根于此的土著居民产生冲突。为了生存，他们需要一种既能聚族而居、具有高度防御性，又能就地取材、适合当地环境的建筑样式。在宋元时期就形成了造型类似土堡的围合型建筑——土楼，并在明清时期发扬光大。数十数百人同住一栋楼，多代同堂，最高长辈在这个大



空间里拥有绝对权威。土楼既能抗击外敌入侵，又能抵御山里野兽，还体现了儒家思想中聚族而居、和睦相处的家族观。一部土楼史，便是一部家族史，它们是客家文化的象征。

聚族而居的土楼里，1层为厨房，2层为仓库，3～5层为起居室。院落里有水井、店铺等公共设施，空闲时刻，楼里的居民们便在这里闲聊。田螺坑村，顾名思义，因其地形似田螺，中间低洼似坑而得名。人们认为这片山谷藏风聚气，加上此地一年四季日照时间长，是安居乐业的好地方。村子东、西、北面环山，南面为大片梯田。村民均为黄姓，始祖黄百三郎于清嘉庆年间从福建永定迁居于此。土楼群中的黄氏祠堂中央陈设有祖先牌位，黄百三郎位列第一，他的墓穴就在距田螺坑村2千米处的五更寮。每逢农历正月十五，黄氏后代都要到祠堂焚香敬拜，每年清明节前一日，还要到墓前进行大规模祭祀活动。



黄百三郎最初以养鸭为生，他充分利用山间泥地，以及谷深林密的地域特点，不断扩大再生产，赚取了第一桶金。发家后，他在村子中间盖起了方楼，雅名步云楼，寓意子孙后代从此发迹，读书中举，青云直上。方楼楼高3层，每层有26个房间，有4部楼梯。沿着地势将中厅修建成阶梯状，进入大门后就能体会“步步高升”的纵深感。这样的布局既突出了祖宗牌位的崇高地位，又寄托了“平步青云”的美好愿望。在步云楼的建设期，族人又在它的右上方修建了一座新楼——和昌楼，也是3层高，每层22个房间，设两部楼梯。1930年，步云楼的左上方建起了振昌楼；1936年，步云楼的右下方建起了瑞云楼；步云楼周边的文昌楼建于1966年，它是一座椭圆形楼，3层，每层有32个房间。这4座圆楼顺着山坡的地势增减首层屋柱高度，成功地使第二层变得平坦，大大方便了居住。

比起砖石和木质结构宅院，建造土楼的工序要繁琐许多。厚达1~2米的外墙冬暖夏凉，无比坚固。建造时要在泥土中掺上石灰、细沙、竹片、木条等，甚至有糯米饭、红糖之类，经过反复揉和、春压、夯筑，建筑场面十分热闹。一大群人热火朝天，看起来不像是在劳动，倒像是在过节。

从村外的公路上眺望田螺坑村，随着观看角度的不同，景观也不断变化，圆楼时而在前时而退后，方楼时而隐蔽时而暴露。走到坡底仰视，只见灰色的屋顶、黄色的墙面掩映在青翠树影中，土楼群横空出世，巍峨耸立，在阳光下一派辉煌。漫步在村中幽长的卵石古道，远离城市喧嚣，淳朴的历史积

△在土楼生活了一辈子的人们，对土楼的感情可以想见。他们在这里结婚、生子、老去

People who have been living in the earth building for their entire life have a deep affection towards it. The building keeps record of their important moments in their life, their wedding day, first child and gradual aging