

# CHINA·GREAT WALL VESTIGES

## 中国·野长城

杨越峦 著 / 摄影 陈晓琦 主编



河北出版传媒集团

河北人民出版社

CHINA·GREAT WALL VESTIGES

# 中国·野长城

杨越峦 著/摄影 陈晓琦 主编

Author/Photographer Yang Yueluan Editor Chen Xiaoqi

河北出版传媒集团  
河北人民出版社

书 名 《中国·野长城》

作 者 杨越峦

主 编 陈晓琦

副 主 编 孙建辉

翻 译 马丽莉

装帧设计 樊 响

# 序言

陈晓琦

长城自春秋战国至明中叶经过诸多朝代的修建，蜿蜒万里，横贯东西，成为人类历史上最浩大的工程。

万里长城激荡着2000载金戈铁马的历史风云，承载着历代与民族生死存亡息息相关的命运关注，深刻地影响着中国的历史走向和文明塑造。

后来长城被当做力量、强大与智慧的象征，成为最高层次的中国符号。这种象征意义，在近代以来积贫积弱、外侮连连的历史和危机依然存在的现实中不断集中、强化，以至今天长城对于国人依然有一种血肉相连的感觉。

从孟姜女哭长城的故事到今天“万里长城永不倒”的歌曲，长城成为古往今来艺术中反复使用的题材，现在更常常是宏大叙事的主题。当下长城深入人心的视觉形象，当是以经过整修的北京八达岭长城为模板形成的，如巨龙蜿蜒于崇山峻岭，蓝天映衬、云雾卷舒之际更加气势恢宏、无比壮丽。摄影家无数关于长城的精美图像，对于长城形象的塑造无疑发挥了巨大的作用。

杨越峦给我们展现的完全是另外一种长城的景象。这是一条巨龙的残骸，饱经岁月的蚀刻雄风不再，远去了烽火硝烟，坍塌残颓中透出几多悲凉，随着时间的流逝渐渐地湮灭于山野，走向最后的归宿。这些长城的图像拍摄于河北省境内，这部分长城与北京八达岭一带的长城一样都修建于明代。

中国长城虽然修筑于多个朝代，但最具规模的当数秦朝、汉朝和明朝，修筑长度均超过5000公里，其中明长城东起辽宁虎山，西至甘肃嘉峪关，总长度近9000公里，是中国历史上费时最久，工程最大，防御体系结构最为完善的长城工程。我们今天所说的万里长城，多指明代修建的长城。当长城成为一种文明象征和历史意象，就会是一个整体，不论修建于哪个朝代，在人们的心理上都会与它的源头联系在一起，感受到两千年的历史沧桑。



杨越峦无疑是在完成一个精心制定的拍摄计划，一年又一年奔波于河北的崇山峻岭之间，寻着长城的身影，感受着历史的沧桑，思索着长城的意义，回顾着发生在这里的故事，在不同的季节、从不同的角度、用不同的景别拍摄这些断壁残垣，力求获得一个比较完整的面貌。这些影像从大环境中蜿蜒起伏的走势、墙体的功能结构，到建筑方式、使用材料，以及当年使用留下的痕迹等等，给我们一座真正的伴随着历史时光走到今天的长城。

他不是塑造长城的形象，而是对一种存在的真实呈现。他用数万字的日记，记下了拍摄的经历和思想的收获，最终完成了一个摄影家对一座文化遗存的记录与一位思想者与长城的跨越时空的对话。

我们会发觉这些影像更有时空穿透力和精神感染力，我们在对这些废墟的默默凝视中追忆历史、感怀岁月。我们忽然感到，那曾经的完美的长城形象似乎有着过多的修饰。

长达万里的明长城，最终没有挡住女真人的铁蹄。但是长城所代表的文化内涵却深刻地铭写在我们思想的深处。一些当代学者在全球化背景下对历史的重新审视中，对潜藏在民族心理深处的“长城情结”提出质疑，引发广泛的反思，人们对心目中的长城开始注入了新的理性思考，投向长城的目光于是变得复杂起来。

就在整理这些图片的时候，传来了明长城被继续毁坏的报道，让人对这些长城废墟的命运又多了几分担忧。我们确实缺少一种废墟文化。对待历史文化废墟要么修葺一新、要么如垃圾一般丢弃，并不是最好的处理办法。对于废墟说要义在于保存。巨龙不再腾飞，能不能把它的残骸保存下来，就让它这样静静地躺着，或许比那美轮美奂的意象更能承载历史、昭示沧桑。

# Prologue

By Chen Xiaoqi

---

The Great Wall, winding ten thousand Li (five thousand kilometers) from east to the west of China, has become the largest military structure in human history after many repairs and re-constructions from the Spring and Autumn Period and the Warring States Period (8<sup>th</sup> to 3<sup>th</sup> century BEC ) onward to the mid Ming Dynasty (1368 – 1644).

Long Wall of Ten thousand Li (referring to The Great Wall – a name known to all Chinese people) has been writing a history of 2000 years of incursions and wars, carrying the destiny of Chinese nation for many dynasties and deeply influencing the orientation of Chinese history and the mode of its civilization.

The Great Wall has been regarded as a symbol of strength, power and wisdom. It has become an icon for China itself. The symbolism attached to the Great Wall has been strengthened and reinforced in modern China – a period which has seen China struggle with poverty and weakness, frequent foreign discrimination and humiliation. The attachment that Chinese people have formed to this symbol is so strong that it is as if the connection was one of flesh and blood.

From the Qin Dynasty (221BC–206BC), when the story of Meng Jiangnv's bitter weeping made a section of the Great Wall collapse, to today, when the song “Long Wall of Ten thousand Li Never Collapses” has gained popularity, the Great Wall has become a repeated theme in many artistic creations. This is particularly true of recent times, when China presents its big events more than ever to the world. The prevalent visual image people have of the Great Wall is the view of the renovated Beijing Badaling section, which is regularly visited by tourists today. This section wall, like a giant dragon, winds along lofty and cragged mountains, appears more magnificent against the blue sky and more impressive in clouds and mists. Many photographers have contributed to the iconography of the Great Wall image by taking numerous exquisite pictures.

Among these photographers, Yang Yueluan exhibits a totally different image of the Great Wall. He presents in his photograph the remains of a gigantic dragon, no longer masculine, no longer filled with balefire and war smoke, but something which speaks of bleakness through its ruins and relics, its gradual disappearance into the vast wilderness of history and eventual walk to its final evanescence. These photos are taken within Hebei Province. This section and Beijing Badaling section wall were both constructed in the Ming Dynasty.

Though the Great Wall has been built and rebuilt over many dynasties, the most impressive ensemble is the one that was built in Qin, Han and Ming Dynasty. The total length is 5000 kilometers. The Ming Great Wall stretches from Hushan (Liaoning Province) in the east to Jiayu Pass (Gansu Province) in the west, and measures nearly 9000 kilometers. It is the most comprehensive, most time-consuming, the biggest and the most complete defensive system. Today when we talk about the Great Wall, we more often refer to the Ming Great Wall. It is obvious that the Walls have been seen as an entity, symbolizing history and civilization no

matter when they were constructed. Psychologically speaking, Chinese people will more often relate themselves to the origin of the Great Wall and are able to feel its 2000 year vicissitudes.

Undoubtedly, Yang Yueluan has completed a well-designed photographic project. Year after year, he has travelled in high mountains and precipitous peaks, searching for the different forms of the Great Wall, experiencing the vicissitudes of history, pondering upon the meaning of life. He tries to present to us a comprehensive profile of these remnants of the Great Wall in different seasons, different perspectives and different sceneries. These pictures, including the winding mountain range, the function and structure of the main (body) wall, the architecture style, the building materials and the vestiges left from ancient time, present to us a real Great Wall tinted with the color of history.

In fact, Yang is not creating the artificial image of the Great Wall, but seeking to represent it as a real existence. He records his photography experience and thoughts in the tens of thousands of words in his diary, finally completing a recount of cultural remains and a dialogue between a thinker and a Great Wall which transcends time and space.

Appreciating these pictures, we feel that the photos can speak to us beyond time and space, take us back through history and fill us with sentiment of time passed. We suddenly realize that the seemingly perfect image of the Great Wall has been stained with too much artificial embellishment in the past.

The Ming Great wall eventually failed to resist the raids of Nvzhen People even if it was built as long as ten thousand Li. However, here we are talking about the diachronic cultural implication of the Great Wall, which has etched into our deep thoughts along with history. In the global context, some contemporary scholars have re-examined history and questioned The Great Wall Complex latent in our nation. This has started people thinking and enabled people to reasonably think about the Great Wall's cultural property. In this sense, our thoughts of the Great Wall have become more complex.

When we were sorting out those photos, we read the news report that many sections of the Ming Great Wall were again in disrepair. We thus started worrying about the future fate of the Great Wall's remains. We feel that indeed we need a culture of relics. Neither should historical cultural relics be renovated (transformed) into something totally new nor should they be deserted as trash. The most important thing is to keep the remains from ancient time. The gigantic dragon may not soar and fly again. Yet, it might be a better idea for us to just let him lie there quietly waiting for people's own comments than to depict it into different magnificent images because the quiet Wall itself might be better equipped to pass on history and speak to people about its own vicissitudes.



2012.4 河北 抚宁 Apr 2012. Hebei Funing

杨越峦用平实、真诚的态度去拍摄长城，坚持还原自然的本色。画面中展现的每段墙、每块砖、每株草，都凝聚着作者的深入思考与辛勤拍摄，那些残垣断壁、杂草丛生的朴实画面，也为凝聚着中华民族古老文化和智慧的长城，增添了历史的意境与厚重。

摄影不仅是一种艺术表现形式，更是一种传递信息的媒体。作者用一种独特的眼光去发现长城、展现长城，直面长城被破坏与亟待保护等问题，唤起人们对长城的关注，让后人能够永享这份象征中华民族血脉相承和民族精神的千年瑰宝。也许这才是长城摄影最重要的魅力所在。

王瑶：摄影家，中国摄影家协会分党组书记、副主席、秘书长

Yang Yueluan took photos of the Great Wall with a simple and sincere attitude, intending to present to people the true color of nature. Every stretch of wall, every piece of brick, every blade of grass in the photos, is brought into life through the effort of the photographer, whose deep thinking and arduous shooting have made such presentation possible. The plain pictures which record remnants of wall or clusters of wild grass add more historical meaning and magnitude to the Great Wall, which often symbolizes Chinese ancient civilization and wisdom.

Photographing is not only an artistic representation; it is also a medium of communication. With his unique eye, Yang Yueluan discovers the Great Wall, represents it to the audience, confronting the problem of demolition and the urgent need for protection, calling people's attention to its preservation so that our descendants are able to enjoy such a splendid treasure of thousands of years as well as pass on Chinese blood and national spirit. It is in this sense that the real charm of photographing the Great Wall is finally found.

Wang Yao: Photographer, Party Secretary, Vice Chairman and Secretary-general of Chinese Photographers Society

在我眼中，长城已被众多名家从头到尾拍了不知多少遍，叹为观止的瞬间遍布视野，看得见的与看不见的长城作品就像围在越峦心头的围城。他被众多的长城代表作逼到了困境中，但也决定了他特有的精神升华，他眼中的长城确实与众不同。从这些瞬间里，我感受到他的心跳，也体验出万里长城那久远的脉动。毕竟，长城已经成为他生命的呼吸了。

王文澜：摄影家，中国摄影家协会副主席

So far as I know, so many famous photographers have taken pictures of the Great Wall and have produced numerous unprecedented shots. Thus, visible and invisible pictures of the Great Wall have challenged Yueluan to such an extent that he seemed to be cornered. On the one hand, it was very hard for him to surpass his predecessors and produce new works. On the other hand, he was impelled to try some innovation which fortunately led him to a spiritual sublimation. His Great Wall is presented differently from that of all the other predecessors in the sense that it is endowed with a new life. In his pictures, I can not only feel his heart beat, but also experience the everlasting pulse of the Wall. It is no exaggeration to say that the Great Wall has become part of Yueluan's life.

Wang Wenlan, Photographer, Vice Chairman of Chinese Photographers Society

















长城词典 · **老龙头**

---

老龙头，位于山海关城南5公里处，万里长城与渤海在此交汇。明万历七年（1579年）由蓟镇总兵戚继光、行参将吴惟忠监建。老龙头是一个完整的军事防御体系，由23米长的入海石城，以及靖卤台、南海口关、澄海楼、宁海城构成。据说初建之时，为了抵御海浪的冲击，戚继光将几千口铁锅反扣海底。清代皇帝去关外祭祖时，曾多次登临赋诗，其中乾隆就来过五次。1900年，八国联军入侵山海关，老龙头被炸毁。1980年代，老龙头被重修。

Great Wall dictionary · **Laolongtou**

---

Located 5 km from the town of Shanhai Pass, the Old Dragon’ s Head is the intersection point of the Great Wall and the Bohai Sea. In 1579, the 7th year of the Wanli Regime of Ming Dynasty, it was built under the supervision of Qi Jiguang, commander of the garrison troops of Jizhen, and Wu Weizhong, assistant general of the garrison troops of Jizhen. Consisting of a 23m stonewall extending into the sea, Jinglutai, Nanhaikou Pass, Chenghailou and Ninghaicheng, the Old Dragon’ s Head is a complete military defense system. It is said that during the early period of construction, Qi Jiguang made use of thousands of iron pans clenching upside down from the ocean floor to protect against the pound of sea waves. In the Qing Dynasty, emperors used to visit the Old Dragon’ s Head and wrote poems along their way to worship their ancestors outside Shanhai Pass. Among them, Qianlong had been there five times. In 1900, the Eight-Power Allied Forces invaded Shanhai Pass and blew down the Old Dragon’ s Head. It was only repaired in the 1980s.

---

注：本书部分长城文字资料，摘自《河北长城游》（河北人民出版社）一书。

Notes:som of the Great Wall documents are quoted from *the Great Wall in Hebei*, published by Hebei People's Publishing House.







