



EDITORIAL
主编寄语

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太白山从渭河谷地拔地而起、巍峨高耸，是“中华龙脉”秦岭山脉的主峰。丰饶的“仙境”景观使这里成为了占据关中盆地的周人和秦人及其后代子孙的神圣之地。但由于缺乏对这一自然景观的深刻理解和科学规划，多年来的无序开发不免亵渎了这方净土。

Date August 7, 2019 Location Mount Taibai National Forest Park in Shaanxi Province Photographer Yu Kongjian

Mount Taibai rises high from the Weihe Valley, China. It is the main peak of the Qinling Mountains. This fecund fairyland made the area a sacred place for the people and descendants of the Zhou and Qin dynasties (from around 1046 BC to 206 BC) who once occupied the Guanzhong Basin. But, due to a lack of scientific understanding and planning about this special landscape, poor development in recent years has damaged this pure land.

岐山脚下的那方神奇土地

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摘要

作为中华文化定型时期各朝代的核心领地，陕西省岐山脚下的那方土地见证了周人和秦人的发展与繁荣。笔者沿着周人躲避北方强悍游牧部落的南迁之路，周人沿渭河向东攻灭大商之路，秦人一统天下的发迹之路，以及由渭河谷地攀升至秦岭主峰太白山之路共4条观察线路，探寻古人对这片土地的认知与探索过程——包括对赖以生存和发展的现实领地的观察和体验，以及对美和未来世界的向往和畅想。周人对农耕生产和生活环境的观察体验及对盆地型领地的偏好，深刻地影响了风水观念的形成，进而推动了“中国”这一理想领地意象的产生；秦朝的大一统也将为生存而抗争的崇高之意深深烙印于中国文化的艺术形态之中；对于昆仑仙境的构想更是人们对宗教理想和世俗欲望的完美表达。周人和秦人对于这方土地的景观体验深刻影响了中国的社会和文化形态的表达。

关键词

文化；观察；体验；风水；崇高；艺术表达

早在30年前，我就期望能以周人和秦人的视角，去观察和体验岐山脚下为他们带来发展与繁荣的那片神奇土地。2019年8月，我终于得以怀着无限的思古之幽情，徜徉于这片深邃无底、望不到边的文化景观的海洋之中。作为中华文化定型时期（约为秦汉时期前后）各朝代的核心领地，这里的日月星辰、大地景观，乃至生命万物的信息，都已融入以汉语为母语的人们共同的文化基因中，深刻影响着他们认知、适应、再现和改造自然及创造世界的方式，涵盖价值观、审美观和地理空间与方位的吉凶观等——简言之，这方土地在很大程度上定义了中国的社会和文化形态。

我的此次观察和体验之旅沿4条线路展开。第一条是沿着周族的迁徙之路，即从北方的旬邑南迁至豳州，再到岐山南麓的周原。这是周人作为农耕部落为躲避北方强悍游牧部落而不断寻求庇护的生存之路。我幻想跟随周先祖公刘和古公亶父，仰观天象、俯察地理，相地开垦、卜宅定都。正如《诗经》中《大雅·公刘》和《大雅·緜》所详细描绘的那样，作为部落首领，公刘和古公亶父沿着河流廊道，穿越山间盆地，环顾四周山峦，在找到安全的潜在领地之后，便登上四周高地，俯瞰河谷绿洲，欣喜于获取了丰腴的土壤；再下至平原，沿山泉溪流溯源而上，断定有丰富的水源；再丈量土地，开田地以播五谷，夯土基而筑官室。^{[1][2]}这种对农耕生产和生活环境的观察体验及对盆地型领地的偏好，最终通过《诗经》《易经》等古老经典著作的传播，成为后世相地术（风水）的基本模式，表达为理想的风水——如左青龙、右白虎、前朱雀、后玄武、中明堂的空间格局意象，又如“利东南、不利西北”的方位吉凶判断。

第二条观察线路是跟随日渐强大的周人，沿渭河一路向东，冲出关中，横扫中原，攻灭大商，定都洛邑（今洛阳）。所谓“余其宅兹中国”（见于西周何尊铭文），这也是“中国”二字最早的铭记^[3]。正如周文王被囚禁于羑里城而演绎《周易》并将周族在岐山脚下的关中盆地对农耕生活和环境的观察与经验进行整理一样，我们有理由论断“中国”或“中央之国”的领地意象——建立于四周皆有边界的盆地中的都城——即自此形成，而后随走出关中的周族领袖传至中原大地而铭于文。

第三条观察线路是向西沿汧水（今千河）溯流而上，寻找秦人发迹的源头。途经千河与渭河交汇的“汧渭之会”，穿越关山崎岖的峡谷——这是中国地理中从第二级阶梯向第一级阶梯过渡的景观甬道，仅30km的行程之后，海拔便从900m攀升至2 200m，行至秦非子牧马之地。秦非子因精通养马之道，受周孝王之命在汧水与渭水之间肥沃的天然牧场主管牧马，深受赏识，继而获封岐山以西的狭小地带^[4]。经过数百年励精图治，秦国以其强悍雄风，取周而代之，完成了一统天下的大业。同时在周朝的“中国”领地意识基础上，更深刻地实现了货币、度量衡、文字、交通工具等的统一。秦人的这条发迹之路也给农耕民族以温顺避让为主要特征的文化注入了坚韧与剽悍之风。其后的汉王朝更是将秦横扫六国的气魄发扬光大，据称此时关山一带牧养的马匹数量达30余万^[5]，作战军队借此完成了由步兵为主向骑兵为主的转变，可实

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THE WONDERLAND AT THE FOOT OF MOUNT QISHAN

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ABSTRACT

As the core territory for the Zhou and Qin dynasties, the land at the foot of Mount Qishan in Shaanxi Province has significantly made the society and culture of China thrive and grow. The author retraced four routes to find out how the Zhou and Qin people explored and envisioned this landscape, both physically as settlements and spiritually as a wonderland. These routes include the migration path of the Zhou people from the north to the south of Mount Qishan to seek shelter from nomadic tribes; the path of the Zhou people moving from the west to the east along the Weihe River to conquer the Shang people and establish a new kingdom; the path of the Qin State to unify the other six states and found a great dynasty; and the route climbing from the Weihe Valley to Mount Taibai, the main peak of the Qinling Mountains. All the episodes happened on these routes had a profound influence on the ideology of Chinese society and cultural identity. For instance, the Zhou people’s observation on the landscape for farming and living, as well as their preference for the basin-shaped territory, significantly contributed to forming the Chinese geomancy (Feng Shui) and developed into an ideal territorial image of being the “kingdom in the center” (literally meaning “China” in Chinese); the artistic representation of sublime reflected the Qin people’s fight for survival and honor; and the described Kunlun Wonderland perfectly expresses both religious ideals and worldly desires.

KEYWORDS

Culture; Observation; Experience; Geomancy; Sublime; Artistic Representation

For nearly 30 years, I yearned to see and experience the land at the foot of Mount Qishan as though I were the Zhou and Qin people who developed and prospered because of their relationship with the mount. In August 2019, I was finally able to spend time immersed in this glamorous cultural landscape, trying to get connected with the ancient years. This land, the core territory for the Zhou, Qin, and Han dynasties, has significantly made the society and culture of China thrive and grow: the knowledge of the sun, of the moon, of the earth, and of all the beings of this place has been integrated into the culture of Chinese-speaking people, developing into their societal and aesthetic values, as well as the geomancy of a geographic space, which profoundly shaped the way how people cognize, adapt to, and transform the world they live in.

My trip followed four routes. The first was the migration path of the Zhou people (the ancient farming tribes), from the ancient Xunyi City in the north to the ancient Binzhou City in the south, and to the ancient Zhouyuan City at the south foot of Mount Qishan, to seek shelter from the nomadic tribes. On this route, I imagined myself following Duke Liu and Duke Dan (leaders and ancestors of the Zhou people), looking up the sky and down at the ground, selecting sites for farming, homes, and the capital. As described in *The Book of Poetry*, Duke Liu and Duke Dan moved along the Weihe Valley corridor, crossing basins and ranges in mountains. After finding a safe place for potential settlements, they may have climbed the surrounding highlands to overlook oases and valleys, delighting in the rich soil; they may have traveled down to the plains and to trace mountain streams to find water resource; they may have also measured the land for farms and homes.^{[1][2]} Spread through ancient works such as *The Book of Poetry* and *The Book of Changes*, such landscape observation for farming and living and the preference for the basin-shaped territory contributed to forming an ideal Chinese geomancy (Feng Shui) that informs site and position selection and spatial pattern.

The second route I took was the path which the Zhou people took before making the ancient Luoyi City their capital. At that time, the increasingly powerful Zhou people moved along the Weihe River to the east, from the Guanzhong Basin towards the Central Plains to conquer the Shang people and establish a new dynasty, early in which period the term of “kingdom in the center” (the literal meaning of “China” in Chinese) first appeared as recorded by the inscription on He Zun^[3], a ritual bronze vessel. King Wen, the founder of the Zhou Dynasty, complied *The Book of Changes* when being imprisoned by the Shang people, which became a written record of Zhou people’s observation and experience of farming and living in the Guanzhong Basin. For this record, we could infer that the image of a “kingdom in the center” — a capital sitting in a basin with a clear border — was invented by Zhou leaders before inscribed on He Zun.

The third route traveled upstream along the ancient Qianhe River to feel after the prosperous history of the Qin Dynasty. The route passed through the intersection of the Qianhe River and Weihe River, through the cragged gorge of Guanshan Mountain, whose topography transitions from 900 meters to 2,200 meters over only 30 kilometers. The pastures between the Qianhe and the Weihe rivers was where Qin Feizi, the founding king of Qin State, raised horses for King Xiao of Zhou. For his proficiency in horse breeding, Qin Feizi was well-rewarded with a small piece of land to the west of Mount Qishan^[4]. After hundreds of years of hard work, the Qin State ended the ruling of Zhou and conquered the other six states throughout the country. Expanding the territorial cognition of the “kingdom in the center” from the Zhou Dynasty, the Qin Emperor unified the nation in currency, metrology, written language, and vehicle size. The unexcelled prosperity of the Qin Dynasty blended a tough and courageous culture into the China’s docile and modest identity as an agricultural nation. Later, the Han Dynasty carried forward Qin’s domineering vigor — It is said that the number of army horses in the Guanshan area reached more than 300,000 during that period^[5]. A robust cavalry then formed that made the Han army capable of completing long-distance

现长途奔袭、快速突袭和大迂回，成就了卫青、霍去病等开疆拓土、纵横漠北、却匈奴于千里之外的丰功伟绩。

此处连接关中与西域的景观也为中国文化的艺术形态注入了骨感和峻美之气。事实上，划分中国两大自然地理区域、界定农耕与游牧两种文化的关山，经过无数诗人的描绘，在中国文学中已被泛化为象征远离故土、戎马征战和战火硝烟的符号，表达为“远方”（Far）和“崇高”（Sublime）之意。这种崇高也通过五代后梁山水画家关仝的画笔表达了出来。关仝师承北方山水画派鼻祖荆浩，并青出于蓝，以其“关家山水”独领风骚。其代表作《关山行旅图》冠绝当代，为后世临摹效仿，深刻影响了中国的山水美学。画中山峰迭起、溪谷幽深，栈道险绝、驮马凄凉。这里所表达的“崇高”与陶渊明在《桃花源记》中所表达的理想农耕环境的“优美”（Beauty）完全不同。至此，象征闲适安宁的“优美”和象征为生存而抗争的“崇高”在中国文化中实现了完美平衡。

第四条观察线路是从海拔约500m的渭河谷地一直攀升至海拔约3 750m的秦岭主峰——太白山。沿太白山的主要溪谷汤峪拾阶而上，一路可感受幽谷深处的神秘莫测和生命万物之丰饶。据称峪口汤泉可治百病，所见之草皆可入药。及至山顶，大面积的冰川遗迹（通常为白雪所覆盖）和冰斗湖映入眼帘，其景观与盆地、平原景观迥异。由此俯瞰关中盆地，城廓了然、尽收眼底，大有以上帝之眼瞭望凡尘的感觉。无怪乎《尚书·禹贡》谓之“惇物山”^[6]，《汉书·地理志》称之“太乙山”^[7]，均是对太白山的丰饶与宛若仙境的表达。据称，岐伯尝味百草即发生在太白山一带，而“药王”孙思邈则长年居隐太白山中，亲自采摘草药，研究药物性能。我个人认为，传说中的道教名山昆仑山即以太白山为原型：高峻非羽仙不可及，更有怪兽神鸟、不死之药、琼浆玉液和王母瑶池等。这无非是周人、秦人及其子孙后代将白雪冠顶的太白山表达为可满足人世间一切欲望的仙境而已。因而，太白山即昆仑仙境便成为了兼有宗教理想和世俗欲望的完美表达。

正是周人和秦人对岐山脚下这片土地的认知与探索——包括对其赖以生存和发展的现实领地的观察和体验，以及对美和未来世界的向往和畅想——才有了他们对理想景观模式的表达，进而发展为“中国”这一理想领地的意象，以及对崇高山水和昆仑仙境的艺术表达。而由于周朝和秦朝在中华文化定型时期占据着决定性的地位，对岐山脚下这方土地的景观体验也注定会在中国的社会和文化形态的表达中发挥关键作用。**LAF**

strikes, rapid assaults, and outflanking. At that time, great military generals such as Wei Qing and Huo Qubing expanded the national territory and kept the Hsiung-nu tribes thousands of miles away.

The landscape along this route that connects the Central Plain Area with the western regions is a unique charm in Chinese art and culture. Guanshan Mountain, which roughly divides China into two parts in geography, as well as in culture (farming and nomadic), has been portrayed by countless poets as a symbol for far and sublime that represents warfare. The sense of sublime has also been reflected in the landscape paintings of Guan Tong, a painter of the Later Liang Dynasty in the Five Dynasties and Ten Kingdoms period. As a student of Jing Hao who was the leading pioneer of the northern landscape painting school, Guan Tong surpassed his teacher in style and legacy. His masterpiece, the *Travelling in Mountains*, has long been intimidated and profoundly affected China’s landscape aesthetic of towering peaks, steep valleys, dangerous paths, and desolate landscapes. The sublime expressed in Guan Tong’s paintings contrasts the beauty depicted in Tao Yuanming’s *Peach Blossom Spring* characterized for peace and tranquility, yet the both two coexist and influence the Chinese culture.

Finally, my fourth route climbs from the Weihe Valley to Mount Taibai, the main peak of the Qinling Mountains, which ranges in elevation from 500 meters to 3,750 meters. The mystery and richness of the landscape is evident walking along the Tangyu Valley, a major valley of Mount Taibai. It is said that the spring water here can heal people and all the found plants are therapeutic. The top of the mountain was covered with large areas of snowy glaciers and ice, forming a completely different landscape from the basins and plains. Cities nestled in the Central Plain Basin can be panoramically viewed from this vantage point — Mount Taibai is worthy of its name of the “Mountain of Dunwu” (mountain of richness) by *The Book of Documents*^[6] or the “Mountain of Taiyi” (mountain of mystery) by *The Book of Han*^[7]. It is said that famous Chinese physicians Qibo and Sun Simiao lived here for years to study the properties of herbs. In my personally opinion, Mount Taibai is the archetype of Mount Kunlun, the legendary Taoist site: it rises so high that can only be accessible by gods, and it offers the medicine of immortality. The Zhou, the Qin, and their descendants understand that the snow-covered Mount Taibai was a fairyland that contains all the desires of human world. Thus, Mount Taibai, or the Kunlun Wonderland, perfectly represents both the religious ideals and worldly desires.

It is precisely because of how the Zhou and Qin people explored and envisioned this landscape at the foot of Mount Qishan, both physically as settlements and spiritually as a wonderland, their expression of the ideal landscape model emerged and developed into an ideal territorial image of “kingdom in the center,” as well as the poetic representation of the sublime landscape and the Kunlun Wonderland. Their observation and experience of this landscape in this significant period has greatly fostered and shaped China’s social and cultural identity and made it thriving. **LAF**

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