

追寻一个古国文明的

印迹

王 瑞 荣 印 度 摄 影 纪 行

Pursuing
the imprint
of an ancient
civilization

A photography trip to India by Wang Ruirong

王瑞荣 著 | 四川出版集团
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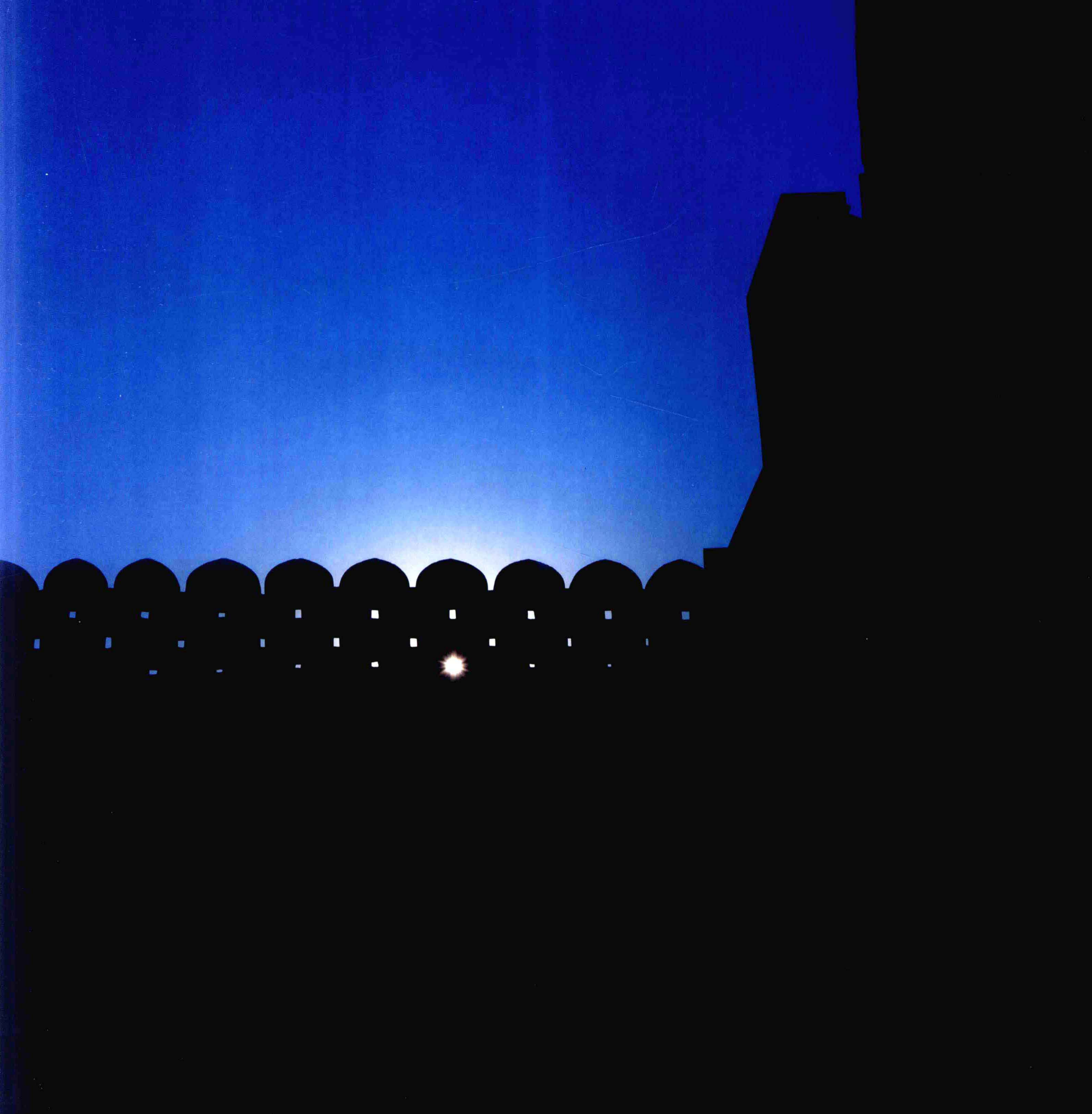
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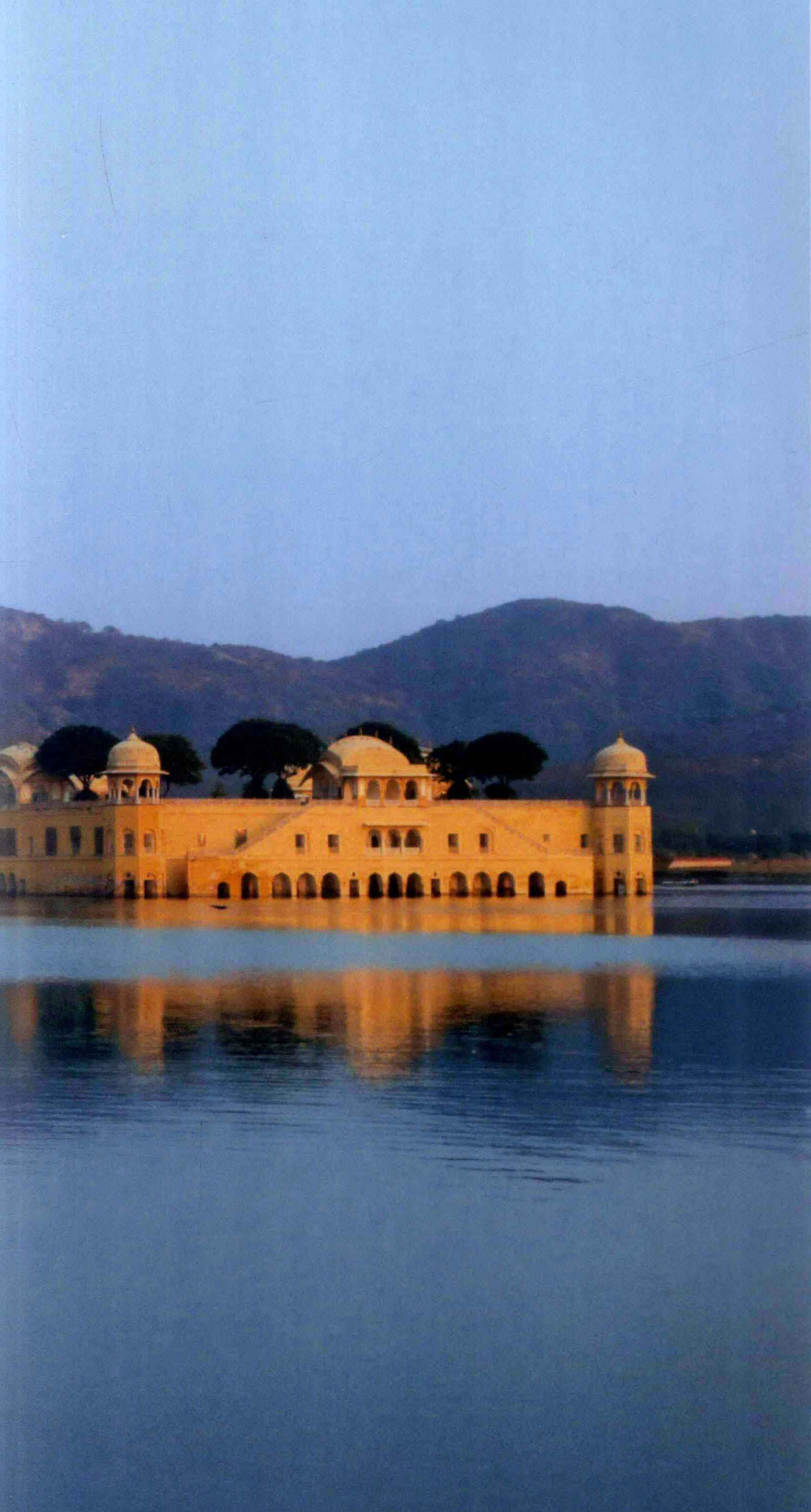






斋普尔古王宫——琥珀堡 / Ancient palace of Jaipur – Amber Fort





追寻古国文明的印迹

王瑞荣

(古印度诗歌)

朝霞闪耀着雍容华贵的光芒，
泛出了白色就像是水花银浪。
她装饰了道路，让它平坦易走，
她慷慨好施、温柔又大方。
你真好呀，你把远近都照亮，
你的光线一直照到高高天上。
你打扮得美丽，袒露着胸膛，
你闪耀得威严肃穆，朝霞女郎！
一群红色的牡牛拉着车辆，
你幸福的神呀，你向四方扩张。
她像是英雄抛石头打败敌人，
她打退黑暗，像车战勇士一样。

公元前1500年前,印度古诗歌中这样描写了印度这块土地美妙的神光,这美妙的诗歌将我们带到了一个梦幻般的圣地——印度。

对于印度古国的向往,由来已久,这个屹立在印度半岛上的神秘国度,曾经是西方人心中铺满黄金和财富的地方,曾经是美女和豪华宫殿交织的地方,也曾经是人类文明的发源地之一,古印度文明以其异常丰富、玄奥和神奇深深地吸引着世人。4世纪初,贵霜帝国衰落,笈多王朝兴起,逐渐统一了以恒河流域为中心的北印度地区,后来不断的在分裂和统一中辗转反复,多个王朝和小国的分制,古印度人留下了无数精美的城邦遗迹,同时也留下了多种宗教和民族的融合并存。

印度的文明覆盖范围广泛,地域众多,初识印度,只能在少量时间上对这个古国做有限的探寻,用相机去发现,记录现存的印度遗迹,信仰传承和民俗的延续。无法用学者的眼光来分析、综合它的全部文明,也无法像史学家那样严谨、科学的来看待它的历史和现实,只能通过手中的镜头,感性地去再现或者表现古印度的文明印迹。在那个有着辉煌历史和希望的现实面前,我更像一个刚刚出世的婴孩,新鲜地看待和努力地吸收现实的阳光和空气。

在精神的纯洁与现实的污浊之间

现代信息技术的高度发达已经不再像哥伦布那样靠着一种想象和别人的描述来寻求那个未知的世界,通过现代信息技术,对那个即将到达的国家有了相对比较详尽的了解,现实的印度不是上面诗中描写的那样充满诗意和纯情,不过我还是宁愿相信那就是真实的印度。

踏上那块曾经在西方人眼里的东方秘国,看到的是现实的文明古国,一个交织着传统和复杂现实的国家,城市充斥着人流、嘈杂和尘埃,也充斥着丰富的色彩和变幻的人文气息。

我是早有了在心理上的准备,所以面对这里比中国还要密集的人流和基础设施的不完善没有一点不适应,很快的就将自己的心态融入到了吸引我的东西上面去了,我要用心去感受,发现和记录印度的古文明印记和现实文明的传承。

行走在瓦纳拿西的街头,漫步在恒河边的石阶之上,穿行在熙熙攘攘的人群之中,一面是印度人留下的成堆的垃圾,死去的动物尸体,满河废弃的祭祀用品和人类的生活用品,一面是身穿艳丽传统服饰虔诚的教徒,信众;一边是被联合国定位最不卫生的水域,一边是将这条河水当作圣水来洗浴身体和心灵的人群,一种心灵的纯净和现实的污浊交织在一起,一种超越了现实的精神世界展现在我们的眼前,为了洗刷自己的罪恶,为了来世获得重生和幸福,也为了死在这个圣地恒河里,信徒和信众们不远万里,来到这里,纵身跳进充满污染和垃圾的河水里,或者简陋地生活在恒河边等待死亡,在他们心里,死在恒河边,融化在恒河里就

是他们最好的归宿。

曾经有一位大作家将这里真实地描写为人类的灾难和悲剧，我相信他的真实感受，但是他却没有从印度信众和信徒的角度去感受他们的心理，为了一种信念，为了一种精神上的解脱，世间的世俗健康和物质追求又算得了什么。下游岸边升腾起黑色的烟雾，那是有人正去往天堂，生命的祭祀礼就在恒河的水岸边如期而至。他们这种对于恒河无上崇敬的信仰，在我们这些没有神的信仰的人看来也许永远都无法理解。把自己的生命自始至终依傍着恒河，实际上是毕其一生不留任何余地寻求来世一个美好的轮回。

镜头里，虔诚的记录，忠实的表现，更多的是敬仰。真诚值得尊重，看多了我们传统的表演，看到的更多是表演后面的金钱，为了维系传统而表演，形式上的传统和精神可以再现，内心的传统和信仰却永远无法重现。

在民主和混乱之间

曾经看过美国国家地理和英国BBC制作的印度专辑，在他们看来，印度是一个最大的民主国家，一个最有希望的国家，在不久的将来将超越中国和美国，就仅仅是因为印度的民主制度？在这里很难感受他们在制作影片时的依据，也没有更多的时间和地点来推断他们的结论，我们靠的是一种真实的现实感受，这种感受也许并不准确，但是绝对真诚，我们看到的是一种民主制度下的落后，管理缺失下的混乱和肮脏，以及物资的短缺，我不想用鄙夷或居高临下的角度去看待印度的现况，但是也无法用别人的见识来蒙蔽自己感受到的真实。这种矛盾的交织让我很难用镜头来表现真实的印度，作为一个摄影师，真诚的记录所感受到的一切，历史的评价让后人去述说。

这个号称世界上最大的民主国家，却没有充分的物质基础作为生活的保证，生活的质量当然也就谈不上，人口的暴涨带来了交通的拥堵，居住条件和生活水平的下降以及教育资源的匮乏。我无权在此批驳民主制度，但是作为一个有观察力的摄影师来说，至少我有权针对我的拍摄对象进行自我的判断和分析，包括对象的社会和政治背景。所以在我看来这个和我们自己生活的国家有着相似历史的地方也许更需要的是一种社会经济的进步，管理的规范，领导的开明和魄力，那些成群的乞讨者，流浪的吉普赛人，居住在垃圾成堆的狭窄老建筑里面的居民们，也许他们更需要的是一个宽松的生活环境，丰富的生活资源以及规范的社会制度。

在瓦纳拿西，我记录印度的信仰的感动，也记录现实的混乱和肮脏；在泰姬陵，我记录历史的伟大和古印度人在信仰冲突时的包容和融合；在红堡，看到了古印度人们建筑上的崇高智慧和精湛技艺；在普示卡骆驼市场，记录的是一个还保留着悠久历史传统服饰民族的生活方式，流浪的吉普赛人以及一个多民族文化交织的绚丽场景。







Pursuing the print of an ancient civilization

Wang Ruirong

*To pursue the print of an ancient civilization
The sun glow shines out with elegant brilliancy,
Glows white like spray and silver waves.
She decorates the way and makes it flat and easy walking,
She is generous, gentle and graceful.
You are very kind, illuminating far and near,
Your light has been up on high sky.
You make yourself beautiful, and lay bare your bosom,
You shine like a dignified, silent sun glow girl.
A group of red bull pull the vehicle,
Happy God, you expand to the four directions.
She is like a hero throwing stones to defeat the enemy,
She beats back the darkness, like a chariot warrior.*

Around 1500 BC ago, the ancient Indian poetry wrote wonderful God light of land in India, and this wonderful poetry brings us to a fantastic Holy Land - India.

My desire for ancient India has been for a long time, this mysterious country standing in the India Peninsula was once a place covered with gold and wealth in the minds of westerners, was a place intertwined with beautiful women and luxury palaces, and also was used to be one of the origins of human civilization, the ancient Indian civilization deeply attracts the world with its exceptionally rich, mysterious and magical features. At the beginning of the 4th century, Kushan Empire began to decline, while Gupta Dynasty was in the making, gradually unified the North India centering on the Ganges River Basin, and later repeatedly changed between division and unity, forming division of multiple dynasty and small countries; the ancient India has left countless beautiful city-state remains, and also left the integration and coexistence of a variety of religious and nation.

Indian civilization covers a wide range and has many regions. When going to India at the first time, I only have a short amount of time to do limited exploration on this ancient country, and use the camera to discover and record the existing Indian ruins, faith tradition and the continuation of folk custom. I cannot use the scholars' vision to analyze and summarize all of its civilization, and cannot use such historians' rigorous and scientific attitude to look at its history and reality, I only can emotionally reappear and perform the civilization print of ancient India through the lens; in the presence of reality having glorious history and hope, I'm more like a just-born baby, freshly look and make efforts to absorb the sunlight and air of the reality,

Between spiritual purity and dirty reality

Highly developed modern information technology no longer like the way Columbus relies on a kind of imagination and description of the others to seek that unknown world; through modern information technology, I have a relatively comparative understanding of the country that I will arrive in, the real India is not poetic and innocent as described above, but I still prefer to believe that is the real India.

Setting foot on the oriental mysterious country in the eyes of westerners, you can see the real ancient civilization, a country intertwined with traditional and complex reality, and the city is filled with crowds, noise and dust, is also full of rich colors and changing cultural atmosphere.

I already have the mental preparation, so facing the denser crowds than in China and inadequate infrastructure, I adapt very well and quickly integrate my own mentality into the interest, I will feel with my heart, discover and document the heritage of India's ancient civilization print and real civilization.

Walking on the street of Varanasi, roaming on the stone steps at the banks of the Ganges, crossing the bustling crowds, one side is piles of garbage left by the Indians, dead animal carcasses, waste sacrificial offerings and human's living supplies, another side is devout believers and worshipers wearing colorful traditional costumes, there is the most unsanitary water defined by the United Nations, and there is the crowd using river water as holy water to bath body and mind, the pure soul and the dirty reality are intertwined, a spiritual world beyond the reality is shown before our eyes, in order to wash away their sins, to get rebirth and happiness for the afterlife, and to die in the holy Ganges, believers and worshipers even traveled distance to come here, jumped into the river full of pollution and waste, or poorly lived near the Ganges waiting for death, in their hearts, death in the Ganges and melting in the Ganges are their highest destination,

A great writer truly described this situation as the human's disaster and tragedy, I believe his true feelings, but he did not feel their psychology from the point of view of Indian worshipers and believers, for a belief, for a kind of spiritual relief, worldly health and substance pursuit count for little. The downstream shore rises from the black smoke, which means that someone is going to paradise. The sacrificial ceremony of the life comes at the expected time on the banks of the Ganges. Their supreme belief for the Ganges, in the view of those of us without a belief of God may never understand. Their lives fall back on the Ganges from start to finish, in fact, it is to spend all the life without leaving leeway room for seeking a better afterlife reincarnation.

In the Lens, there are devout record and faithful performance, and what's more is admiration, the sincerity is worthy of respect; watching too much our traditional performances, what we see more is money behind the performances; in order to perform for maintaining the tradition, formal tradition and spirit can be reappeared, but the traditions and beliefs of the heart will never be reproduced.

Between democracy and chaos

I have ever seen India album produced by the National Geographic Society and British BBC, in their view, India is the largest democratic country and the most promising country, and it will surpass China and the United States in the near future, just because of India democratic system. It is difficult to feel the basis when they make this film, there is no more time and place to infer their conclusions, we rely on a true reality feeling, this feeling may not be accurate, but absolutely sincere, what we see is the backward under democratic system, chaos and dirty under the absence of management, as well as the shortage of materials, I do not use the angle of contempt and commanding to look at the current situation in India, but cannot use someone else's insight to deceive my own real feeling. It is difficult for me to use the lens to show the real India because of this contradiction interwoven, as a photographer, I should honestly record everything that I feel, and let the later generations tell the history evaluation.

This is known as the world's largest democratic country, but there is no sufficient material base as a guarantee of life, the quality of life is of course far from the developed state, the sharp rise of population brings the traffic congestion, the decline of living conditions and living standards, as well as the lack of educational resources. I do not have the right to refute this democratic system, but as an observant photographer, at least I have the right to make the self-judgment and analysis for the photography subjects, including the social and political background of the subject. So in my opinion, this place which has a similar history with a country we live may need more a socio-economic progress, regulatory management, enlightened and enterprising leadership, those groups of beggars, wandering Gypsies and residents living in the old and narrow building with piles of garbage inside may need a relaxed living environment, abundant living resources and normative social system.

In Varanasi, I record the moved feeling of faith in India, also record the chaos and dirty of reality; at the Taj Mahal, I record the greatness of history as well as the ancient Indians' inclusion and integration when having faith conflict; in the Red Fort, I see the lofty wisdom and virtuosity of ancient Indians on the architecture. In Pushkar camel market, I record the life style of a nation retaining a long history of traditional clothing, wandering Gypsies as well as a multi-ethnic intertwined brilliant scene.