

异国采风

A Glimpse of the Foreign Lands: The USA

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美国卷

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序 Foreword

2000年是一个好的年头，是一个幸运的年头。这样一个整数，让人联想到秋季——结满硕果的收获季节，它既是对过往日子的眷恋回顾，又是人们孕育新收获的起点。对于成法同志来说，更是如此。去年我满怀欣喜地拜读了他的大作《黄河船夫曲》，墨香未散；今年，春花刚落，我又欣赏到他的三巨册《异国采风》大型画册。在我品鉴这一幅幅满蕴才情、美感四溢的摄影图片时，我不禁充满羡慕之情。这么美的照片、这么美的文字、这么充沛的对生活热爱的激情，不禁使我从他那河南人的淳朴中看到其内心的秀美。

1998年河南省摄影家协会为成法同志成功地举办了“欧洲风情摄影展”，共展出了二百多幅精美图片。影展期间，观众络绎不绝，人涌如潮，并且还博得了来自欧洲的外国人的啧啧称羡。这部大型摄影集就是在这次影展的基础上，又拓展到美国、澳大利亚和新西兰，从上万幅照片中遴选而出的，每幅都堪称精品。流连于这一幅幅图片，给人的第一观感是——对美的激动。这些图片或酣畅淋漓直露美的本质，或浅吟低唱恍如月下的美景，或远眺俯视自然景色，或近景聚焦人文风情，或随手捡拾阳光的魅力，或苦思冥想夜的心声。观赏这些在一阵阵咔嚓声中定格的美，让我在目不暇接中油然升起对美的崇敬和追求。

这部影集共分三卷，即《异国采风·西欧卷》、《异国采风·美国卷》和《异国采风·澳大利亚·新西兰卷》。概览这部影集，它最大的不同于其他影集的独特个性是以文说图，又以图证文。在给人以最大美感的视觉效果后，它还给人以丰富的人文知识和深沉的历史思考，强调摄影图片的思想性、知识性和文化内涵正是成法同志摄影集的独立品格。请看几段说图文字：

“浏览德国，给我印象最深的是莱茵河。它发源于阿尔卑斯山脉，全长1320公里，沿瑞士、法国、德国边界静静流淌，最后在荷兰鹿特丹注入北海。莱茵河是德国的父亲河，它对于德意志民族的生存及其文化思想的孕育，颇像我们中国的黄河和长江，因此，可以说它是德意志民族的摇篮。莱茵河哺育了一大批名垂千古的伟人：莱辛、歌德、席勒、贝多芬、康德、黑格尔、尼采等等。他们都以自己独特的才华，在各自的领域里将世界文明推向一个新的高峰。为什么这里会出现那么多思想家、哲学家、音乐家和诗人，史学家探讨过其中的奥妙，写出了无数巨著。但莱茵河的风情引发我们无限的思索，“造化钟神秀”，这里优美的自然环境，温和湿润的气候，河流、山川、森林、大海，造就了人的风骨，培育了人的气质。这一切，不能不让人心存感激。”

这就不是局限于一幅幅图片的介绍了。成法同志在这部摄影集中对每一个涉足的国家都作了图片与文字的整体介绍，但更能见其思想深邃的是分组照片与文字，如德国中的一组“历史的见证”，成法同志说：

“我在柏林和海德堡，目睹了第二次世界大战所留下的创伤。柏林威廉二世教堂、海德堡教堂被炸毁，德国人有意不再重建，估计是作为第二次世界大战历史一页活的教材，提醒年轻一代千万不要忘记这惨痛的历史教训。看来，比起日本人，德国人的反省是比较深刻的。”

这组对第二次世界大战创伤伤痕的实况特写，难能可贵地透出了成法同志对历史的深沉思考，让人们直接触摸到他对历史的凭吊，从而让人们在沐浴美的同时还能感受到一个民族对历史的总结，对人类命运的深思，对国家、社会和未来的憧憬。

置身于三大洲如画风景照里，请让我们随着成法同志的镜头和笔尖继续徜徉：

“来瑞士正值晚秋，行霜后的阿尔卑斯山层林尽染，日内瓦湖、卢塞恩湖、苏黎世湖……在阳光的照耀下晶莹碧透，宛如五彩的屏障镶嵌了几颗明亮的宝石，湖光山色，交相辉映，美不胜收。

每天来自世界各地的人们，或是登山、或在湖畔徜徉，欣赏着这如画风景，追忆着那些梦萦的往事，有快乐、有忧伤；有欢笑、有泪水。但不论怎样，在人们的眼里，瑞士的山水永远都是美好的。”

“苏黎世湖犹如一弯新月倚傍在市区的东南面，蔚蓝的天空映着碧绿的湖水，群群白鸥在天空飞翔，湖岸绿草如茵，枫叶鲜红似火，自然景色优美如画。”

接着让我们到澳大利亚与新西兰：

“澳大利亚是世界上最平坦的大陆，它就像一片巨大的树叶，孤零零地漂泊在烟波浩淼的大洋上，给人以远离尘世、神秘莫测的感觉，多少年来一直是冒险家、航海家和旅游者向往的地方。”

“奥克兰郊外的腹地非常宽阔，景色十分迷人。看那绵延不断的草原，葱绿起伏的山坡，地热四溢的温泉，满山遍野的牛羊，真是如诗如画，美不胜收。在这里，我拍摄了无数张令人心旷神怡的照片，触目所及，无一不动人心弦。有人说，奥克兰如同皇后般美丽，到处充满欢乐、繁荣的气息，是新西兰最高雅的都市。如果你到了那里，一定会让你如痴如醉。”

但更让人难忘的是描述美国夏威夷草裙舞的一段，兼具自然风光与人文风情：

“草裙舞是夏威夷颇具特色的民间舞蹈。据导游先生介绍，夏威夷草裙舞原是一种宗教舞蹈，是国王祈求神灵保佑平安、庆祝丰收的，后来才演变成现在的民间舞蹈。演出开始，只见姑娘们长发披肩，颈戴花环，上体裸露，下披用棕榈叶做成的短裙，手上和脚上均戴着用鲸鱼骨做成的骨镯。男子则腰间缠布，下面用几片树叶遮住阴部，手里舞着短棍，口中喷着火。他们以四肢和臀部的运动来描绘劳动的情景，口中还不时地唱着或喊叫着以渲染气氛。舞蹈的音乐多以夏威夷四弦琴和吉他弹奏，甚至连剖开的竹棍、装有籽的葫芦也是打节拍用的乐器，这样使草裙舞更具有强烈的节奏感，看后会使你终生难忘。”

这部摄影集的另一个突出特点是它从内心深处，真挚、深沉地关照了三大洲的人文内涵，卢浮宫、科隆教堂、荷兰的大风车、悉尼歌剧院……让人遐思万种。最具代表性的是一组“夜走塞纳河”，尤其是对巴黎塞纳河上的桥，作者倾注了非同寻常的热情：

“塞纳河畔风景如画，是悠闲散步的好去处，许多游人和情侣们都在岸边散步。沿岸行走，我发现塞纳河有那么多美丽的桥，新桥、老桥……数下来竟有三十多座。这些桥与巴黎密不可分，它是连接两岸的纽带。其中一座叫‘新桥’，其实它是巴黎最古老的桥。它的设计者是迪·塞尔索和德西勒，于昂利三世1578年开始兴建，一直到1606年昂利四世统治时才完工。当时，在它的设计者眼里，它必须成为一座‘新式’的桥，因为巴黎所有的桥头，都建有高大的桥头堡，挡住了河上的风光，而这座‘新桥’却与众不同，在这座桥上你可尽情地浏览塞纳河的美景。

在荣军院附近，有一座名叫亚历山大三世的桥。在巴黎众多的桥中，这座桥比较特别，它仅有一个桥拱，拱长一百多米，宽约40米。这座桥通身饰有雕塑，连桥上的路灯基座都有塑像环绕，可以说这是巴黎最美的桥。”

欣赏完成法同志这些美得让人心神向往的摄影图片和充满灵性的诗意文字后，我作为一个读者对成法同志的贡献表示由衷的感谢——感谢他从人类家园里挖掘了这么多美的瞬间，感谢他给我们的生活增添了色彩，增添了享受，增添了情趣。

杨牧之

2000年4月28日

The year 2000 brings with it promise and good luck. As the end and the beginning astride two millennia it reminds us of autumn, the season of bumper harvest. Such a year fills us with nostalgic retrospect of the past days as well as expectation for a new commencement. To Mr Wang Chengfa, I dare say, the occasion must have meant more. It was only last year that I, with rejoicing, read his work *The Song of Yellow River Boatman*, the charm of which still lingers in my mind. Early this year, as the spring flowers shed the first petal, the manuscripts of his new work, *A Glimpse of the Foreign Lands*, in three massive volumes, were brought to my desk. As I gaze at these magnificent and evocative photographs, my heart brims with admiration. His excellent photos, dainty captions, deep love and fervent ardour of life give me a glance of his graceful taste behind the usual simplicity of a Henanese.

In 1998 the Photographers' Association of Henan successfully held a personal photograph exhibit for Mr Wang. With more than 200 photos in display, the exhibit, entitled *European Charms*, drew a constant influx of visitors. Many Europeans, after seeing the photos by a Chinese hand, poured out their high praise. Inspired by this success Mr Wang extended his vision outside Europe to America, Australia and New Zealand. He selected the gems from more than ten thousand photos he had taken in these regions and compiled them into this three-volume masterpiece. Lingering in this photographic world he presents to us, I am greatly struck with the aesthetical excitement. There are candor photos that boldly reveal beauty with ease and verve, circumlocutory photos that depict beauty as if through the veil of moonlight, perspectives and birds-eye-views that present natural scenes from uncommon angles and close-ups that focus on the details of cultural charm. Some are like the casual picking up of scattered sunrays, others are the representations of nocturnal meditation steeped in candlelight. Engrossed in the eternal charm of these photos, I cannot help allowing myself to be overwhelmed by the admiration and aspiration for beauty.

A Glimpse of the Foreign Lands falls into three volumes, devoted respectively to Western Europe, the USA, Australia and New Zealand. After a preliminary reading, I found that the characteristics distinguishing this photo collection from others lie in its perfect combination of pictures and captions. With photos illustrating captions and captions highlighting photos, the book, while making an aesthetic impact to readers' vision, imparts to them erudite cultural knowledge and profound historical retrospectives. To some extent I can say that it is the priority placed on deep thoughts, extensive knowledge and cultural connotation of the images that characterizes Mr Wang's art of photography.

This point can be well illustrated by the following quotations:

What left me with deepest impression as I was visiting Germany is the Rhine River. Originated from the Alps, the river flows 1320 placid kilometers along the borders of Switzerland, France and Germany and empties itself into the North Sea in Rotterdam, the Netherlands. Like the Yellow River and Yangtze River that breed the Chinese nation, the Rhine River is the Father River of the Germans. It nurtures the German nation, maintains and spurs its civilization. So it can be said to be the cradle of the German nations. Along its valley grew up a large number of celebrities

such as Lessing, Goethe, Schiller, Beethoven, Kant, Hegel and Nietzsche, whose names have been inscribed in the temple of fame. With an outstanding talent, each of them attained an unprecedented height in his own field of the world civilization. The reason why there are so many ideologists, philosophers, musicians and poets bred in Germany has caught the interest of historians who have tried every means to probe into the mystery and have consequently written countless *magnum opuses* on this issue. But, as for us, the Rhine River seems to be the most probable answer. Just as Du Fu, the famous Tang poet, once wrote — "Marvel comes from Nature's hands," here Nature, too, is the ultimate creator of these wonders. The excellent environment, the temperate climate, the river and its tributaries, mountains, forests and seas well sustain and nourish the inhabitants' perfection of character and temperament. At the thought of this, we cannot help feeling grateful to the generous creation of Nature.

Evidently what Mr Wang has done is not to make some oversimplified and stereotypical captions and label them at random to the photos as is so often seen in works of this sort. On the contrary, by an apropos combination of the detailed introductions with the comprehensive photos he reveals to us every important facet of the countries he visited. The classified photos and their captions best illustrate his profound thoughts. The following quotation is from the caption of a group of photos taken in Germany, entitled "Historical Testimony."

In Berlin and Heidelberg I saw with my own eyes the ravages of World War II. During the War the Church of Heidelberg and the Church of William II in Berlin were both blasted to pieces. The Germans, however, have not made any reconstruction afterwards. Instead they leave them there as they were — most probably for the purpose of making them as a standing realia of the War to remind the younger generation of the painful lesson. It is clear that their introspection of war crime is more profound and penetrating than that of the Japanese.

Devoted to featuring the ruins left by World War II this group of photos indicates the photographer's estimable meditation about history through which the readers can deeply experience his condolence on the past. This kind of photos not only gives readers aesthetic pleasure but also reveals to them a nation's retrospective of history, reflection of human fate and concern for the future of the country and society.

Now let us follow Mr Wang's camera and pen to proceed with our journey across the picturesque landscapes of the three continents.

It was late autumn when we traveled to Switzerland. The Alpine forest, after the first frost, was kindled by red leaves. Under the golden sunshine, Lake Geneva, Lake Lucerne, and Lake Zürich were turned into pieces of transparent emerald, inlaid in the multi-colored screen of the mountains. The hues, shapes and verve of the mountains and lakes were so harmoniously matched that the whole landscape became a perfection of beauty that surpassed any verbal description.

Visitors from every part of the world stream into this region every day. Following the mountain path or lakeshore, they climb and stroll, lost themselves in the charm of nature and in the reminiscence of the past. Here they gave themselves to joy, to sadness, to tears and laughter. But whatever mood they were in, the mountains and waters of Switzerland were forever so sympathetically beautiful.

The crescent-shaped Lake Zürich rests upon the southeast side of the urban area. Here the emerald lake is highlighted by the azure sky across which flocks of white gulls glide and gleam. The lakeshore is carpeted by the green verdure of grass and ignited by flaming maple leaves. The whole landscape presents itself as a perfect painting.

Now let's come to Australia and New Zealand:

The most level one among all continents, Australia floats in the mist-veiled ocean like a huge lily pad, giving one an impression of loneliness and mystery. Since time began it has been, and will be, the place of fascination to the adventurers, explorers and travelers.

The suburb of Auckland is a vast and fascinating place. Full green hills dot the endless pastures where flocks of sheep and cattle ramble. Hot springs and geysers glisten and steam, and momentarily sprout a column of water into the blue. All these sights form a pastoral picture, bewitching beyond words. In this lovely place I took many pictures, which, years later, still fill my heart with wonder and fascination whenever I see them. It is said that Auckland is a queen of cities, beautiful, happy and majestic in every way, a queen whose elegance rivals all metropolises in New Zealand. If you could go there, I dare bet, you would be enchanted by its peerless beauty.

The most unforgettable description, however, is the one about Hawaiian hula dance. It bears both natural beauty and cultural charm.

Hula is a characteristic folk dance of Hawaii. My guide told me that it was originally a religious dance performed when the king held a ceremony praying for fecundity or celebrating harvest. It was only later on that this royal art was popularized and became a favor of the common people. When the performance begins, the dancers, girls and young men, come into the ring. The girl dancers, with shoulder-length flyaway hair, are all half-naked. Though they only wear short skirts made of palm leaves, they are richly ornamented with necklaces made of fresh flowers, wristlets and anklets made of whale's bones. The young men, wearing only tapa loincloths, cover their private parts with a couple of leaves. They brandish a short staff and spit fire while they dance.

With sinuous movements of the limbs and hips the dancers represent the scene of working. Occasionally they shout and sing, to heighten the fervency of atmosphere. Their musical instruments include the ukelele, guitar and even seed-filled gourds and split bamboo sticks, which make the dance more striking in rhythm and most

impressive.

The sincere and profound care for the humanistic implications of the three continents makes another prominent feature of this book. All those that are captured by his camera — the Louvre, the Cathedral of Cologne, the great windmills of the Netherlands and the Sydney Opera House — become evocations of memories and meditation. Photos of this sort can be exemplified by the group "A Night Stroll along the Seine," especially the author's description of the bridges across the river.

The picturesque bank of the Seine River provides a perfect place for strolling. Tourists in groups and lovers in pairs ramble by the riverside. Going along the bank, I was struck by the multitude of old and new bridges across the river. Over 30 in number, these bridges unite the regions on both sides into a coherent whole and therefore they themselves have become an integral part of the metropolis.

There is a bridge called "New Bridge" by name, which is, however, the oldest one in Paris. Designed by Baptiste Du Cerceau and Pierre des Isles, it was started to be built in 1578 under the reign of Henry III and remained in construction until 1606 when Henry IV was at throne. It is named "New Bridge" just because its designers then intended to make it into one that bears novelty in style. All other bridges in Paris stereotypically have huge bridgeheads that unwisely obstruct the viewers' vision; only this one permits the visitors an undisturbed vision of the riverine beauty of the Seine.

In the vicinity of the Invalides, there is a bridge named Alexander III which, with all peculiarities, can be counted as the most beautiful bridge in Paris. It has only one arch over 100 meters in length and 40 meters in width. The whole bridge is richly decorated with ornate sculptures; even the lamp stands are not left blank — they are enchased with figurines.

After I have enjoyed the photos of enchanting beauty and captions of poetic vitality, my heart swells with gratitude to the author for his discovery and eternalization of the instantaneous beauty in the world, and for his enhancement of our happy life with luster, spice and pleasure.

Yang Muzhi

April 28, 2000

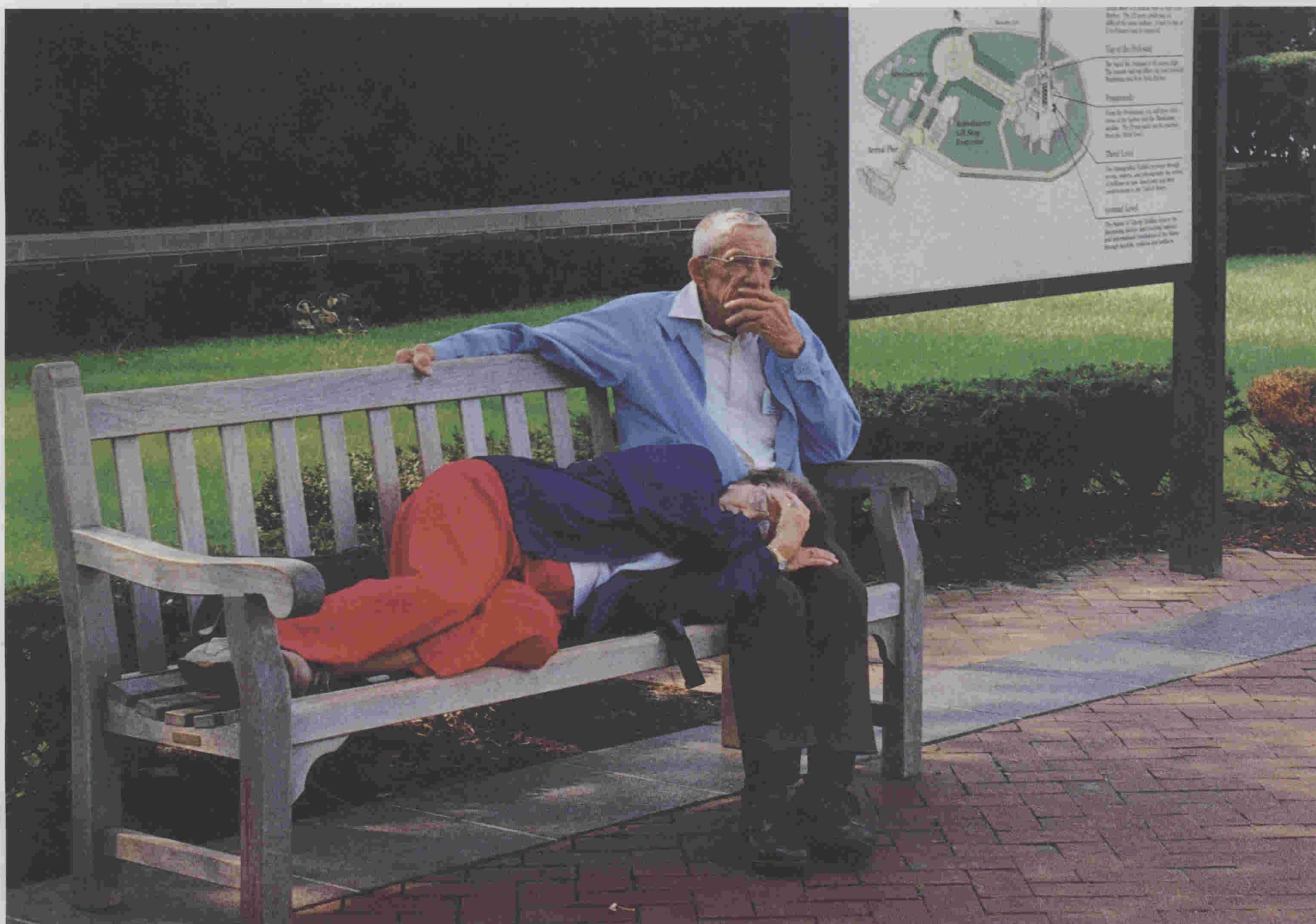


美国风情

American Charms

新風潮

Alfredson Chapter



1. 晚情(纽约) 年少多浪漫, 人老重晚情。
Love (New York)
When we were young for romance we did relish;
Now affection is the only thing we ever cherish.

2. 光阴(夏威夷) 光阴如梭，转眼就是百年。

Fleeting time (Hawaii)

Time's always on a swifter wing.

A century passes but in a wink.

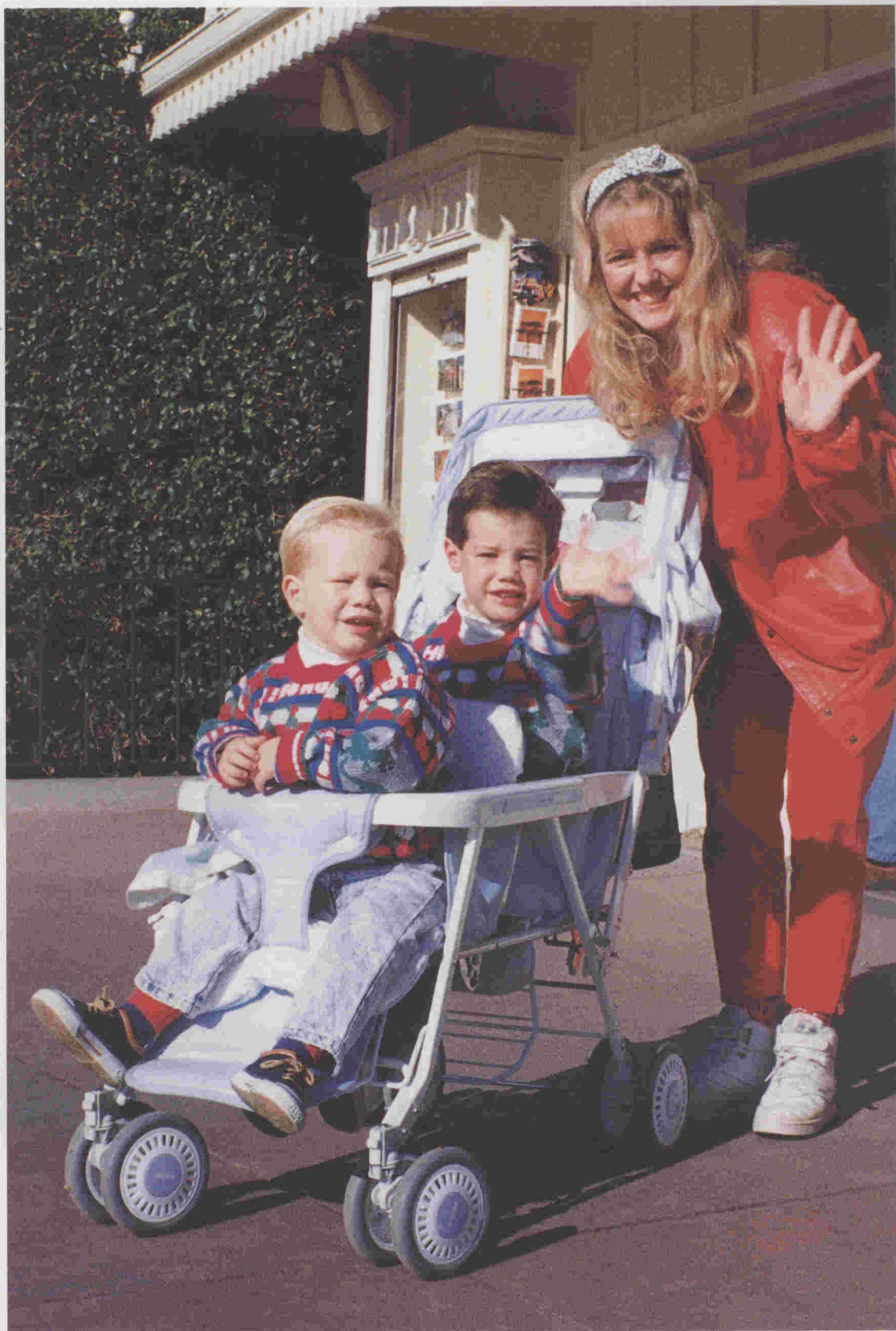


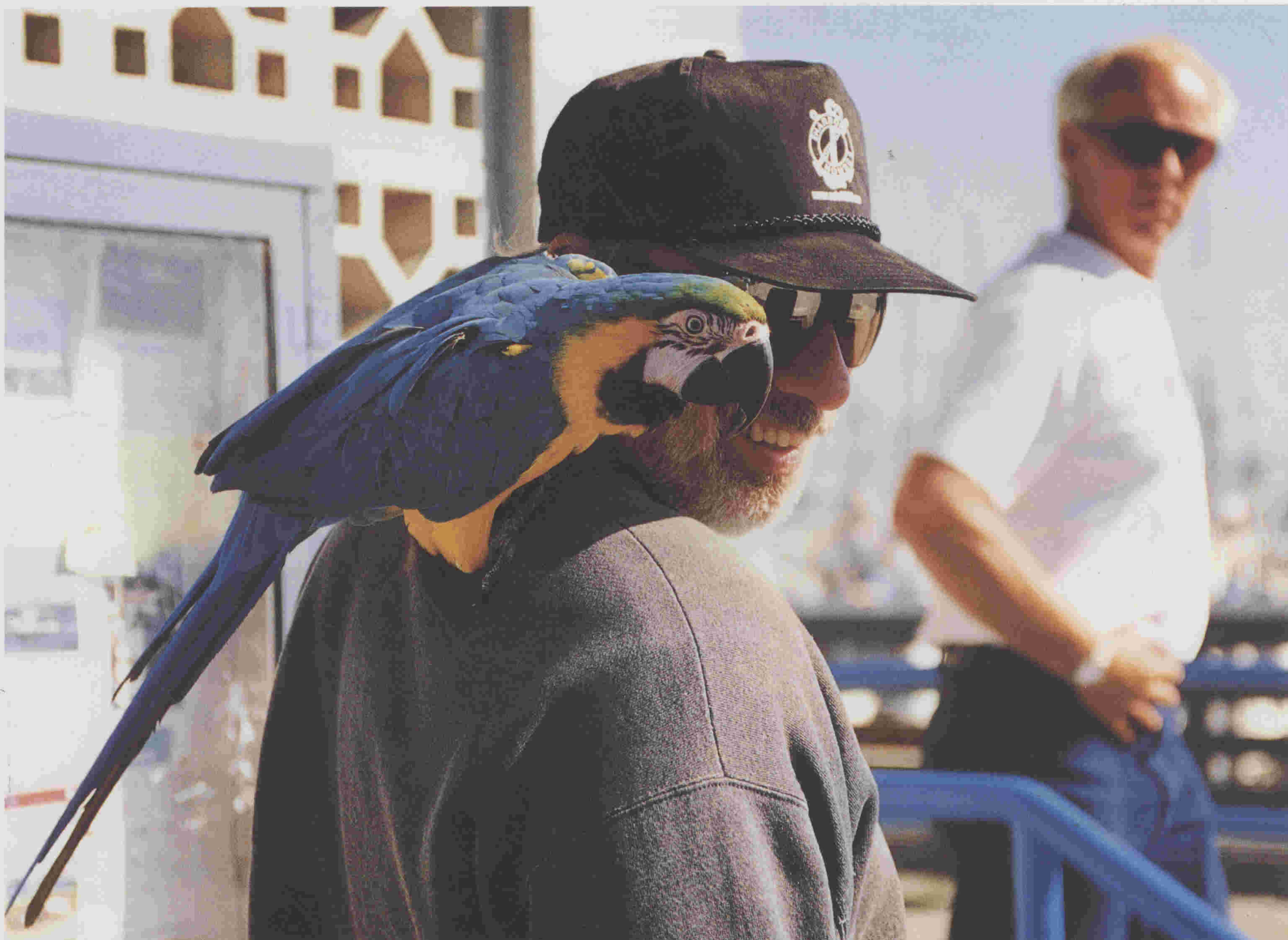




3. 老吉他(洛杉矶) 老伙计, 请再来一曲。
Old guitarist (Los Angeles)
Please play one more, old pal!

4. 您好(洛杉矶) 人人知礼仪, 世界满园春。
Greeting (Los Angeles)
When etiquette enroots everyone's nature,
The spring of the world will never wither.





5. 赛鼻子(旧金山) 瞧一瞧, 谁的鼻子更美?

Nose competition (San Francisco)

Look, who's got a smarter nose?



6. 白绒花(洛杉矶) 你就像一首诗，白得那么圣洁而又美丽动人。
White fluffy (Los Angeles)
So lovely, so beautiful, so unearthly white,
Like a poem that only a saintly hand can write.



7. 沙滩漫步(夏威夷) 斜阳辉洒，海风习习，漫步在金色的沙滩上，是多么温馨与浪漫。

Strolling the beach (Hawaii)

What can be more romantic and sweet

Than a stroll on the golden beach

In rosy sunlight and caressing breeze?