

江山如此多嬌

智功閣



A LAND OF CHARM AND GRANDEUR

江山

如此

多娇

当代世界出版社

THE CONTEMPORARY WORLD PUBLISHING HOUSE

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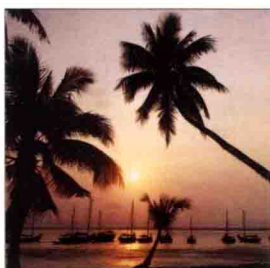
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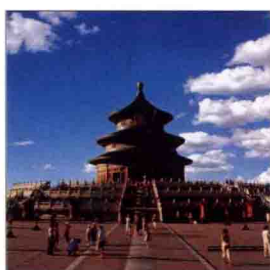
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# 序

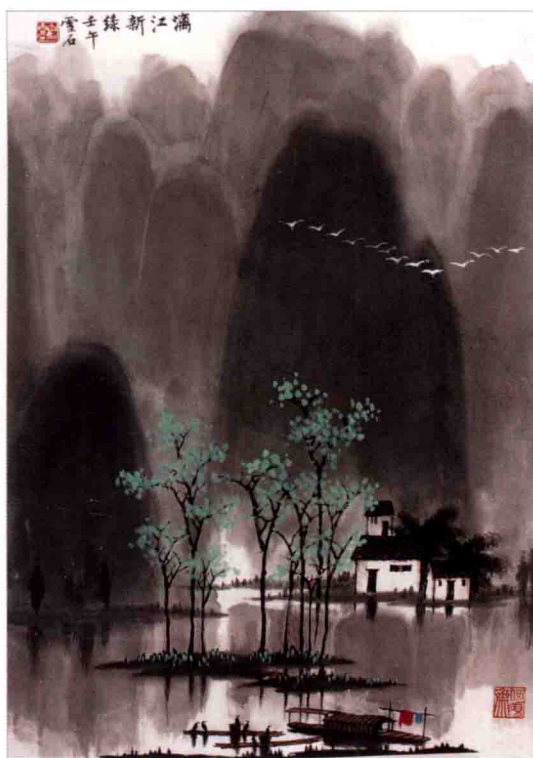
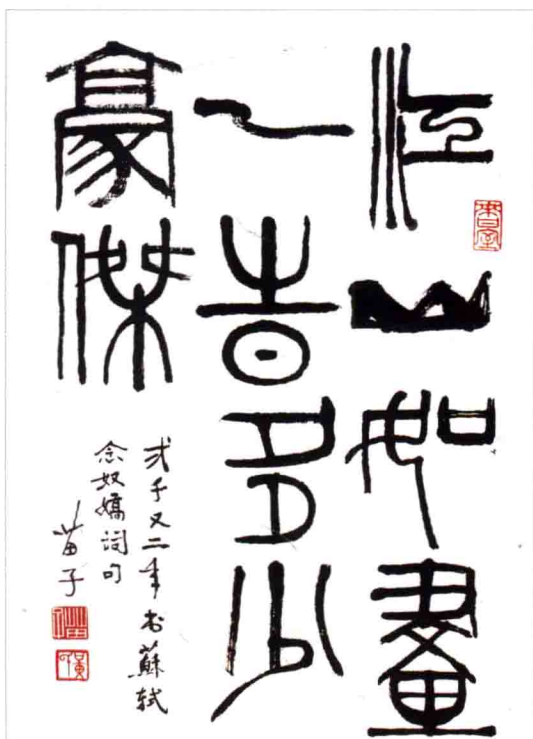
常有一些国外的朋友要我介绍中国最美的风景名胜，由于文化的差异，一时又找不到精美的画册推荐给他们，所以总是留下遗憾。这就好像绘画，胸中丘壑，难于表达，总不满意。

有关“江山”的摄影成籍是一件吃力不讨好的事情。其实百姓有百姓的“江山”，帝王有帝王的“江山”，我有我心中的江山，你也有你心中的江山，如何协调呢，是很费脑筋的。不过朋友要我为画册作序，总要搜肠刮肚说上一些不中听的话。

前些年，一些文化散文类的书倒是提了不少好地方，据说影响了很多入，还有人按图索骥，专程跑到这些原产地去旅游、体验，于是又一批现代美文问世，精美的照片更是层出不穷，出版界自然也忙得不亦乐乎。当然也有人起来表示反对，说文化散文追求的是文化效应，其中不乏主观臆断，有的还引来不少官司。我想，文人毕竟是文人，还是绕不开自己那些关于“江山”、关于“历史”的情结。照片则不同了，尽管山川风物已今非昔比，但是透过光学机械眼记录的影像还是真实可信的。这也是我要说的几句话。既然是摄影，就要尽可能地逼近自然，逼近原生态，尽管摄影也有主观感受，但摄影也必须有感而发。拍照的人在大自然面前被感动，拍出的照片也会感动别人，当然还有技术问题。反正我这个老头子是做不来的。

摄影人，千万不要因为散文中的“白发苏州”就一定要在镜头中去寻找苏州的老态，历史是长了点，并非就是一个“老”字。苏州的灵动的生态若是放到大的历史观中还是很年轻，甚至是超前的，摄影创作如不能领会这一点是不行的。这真有些教训人的味道了，我的本意还是在讲一个“真”字。时下年轻人的通病是对艺术的规律掌握不多，文化底蕴不够厚。其实到了一定程度上，物艺是相通的，艺术家不但要业有所专，更需要有广博而深厚的文化底蕴，这样才能取得一点成绩。

中国大地，幅员辽阔，山川秀美，风物也各异，中华文化更是博大精深。整理工作是很繁琐的，但凡是工作就要有个态度。我对于文物和世界遗产，心敬仰之，却对有些整理工作不以为然。一些所谓的改造与修缮，同样延续着“白发即老”的思维，还美其名曰“修旧如旧”，这种对于时间的态度是不对的。20世纪60年代初我写《八大山人传》一直到最近的重写，“流光容易把人抛”，单这一篇《传》，已经抛去了三十多年的时光了。“锦屏人忒看得韶光贱”，《牡丹亭》这句曲子，反复读之，别是一番滋味！而现代人又似乎太讲究效率了，关键是能否禁得住时间的检验，希望这本画册能弥补一些遗憾。画册形成之前，编者似乎并没有一个现成的思维约束，而是以宏观呈现为主，尽可能还原原本的、真正的“多娇的江山”，这是一种贡献。所谓“看山还是山、看水还是水”，这些图片，都是熟悉的，要让看出其中不熟悉的地方来，才见功力。以上算是我对这本画册的一点褒奖与希望吧。



苗子



# PREFACE

Many of my overseas friends often ask me to depict the beautiful landscapes and scenic spots in China. I always regret to have failed them, owing partly to the cultural differences and partly to the dearth of a fine and handy picture album to present to them. It's just like that frustrated kind of feeling of a painter when he has the whole picture with all the details in mind but only find it hard to spell it out on the canvas.

To compile a landscape photo album is a tough but thankless job given the truth that everybody sees the same landscape in a different way. The same mountains and rivers may look completely different in the eyes of a king than in the eyes of a vagabond. It is indeed a brain-consuming task to make it pleasing to all. However, obliged to a friend for a preface of the album, I cannot but rack my brains for a few words, which may not sound so pleasant to some people.

A couple of years ago, quite a few nice places were well mentioned in some cultural essay books. Those books became all the rage and it is said that many readers even made their way to the original places by following the clues in the books, trying to locate and testify the beauty of the described spots. As a result, the following years saw a surge of more exquisite writings with all the splendid pictures coming thick and fast, to the great delight of publishers. Naturally some people argued against it, blaming that these books were merely after cultural effects. Some of the arguments were more out of conjectures and even brought in a number of lawsuits. That is what men of letters are meant for, perhaps. They are bound to be obsessed with their own complex about "landscapes" and "history". But photos are different. No matter how things change in the passage of time, images captured by optical lenses remain true and reliable. This is one of the points I'm trying to make. Photography by its name means to present nature as true as it is, although photographers do have feelings of their own and must reflect their emotions in their works. When a picture taker is affected by the scene in front of the shutter, his photos will affect others. Of course skills also count, and that will never become a piece of cake for my senile self.

A lensman should never try to look deliberately for decrepitude from Suzhou city simply because he read about the "gray-haired Suzhou" in those essays. Suzhou does have a long history, to be true, but it does not simply mean it is "decrepit". In a greater perspective of history, Suzhou, with its keen and vivacious state of life, is fairly a young city, and even an avant-garde. One cannot be a good artist if he doesn't see this point. It may sound like lecturing, but what I mean is to emphasize the word "truth". A failing that is common to young people nowadays is that they know little about the rules of art and do not have a good grounding in the learning of culture. Art and nature are in fact interlinked especially when it comes to a certain stage. An artist must have the expertise, of course, but more importantly, he must also be a learned person with profound knowledge of culture, if he is to achieve anything.

China has a vast territory with beautiful landscapes and multifarious sceneries, and has an extensive and profound culture in particular. We can imagine the sifting and sorting out of pictures must be a tedious work. But all work requires effort and needs a right attitude. When I have a reverent affection to cultural relics and world heritages, I would not commend the way they are preserved in some places. Some rebuilding and renovation projects are still being carried out in the belief that "gray hair denotes old age", and are claimed to be "reproducing the antique look". That is not the right attitude towards time.

Talking about time, it is amazing to perceive how it flies. 30-odd years have flown away between my first writing of the Biography of Zhu Da (also know as Pa-ta Shan-jen) in the early 1960s and the recent rewriting! Just as the line goes in Peony Pavilion: "The spring time is drifting away too swiftly for the lady behind the screen". Chewing over the words from the old drama, you will find a special savour in it. But it seems that people in our modern times are giving too much value to efficiency, putting durability, which is much more important, to the neglect. Hopefully this collection can be of some remedy for the regret. It's a pleasant thing to see that the compilers have not bound their minds with any clichéd thinking and have tried their best to present us a real and true macroscopic "land of charm and splendour". This is quite a meritorious deed. As is said in dhyana meditation, when you have come to the apex state, you'll see "mountains still as mountains and rivers still as river". The pictures collected in this album are mostly of familiar scenes, but a high caliber cameraman can always exhibit a unique image of an ordinary view.

With these words, I convey my commendations and expectations to this praiseworthy work.

Huang Miaozi



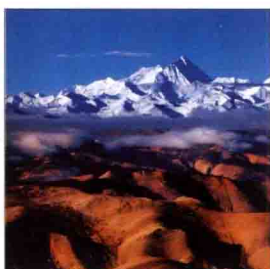


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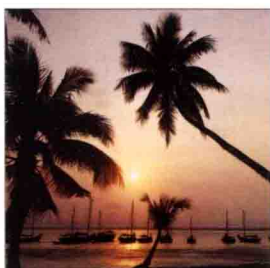
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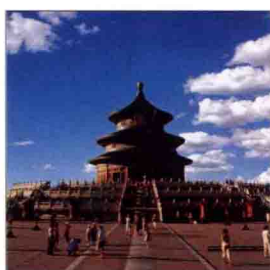
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北 NORTH

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中 MIDDLE

300







## 日出东方

东方，不是一个简单的地理概念。中国历史上的三国时期，一代枭雄曹操征战乌桓，在这里曾面对太阳和大海写下了气吞山河的豪迈诗句：“东临碣石，以观沧海”。“日月之行，若出其中”……此后的一千八百多个岁月，中华民族始终没有停止过对统一富强的艰难寻觅，直至 20 世纪中下叶，中华人民共和国宣告成立后，一批具有现代化工业文明的国际大都市和经济高新技术开发区在这一带崛起。这里山川毓秀，人文荟萃，五岳独尊，秦淮一脉，十里洋场，西湖水月，东海渔舟，武夷秀色，大江东去，淘尽千古……

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### The East — Where the Sun Rises

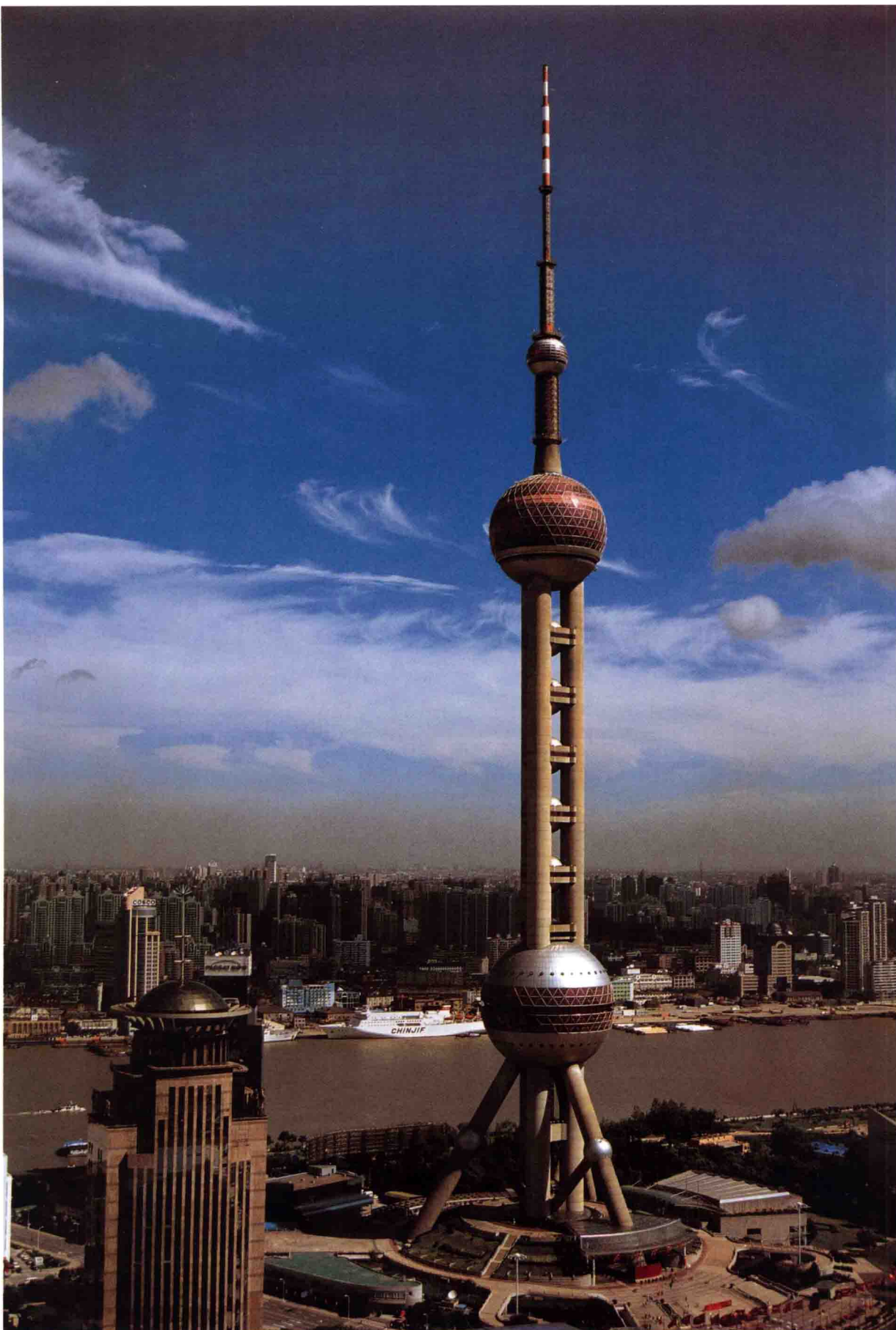
The East is not simply a geographic term. During the period of the Three Kingdoms in the Chinese history, the fierce and ambitious hero Cao Cao came to the eastern coast on his way to conquer his enemies. This is where he composed the gallant poem with these famous lines:

“East of Jieshi mountain, I gaze at the blue sea.”

“The path of the sun and moon, seems to come from within.”

In the following 1,800 odd years, the Chinese nation has never remitted its effort in probing the way to unification and prosperity. Since the middle of the 20th century after the founding of the People's Republic, numbers of metropolitan cities, economic development zones and hi-tech industrial parks sprang into being along the eastern coast, apart from the ever bustling city of Shanghai. This part of the country is not only endowed with abundant wealth of culture and a galaxy of talents, but also boasts famous natural sceneries that include the Mount Tai -- the most revered among the “Five Sacred Mountains” in China, the verdant Mount Wuyi, the Qinhuai River that gives life to Naging city, the graceful West Lake reflecting the full moon, and the ceaseless flow of the Yangtze River that runs into the vast and blue East China Sea.





上海东方明珠电视塔  
The Oriental Pearl TV Tower, Shanghai



上海人民广场  
People's Square, Shanghai









上海外滩夜景 Night view of the Bund, Shanghai





上海中共一大会址 Site of the First Congress of the Communist Party of China, Shanghai





上海淀山湖风光 Dianshanhu Lake, Shanghai





上海方塔 Fangta Pagoda, Shanghai