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艺术指导 于俊海 张文麟

策划编辑 姚敬美

责任编辑 张幼农

装帧设计 张幼农

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著 者 高占祥

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满目芙蓉荡诗怀

——《咏荷四百首》序

现代诗歌选《微笑》和诗歌理论著述《论诗》的墨香犹在，高占祥同志又向人们捧出一部四句七言韵律诗集《咏荷四百首》。其中的诗作以其独到的视角、奇巧的构思、本真的情怀，锻造了与生活与艺术与自然与情感相融合的诗美的境界。因而凸现在人们眼前的碧叶、白莲、秋水、红蜓……无不浸染着作者不同寻常的美感经验。记得一位美学家说过，诗是美的存在、美的实体、美的创造物、美的凝聚。应当说《咏荷四百首》是一部美感洋溢的诗集，她将人类最美的艺术——诗、书、摄影融铸为一体；是一部独特别致的诗集，她将四百首咏莲诗荟萃在一起；是一部涵蕴深厚的诗集，她拓展了莲花自身的容量——这里不仅有对莲荷千姿百态的描绘，对自然生命睿智的叩问，同时，也有对艺术之美热切的呼唤，对人生万象由衷的咏叹，对传统道德深沉的思索，对高洁情操崇高的礼赞。

占祥同志在文化艺术领域中涉猎甚广，如书法、绘画、音乐、戏剧、诗歌、摄影以及文艺理论、文化学等。所及之门类，无不呕心沥血，追求至真至美，无不浸透着他对民族传统文化艺术的拳拳之心和殷殷之情。以花为美，乃华夏文化之传统，以莲花为美中之最，自《诗经》以来，便得到了文人雅士的认同。屈原在《离骚》中欲“制芰荷为衣兮，集芙蓉以为裳”；“能了诸缘如幻梦，世间唯

有妙莲华”，这是王安石为其远嫁的爱女所做的情深意长的叮咛；人们更熟悉周敦颐对莲花的推崇“出淤泥而不染，濯清莲而不妖”。如果说以往的咏莲颂荷诗为人们展示了一枝的俏美，一池的灵秀，一己的孤高，那么，眼前占祥同志的这部新诗集《咏荷四百首》则为人们铺展了一个莲叶接天、苍碧无穷、芙蓉万朵、瑞气如虹的莲花世界。有幸徜徉在这样的世界里，真是雅香阵阵、韵味无穷。同时，我们民族优秀的人生哲学和人格精神也蕴藉其中。目睹这众多圣洁、高雅的莲花群落，人们感受的并不仅是花轻似梦之美，更是一种沉实、质朴、博大、崇高之美，久久灵动在眼前。

一日咏一莲，一天赋一诗，一叶一世界，一花一天国。向大自然汲取精神财富，是古今文人的共同追求。泰山雄姿可以使怯懦者顿生豪勇，大江东去可以使彷徨者追慕英雄，杨柳依依可以使浮躁者心恬意宁，莲荷奂奂可以使高洁者逸兴无穷。长期的文艺领导工作，使占祥同志深切地领悟了这一艺术的真谛。高雅的艺术情趣，使他与莲花有了不解之缘。如何使莲荷这一大自然馈赠给人类难以企及的佳品永驻，他选择了摄影，于真实中饱蘸鲜活的津液，于艺术中使真实得到升华，把美中之美以美的语言形式描绘给人们。通过诗来书写走进自然的诸般颖悟与况味，通过诗来展示姹紫嫣红中所摄取的自然之灵。

在我国人民的心目中作为佛教“净土”代表的莲荷，有着深邃、高尚、神秘的含义，因而中国的荷文化亦有着丰厚的内涵。“览百卉之英茂，无斯华之独灵”。千百年来，莲荷优美的风姿和高洁的品质，曾引发过无数美妙的艺术构思。然而追随摄影镜头，从画面到语言，对莲荷作全息性的展示，调动现代化艺术手段，从独特的视角捕捉莲荷最美的一瞬，然后对经过摄影艺术处理的画面加以文学的观照，赋之以诗，这应当说是以往文人墨客所不能及的。唯其如此，便形成了《咏荷四百首》这部诗集独特而生气贯注的鲜活感、流动感。也就是说，在这里我们看到的不是一幅凝固的画，一首抽象的诗，而是一片点燃的烛火，一池蓬勃的生命，一群圣洁的精灵。

雅致高洁固然体现莲荷的情操。但作为具象的莲荷，不仅有寒来暑往叶绿叶黄的不同韵致，也有不同品种、不同环境、不同形貌和不同特质。四百首荷花诗就像一支庞大的交响乐队，这众多乐器组合的交响乐章，应当说是一种大美、大气势。但具体到每一件乐器、每一首诗作、每一枝佳荷，作者并没有拘泥于一种情操、一种格调、一种程式。于是在这个荷花世界里，我们看到了旧式皇家庭院的高贵荷、驿外荒浦的贫贱荷、雍容华贵的白莲王，还有农家池塘的小粉莲。由于占祥同志在书画摄影方面的造诣，使他的语言中充满了水墨丹青式的色彩与线条，不仅写出莲荷清高淡远的雅士心志，也写出了贫不矢志、阔不变脸的平民意识，不仅写出了佛教中莲台圣花的尊贵，也写出了生长于寻常百姓廊前屋下的俊美。也许这正是作者深黯莲荷美的真谛——她不是抽象的崇拜物，而是生气贯注有灵性的“活”花，同时，她又不是普通的花，而是高尚精神的具象化。也许正因为莲荷有这种多侧面的天性，才能有如此“三界”的人缘、善缘和世缘。

“诗，是一种心灵的艺术。它的主观色彩比较浓。在诗的形象中，必然藏有诗人本身的个性、品格，以及他对生活世界独有的观察、思考、理解与感受。”这是占祥同志对诗独到的理解，也是《咏荷四百首》的特征。莲荷固然具有美质美姿、高华雅逸，但诗的意境，是自然真实与历史美学相融合的艺术境界。所以在作者的感觉世界里，即使是残荷、枯叶，也流动着生命的热力，成为显示自然之美和思维之智的能动的艺术存在。应当说占祥同志向人们捧出的每一片绿叶、每一朵莲花，都浸染了自身的审美感受和文化积淀。他的诗作不只是普通的寄情于自然，而是赋予自然以一种人的灵性、人的思维。因而，人们看到的不仅是千姿百态的莲荷，更有人所寄寓于莲荷的情致、气韵和风骨。作者在描绘对象主体时，一方面致力于创造尽量接近于自然本体的审美境界，一方面又悉心于向这“人化自然”尽量渗透人的精神与哲思，表现了崇高的审美理想和价值取向，于美仑美奂中铸造生命的力度和诗美的境界。

在这样的莲花世界里，我们从莲荷与人、蝶、蜂、蜓、水、浦、塘、风、雨、雪，以及她们自身之间的关系，看到了浓重的花情、世情和人情。占祥同志十分推崇白居易的“感人心者，莫先乎情”，“诗者，根情”，意思是把诗比作一棵树，情则是树的根。《咏荷四百首》所表现出来的不像某些诗作中的闲情、矫情和一己之私情，其中的作品从不同侧面表现出一种真情，“大我”之情。如“雨过深秋叶已黄，金伞俯首影独伤。轻抚碧水情难舍，但愿藕花岁岁香。”“芙蓉出水别样娇，长茎挺拔似抽条。莫学青萍扶不起，登高望远自清标。”“纤荷虽小不自卑，一缕幽香绕大川。”这些诗作如同占祥同志《论诗》中说的那样，是以“小我”之感，抒我“大我”之情，“把自己的心灵作为世界的回音壁”。在《咏荷四百首》众多情致涌溢的作品中，不仅情真语实地体现出这种大情感，同时，也展现出一种真性情，一种本真的情操。而“真”性情正是艺术的极致，诗意之美充溢着真诚之美，心灵之美氤氲着天地正道。因此，抒真性情、真襟怀才是诗美的真谛。如：“仲夏风来暖花荫，岚光倒影衬流云。绿波护蕊从不倦，高士胸怀君子心。”“红荷黄菊好弟兄，荣辱不惊君子风。黄菊丛丛耐清冷，红荷朵朵卧寒汀。”都是以一种本真的平常心，展示了一位非平常人的真情怀。

中国古代诗歌讲究一种气韵，《咏荷四百首》之中也葆有这些传统的诗美特征。这里所谓的气韵是指人们达到道德自律和精神扩充之后而产生的人格力量。一般在诗作中它表现为平和愉悦和崇尚精神力量的和谐统一。当诗人进入诗的境界时，不仅会发现世界的本意，也会对现实做一种诗化的超拔，从而“把普通的东西赋予更高的意义，使落俗套的东西披上神秘的外衣，使熟知的东西恢复未知的尊严，使有限的东西重归无限”。在占祥同志笔下，许多荷花都是人格价值的体现。“亭亭净植，不蔓不枝”，在这里只是其中的一个方面，而“萌芽无须问苍天，仰人鼻息亦难堪。花落花开谁作主？自尊自重自陶然。”“君子坦荡襟怀阔，不齿小人妒娥眉。”“缄口何尝无思绪，大音稀声是金言。”话语虽飘逸如水，却在这自然而然的

景物中蕴含着人格精神的高尚完美，内在境界的充实完满。一花一叶，在苍茫的时空中不过是一粒微尘，作品却饱蘸了艺术与生活的华彩重墨，从自然与人生，精神与生命诸多视角的观照中，使花叶变得如此广博如此尊贵如此深邃如此气韵悠长。

周敦颐在他的《爱莲说》中写道：“莲之爱，同予者何人”。周老先生也显得过于孤高了，美丽圣洁的莲花喜爱者甚众，如在他之前有言美意深的白居易、柳宗元，在他之后有词丽情浓的杨万里、白石道人。但包括周敦颐在内，他们描绘的基本上是正当盛季的莲荷。其实，真正表现莲荷风骨的应当像鲁迅先生说的那样，是“扫除腻粉”、“褪却红衣”。诗意的空间一般都取决于作者的心理空间。在占祥同志的《咏荷四百首》中不仅写了鲁迅先生一再推崇的莲蓬，而且写了凋蕊弱枝、秋莲冰荷。作品全然没有那种死去活来的忧怨，翻来复去的梦幻以及月缺花飞的感叹。无论是浩歌还是低吟，都纯朴、激越、昂扬，都体现出一种秉天地之真纯，滤心灵之精华的本真之情。如“自出污泥伴湖湾，千村万落结善缘。花红叶碧双双美，多少亲情在人间。”“白藕沉沉历苦辛，莲芯蓬叶惜芳荫。莫让年华空对月，春花秋实惠黎民。”在瑞雪盈天，残荷寥落之中，作者又发现了枯荷变琼枝，“北国奇观冰芙蓉”的冬荷之美，触景抒怀，写出“鬼斧种工成雕塑，原是冬雪罩冰荷。”乐观、豪壮，佳句迭出。

莲荷作为佛门崇尚的圣花，多给人以闲适清净，淡泊谦退之感。而在这里却表达了莲荷身处寒微之时仍有理想的憧憬，仍存炽烈的锐气豪情。咏花之情亦是抒人生之志。这几首诗作把很平凡的事物写得超凡脱俗，与古代诗人的惜时感伤、孤高傲岸不同。更体现出一种现代意识的质朴、平实、昂扬和达观，更体现出一种传统的气节和难得的风骨。

总之，从占祥同志的著述中可以看到，对民族优秀传统文化道德和人生哲学的传承，是他近年来思考的主要问题。对莲荷的挚爱和咏诵同样是这一思考的延续和形象化的体现。《咏荷四百首》中许多诗作通过写莲荷回溯了历史的借鉴，昭示了人生处理之道和立身

之本。他以哲思的睿智写诗，以诗化的感觉阐述哲理。诗的激情、哲理的冷静和文化的视角交汇在一起，形成了《咏荷四百首》独特的意蕴和文化内涵。此外，古体律诗往往因意象排列匀称而产生音乐效果，因韵律和谐而有回肠荡气之感。如：“飞红飞绿飞流韵，形奇形美形传神。荷秀荷芳荷光远，画里画外画缤纷。”看得出，占祥同志对诗歌创作很讲究词藻和色彩，字斟句酌、精雕细刻，语言风格力求对称、押韵、组合有序，物我同一如水乳交融，机智明快如行云流水，有着华美的韵味和透明的质感，也有着古典诗词的风范和民谣乡音的质朴。由此而生发出来的诗美的色彩和音响，就像一曲生气贯注、色彩纷呈的心灵乐章，热烈、醇厚、余音绕梁。

“玉树琼林万籁静，满目芙蓉荡诗怀。”占祥同志肩负着文艺界的领导重任，难得他能够在繁杂忙碌的行政事务中超拔出来而终年笔耕不辍，构筑了一个诗、书、画集于一体，静谧、宏阔的莲花世界。而在这样的艺术天地中，他能够思接千载、挥洒自如，确实令人赞佩。

礼琳

1997年6月

LOTUS IN EYES

POETIC FEELINGS IN HEART

Though his collection of modern poems *Smile* and his poetic theoretical work *On Poem* are still fresh of printing ink, Mr. Gao Zhanxiang again produces his collection of 4 line poems with 7 characters to a line: *Four Hundred Poems Chanting for Lotus*. The poems impress readers with original view, marvelous thinking and pure feelings, presenting a poetically beautiful realm which mixes life, art, nature and emotion all together. Thus the green lotus leaf, the white lotus, the autumn water and the red dragonfly Which appear right before our eyes are deeply soaked with the author's unique aesthetic experiences. I still remember one aesthete once said, poem is the existence, the substance, the production and the condensation of beauty. It's more suitable to say that *Four Hundred Poems Chanting for Lotus* is a collection of poems which is full of sense of beauty; a book which merges the most beautiful arts of human beings — poem, calligraphy and photograph, together; a poem collection which is so unanimous that it includes 400 poems praising lotus in one book a poem collection which is of deep implication since it fully develops the connotation of lotus —not only with the description of the various outer appearances of lotus and the questioning to the witness of natural life, but also with the earnest appealing for artistic aesthetics, the hearty praising to all life beings, the careful pondering on traditional ethics, and the highest respect to the pure sentiment.

Mr. Gao has a desultory master in artistic and cultural realm, like calligraphy, painting, music, drama, poetry, photograph and artistic theory, culturology. He takes infinite pains to pursue truth and beauty. All these pursuit is soaked with his deep love for our national traditional culture. Traditional Chinese culture has always regarded flower as the incarnation of beauty, and lotus is the most beautiful one which has been agreed by all the men of letters since the time of *The Book of Song*. Qu Yuan in his masterpiece *On Leaving* expresses his wish as "Make lotus in clothing,

collect them as my clothes". Wang Anshi gives his love daughter who is marrying a bridegroom far away his heart – felt exhortation: It is nothing but a dream to try to fulfill all one's Wishes; and there is nothing in the World worth cherishing but the wonderful lotus. "People are more familiar with the praise Zhou Dunyi sings for lotus: Not polluted though coming out from silt; not coquettish though surrounded by water. If the praising poems of lotus have exposed its beauty, witty and aloofness, then The Four Hundred Poems Chanting for Lotus by Mr. Gao Presents us with a momentous lotus world in which there are green leaves all the way up to the sky, and tens of thousands of flowers everywhere in the eye. It is really a kind of enjoyment walking in such a world, where you may smell the fragrance and feel the sentiment. At the same time, the extinguished life philosophy and personal spirit which belong especially to our nation is also manifested. Facing the sacred and elegant lotus gathering, We feel not only the lightful dreamlike beautifulness, but a rich, simple and lofty one.

Each day a chant for one lotus, each day a poem to make, each leaf presents a world, each flower represents a paradise. To soak spiritual richness from nature is the common aim of ancient men of letters. The majestic appearance of Tai Mountain may provide the coward with bravery; the east – running Yangtse River may drive the hesitator to adhere to the hero; the graceful willow may calm down the impulsive; and the elegant lotus may make the unsullied infinitely enjoyed. Through his long – term artistic leadership, Zhanxiang thoroughly understands the true essence of art. Due to his elegant love for art, he has been indissolubly bonded with lotus. He chooses photograph as the way to forever keep lotus—the incomparable gift presented to human beings by nature, since photograph is the only artistic method which is full of truthfulness, which may distill the truthfulness into art, and which may present the beautifulness with beautiful 'language.' Besides, Mr Zhanxiang tried to note down his comprehension from nature and to expose the soul of nature he gets from the beautiful flowers.

Lotus has always been regarded by the Chinese as the symbol for the Buddhism sacred land, and has a deep, lofty and mysterious implication. That is Why the Chinese lotus culture has a deep and rich connotation. The lotus is highly praised as: Gathering the outstanding charac-

teristics of every kind of flower, but no one in the whole China is comparable to it in the wit. For thousands of years, lotus has been bringing forth countless fantastic artistic conceptions with its graceful bearing and noble personality. But the past men of letters can do nothing like this: making use of modern artistic method to catch the most beautiful second of lotuses from a specific angle, presenting the full sides of lotus with various tools—from picture to language, and dealing the photographic picture with literary poem. Only with all these methods, can The Four Hundred Poems Chanting for Lotus be made into such a lively, dynamic and fresh poem collection. Put it in another way, what we see is not a stagnate picture, nor an abstract poem, but a scene of candle light, a pool of energetic lives, and a crowd of sacred spirit. ‘Elegant, pure and delicate’ surely are the words to describe the spirit of lotus, but the lotus which exists as concrete being, differs in the lingering charms with the difference of season, breed, environment, outer appearance and characteristic. The four hundred lotus poems are like a enormous symphony orchestra, and the symphony played by all the music instruments can really be called ‘enormous beautifulness, enormous momentum.’ But as for each specific instrument, each specific poem and each specific lotus, the author doesn’t limit them within certain style or sentiment. So that we see in the lotus world the noble lotus raised by royal family, the lowly lotus growing in uncultivated area, the elegant and poised White Lotus King, and also the little pink lotus growing in rural pool. Due to his superb painting – like color and line, the poems not only depict the lofty ideal and nobleness of lotus, which respectively comes from men of elegant personality and the Buddhism lotus platform, but also its unchangeable populace consciousness and prettiness which come from common people. Maybe this is the truth the author comprehends from lotus—it is not an abstract idol but a live and witty flower, which, at the same time, is not a kind of common flower, but the concrete working out of lofty spirit. Maybe it is its multi-characteristics that make lotus have predestined relationship with all the three realm: personal life, spiritual honesty and human society.

“Poem, is the art of soul, whose subjective color is quite strong. It is inevitable that the poet’s individual character, moral and his specific observation, thinking, understanding and feeling of the world be hidden behind the form of poem.” This is Zhanxiang’s understanding of poem,

and also the characteristic of The Four Hundred Poems Chanting for Lotus. Though lotus itself has the beautiful and elegant disposition, only the artistic conception of poem is the true one which is the mixture of natural truth and historical aesthetics. Therefore, in the author's sensational world, even the withered lotus flowers and leaves are flown with vital energy, and become the active artistic existence showing both the beauty of nature and the wit of minds. We should say that every green leaf and every lotus flower dedicated by Zhanxiang is soaked with his own aesthetic feeling and cultural accumulation. Through his poem, he is not only trying to express his feeling for nature, but also to endow nature with the intelligence and thinking of man – kind. Henceforth, what we see is not only the lotus with various posture, but more is its temperament, disposition and charm bestowed by human beings. When depicting the objective, the author on one hand tries to create an aesthetic conception most similar to nature itself, and on the other hand stretches hard to infiltrate human spirit and philosophy into the 'humanized nature'. This shows his lofty aesthetic ideal and value tendency, which bring forth strength of life and beautiful conception of poem with the beautifulness created.

In such a lotus world which is consisted of lotus, man, butterfly, bee, dragonfly, water, pool, wind, rain, snow and the relationship among themselves, we can perceive strong emotion which belongs to both the flower world and the human world. Zhanxiang holds in esteem the Words of Bai Juyi "Nothing is more moving than sentiment" and "sentiment is the root of poem", which means that if we compare a poem with a tree, then sentiment can be compared with the root of the tree. The sentiment manifested by The Four Hundred Poems Chanting for Lotus is not the leisurely, artificial or selfish one, but a kind of true selfless emotion. For example, "The leaves have gone yellow after the rain in autumn, the one under the golden umbrella is lonely lowering the head. It is reluctant to part when gently touching the green water, and my only wish is the forever fragrance of lotus flower." "The lotus is especially beautiful when freshly coming out of water, its long stem is so slim and forceful. Don't learn from the green duckweed its fragility, just try to climb high, watch the distance and enjoy your own aloofness." And also "The slim lotus is not self abased though it is so small, its wisp of fragrance runs around the huge mountain." All these poems, just like what Zhanxiang

says in his *On Poem*, are making the author's heart into the world's Echo Wall with his personal sentiment. The sentimental poems in *The Four Hundred Poems Chanting for Lotus* not only honestly represent such a selfless emotion, but also show a kind of true temperament. And such true temperament is the utmost appeal of art, which is the poetic beautifulness mixed with honest one, and spiritual beautifulness congested in the whole word. So the express of honest temperament and true thought is the nature of poetical beautifulness. Like "The summer wind warms the flower shade, its inverted reflection in the water sets off the flowing clouds. The green wave never feels tired accompanying the flower, like a man of moral integrity who is of lofty heart." And "The red lotus and the yellow chrysanthemum are good brothers, the gentleman temperament is not seized away no matter there is honor or humiliation. The clump of chrysanthemum can bear the loneliness, and the lotus can stay surrounded by coldness." All these lines show the true sentiment of an uncommon person with an honest common heart.

Chinese poetry pays great attention to the imposing manner, which is one of the characteristics of *The Four Hundred Poems Chanting for Lotus*. The so-called imposing manner refers to the personality strength one wins after the realization of moral self-discipline and spiritual extension. Generally, such manner appears in poems as the unity of mild pleasure and spiritual strength. When a poet enters the conception of poetry, he may not only discover the true intention of the World, but also may make a poetical promotion to the reality, so as to "bestow more significance to common being, cover a mystical clothing onto the vulgar things, recover the unknown dignity from the familiar, and make the finite into infinite." Under the pen of Zhanxiang, many lotus are the representative of personal value. "Slim plant, no creeping no spreading" is just one aspect, and "When sprouting, there is no need to seek answer from the sky, and it is hard to bear when dependent on the pleasure of others. Who is responsible for the blooming and withering of flowers? Just be self-respected, self-possessed and self-enjoyed." "The heart of gentleman is so broad-minded that he despises the jealousy of the villain." "There is still thinking though the mouth is shut up, only the large and rare sound is the golden one." Though the words are of common flavor, the spiritual perfection and completion of interior conception are lied hidden behind

them. The flower and leaf are just very minor things in the boundless universe, but the poems, with the color of both art and life, with the multi view angles from nature to human life, from split to material life, make them into objects which are so vast, so noble, so deep in connotation and so melodious in charm.

Zhou Dunyi writes that "Who can share my love for lotus" in his *On the Love for Lotus*. Mr. Zhou is surely too aloof, since there are crowds of people who love the beautiful pure lotus, like Bai Juyi and Liu Zongyuan who are famous for their beautiful language and deep implication, and Yang Wanli and Baishi Taoist priest who are sentimental in emotion. But including lotus, all of them describe the luxuriantly blooming lotus. Actually, the right way to represent the nature of lotus should be like what Mr. Luxun says: get rid of the extra powder, and peel off the red clothing. The poetical space is usually decided by the author's psychological space. However, in Zhanxiang's *Four Hundred Poems Chanting for Lotus*, the author not only depicts the lotus seedpod redeemed by Lu Xun, but also the withered lower and weak branch, the autumn flower and the winter lotus. There is nothing melancholy, no unrealistic dream, nor emotional sigh. All the chanting, no matter what its specific characteristic is, is soaked with a pure and honest emotion. Such as "Be the companion of lake ever since coming out of silt, and become attached to thousands of villages." "Beauty lies in both flower and leaf, leaving kins sentiment everywhere in the world." "Great hardships have been experienced, and the lotus core and leaves make a fragrant shade. Don't waste your time in facing the moon, just use the spring flower and autumn fruit to benefit the people." In the white snow the author further discovers the loveliness of the withered branches, the beautifulness of the "ice covered lotus in north area". All the scenes move the author into poetical lines like "The sculpture is so charming that it must be made by supernative craftsmanship, and it is actually the ice shrouded lotus". And there are more such beautiful, optimistic lines in the collection.

Lotus, as the sacred flower redeemed by Buddhism, always impresses people with a characteristic of free, quiet, elegant and modest. While here in the collection, the lotus is depicted as optimistic and insistent of pursuing though existing in a low position. Actually the chanting for the flower is the expressing of one's life aspiration. The poems turn very

common things into one that transcends the worldly, which is quite different from those melancholy and self – aloof poems written by ancient poets, and expresses more of the modern honesty and optimism, of the traditional integrity and the rare strength of character.

To make things short, through Mr. Zhanxiang's works, we find that the inherit of the national traditional culture, morality and life philosophy has been a problem which he always bears in mind. The love and chanting for lotus is also the expression of further and concrete thought of this problem. Many poems in *The Four Hundred Poems Chanting for Lotus* show a back – view upon the past history and make clear the life philosophy through depiction of lotus. The author writes poems with his Philosophical wit and describes the philosophy with his poetical feeling. The insection of poetical passion, philosophy calmness and cultural view angle makes up the specific connotation and cultural implication of *The Four Hundred Poems Chanting for Lotus*. Besides, the ancient lushi creates a special musical effect due to its harmonious meter and rhyming. For example, "Appearance beautiful, surprising, and vivid, butterfly red, green and charming. Lotus elegant, fragrant and lighted, painting inside, outside and colorful." We see that Mr. Zhanxiang really pays attention to the wording and color of the poem, and has careful thinking upon each word and line, which makes his language symmetry, rhyming and of good consistency, the subjective and objective mix together like water and milk, the whole poem is so witty and lucid, the rhyming is so beautiful and the classical ballad style is so unadorned. The so – forth beautiful color and harmonious music in the poem is just like a lively and colorful spiritual movement, which is hot, mellow and lingering in sound.

"The whole world is silent in the jade woods, and the whole eye lotus brings forth the poetical sentiment." Mr. Zhanxiang shoulders the leadership in artistic field, and it is so cherishable for him to keep on his practice and research in poetry, calligraphy and painting and construct such a wonderful world of lotus in spite of the busy administrative business. And his thoughtfulness and unrestrained demeanor in such an artistic world is really worth admiring. (Translated by Wang Yutian)

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