

湖北美術出版社

HUBEI FINE ARTS PUBLISHING HOUSE



# 中國詩魂

柳快肖像攝影作品集

THE SPIRIT OF CHINESE'POEMS  
WORKS OF PORTRAIT PHOTOGRAPHS  
PHOTOGRAPHER LIU KUAI

責任編輯 陳東華  
余 瀾  
裝幀設計 李邦耀

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怀让老师。

很感谢您对我的关怀，  
我铭记于心底并以此加倍  
努力。可惜为您拍的肖像  
不理想，请老师批评指  
正。

杨怀  
1981.7.21.

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THE SPIRIT OF CHINESE POEMS

WORKS OF PORTRAIT PHOTOGRAPHS PHOTOGRAPHER LIU KUAI

獻給  
我親愛的母親和妹妹  
1990. 12.



杨小虎  
1990.1.27.



## 序

“詩人感物，聯類不窮”。在中國這樣一個詩的國度里，人們從詩人的氣質、心態及其作品中，大體上可以聯類感應到整個民族的心態和靈魂。以屈原和毛澤東這兩種類型為代表，他們的詩篇不僅震撼着同時代人的心靈，而且也可以說體現了中華民族的國魂。

初露鋒芒的青年攝影家柳快，他很聰明的抓住了《中國詩魂》這個母題，歷盡艱辛，幾經磨難，相當成功的塑造了當代中國詩壇一百多位詩人的羣像，刻劃了一代詩魂的神采風骨，在不同的層面上揭示了這一代詩人由于不同的生活境遇和不同的生活態度而打下的時代烙印。這些詩人在得意與失意、入世與出世之間，亢奮進取者大有人在，慷慨悲歌者不乏其人，或壯懷激烈，或寂寞沉思，作者以清醒的社會體驗對一個時代的不同心態進行了掃描和濃縮，名之曰“魂”，是藝術思維的聚焦，十分貼切。這不僅具有對現實的認識價值，史料價值，也許在若干年後還會有文獻價值。所以，《中國詩魂》的問世，首先對平庸的攝影創作是個挑戰，進而對膚淺的、弄姿作態

和沒有思想深度的一切文藝作品是個衝擊。

作者是用“心靈的眼睛”去感受客觀世界的，是通過對形象的特征的精神的觀察、全方位思維進行創造的。如果說柳快有快速反應的才思，還不如說他領會了藝術精神，追求的是藝術的生命。他有驚人的藝術直覺感受力、判斷力和形象思維的敏捷力。由于他的這種直覺判斷，引發了全新的創作意念，能在剎那間于眉睫之前，神用象通，卷舒風云之情思，表現出這一個不同于那一個詩人固有的特質，在按動快門之前早已完成了構圖，处理好光、影、色、面和光圈速度等一係列程序問題。這一瞬間靈敏爆發的藝術才能，實質上是他過去對社會生活體驗的總和。“騁無窮之路，飲不竭之源”才能在剎那間噴湧而出。

與其說對光線形體和黑白關係的敏感和理解，是柳快的藝術素質所然，不如說是柳快對人生的感悟和他與當代詩人的情感交融。“詩魂”也即他的靈魂，是他對當今社會的認識和表現。在這部影畫集中的諸多傳神之作，無一不是柳快對被攝者的理解和

尊重。他全力以赴地選擇被攝體的最佳角度，把握詩人自身固有的特質，呈現的是一種精神性的文化品格，是一種神思風骨，用穿透詩人的靈魂來揭示我們時代的國魂，深入到藝術創作的“內核”里去了。

在我接受寫這篇序文之前，對柳快是一無所知的，並且在以前我已表示不再寫應酬文章了。然而在看了柳快的作品之後，激動不已，尤其在看了他的坎坷經歷的一些材料之後，感動萬分，於是抑制不住自己，不能不寫了。盡管我與柳快所處的社會環境不同，但生活遭遇的滋味却有許多相似之處。不過我一向把自己苦難的童年視為一筆精神財富，正是它激勵着我直面人生而戰鬥。所以我也以此類推，大概正是生活的這塊磨刀石使柳快變得有光采，有力量，這力量最終化為他的藝術生命，使他變得成熟，能清醒地對現實投以深邃的目光，把握住藝術的本質，並且驅使他全身心地投入新的創造實踐之中。

周韶華

1990.10.31.

## Preface

"When the poet is affected at seeing things, he has a boundless connection in mind". In this poetic country of China, people will most probably associate the whole nation's intention and spirit from the poets' temperaments, intentions and their works. Take Qu Yuan and Mao Zhedong these two kinds of people as an example. Their poem not only shook the souls of people from the same age, but also embodied the Chinese nation's spirit.

The young photographer Liu Kuai, who displays his talents for the first time, wisely chose the subject of "Spirits of Chinese Poetry." After having gone through all kinds of hardships, difficulties and tribulations, Liu succeeded in molding pictures for more than a hundred of Chinese contemporary poets, depicting their expressions and strength of characters. In different aspects, he brought to light the brands of time on this generation of poets on account of different life experiences and living attitudes. These poets have been in complacent and frustration, standing aloof from or with worldly affairs, most of them are enterprising and chanting in a heroic but mournful tone. Some of them are eager to realize their lofty aspiration. Some are pondering and alone. The author with his sober observation and learning of life scanned and concentrated the diversified intentions of the same era. He named it as "spirit" which is appropriate and which is the focusing of artistic thoughts. This has not only the value for recognition of

reality and historical data, but also has the documental value several years later. Therefore, the publication of "Spirits of Chinese Poetry" is firstly a challenge to the mediocre photographic productions. And furthermore, it is a pound to all the superficial, artificial and limited literary works.

The author uses his own soul to experience the objective world, creating through accurate observation of characters' features and all-around consideration. We should rather say that he has understood the artistic spirit and pursued the true meaning of art than we say that he has a quickly-reacted mind. He possesses a surprising artistic instinct, sensation, judgement and quickness for imagery thinking. Because of this, he owns a brand-new creative idea and thus makes him, in such a short time, using his peculiar comprehension, manifest the fixed features of the poets. Before pushing down the shutter, he has already solved the consequential problems as dealing with light, shadow, colour, composition, diaphragm speed and so on. The artistic gift exploding acutely in a moment is actually the accumulation of his experience of life. "Galloping along the endless road, drinking from the never drained source". only this can the author's talent spout in a flash.

The sensitivity and comprehension of light and figure, the contrast between black and white colour, this results in Liu's impression and understanding of life, as well as the emotions' blending with those contemporary poets, not barely

depends on his artistic qualities. "Poetic spirit" is also his own soul, is his recognition and portrait of the modern society. In this photographic collection, each lifelike work is his understanding and admiration with the poet. He goes all out for selecting the best angle, holding the fixed essence of individual poet, thus he presents a kind of spiritual cultural quality of style, revealing the soul of nation by penetrating the inner world of each poet.


Before I promised to write this preface I knew nothing of Mr. Liu Kuai. Moreover, before long I alluded that I'd never write this kind of courtesy articles. Yet after seeing his works, I couldn't hold back my excitement. I was also deeply touched after reading materials about his rough and frustrated life. I could never restrain myself any more that I had to write for him. Although we two are in different social circumstances we are similar in life experience. However, I always regard my miserable childhood as a kind of spiritual wealth. It is this that time and again encouraged me to face the life and struggle. Therefore I infer that it is life itself makes Liu brilliant and strong. This strength later involves into his artistic life. He becomes mature, grasps the nature of art, having a profound sight into the reality and strives with his heart and soul to the new creating practice.

Zhou Shaohua

Oct.31,1990



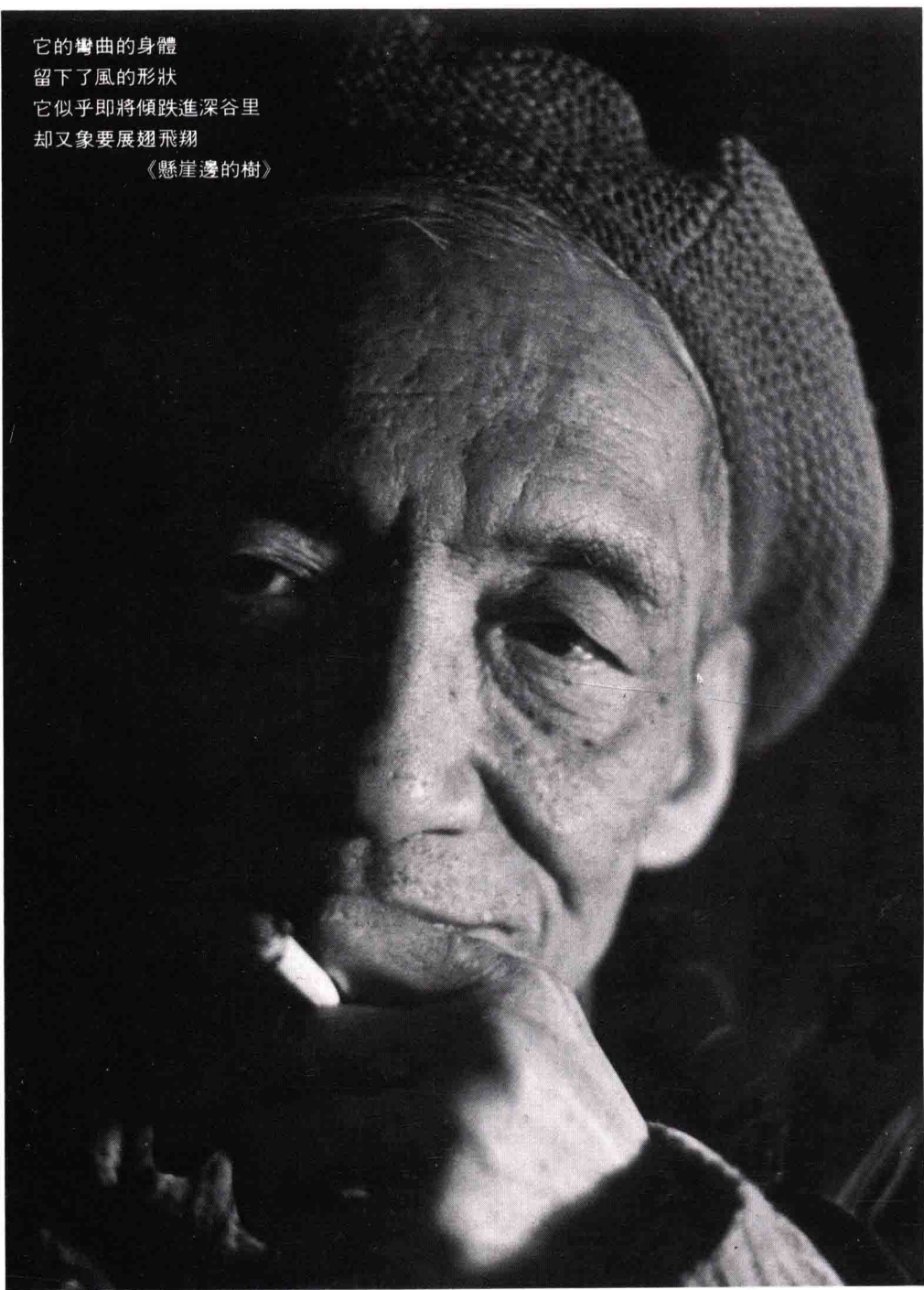
艾青 攝于1986年12月北京



爲什麼我的眼里常含淚水？  
因爲我對這土地愛得深沉。  
《我愛這土地》

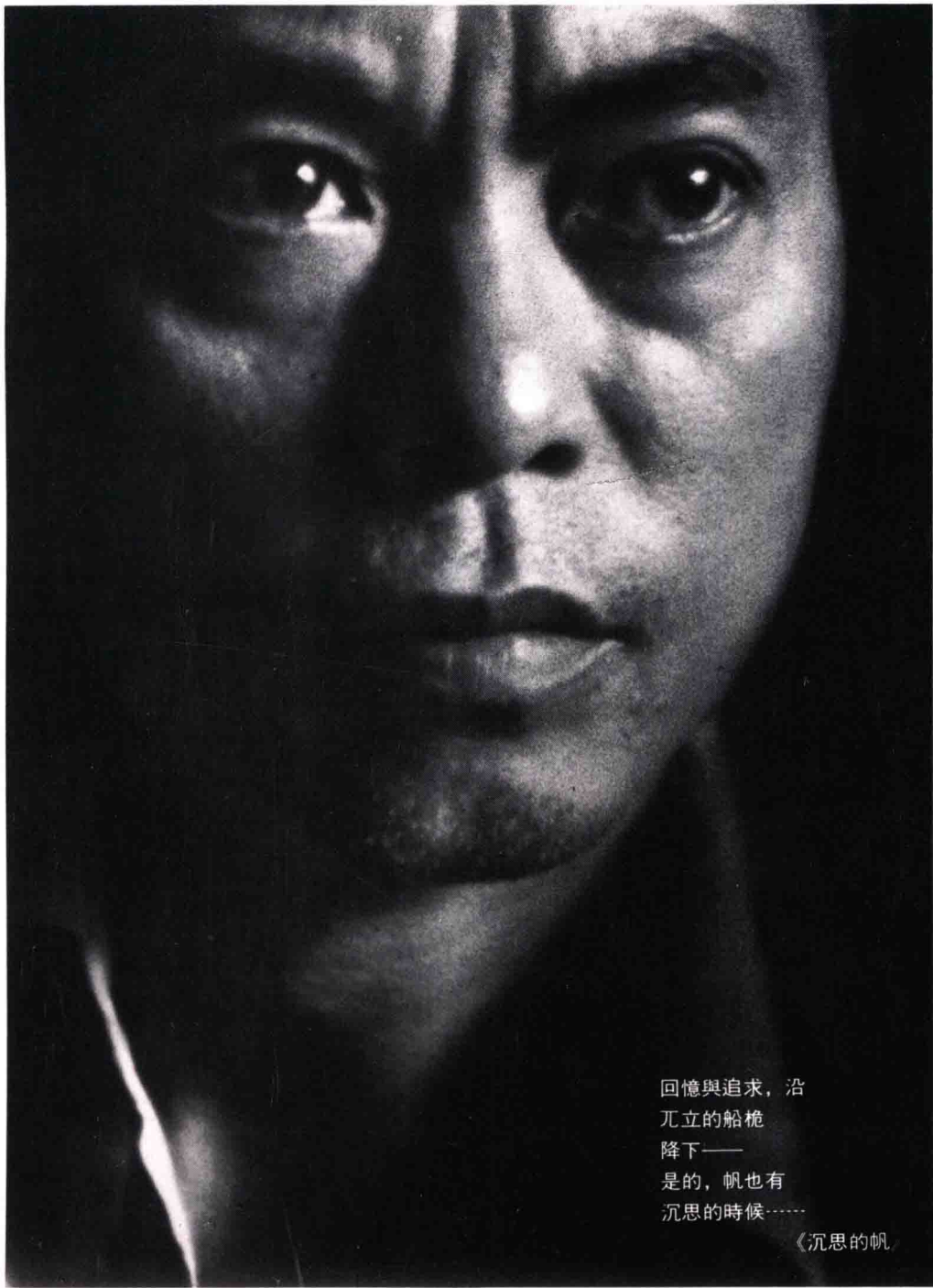
它的彎曲的身體  
留下了風的形狀  
它似乎即將傾跌進深谷里  
却又象要展翅飛翔

《懸崖邊的樹》



曾卓 攝于1987年2月武漢

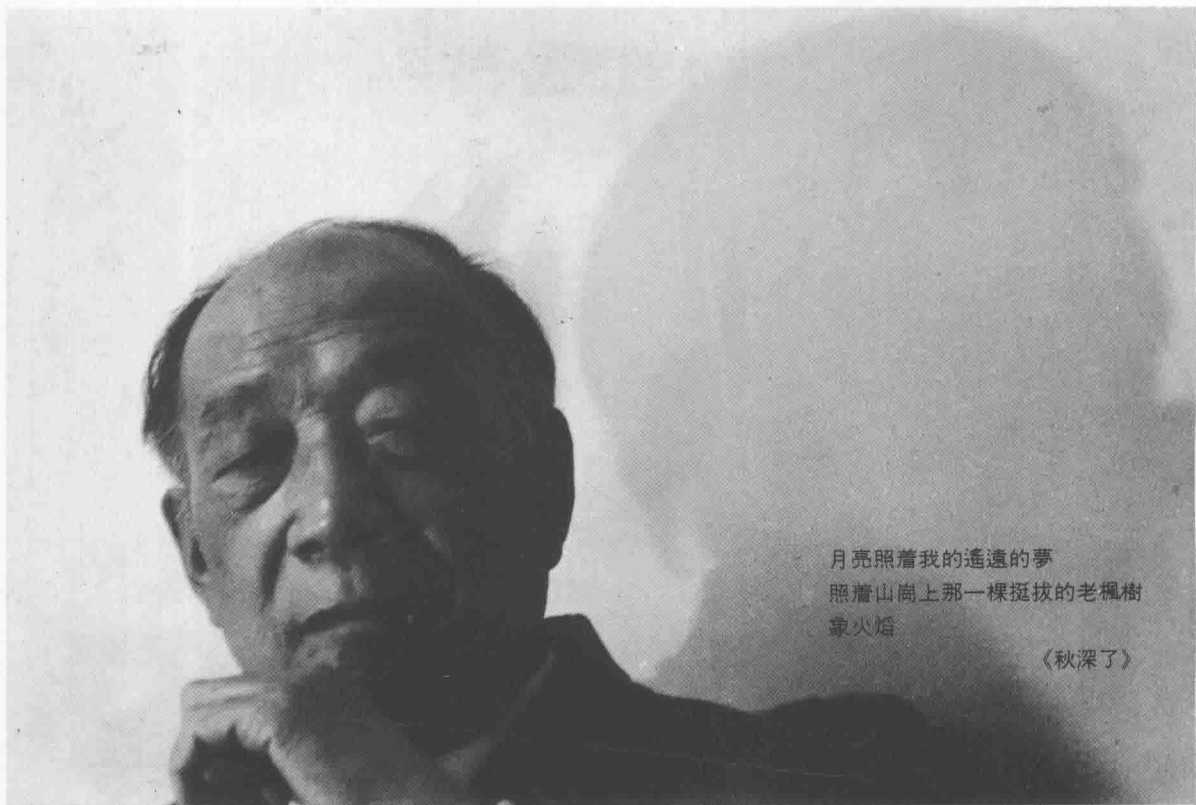
張新泉 攝于1988年8月成都



回憶與追求，沿  
兀立的船桅  
降下——  
是的，帆也有  
沉思的時候……

《沉思的帆》





月亮照着我的遙遠的夢  
照着山崗上那一棵挺拔的老楓樹  
象火焰

《秋深了》

方冰 攝于1987年10月沈陽