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# 于右任

## 詩歌

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不信青春喚不回，不容青史盡成灰。  
低回海上酬功宴，萬里江山酒一杯。

于右任題民元照片

不信青春喚不回，不容青史盡成灰。  
低回海上酬功宴，萬里江山酒一杯。

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開國于今歲幾更艱難日  
月作長征元戎元老騎龍去  
我是攀梅一老兵

于右任再題民元照片

開國于今歲幾更，艱難日月作長征。  
元戎元老騎龍去，我是攀梅一老兵。  
再題民元照片

天净沙

鲁卿庵中

张可久

青苔古木萧萧，苍云秋水迢迢，红叶山斋小小，  
有谁曾到？探梅人过溪桥。

山斋小小，有谁曾到？探梅人过溪桥。

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青苔古木萧萧，苍云秋水迢迢，红叶山斋小小，  
有谁曾到？探梅人过溪桥。  
天净沙 鲁卿庵中 张可久

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無私乃天道

不役是人倫

于右任



无私乃天道 不役是人伦

出为天下利  
入读圣人书

于右任



出为天下利 入读圣人书

为人乐  
于世不平  
与人乐其乐  
为世平不平

与人乐其乐 为世平不平

自由成长如何大战方收战

果中华民族争相贺王道

干城是我

中吕醉高歌咏大战也

于右任

自由成长如何，大战方收战果。  
中华民族争相贺，王道干城是我。  
中吕醉高歌咏大战也

## **An Anthology of Poetic Works of Yu Youren**

### **Compiled by Pang Qi**

**Abstract:** Mr. Yu Youren, one the most important figures in modern Chinese history, a sincere patriot and Kuomintang veteran statesman with widespread influence, was very famous for his poetry and calligraphy. Among the 900 and more poems he wrote over the past half century, there are quite a few masterpieces expressing his deep love for the people and country, and praising the grand and beautiful scenery of China. Especially praiseworthy are the poems he wrote to eulogize the October Socialist Revolution when he was visiting the Soviet Union during the period of the first cooperation of Kuomintang and Chinese Communist Party, and those written in different times to express his concerns for the state destiny and people's sufferings. All these poetic works are distinguished for their terse and lively language, sincere feelings and distinctive features of the time he was living. In artistic style, he was good at absorbing what was beneficial from the poetic works of Shauling (Du Fu) , Wuguan (Lu You) and Jiaxuan (Xin Qiji) to form his own feature characteristics.

Elaborately compiled by Mr. Pang Qi, a friend of Yu's during his lifetime and now a member of the People's Political Consultative Conference of Shaanxi Province, this anthology is characterized by its wide and diversified coverage, with a total of 850 odd poems — nearly 200 pieces more than those published by other printing houses. It also contains over ten poems so far discovered from old newspapers and journals, and therefore it would seem that no other versions of its kind

that have ever been published in China can match with this book as far as the amount of Yu's poems is concerned.

This anthology, compiled in a traditional and chronological way, contains different styled poems—*Wu Jue* and *Qi Jue* (poems of 4 lines, each having 5 or 7 characters with a strict tonal pattern and rhyme scheme), *Wu Lü* and *Qi Lü* (poems of 8 lines, each having 5 or 7 characters with a strict tonal pattern and rhyme scheme), *Gufeng* (a form of pre-Tang poetic style with 5 or 7 characters in each line, without strict tonal pattern or rhyme), vernacular poetry, *Ci*-poetry, *Qu* (a type of verse for singing) and *Yunwen* (prose in rhyme). As for the notes, those made by the author and by other editors in old editions are all preserved as what they were without anything added to them, and the historical background surely related to some poems is explained in detail.

In the Preface to the Anthology by renowned writer Yao Xueyin and the 5 commentary papers by Chen Yuanfang and others, a further and detailed study has been made generally concerning Yu Youren's ideological trend in different times and the prominent position he occupied in the history of Chinese literature, which provides very useful materials for readers to understand the author's poems and his personality. The postscript is written by prof. Huo Songlin of the Department of Chinese Language and Literature, Shaanxi Teachers' University.

This book is to circulate among the modern history learners, students and teachers of liberal arts in the institutions of higher learning, overseas scholars, democratic party members and lovers of Yu's poems.

(The abstract in Chinese is written by Jiang Minsheng and translated by Mu Shanpei)

谨以此书献给海峡两岸和  
海外的广大于诗爱好者

This book is dedicated to the lovers  
of Yu Youren's poetry on both sides of  
the Taiwan Straits and overseas Chinese  
readers.

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## 序 言

姚 雪 垠

虽然我在青年时代就知道于右任在国民党元老中是一位杰出的书法家，也是诗人，但是我对清末民初的诗坛情况毕竟是一个孤陋寡闻的人，许多诗人的作品都未读过或读得很少，对于右任的诗也是如此。我开始对于右任的诗歌成就有所认识，是在读了《右任诗存》以后，这已经是解放初期了。

1922年夏，于右任在孙中山领导下积极参加了国共合作。上海大学的出现，是国共合作初期在教育战线上的第一个成果。参加创办的有共产党人邓中夏、瞿秋白和国民党左派邵力子等，而于右任担任校长。《右任诗存》是“上大”同学会为纪念于右任七十寿辰而编辑的，分为六卷，约选诗二百余首，合成线装本一册，1948年3月由上海大东书局出版。于右任的诗集较早的版本我都没有见到，我所见到的较早版本就是这个本子，这也可以说明我的孤陋寡闻。“五四”新文学革命以后，文学的主潮是白话小说、散文和新诗，沿着现实主义和新现实主义的大道汹涌前进。我是成长和熏陶于新文学历史潮流中的新作家，因而“五四”以后出现的旧体诗除个别情况外，一般都不容易引起我的注意。然而我一读《右任诗存》，立刻引起



我的很大兴趣，在私心中给予很高的评价。

近代和现代文人写旧体诗，最常见的弱点有二：一是内容空洞，无病呻吟，或追求冲淡超脱，自赏风雅，全不能反映现实生活，不能反映诗人生活的时代背景；二是往往不能掌握旧体诗的艺术技巧，不能满足读诗者的审美要求。况且，在旧体诗的艺术技巧方面，律诗的要求更严，达到高标准较难。所谓律诗的艺术技巧，不仅仅是平仄、押韵和对仗的讲求，而且有它独特的表现方法，与绝句、古体不同。这种艺术上的追求，现代写所谓律诗的人往往不甚讲究。真正好诗，必须克服内容上和技巧上两种缺点，做到既有时代特色的生活内容和高尚而新鲜的真实感情，而又有纯熟的艺术技巧，做到内容好与形式美和谐统一。在现代写旧体诗的诗人中能够达到这一标准的诗人大概是少数，而于右任不仅是其中之一，还应该放在较高的历史地位。

在旧体诗的领域中，自古以来，就诗人的精神、气质看，或就诗歌的内容和风格看，总是反映为两种不同的流派，即现实主义流派与非现实主义流派。非现实主义流派不一定全不好，如积极的浪漫主义精神和表现方法不仅应该肯定，而且在历史上也确实产生过伟大诗人。但是，每逢伟大的历史转折时代或发生历史巨变的时代，都会产生一批诗人将自己的诗歌同人民、民族的命运紧紧地联系起来，自觉地或半自觉地走上现实主义和积极浪漫主义的创作道路。明清之际的文学史上有这种现象，清末到国民年间也有这种现象。这些诗人不仅是留意现实，而且往往是投身于社会斗争之中。以清末来说，曾在台湾从事过武装抗日的爱国诗人丘逢甲是如此，从事维新运动的黄遵宪和梁启超等自称诗界革命的诗人是如此，南社的大部分