

A Hundred poems of Wangjialin

王加林诗百首

花山文艺出版社

王加林詩百首

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作者近照

高山流水寄情怀

浪波

诗卷开时画屏开，
满眼风光扑面来。
碧海青天添诗兴，
高山流水寄情怀。

开篇七言四句，是我读过王加林同志的诗集《山水情怀》，为之所动，有感而发。在我熟识的朋友中间，加林无疑是极富才情的一位。他从青年时期即献身政务，历任要职，政绩卓著，口碑相传。与此同时，他又酷爱文学艺术，虽然是业余为之，但于诗歌、绘画、书法、摄影多方涉猎，皆有所成。“剑胆勇任事，琴心富诗情。刚柔两相济，妙笔绘人生。”（《多彩人生》）这是他自述其志的心声，也是他热爱生活的宣言。古人有“襟怀即诗”之说，知加林其人，读加林其诗，不难感受到此中的天风海浪之音，高山流水之韵。

诗中有画，画中有诗。细读《山水情怀》，引人入胜的是诗情之中的画意，启人深思的是画意之中的诗情。试看加林笔下的南国：“出行靠扁舟，举步到桥头。楼房傍溪水，船走楼亦走。”扁舟、小桥、楼房、溪水，静中有动，动中有静，天然一幅江南水乡的典型图画。再看诗人眼里的北方：“秋风摇残荷，艳装换冬装。花谢结莲子，来年碧满塘。”（《残荷》）秋深荷残，多寓悲伤，而作者反其意而用之，由花谢而想到

莲子，由莲子而预示春光，给人信心，给人希望。这里举出的两首小诗，前者如一帧明丽的风景，可谓“诗画”；而后者却似一则深刻的哲言，应是“画诗”。以诗入画，因画成诗，状物如在目前，寓理言近旨远，这正是加林诗歌艺术的魅力所在。

说到诗歌艺术，我以为，加林的诗，一方面固然来自他深厚的文学素养和长期的生活历练；另一方面，很大成份也得益于他的书画与摄影创作。无妨再举两个例子：“春看花草夏观云，秋赏红叶染层林。冰雕树挂冬世界，四季山色俱迷人。”（《四季观山》）时令转换，山色各异，诗人在这里使用的是画家的彩墨。“晴天白日日如钩，天象奇观难久留。六十甲子月遮日，切莫错过好镜头。”（《日食》）日食奇景，瞬间变幻，作者于此此刻借助的是摄影师的快门。不同的艺术门类，其基本规律是相通的。它山之石，可以攻玉。对于一位文艺家来说，多一种艺术实践，也就多了一份艺术借鉴，相辅相成，相得益彰。作为艺术的“多面手”，加林同志的创作为我们提供了有益的经验。

加林的诗，多数不是严格正统的旧体，而是格律比较自由的古体新诗。这种被时人称作“解放体”的诗歌形式，因其无拘无束且自由活泼，为当代许多作者所乐于采用。古体新诗以五、七言为主，不讲究传统的平仄，不强求工整的对仗，熔铸日常口语，押大致相同的韵，有古风韵味，得乐府精神，是当代诗歌发展的可喜探索。不管学界对此见解有何歧异，此一诗体的作者日众，佳作日多，影响日广，这是大家都看到的不争的事实。在许多场合，我都是古体新诗的热烈拥护者和鼓吹者。加林同志以其清新刚健的诗风加入这一行

列，做为同道，我当然感到荣幸和欣喜。

《山水情怀》的出版，为当今沉寂的诗坛注入新的血液，带来新的信息。诗歌创作的繁荣和发展，是需要众多如加林这样有识之士的加盟，才可望实现的。“汝果欲学诗，功夫在诗外”。在这里，我愿意提醒那些躲在象牙之塔苦思冥想的朋友，还是投身于火热的生活吧！生活，惟有生活中的诗情画意，才是创作不竭的活泉。

With Mountains And Waters my Feelings Stay

Poetry exhibits a landscape painting,
And full of my eyes are natural beauty.
I inspired by the azure sky and blue sea,
With mountains and waters my feelings stay.

After reading Wang Jialin's poetry collection A Hundred poems of Wang Jialin, I counted it as a personal friend I am well acquainted with, who is undoubtedly the one rich in talents and sentiments. He has been devoted himself to political affairs in various key posts since his youth, with great achievement and high prestige. Moreover, ardently he achieved a lot in the field of poetry, painting, handwriting and photo-taking, although he is no professional. "My strong shoulder takes a heavy task, and my gentle heart is full of poetic mood. In harmony with the two, I sketch the blueprint of my life." (Colorful Life). This is the statement of his aspiration as well as the declaration of his love towards life. If you know him and read his poems, it is not difficult to find, in his works, the harmony between heaven breeze and sea waves and the rhyme of mountains and waters, which is what ancient Chinese expressed "Feeling is a poem."

Mulling over A Hundred poems of Wang Jialin, you

will be thoroughly fascinated and enlightened by a quality suggestive of poetry and painting. The following is a description of the scenery in the south. "Out did I go to travel, taking my way to the bridge with a boat below. Buildings were along the river, and moved with the boat sailing slowly." The small boat, arch bridge, buildings and river, with moving scenes and still ones connected naturally form a classic picture of a region of rivers in the south. While the northern scenery is thus described by him, "The autumn wind shakes the withered lotus, to take the green away. Then it bears the seeds, and next year comes a lush growth." (Withered Lotus) As we know, the withered lotus in late autumn is generally associated with sadness, but here, the poet relates it to its seeds, then seeds to spring, bringing people hope and confidence. Of the two poems above, the former suggests a beautiful poetic painting, as I call it; the latter is a painted poem full of profound philosophy. In a word, a quality suggestive of poetry and painting and expressing a profound philosophy with simple words are the very charms that occupy Jialin's poems.

In term of poetic art, in my opinion, it takes in nutriment from his deep literary attainments and life experiences, and partly benefits from his painting and photography creation. There is no harm in other two examples, "I enjoy flowers in spring and clouds in

summer, then the forests covered with red autumnal leaves. Winter comes to be a world of ice and snow, so mountain scenery enchants people all year round.” (Enjoying Mountain Scenery In Different Seasons) The mountain scenery described seems like pieces of Chinese-ink-paintings by a painter. “On a fine day the sun like a hook hangs, and the wonderful sight can’t stay long. The sun hides behind the moon every sixty years, so be sure not to miss the uncommon atmosphere.” (Solar Eclipse) Here the poet is like a photographer who has taken the wonderful sight of solar eclipse into his view-finder. The basic principles of different arts are the same, which is what we say, Stones from other hills may serve to polish the jade of this one. To a literary and art worker, the more kinds of arts he practices, the more he gets for reference. The two each shine brilliantly in the others company. Jialin, who is an all-rounder, provides us helpful experience in the field of creation.

Rather than the orthodox classical poetry, Jialin has been writing, with free poetical meters, the new poetry with a form of pre-Tang style, known as the Free Poetry Style. It is widely adopted because of its unconstrained pattern. The new poetry is usually written in form of 5 or 7 words, without being particular about the traditional antithesis as well as rhyme. Employing refined everyday languages, providing roughly the same rhymes and

featuring the charm of ancient customs serve the directions to which modern poetry leads. Different opinions as people hold, besides the ever increasing influence of the new style, time has witnessed more and more promising poets and excellent works. In many cases, I am a warm-hearted supporter to the new poetry, and as a person of the same occupation, I am proud of Jialin's joining us with his fresh and vigorous poetic style.

The publishing of A Hundred poems of Wang Jialin, refreshes today's silent poetry forum, bring a dynamic atmosphere. We need more like Jialin to prosper the poetry creation. Just as that the ancient Chinese suggested Poems derive from life, I'd like to remind my friends hiding in an ivory tower throwing themselves into a fever life, in that it is life, yes, life, which is full of the quality suggestive of poetry and painting, that is the inexhaustible source for creation.

LangBo

走近王加林

孙志英

我早知王加林是一个颇有建树的行政官员，但初识王加林，仍然会自觉不自觉地把他当成圈儿里人。他言谈举止中透出的那份浪漫、那份机智、那份感悟生活的激情、那份垂询生命的天真，使我更愿认同他是一个文人。

真正走近王加林是系统地欣赏他的创作——诗书摄影集《生活的回声》。从这部书收集的百幅摄影、书法、诗作中，你分明读到了那种贯穿始终的文人气。加林的诗、书、摄影珠联璧合，相得益彰，显示了其深厚的文化底蕴。他拍摄的每幅摄影作品，都有他自己的题诗，然而，他每幅作品的题诗绝不是作品的点缀，也不是附庸。王加林的诗与其摄影、书法有机地融为一体，并且在一定程度上拓展了摄影书法作品的意蕴，丰富了其摄影书法作品的意境。例如，他的“万马争奔”的题诗：曾看千帆竞出海，未见万马齐离弦，牧鞭一挥旌旗动，骏马齐奔驰草原。其影境诗心，展现给了我们一个波澜壮阔的空间。

王加林的创作，非常注重艺术的内在文化精神，他凭藉自己深厚的文化修养，孜孜以求生活的意旨、趣味、传统艺术的韵味、意境。无论是大角度的选材，还是小角度的介入，他都投入了极大的创作热情，并予创作客体以特殊的艺术观照，用美的心态介入创作过程。因此他的作品清莹澄鲜，有一种“人行明镜中，鸟度屏风里”的境界。加林在其书中的小叙里有云：“生活是美好的，但美好的生活并不是每个人都

拥有，只有那些懂得生活真谛的人，才拥有美好。”正是因为他对生活的这种审美的观照，使其对艺术的追求更多地濡染了道德观念，如修身养性、寄托人道。所以，他的作品大多儒雅含蓄，有浓郁的书卷气。一方面他把创作当作锤炼自己人格、净化自己灵魂的一种现实需要，一方面又力求其为善于世并及他人，以人生内美为艺术内美提供传统意义上的审美意韵。

英国当代艺术理论家理查德·赫尔岑曾有过这样的论述：“在一般情况下，艺术与非艺术之间的区分是无法确定的。因为，某一艺术是艺术还是非艺术的，还要取决于一种特定的审美理论。艺术对象与普通的日常生活用物在种类上本无不同，使得他们不同的是人们观察这些对象所依据的审美理论。”加林的创作，源于对生活的思考、对生命的垂询、对艺术真谛的探求，他对客体的实在价值投注较少，行为旨趣都倾向于自我的个性、心灵。这样，就使生命能量极少被外部世界所控摄、制约和耗费。在宇宙不尽的时间中，个体的生命如此短暂，但从对这种渺小与短暂的内心体验中，他得到的却是宇宙和生命意识的最高启示。因此，王加林的创作更偏于学者化，他更多地继承了传统文人治学治艺脾性，处静而观动，处晦而察明，为自己开辟了一个冷静而充实的精神家园。记得王加林对自然与艺术创作关系曾有过这样的体会：“大自然是美丽的，无论从哪个角度追光逐影，都会发现美好。风景摄影是摄影者的重要题材，充分用光的艺术展现大自然的美丽，也通过绚丽多彩的画面抒发作者的情感。”王加林在自己的艺术创作中，无不介入自己的人文情怀，因此，他的作品都有其内在的郁郁芊芊的生机，达到了生命本质的浑

然如一。没有人文情怀，艺术创作要达到高格调、深意境是不可能的，只有当人的知识修养、情感修养、审美修养达到一定深度时，才懂得艺术创作的意境和格调。从中国文化所含有的生命境界来看，都在不同的精神层面上凝融着儒家的清品高节，道家的清静无为，释氏的清空净洁，这些共同熏陶着一代又一代的艺术家，又在其创作中充分地体现出来。王加林深谙古典文学，他对孔子的《中庸》天人合一观，庄子的“天地与我并生，万物与我为一”的齐物论，孟子的“万物皆齐于我”的宇宙观，有着深刻的理解，而这些也影响了他的艺术创作，形成了他的作品有感而发、缘情言志的本质特征。因此，他的摄影作品虽注重小角度的取材，书法也多为寥寥三两笔的书法小品，其诗作更是短小简洁，却都实现了其内情与外向的有机契合，甚至远远胜过长篇的铺陈和渲染。每件艺术作品的物质空间都很有限，但是作者的情怀、学识修养却可以使之化成空间的无限。

文化是一切艺术创造不可替代的背景。加林对于在其艺术创作中贯注文化品格是十分积极的，表现在具体的创作过程中，则是儒家精神的体现，即“诚”。他潜心于艺术之中，感受运动与静止、瞬间与永恒，由此进一步解悟民族深层文化结构的奥秘。他所孜孜以求的在于揭示一种文化的内在延续性和循环往复，起落生息的艺术现象与某种稳定的永恒观念之间的联系，在现实的基础上，生发一种客观的、超然的、横亘于真实生命之上的理想精神。

诚然，艺术创作的思维方式与哲学的思维方式不同，艺术创作不能用来进行纯粹的哲学思辨，但是作为一个艺术家，却可以并且应该拥有一位哲人的睿智、哲人的情怀。我们生

活于物质世界，每个人都不可能揪着自己的头发飞离世俗生活。哲人的睿智使我们不致湮没于世俗生活的汪洋大海之中，它呵护着我们的精神，于是精神才可以卓然挺之俯视那世俗的生活，就在这俯视之中，精神的花朵绽放了。诚然，理性、观点，还不就是诗，哲学并不就是艺术。但是理性一旦沉淀为感性，观念一旦转化为一种艺术的感知方式，艺术家的创作就会呈现不断跃进的态势。这可能是加林作为行政领导进行艺术创作的得天独厚的优势。加林把其创作灵感及创作情感的迸发以哲人的睿智加以梳理，从而使生活体验出一种哲学光华、有效的生命调节机制。他把创作灵感和学者的理性相结合，创造出了一个真正丰盈的精神世界。

艺术创作有如双面的雅努斯神，一面对过去，不断地需要回溯，一面又朝向未来，试图超越现实的束缚，焕发出一切自由超然的精神。加林正是面对过去从传统的文化中汲取具有传统特质的能超越时空的悠久意识和精神，进而排除了那些非艺术因素的浅薄和虚荣，在艺术创作中加入理性和哲学的思考，对艺术创作悉心关照，因此，才认识到了带有本质意义上的艺术，其艺术创作也才有了本质意义上的超越。

A wise man who is good at
probing the beauty in his heart

It has been a long time since I have heard of Mr. Wang Jialin. He is a successful government officer. But, at the first sight of our meeting, I took him as one of my familiar acquaintances of the cultural circles. Through his speech and manner, his romantic and wisdom, the enthusiasm of his experience to the life and the artless feeling to appreciate the natural beauty, show so naturally, all those made me like better to take him as a literary man than as an official.

It gives me a chance to know him better when I read his works systematically. It is an album of poems and photos: "The Echo of Life". There are a hundred pieces of photos, handwritings and poems in this book. You can feel out the cultural markings of this literary man through his album. Each photograph he shoots, accompanied with his own poem which is written for the photo. But none of his poems is an ornament or appendage. All these combine so perfectly. To a certain extent, his poems develop and enrich the conception of his photographic and calligraphic works. For example, his poem for the photo "Gallopig Horses" says: "I once saw hundreds of sailing boats rowing to the rising sun, but I have never seen thousands of horses galloping. When the whips

swinged, banners and flags flew, fine horses galloped to the prairie." The photo and poem show as a magnificent picture.

Wang Jialin pays great attention to the inside literary quality in his creations. Relying his profound literary accomplishment, assiduously seeking to the life, his flavour to the traditional art, he devotes himself to creation, no matter how great the object is or how tiny it is. He also gives special style to his creation, let the nice and active attitude permeate the whole period of his creating. Because of that you can feel the freshness and liveliness through his works, it's a kind of feeling which like "A man walking in nature and birds flying in the sky." He wrote in his forward that "Life is beautiful, but the beauty is not owned by everyone, only those who can master the truth of it can obtain it." Just because of this kind of opinion to life, he pays more to the moral in his creation, such as the cultivating to moral character and spiritual sustenance. For these, most of his works are profound and sweet, permeated by the literary quality. On one side, he takes his creation as a need to temper his own character, to purify his spirit, to improve himself; on the other side, he also wants to be helpful to others, to provide the traditional aesthetic standards the characteristics of life and art.

Richard Hareson, a contemporary art theorist of

Britain,once said:“In some common cases,it’s difficult to make sure whether it is art or not.Because,a certain kind of art is art or not depends on a certain theory of aesthetic standards.There is no great difference between the object of art and that of daily life,not the kinds,what makes them different is the theory of aesthetic standards which people use when they observe, he probes to the pure art;he pays little attention to the profit of the object,whatever he does,it tends to his own character and spirit.” Because of that,his works are so clear and lively almost without any flaw from the outside world.During the boundless time of the universe,an individual is so tiny and short,although it is so,from the observation by his own heart and mind Jialin draws the greatest inspiration of the meaning of life and universe.So he has the attitudes of the traditions,observe the trong changes in stillness,watch the brightness in the darkness,use different ways to feel and think,to get a calm and rich spiritual homeland.

Jialin has such experiences of the relationship between nature and art creation:“Nature is beautiful,from every aspect you want to admire,you will find its beauty.Scenery shooting is an important theme for photographers,use the art of photography to show natural beauty,that is also the expression of the photographer through his colorful pictures.”In his own cerations,his personal marks