

# 咏荷

高占祥 著

诗五百



中国人民大学出版社

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高占祥 著

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诗文编辑 张文麟  
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## Introduction to Five Hundred Odes to The Lotus Flower

### Zang Kejia

Comrade Gao Zhanxiang is a good friend of mine in poetic circles. Over the years we have sent each other a new book whenever it is off the press. Recently he sent me his new work Five Hundred Odes to the Lotus Flower. Bed-ridden as I was, I felt stimulated and encouraged on reading this work, and even felt somewhat relieved in my illness.

Opening the collection of poems, I was startled to find, on the title page, a printed certificate of the Guinness Book of World Records confirming the author as the world's most copious writer on lotus. It was really a joyful event for the poetic circles and a great pleasure for me that Comrade Zhanxiang was honored with such a glorious title. Over the years he has all along assumed positions of leadership in the cultural circles, but he has never relinquished his original will. He has persisted in writing essays and poems and practicing calligraphy. Whatever he has engaged himself in, he has always done his best to attain perfection and become a man of artistic distinction. He has written a lot of poetry. Two years ago, he published a volume of Smiles, on which I wrote a review. Later, I read a volume of his essays on poetry which revealed quite a wealth of real knowledge and deep insights.

To me, the volume Five Hundred Odes to the Lotus Flower is really a stunning masterpiece integrating photography and poetry. What beautiful pictures of the flower in all kinds of shapes and postures! What beautiful poems about the flower with a stream of witty remarks! The poetic pictures and the picturesque expressions demonstrate his talents both in photography and poetry. I wonder how he managed to find time to write so many poems on one and the same flower. It is indeed commendable that Zhanxiang has written 500 odes to lotus, which have added to the luster of the whole poetic circles. Who says that there are no good poets in our era? Our predecessors did write a lot of poems on lotus, but more often than not, they wrote only about a single flower or leaf, while Zhanxiang has written about the whole world of lotus. His poems depict the lotus in a multitude of colors and forms, and its impeccable character, betraying the author's very pursuit for noble character. His poems are all seven-syllable quartets, all ending up very rhythmically. In form, he imitates the ancients without being a slave to them; in content, he portrays his individual feelings to communicate the message of the collective, turning his inner soul into an echo-wall of the era and life. On reading his poems, I felt close to them and moved. His poems are popular and rich in implications. They are plain, but have plenty of philosophical ideas. On hardships, they are pregnant with vigor and vitality to succumb them. On noble lotus character, they are filled with human admiration for beauty. This is attributed to his talent and hard work.

In his articles, Comrade Zhanxiang has made very touching comments on me. He describes me as an evergreen tree in the poetic circles, and has always addressed me as his teacher.

In fact, it is more appropriate for us to address each other as literary or poetic friend. I have discussed poetry with him since the late 1950s. We are of the same opinion that life is the soil of poetry, and that we should write poems in the service of the people, and not for fame or gain. Poems should, of course, be realistic, but may also be positively romantic, reflecting the era and sharing the sentiments of the people, cheering them up and encouraging them to work hard for the cause of socialism. It is precisely on this path that Comrade Gao Zhanxiang has made great strides in creation and been crowned with success.

Comrade Zhanxiang is a sincere and kind-hearted man, full of enthusiasm and benevolence. Although I am getting old and affected by diseases, he has always kept in contact with me. In the 1950s and 1960s, he often dropped in on me with Li Xueao. When he was Party Secretary of Hebei Province, he often invited me to speak when a forum on poetry was held. After his return to Beijing to take up a leading post in the cultural circles, he often found time from his crowded schedule to visit me and discuss with me about literature and poetry. I have always emphasized that poetry is the mirror of an era. We are in a great era of creativity which requires many good poems befitting the era and the emergence of many good and great poets. Among the poems nowadays, there are some which are weird and sham like riddles. With his practical creations, Zhanxiang has made a bold breakthrough from such stuff. He has blazed a new trail in healthy and successful poem creating. He has initiated a refreshing national style and concept of poetry so that I began to see great hopes in the circles of Chinese poetry.

Feb., 1999

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# 序

高占祥同志是我要好的诗友。多年来，我们两人每出一部新作，都互相寄赠。如今， he 把自己的近作《咏荷诗五百首》送给我，在病床上展读这部作品，使我感到兴奋、欣慰，病痛也减了几分。

翻开这部诗集，扉页上赫然印着一张“基尼斯之最——最多的咏荷诗作者”的证书。占祥同志得此殊荣，真是诗坛之幸事，令我高兴之至。这些年来，他一直担任文化界的领导工作，但他始终不渝初志，坚持写文章、写诗、写字，凡是 he 涉及的门类，都呕心沥血，追求至真至美，成为这些艺术门类的名家。关于诗 he 写了很多，前两年， he 出版了一本诗集《微笑》，我曾为这本书作评。后来，又见到 he 论诗的文集，里面有不少真知灼见。

这一部《咏荷诗五百首》令我惊叹。这是摄影与诗作合而为一的书，一幅幅荷花拍得真漂亮，千姿百态。一首首诗写得真好，妙语连珠。如诗的画面，如画的语言，表现了占祥摄影和写诗两方面的才华。真不知道 he 从哪儿挤出的时间，为一种花写了那么多首诗。南宋的陆游花了几十年的时间，写了近百首咏梅诗，深得后世称赞。而如今占祥写了五百首咏荷诗，真是诗坛大家。谁说我们这个时代没有好诗人？我记得古人也写了不少咏荷花的诗，但他们写的多是一花一叶，占祥却写了一个荷花的世界。这些诗写了荷花的多彩多姿、冰清玉洁，写了作者对高尚品格的追求。这些诗都是七言四句，格律韵脚工整。形式上师古而不泥古，内容上， he 是以“小我”之感，抒“大我”之情，把自己的心灵作为时代和生活的回音壁，读了令人感到亲切，为之动情。通俗又内涵意义深远，平易且寓于哲理之思。写艰难困苦，充满了压倒它的伟力，写荷花高洁，饱含着对人间美的崇尚，这是占祥天才加努力的结果。

占祥同志在评说我的文章中，对我的评价令人感动，他说我是诗坛上的常青树，始终称我为老师。其实，在我们之间称为诗友、文友更恰切。我和占祥五十年代末就一道谈诗，我们一致认为：生活是诗的土壤，写诗是为人民服务，不是为了名与利。诗，应当是现实主义的，也可以是积极的浪漫主义的，反映时代，与人民同心，引导读者精神向上，鼓舞他们为社会主义事业而奋斗。作为一位诗人的高占祥同志，正是在这条路上努力创作、奋力迅跑，取得了很大的成绩。

占祥同志为人敦厚诚恳，是位仁义热肠的人。我虽年老多病，但他一直与我保持联系。五六十年代 he 经常和李学鳌到我家来。 he 到河北省当书记时，每当搞繁荣诗歌创作讨论会或活动时，经常邀我参加，请我讲解。 he 回北京做了文化界的领导后，也时常在百忙中跑来看我，与我谈文论诗。我始终强调，诗，表现一个时代的命运，我们正处在一个创新的伟大的时代，它需要与之相称的大量好诗，它要求产生出众多的好诗人、大诗人。

而现在的诗坛有些怪诗、伪诗，使人读之如猜谜。占祥以自己的实际创作，有勇气冲破这些东西，在诗歌创作上走出了一条健康的成功之路，倡导了民族传统清新的诗风和诗学观念，使我看到诗坛大有希望。

臧克家

此序系著名诗人臧克家先生生前为《咏荷诗五百首》所写，今录入本书仍以为序。——编者

君才浩汗百川流，多益善如韓信清蓮端。  
今有清詩書花氣，長相慶。



占祥同志以大著清蓮頌及荷花見惠賦詩  
趙樸初



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独妍

寻春信步到塘前，  
紫气东来别有天。  
青女素娥颜色逊，  
佳妍当属俏青莲。

青女：神话传说中的霜雪之神。  
素娥：古代传说中嫦娥的别称。





嫣然

花蕊茸茸翠叶圆，  
噙香传粉意缠绵。  
清标卓绝嫣然笑，  
画意诗情若涌泉。

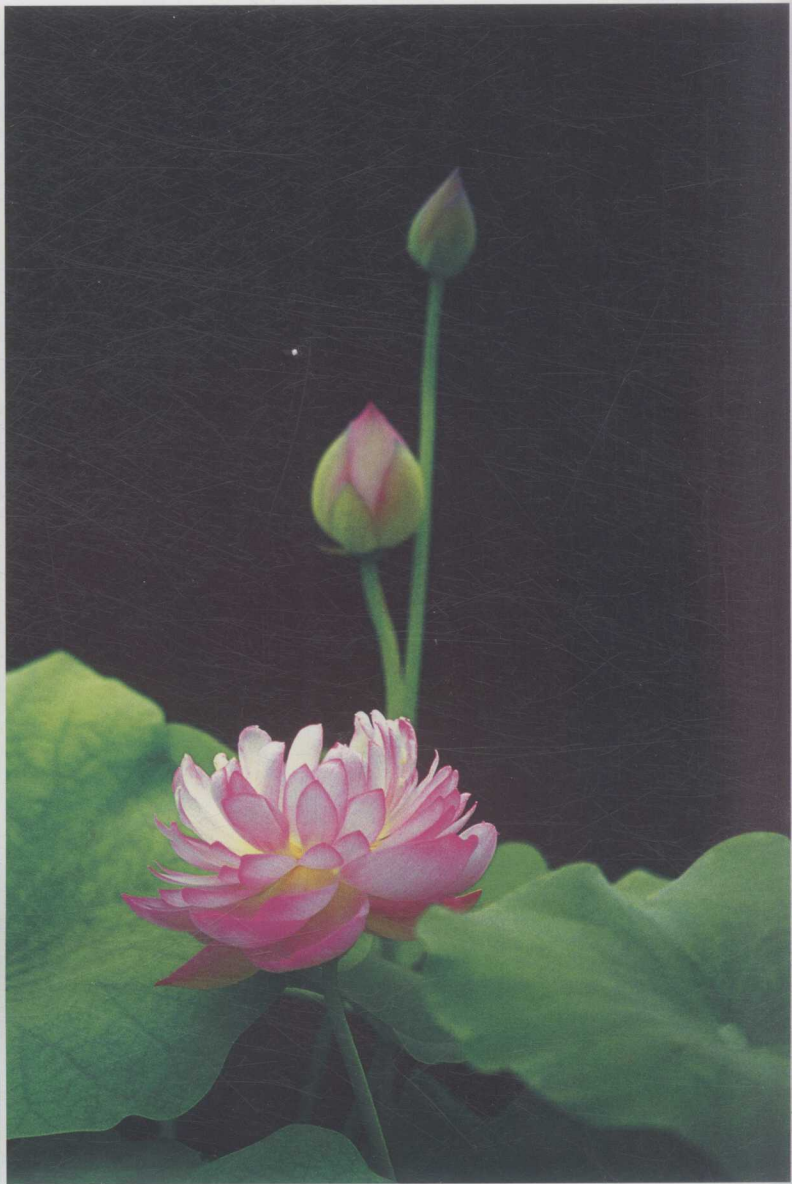
清标：谓清美出众。



咏荷 诗·零零三

无穷  
水天渐暗月临村，  
翠减红消著雨痕。  
细蕾层层开不尽，  
朝霞一出照花魂。

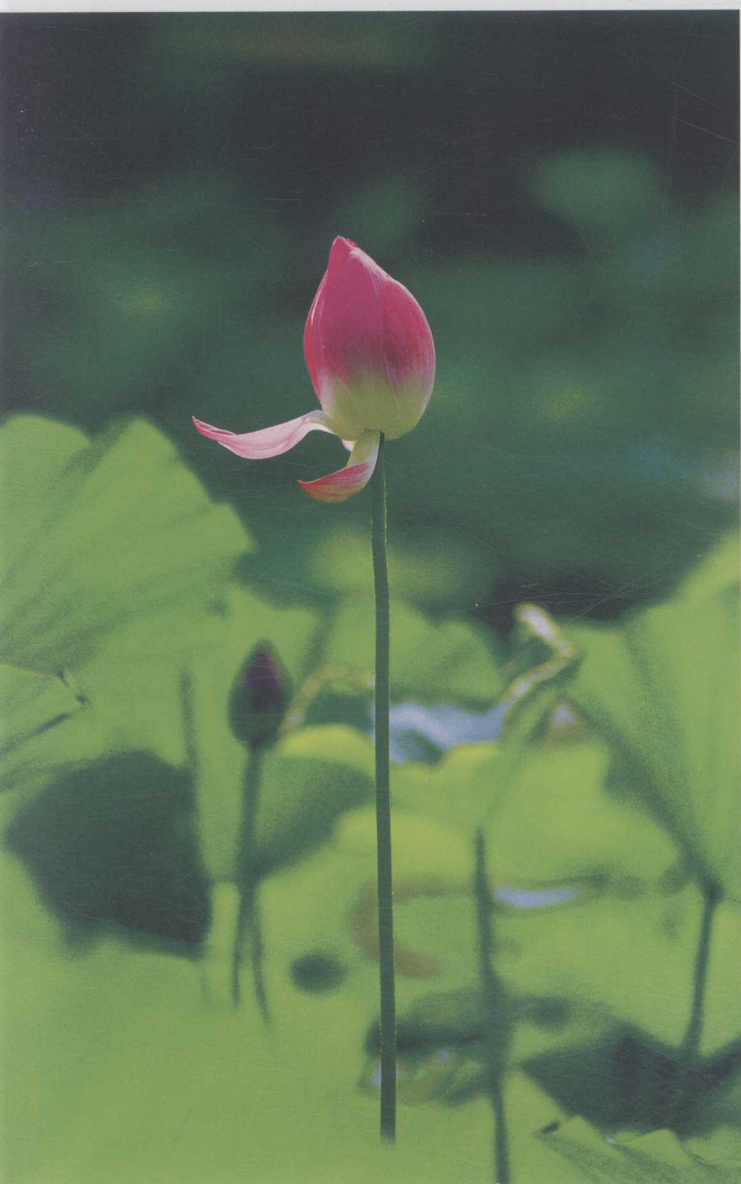




枝俏  
风骤雨驰嫩蕊湿，  
铺天玉液洗莲池。  
云销雨霁霓虹现，  
正是花鲜叶俏时。

情痴  
沉沉夜幕隐清姿，  
几度推敲潋滟诗。  
浅唱低吟天欲晓，  
伊人梦里可曾知？

潋滟 liàn yàn：水满貌。苏轼《饮湖上初晴后雨》  
诗：“水光潋滟晴方好，山色空蒙雨亦奇。”



淑气  
淑气东来万木欣  
水荇岸蓼竞芳春  
蓬蓬嫩叶生新绿  
艳艳娇荷照水滨。

迎冬  
花凋叶落迎严冬，  
藕断丝连未了情。  
纵是冰刀寒刺骨，  
傲霜凌雪亦晶莹。

荇 xìng：一种水生植物。《诗·周南·关雎》：“参差荇菜，左右流之。”

蓼 liǎo：蓼科中部分植物的泛称。这里指水蓼。



恋曲

青溪杨柳影横斜，  
萍绿藻红两岸沙。  
嘒嘒莺声传恋曲，  
喃喃燕语慰荷花。

夫妻

遮天蔽日绿无涯，  
远望难分叶与花。  
恩爱夫妻应似汝，  
相依相伴好人家。

