



诗意的碰撞——细说郭沫若与杭州

郭航慧

郭沫若先生 A photo of Master Guo Moruo

1892年11月16日,郭沫若出生于四川省乐山县,峨眉、凌云、岷江、大渡河等名山大川的博大与雄伟,深远地、潜移默化地影响了这位浪漫主义诗人。对于西湖,郭沫若只是匆匆游客,但杭州山水的细腻与文化沉淀亦滋养了不少文人大家,鲁迅、郁达夫、徐志摩等等,所属不同文学社团,有不同文学主张,作为创造社主将,郭沫若与他们或亲或疏,都是一段佳话。今年是郭沫若诞辰110周年,掀开历史帷幕,驻足杭州,探寻郭沫若与杭州、杭州人的点滴故事,可以体味他对人生、对文学的思考。

西子湖畔的爱情诗

1925年正月十四晚,郭沫若在上海收到了一封由浙江新登三溪口寄来的信,署名是一位郭沫若并不认识的“余抱节”。信的开头大胆而热烈:“孤山的梅花这几天一定开的很好,如果你想到西湖去玩,最好可以这几天,我们也可借此机会一叙。”信中虽没有桃色信息,但秀丽的字迹和柔和的文句已经深深牵引住了郭沫若的心。并且,信中提到将回信寄杭州某某女校余筠筠小姐转,郭沫若自然而然地推断余抱节就是信中所提的余筠筠小姐。

此时的郭沫若处于事业和生活的双重低谷期,生活拮据,灵感枯竭,这封信让这位满含激情的诗人有点喘不过气来。收到这优美的来信,联想起约请赏月观梅这件富于诗情的绝妙好事,郭沫若心中的浪漫主义火星被激起了。“……假使她能够弹四弦琴或者曼多琳,那是再好也没有。她一定会唱歌……但我自己又做什么呢?我最好是朗吟自己的诗……”郭沫若觉得不可轻率地就此辜负了一个青年女子的厚谊,于是下定决心,在安娜的支持下“往诗国里去旅行”与“诗的女神去见面了”。

有趣的是这次的相会扑空了,却给他注入了灵感。可能是余筠筠这个形象太过动人,再加之杭州的青山绿水带给他的创作感,郭沫若自我的青春就此被带回,唤起了他强烈的创作欲望。郭沫若说:“我又是一个冲动型的人……我便做起诗来,也任我一己的冲动在那里跳跃。我在一有冲动的时候,就好象一匹奔马。”“受着诗兴连续不断的侵袭”,郭沫若开始援笔描绘主人公的形象:

“她的额沿上蓄着有刘海几分,
总爱俯视的眼睛不肯十分看人。
她的脸色呀,是的,是白皙而丰润。”



“我还牵持过她那凝脂的手腕。”

“桔梗花色的绿袜后鼓出的脚胫，
那是怎样的丰满、柔韧、动人！”

郭沫若从1925年2月18日动笔，到3月10日写就，在不到一月的时间中，便完成了42首诗的创作。爱情组诗《瓶》，希望犹如小小的瓶，每日有西湖汲取的水灌注，给了他生命的活力。

与郁达夫肝胆相照

清文学家严懋功言：“自古名胜以钓台命名繁多……吕尚、韩信、任昉三钓台较为著称，然均不及桐庐富春山严子陵

钓台。”乘船经过富春江上风光最美丽的一段——七里泷，可见富春山麓，沿江高阁连亘、粉墙黛瓦、飞檐翘角，一片古朴的建筑，这就是相传为东汉高士严光（字子陵）隐居垂钓之地。

1961年，年逾七旬的郭沫若初次来到富春江边。面对苍苍云山、泱泱江水，郭沫若的思古之情迸发，作诗“百寻磴道辟蒿莱，一对奇峰屹水涯。西传皋羽伤心处，东是严光垂钓台。岭上投竿殊费解，中天堕泪可安排。由来胜迹流传久，半是存真半是猜”。此时，生于富春江边的老友郁达夫已经去世十几载。严子陵与刘秀的故事，以及眼前的美景，恐怕郭沫若心中一定怀念着富春江水旁长大的昔日战友，不会忘记他当年轰动一时的散文《钓台的春昼》以及写在西湖山林中的晚期小说代表作《迟桂花》。

郭沫若与郁达夫
可谓是意趣相投。当
两个浪漫主义派逢到
一起时，创作的火花
立刻迸发了。

1921年5月，郭沫若有出版文学刊物的想法的时候，当时在日本京都的几个人兴致都不是特别高，于是郭沫若来到东京找郁达夫，虽说彼时，郁达夫还在病中，却与郭沫若一拍即合，就这样在6月8日下午，郭沫若约了几位朋友一起到郁达夫寓中聚会，讨论关于创造社成立以及文学刊物的事情，这次聚会也成了创造社实际成立的开始。

创造社一开始的



郭沫若与郁达夫 Guo Moruo and Yu Dafu (right)

情况并不乐观,没有期望中的反响,反倒都是批评的声音,十里洋场,摩肩接踵的行人,理解他们的有几个?在这孤寂的哀感中,郭沫若与郁达夫去喝酒,一连喝了三家酒楼,醉意阑珊之时,郭沫若望着眼前林立的空酒壶,不禁叹道“我们是孤竹君之二子呀!结果是只有在首阳山上饿死呀!”但郭与郁也都是充满斗志与热情的人,逃避不是他们的选择,在酒醒后继续坚持自己的创作,与文学研究会展开论争,虽有年少轻狂、意气用事的地方,却也是他们对理想的一腔热血。

与徐志摩、周氏兄弟相逢陌路

没有诗人不性情不至情的。与同道中人肝胆相照,文学主张不同,则相逢陌路。

徐志摩自称“也算是杭州人”,其西湖诗作细腻纤柔,大约便同山水性格。徐志摩本应与郭沫若有一些浪漫情怀相通,但终究不同人生道路,不能走到一起。1923年5月6日,徐志摩在胡适主办的《努力》周刊上发表了《杂记·坏诗,假诗,形式诗》一文,批评了郭沫若的诗句“泪浪滔滔”,郭沫若知道这件事后是否生气,我们已经无从考证,但从成仿吾随即写的近似绝交的信,以及后来郭沫若在一篇纪念闻一多的文章里,说闻一多的成就远超徐志摩,可见端倪。之后他们怨隙难消,终成陌路了。尽管之后徐志摩写了一封“求和”的公开信《天下本无事》,尽管之后尚有来往,却不能“破镜重圆”,终成一声长长的叹息。

“到江吴地尽,隔岸越山青”,划界明晰。郭沫若有女神的星空,也有汲西子湖水的瓶,但周氏兄弟绝不会有如此悬殊的风格,鲁迅激烈的思辩与周作人平和的文风,是绍兴的民情与山水的印证。

“革命文学论争”是郭沫若与鲁迅不同文学主张的争执。1927年南昌起义南下失败后,在白色恐怖形势下,郭沫若想到应该与鲁迅联合起来,鲁迅也欣然同意,并打算恢复《创造周刊》作为文学阵地,但好事多磨,在郭沫若与鲁迅谈合作的事时,成仿吾在日本联系一批新锐青年,他们认为鲁迅已经落伍,他们的情感感染了郭沫若,他此时的思想也偏向于激进,与鲁迅合作的想法便束之高阁,没有了后续。

一个为浪漫主义,一个为现实主义,郭沫若与鲁迅最终



徐志摩 Xu Zhimo

没有合作的遗憾,是整个文学界的遗憾,却也并不意外,郭沫若对自己文学理想的追求是不容出现偏倚的。特立独行的郭沫若与周作人渐行渐远,这样的远离发生在郭沫若身上同样不意外,如此性情的一个人怎会忍得一时之气?

郭沫若与周作人的关系很是微妙,分别是创造社和文学研究会的主将,他们的文艺观点和个人秉性都截然不同。他们会有针锋相对的时候,比如,1932年春,施蛰存主编大型文学月刊《现代》。郭沫若当即寄散文《离沪之前》,由于文章比较长,施蛰存准备连载三期。当发表该文的第一期样刊寄出之后,却收到郭沫若的一封信,让他们不要继续刊发他的文章。施蛰存摸不着头脑,反复查阅,才发现这一期也发表了周作人的文章,而且在目录排列上是周作人在前,郭沫若尾随其后。但实际的编排上,则是郭沫若的文章在周作人的前面。尽管他表示“无端得与偶像并列,亦非所安”,这是谦虚之辞,如此拘泥于排名前后,确实也是他内心不肯与周作人平起平坐的表现。

“江山也要文人捧,堤柳而今尚姓苏。”郁达夫诠释了杭州与文人的关系:西子湖的美好与文人的辞彩交相辉映。郭沫若的热情温暖了孤山的梅花,丰富了西湖。晴中见潋滟、雨中显空蒙的杭州风景是缠绵悱恻的,是温柔的,郭沫若本可以就这样讴歌风景,却在洪波涌起的时代用他的热情与现实斗争。他吟着浪漫主义新诗踱入新文坛,创造社的兴起有郁达夫相印证,承有鲁迅等人相抗礼,唱尽湖山的清丽与时代的喧嚣。

(本文照片由沈安娜提供)

Guo Moruo and Hangzhou

By Guo Hanghui

This year marks the 110th anniversary of the birthday of Guo Moruo (1892-1978). Though a native of Sichuan Province in south-western China, Guo Moruo had close relationships with men of letters born in Zhejiang. Lu Xun, Yu Dafu, Xu Zhimo were all literary figures of national renown in the first half of the 20th-century China. There are stories to tell about Guo, his friendships and feuds with these fellow men of letters, and about the West Lake.

Love Poems

On the evening of the 14th of the first lunar month of 1925, Guo Moruo, living in Shanghai at that time, received a letter from Sanxikou, Xindeng, Zhejiang Province. Xindeng is a small rural town near Hangzhou. Guo did not recognize the name of the sender, but the letter touched his heart. The writer invited him to view plum blossoms on the West Lake and proposed to meet the poet and

have a talk. From the information in the letter, Guo Moruo deduced (probably mistakenly) that it was written by a Miss Yu.

At that time, Guo Moruo was down and out with his career and life. This letter jolted his heart. With the support of his wife, he decided to come to Hangzhou and meet with Miss Yu. The girl did not show up, but Guo Moruo was utterly excited with the burning romance in his heart. He wrote poems. From February 18 to March 10, 1925, he wrote 42 poems about the girl in his burning imagination.

Friendship with Yu Dafu

In May 1921, Guo Moruo in Kyoto, Japan hit upon an idea of publishing a literary magazine. He tried the idea out with a few friends in Kyoto, but received lukewarm responses. Dissatisfied, he came to see Yu Dafu in Tokyo. Yu Dafu responded enthusiastically



富春江严子陵钓台 Yan Zilin's Angling Place on the Fuchun River



鲁迅 Lu Xun

though at that time he was seriously ill. On the afternoon of June 8, 1921, Guo Moruo and a few friends came to visit Yu Dafu. At the meeting, they discussed issues of the future literary periodical. The Creation Society came into being. Though the periodical did not receive very warm responses from readers, it turned a new page in the history of the 20th-century China's literature.

Fall-out with Xu Zhimo and Zhou Brothers

Xu Zhimo, a native of Haining, a town very close to Hangzhou, called himself a semi-native of Hangzhou. His poems about the West Lake reveal his romantic temperament. Some people reason that Xu Zhimo and Guo Moruo, both romantic poets with so many things in common, should have gone well along with each other. Instead, a feud existed between the two. Xu Zhimo started the feud by publishing a sharp criticism, in May 1923, on bad poetry citing a line of Guo Moruo as a perfect example. A mutual friend wrote a letter accusing Xu of giving such ruthless criticism. Nobody knows for sure how Guo Moruo felt about the criticism, but Guo responded indirectly years later when he commented in an essay that Wen Yiduo accomplished more than Xu Zhimo in poetry. Though Xu Zhimo later wrote an open letter seeking to make up with Guo Moruo, and though their paths crossed in life again, the two never made up.



周作人 Zhou Zuoren

After the Nanchang Uprising failed in 1927, Guo Moruo contacted Lu Xun (born as Zhou Shuren) in a bid to restart his literary career. They intended to start a literary weekly. While the new weekly was still on the design board, a group of young radical intellectuals studying in Japan strongly opposed Lu Xun, thinking his ideas were outmoded. Affected by the enthusiastic opposition, Guo Moruo thought they were right. The cooperation went nowhere. Years later, Guo Moruo and Lu Xun were involved in a public debate about revolutionary literature, each embracing a different set of ideas about literature.

Guo Moruo had a cold relationship with Zhou Zuoren, Lu Xun's younger brother. The two did not have much in common in literary ideas and personality. In the spring of 1932, Guo Moruo sent an essay to a literary monthly. As the essay was long, the editor decided to publish it in three installments. After Guo received the first monthly, he wrote to the editor requesting to withdraw the essay. The editor had the foggiest idea why. After examining the issue carefully, the editor came to the tentative conclusion that Guo was unhappy because his essay followed an essay by Zhou Zuoren. Guo Moro later explained politely in a letter that he felt uneasy about having his essay sitting side by side with the iconic essayist he admired. Some experts believe that he actually did not think Zhou Zuoren was a good enough writer to deserve sitting side by side with him.