

关雎

关关雎鸠，在河之洲。窈窕淑女，君子好逑。
参差荇菜，左右流之。窈窕淑女，寤寐求之。
求之不得，寤寐思服；悠哉悠哉，辗转反侧。
参差荇菜，左右采之；窈窕淑女，琴瑟友之。
参差荇菜，左右芼之；窈窕淑女，钟鼓乐之。

【今译】

听着那咕咕而啼的雌鸠，啼唤在河上洲头。
见到那秀美贤慧的姑娘，让人渴慕的佳偶。
参差不齐的荇菜呵，从左边从右边捋在手中。
或是醒来或在梦境，我一心寻觅你采菜的身影。
苦苦寻求，不得相会；清宵枕上，幽梦惊回。
悠悠的神思，神思悠悠；翻过来掉过去，不能入睡。
参差不齐的荇菜呵，从左边从右边摘到手心。
秀美贤慧的姑娘呵，愿弹起瑟、奏起琴，与你相亲。
参差不齐的荇菜呵，从左边从右边采到篮里。
秀美贤慧的姑娘呵，愿敲起钟、打起鼓，与你欢聚。

A *Jujin* Cooing¹

On th' islet yonder 'mid running flows,² [4音韵]
A *jujin*'s calling, coo-coo, cool
A graceful maiden comes 'pon the shoal,
And her, a truthful youth does woo.
That water plant named "floating hearts",³
Here lush, there sparse, on trailing vines.
That graceful maiden who gathers them,
Both day and night e'er stays in his mind.
He woos, but cannot win her o'er,
In dreams and waking he despairs and sighs.
O longing thoughts, what longing thoughts!
He turns and tosses from side to side.⁴
Here lush, there sparse, the floating hearts,
From th' left, from th' right she picks their leaves.
That graceful gentle maiden he loves,
With lutes and harps he'll have her pleased!
Here lush, there sparse, the floating hearts,
From th' left, from th' right she gathers them afloat.
That graceful gentle maiden he loves,
With bells and drums he welcomes her home!





蒹葭

蒹葭苍苍，白露为霜。所谓伊人，在水一方。
溯洄从之，道阻且长；溯游从之，宛在水中央。
蒹葭凄凄，白露未晞。所谓伊人，在水之湄。
溯洄从之，道阻且跻；溯游从之，宛在水中坻。
蒹葭采采，白露未已。所谓伊人，在水之涘。
溯洄从之，道阻且右；溯游从之，宛在水中沚。

Reeds Green

Exuberant, exuberant — reeds in darkish greens,¹ [兴勃]
There shimmers a light frost instead of dewdrops agleam.
My dear beloved, where can you be found?²
You're there ahead, to be sure, the waters beyond.³
I saunter upstream to look for traces, for her,
Proceeding along the river long and curved.
I saunter downstream looking about for her trace;
Meseems she's 'mid the waters upon the waves.

Profusely, profusely — reeds alongshore green.
And not yet dried are dewdrops clear and serence.
My dear beloved, where do you now hide?
You're there ahead, to be sure, the waters beside.
I saunter upstream to look for traces, for her,
Proceeding along the bank uneven and curved,
I saunter downstream a-searching high and low,
Meseems she's 'mid the waters upon a shoal.
So lush, so lush are reeds by shallows green.
Still sparkling there the dewdrops crystal-clean.
My dear beloved, where's your figure fair?
You're there ahead, to be sure, the waters before.
I saunter upstream to look for traces, for her,
Proceeding along the streamway that winds and turns.
I saunter downstream a-tracking on and on,
Meseems she's 'mid the waters an islet upon.

【今译】

郁郁苍苍的芦苇上，冷露凝作薄霜。
心头怀念的人呵，站在前面河岸旁。
逆着水流走去，崎岖的小路弯又长。
顺着河道寻去，她好像围在水中央。
萋萋苍苍的芦苇上，夜露还没吹干。
心头怀念的人呵，站在河岸青草间。
逆着水流走去，那小路坎坷而艰难。
顺着河道寻去，她好像伫立小岛前。
青青葱葱的芦苇上，露珠儿依然亮晶晶。
心头怀念的人呵，恍恍惚惚她岸边的影儿。
逆着水流走去，那小路迂回而难行。
顺着河道寻去，她好像隐在绿洲中。

敕勒歌

北朝民歌

Poems Before
the Tang Dynasty
Chapter 1

Chinese
Classical Poems

Steppe of Us Tiele Tribes

敕勒川，阴山下。
天似穹庐，笼盖四野。
天苍苍，野茫茫，
风吹草低见牛羊。

This stretching Steppe of ours, of the Tiele tribes,¹ [s#s#]
Nearth the Shady Mountains, bordering the mountainsides,²
The firmament spread around like a tent with its dome
To over-roof the vast expanse that we roam.
O azure, azure the skies. [s#s#]
Immense, immense the Steppes.
Where grass is battered low by the breeze, [s#s#]
There're seen our grazing cattle and sheep.

【今译】

敕勒人的平川呵，绵亘在阴山之旁。
碧天像圆顶毡帐，笼罩着旷野四方。
苍苍的无际碧空，茫茫的无边草场。
清风吹动了草浪，浪谷里望见牛羊。

1 先秦、汉、魏、晋、南北朝诗歌

历代诗词曲英译赏析

【评注】

(1) 敕勒部族，又名“铁勒”族，为避免音译成 Chilie (智利)，可译作 Tiele。

(2) 《敕勒歌》本是北方鲜卑族民歌，在南北朝 (420-589) 时期的北方，鲜卑语和汉语通用。鲜卑军队的“敕勒人”大将斛律金，曾在东魏丞相高欢的应和下，在军营中高唱译成汉语的鲜卑歌曲《敕勒歌》。这首歌，鲜明生动地描绘了塞上原野牛羊成群、草场繁荣的美画面。金末诗人元好问是鲜卑族分支拓跋氏的后代，他慨叹先人多少慷慨曲调没有流传下来，只是这首天然绝唱，传唱不衰：“慷慨歌谣绝不传，穹庐一曲本天然。中州万古英雄气，也到阴山敕勒川！”(《论诗绝句》之七)

川，指平原，如说“平川旷野”。敕勒人，原生活在北海之滨 (今俄罗斯西伯利亚贝加尔湖畔)，南北朝时，归附强大的北魏，定居阴山山麓，把漠南一带开发得牧草丰美、牛羊肥壮。



送杜少府之任蜀州

王勃 (650—676)

城阙辅三秦，风烟望五津。
与君离别意，同是宦游人。
海内存知己，天涯若比邻；
无为在歧路，儿女共沾巾。

【今译】

这里京城外，有三秦富庶田园作为依傍；
那边风烟间，是五座繁忙渡口隐隐相望。
你我同为官员，听凭调遣四方，
即将分手一别，各自寄身他乡。
四海之内、既有自己的知音，
远隔天外，也如同近在比邻。
又何必在分道扬镳的大路口，
像痴儿女，让手帕沾满泪痕？



Farewell to Mr Du Off to Sichuan

Here're Palaces guarded by three of th' Empire's thrickest lands; [同音步]
There hazes obscuring five of the busiest ferries in *Chuan*.¹
For us to bid each other farewell, this is the day,
As both are officials of-transferred from place to place.
So long as bosom friends we remain in our heart of hearts,²
We'll feel like closest neighbors despite the distance apart.
Then shed not silly tears as youngsters always do.³
Going different ways, you and I should say inspiring adieus.⁴

【评注】

- (1) *Chuan*(川) is the short for Sichuan, territory of the ancient State *Shu*. (“川”是古蜀地四川的简称)。
- (2) So long as, 只要；引导条件从句 we remain bosom friends... (为保持轻重相间可倒装)
- (3) 代替 Do not shed, 说 Shed not, 是诗句中常用形式。
- (4) adieu, 原为法语“再见”，相当于 good-bye, 高雅英语中常常借用。复数 adieus 或 adieux。



相思

王维 (701—761)

红豆生南国，春来发几枝？
愿君多采撷，此物最相思。

Lovesick Beans

What prosperous sprouts in Spring of the South (4音步)
The shrub that bears red beans shoots out!¹
As many as possible — gather the beans!
You'd then be lovesick, though, it means.²

Poems of
the Tang Dynasty
Chapter 2

【评注】

(1) 明代医学家李时珍《本草纲目》记述，“相思子”即红豆。传说春秋时代吴国某人从军远征，多年没有音讯，其妻思念而死。不久她的坟上，长起一棵高有丈余的奇树，条条柔枝、对对叶片，都伸向丈夫前去的东南边疆。这树称作“相思树”，所结荚果晶莹光泽，红如珊瑚，就是相思子或红豆。实际红豆树不耐湿冷，只生于江南温暖又较干燥的地方，是近乎珍稀的树种。成熟的红豆可以长久贮存，豆皮坚韧饱满，色彩浓艳不变。有人收藏红豆，颇多几百上千年的珍品。

感叹句前what引导前置宾语，二行相当于The shrub... shoots out such prosperous sprouts 本行读作 the SHRUB that BEARS red BEANS shoots OUTT 重读音节后的音节自然轻读。

(2) 副词 though 不表“虽然”而表“不过”（你会因而染上相思）。it 指上句 (you) gather the beans。“此物最相思”，并非意指红豆能够害相思病，而是说，晶莹相思子，必不可免引起人们对坚贞情爱、远方亲人的反想与眷恋。

王安石子王雱《秋波媚》（全文及英译见 206、207页）写道：

“……而今往事难记省，归梦绕秦楼。相思只在，丁香枝上，豆蔻梢头。”



登鹳雀楼

王之涣 (688—742)

白日依山尽，黄河入海流。
欲穷千里目，更上一层楼。

On Top of Stork Tower

The blazing sun behind the mountains goes; [王若步]
The Yellow River toward the oceans flows.
To view the most beyond a thousand miles,
Upon an upper storey again you climb.¹

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【评注】

(1) 把 You climb again upon an upper story, 改成这样的倒装句，强调了“更高一层”。

鹳雀楼，在唐代河中府（今山西省永济县蒲州镇），楼高三层，原南北朝时筑于蒲州西南黄河河道中的一高冈上，因常有鹳鸟（与鹤相似）飞落其上，名为鹳雀楼。北宋沈括《梦溪笔谈》记其“前瞻中条，下瞰大河”。后来楼被河水冲毁，楼属移到蒲州城西南角楼，以存旧迹。蒲州城东南靠中条山，西面俯瞰黄河（黄河经此南流转东）。

诗中“山”指黄河西岸、太阳落处即鹳雀楼对岸的远山。“欲穷千里目”，穷，表示“穷尽”，“使（目力）……达极点”。

关于五绝之最，历来诗歌评论家多推王之涣的《登鹳雀楼》。清朝朱之荆增补的《增订唐诗摘抄》称其：“两对工整，却又流动，五言绝句，允推此为第一首。”清李瑛辑《诗法易简录》说：“不言楼之如何高，而楼之高已极尽形容。且于写景之外，更有未写之景在。此种格力，尤臻绝顶。”

不过，也还有人推崇戴叔伦的《三闾庙》（104页），清代施补华撰《岷庸说诗》论《三闾庙》道：“并不用意，而言外自有悲凉慷慨之气。五言中此格最高。”

早发白帝城

李白

the 11

朝辞白帝彩云间，千里江陵一日还。
两岸猿声啼不住，轻舟已过万重山。

Leaving White Dragon City at Dawn¹

I said good-bye at dawn to the lofty City 'mid rosy clouds, [7音步]
And doing a thousand *li* a day, I'm back in *Jiangling* now.
(On either bank the monkeys keeping hailing with ceaseless shrieks,
'Fore torrents the boat has left behind some myriads of ranges and peaks.

【评注】

(1) 李白58岁时，险些被处死，改流放夜郎。在去夜郎的艰辛行程中，忽然传来朝廷为荒年“大赦”的命令，他免罪东还，顺流而下，即将同老妻幼子团聚，安享天伦之乐，与知心诗友会合，共图国家中兴。宛如霪雨乍晴，顿使绝处逢生；真是喜从天降，令人心驰神往。就是在这样的欢欣鼓舞、热情洋溢之中，他写下了一气呵成、千古传颂的七言绝句《早发白帝城》。



游子吟

孟郊 (751-814)

慈母手中线，游子身上衣。
临行密密缝，意恐迟迟归。
谁言寸草心，报得三春晖？

Chant of the Rover

In loving Mother's hand a thread keeps shuttling, ^[5音步]
To mend a travelling suit for thee who'rt parting.
O why doth she with stitches small, small sew?
For fear be thou away so long, long on th' rove!¹
Say not a petty grass-blade grateful, can possibly repay² ^[6音步]
Spring sunshine's nursing unfailing — throughout its suckling days!

【评注】

(1) on the rove=roving on and on; 上who'rt (旧形式) = who is.

(2) 抑扬格诗句，偶有开头音步二音节，同属重读的，如 SAY NOT a PET-ty GRASS-blade, GRATE-ful, can POS-sibly re-PAY。下面末行开头，Spring Sun- 也双双重读。原文“三春”指孟春、仲春、季春，各约一个月（另有三夏、三秋、三冬的说法）。

枫桥夜泊

张继 (生卒年代不详)

月落乌啼霜满天，江枫渔火对愁眠。
姑苏城外寒山寺，夜半钟声到客船。

【评注】

(1) 有人怀疑，当年的寺庙偏偏会夜半敲打大钟吗？事实是肯定的，尤其是山中的庙宇，有诗文记载可予以证明。唐朝皇甫冉诗就写过：“秋深临水月，夜半隔山钟”。

残月和霜天，是“冷色”；枫叶和渔火，却是“暖色”。乌啼和寺钟是“低响”，夜江和寒山却是“沉寂”。声色交织当中，暗暗积淀的总是羁旅的哀愁。

历来多把这首小诗，和晚唐张祜的《题金陵渡》(*Written on the Wall of Jinling Ferry-House*) 相比：“金陵津渡小山楼，一宿行人自可愁；潮落夜江斜月里，两三星火是瓜州。”

“On the hill-foot turret at the Jinling ferry-head,
How lonely is the traveler staying for the night!
On the oxb is the darkish river; in the west the moon retreats;
There *Guzhou* is, where shimmering sparkles in twos and threes.

两首绝句，把南京东北的“瓜州渡口”和顺流稍前的“姑苏枫桥”，永远留作了中华古代文明的迷人胜地。南京古称金陵；瓜州在长江北岸，南对镇江，北邻扬州。从镇江东南行不远，就是太湖和姑苏（今苏州）了。

Mooring at Maple Bridge for the Night

Poems of
the Tang Dynasty
Chapter 2

Upon the river a swallow moon sets low. [5#步]
Frost fills the sky; the cold wrings plaints from crows.
Fore the maples' loom and the fishing torches' glow,
In bed yet sleepless, I'm steeped in gathering gloom.
On outskirts of *Guzhou* is the Temple of Chilly Hill.
The boat resounds with their tolling midnight's bell.¹

乌衣巷

刘禹锡

the Tang
C

朱雀桥边野草花，乌衣巷口夕阳斜。
旧时王谢堂前燕，飞入寻常百姓家。

Black Dress Lane¹

Beside the Red Bird Bridge grow rampant flowers wild.² [6音步]
The entrance to Black Dress Lane at sunset is tinted mild.
The swallows that used to nest 'neath eaves of the great and honored
Are nowadays seen to fly into humble peoples' quarters.



古原草

白居易 (772-846)

离离原上草，一岁一枯荣。
野火烧不尽，春风吹又生。
远芳侵古道，晴翠接荒城。
又送王孙去，萋萋满别情。

Grasses on an Ancient Plain

Lushy, lushy, grow the grasses o'er the plain; [扬抑6]
Yearly, yearly, they wither yet to thrive again.
Hard as heath fires ever attempt to burn them out,¹
Vernal breezes wafting, back they're all about.

Stretching the green afar, o'ergrowing ancient roads;
Th' emerald shining brightly, reaches lonely abodes.
Friends are seeing the wanderer off on his way once more.
There the country is filled with our endless parting remorse.

离思

元稹 (779—831)

曾经沧海难为水，除却巫山不是云；
取次花丛懒回顾，半缘修道半缘君。

In Memory of the Departed

Poems of
the Tang Dynasty
Chapter 2

Once having known the open seas wild surging, [5音步]
Just nothing of waters elsewhere would one be seeking.
O nowhere is seen a cloud of genuine appeal,
Except for that o'er Mount *Wu* drifting with ease.
Now none of the flourishing flowers draws from me my regard [6音步]
An ascetic I've turned, enshrining your memory at heart.¹

【今译】

既曾行经沧海，何方还会有那般水域？
除非深入巫山，别处哪里见如彼云雾？
任随千花万朵——丛丛过我面前，何曾看上一眼？
说是为清心安神，还是为对你刻骨铭心的思念！

【评注】

(1) memory 第一、三音节都重读。原文“取次”，任随哪个。黄庭坚《次韵裴仲谋同年》“烟沙塞竹江南岸，输与鸂鶒取次眠”。在本诗中该词的这一转义，不同于在107页附诗《又题洛院梧叶》中的“取次”所表本义“接次”。参见《辞海》。

元稹的原配妻子，中年而逝，他的悼亡诗歌，还有著名的《遣悲怀》(*Wanting My Grief*): “昔日戏言身后事，今朝都到眼前来。衣裳已施行看尽，针线犹存未忍开。尚想旧情怜婢仆，也曾因梦送钱财。诚知此恨人人有，贫贱夫妻百事哀。”

One day we said in jest: "Imagine one of us departs?"
But now before my eyes the scene has really come to pass.
As handouts, clothes of yours have almost all been given away.
Your needles and threads in the packet I cannot bear to open and see.
Remembering your kindness to maids and servants, to do the same I try.
And dreaming of you, our needy folks I aid from time to time.
I know there's no escaping for every couple the parting of death.
Yet I, having long long gone thro trials with you, I'm the saddest wretch.

金缕衣

杜秋娘 (生卒年代不详)

劝君莫惜金缕衣，劝君惜取少年时。
花开堪折直须折，莫待无花空折枝！

Golden Brocade¹

Prize not your golden-thread brocade;⁽¹⁾
Prize but your golden youthful days!
Pick flowers the while they're blooming fair.
And tarry not till sprigs are bare.

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【评注】

(1) 杜秋是中唐杰出歌女，“娘”是附加称呼。有人说此诗是镇海节度使李琦所作（杜秋是他家侍妾），可能因设想杜秋娘不如其主人高雅。实际上杜秋多才多艺，当时就以唱此诗闻名，清代蘅塘退士所编《唐诗三百首》认为她即作者。后李琦谋反，杜秋入宫，曾任穆宗幼子漳王的傅母（女教师）。

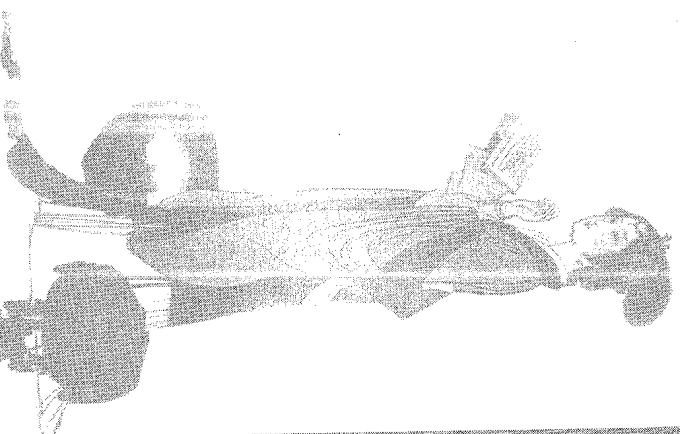
(2) 据说此诗是杜秋为赠别所爱的书生虞仲父而作的，后来虞仲父在京城被宦官蔡军打死。

杜秋博览诗书，多才多艺，因父早亡，自幼饱受摧残，抱恨终身。她15岁被迫为镇海节度使李琦之妾。李琦谋反，事败被杀，杜秋娘受累俘入唐宫；在宫中为偏妃，当傅母，经四代皇帝，近30个春秋，终以被诬附逆，放逐还乡。

杜秋娘把穆宗幼子“漳王”从10岁抚养教育至21岁时，宦官诬告宰相宋申锡谋立漳王为帝。唐文宗听任宦官囚禁漳王，拷打宋申锡与杜秋娘，三人险被处斩。众臣说所告可疑，文宗才只把幼弟削王为“公”，宋申锡被贬，死于异乡；杜秋娘时已48岁，被逐出皇宫，远返京口（今镇江），隐姓埋名，贫困致死。

晚唐诗人杜牧，京兆万年（今陕西西安）人，曾注孙子兵法，

有兴邦壮志，因无所用，蔑视权贵，但对备受蹂躏的歌女艺妓十分同情。杜秋娘被逐还乡二年后，杜牧31岁，因公过京口，寻访杜秋娘，写了《杜秋诗》：“……吴江落日渡，灞岸杨柳垂；四朝三十载，似梦复疑非。归来四邻改，茂苑草菲菲，清血洒不尽，仰天知问谁？”





无题

李商隐

相见时难别亦难，东风无力百花残。
春蚕到死丝方尽，蜡炬成灰泪始干。
晓镜但愁云鬓改，夜吟应觉月光寒。
蓬菜此去无多路，青鸟殷勤为探看。

【评注】

(1) 正装词序是 The silkworm does not cease to spin his silk ... until he is utterly exhausted ...

(2) 意即 It's regrettable — hair locks in the morning mirror looking changed. 此行和下行看来是男女对话，各述彼此的关怀。晓镜但愁，是女子自述；夜吟应觉，是女对男的猜想（“应……”不会说自己“应该”觉得寒冷）。而上面“蚕丝”（“思”可属男）、“烛泪”（泪多属女），似乎分别喻指男女的情意。

如果理解成，二句都指一人，或都是泛指，就显得同义重复。好像只有从男女双方设想，这两句诗，才是深了又深、透了又透。因而，我们的英译，使用了 he 和 she 明明白白拟人，而且指示春蚕和蜡烛象征两性。

(3) a far cry 意思是“很远的地方”，以 too 修饰 far 时冠词 a 移到 far 之后。不说 * a too far cry。

蓬菜，传说中的仙境。青鸟，传情通气的使者。参看 182 页李璟《摊破浣溪沙》：“青鸟不传云外信，丁香空结雨中愁”。

A Poem Untitled

Poems of
the Tang Dynasty
Chapter 2

It's hard for us to get together, harder to part. [6音步]
By a languid easterly wind, all blossoms blown apart.
O not until he's utterly exhausted late in Spring
Does he, the silkworm, cease his silk from bosom to spin.¹
While she is not yet burnt herself into cinders dead,
The candle cannot help but hot tears shed and shed.
“Regrettable — in morning mirror hair locks looking changed,”²
“Thro’ night recitals moonlight must be felt so chilled.”
Although, in fact, my fairyland’s not too far a cry,³
There’s only the bluebird entrusted between us two to ply.





夜雨寄北

李商隐

君问归期未有期，巴山夜雨涨秋池。
何当共剪西窗烛，却话巴山夜雨时？

A Rainy Night's Lines to Wife in the North

Poems of
the Tang Dynasty
Chapter 2

Is there yet, so you ask, date for home? — No, not yet. ^[诗作场]
Rains thro nights 'mid these mounts autumn ponds brimming get.²
Who knows when by our window we'll trim the candle bright,
And recall as we chat 'mid these mounts rains thro nights?

【评注】

(1) 据信此诗是诗人写给妻子的。Is there yet... not yet 对应原首句的部分反复“问归期”“未有期”，联结了你与我、北方与西南。第二行的 Rains thro nights amid these mounts (巴山夜雨)，在第四行末尾重复，从我到你再回到我处、从西南到北方再回到西南边疆、从今夜到向往团圆再回忆起今夜。重读音节后即使是实词也自然轻读：is there YET, so you ASK, date for HOME? — no, not YET.

(2) 主语 Rains ..., 谓语 get, 后接复合宾语 (get) autumn ponds brimming.

巴山，大巴山脉，在四川中部，东南接巫山。这里泛指蜀中、今川中山区。

李商隐不仅写情动人心弦，其政治诗歌更是惊心动魄，如《龙池》：“龙池赐酒敞云屏，羯鼓声高众乐停。夜半宴归宫漏永，薛王沉醉寿王醒。”

说的是，唐玄宗经奸相李林甫推荐，盯上了其子“寿王”之妻杨玉环（16岁嫁给玄宗第十三子寿王李瑁），硬讲她有道骨仙缘，令其进“太真宫”道观修行。后玄宗给寿王另娶一妻，自己60岁时把27岁的太真道姑封为贵妃。龙池大殿的家宴中，寿王等子女看着玄宗、贵妃欢饮作乐，为舞姬伴奏的鼓点声压倒丝竹音律。酒阑人散，宫漏迟迟，兄长“薛王”能够沉睡，失去娇妻的“寿王”怎能安然入睡呢？

宋代杨万里《武惠妃》(The Orchid) 诗云：“桂折秋风露折兰，千语无朵可天颜。寿王不忍金宫冷，独献明皇一玉环。”说皇后和武惠妃像桂花、兰花都在风露中凋谢了，几千佳丽无一让帝王称心；皇子怕为父冷情，慨然奉上绝色艳妻，温暖金宫。

The osmanthus withered in frost; the orchid, in a blast;
Mid myriad flowers none after his noble heart.
For fear that your father be left for long forlorn,
You presented him this rose-like beauty of your own.

浣溪沙

晏殊 (991-1055)

一曲新词酒一杯，去年天气旧亭台。
夕阳西下几时回？

无可奈何花落去，似曾相识燕归来。
小园香径独徘徊。

To the Tune *Gaouze-Rinsing Brook*

Poems & CI-Lyrics
of the Song Dynasty
Chapter 4

To the music renewing the lines, o'er cup of wine,
Last year's pavilion and terrace, the day as fine.
Like the sun in the west that's bound to set at dusk,
Just when will your warmth come round to me, my beloved?
Declining flowers from scart'ring may not be spared.
Returned swallows seem to be oldtime pairs.
Yet along the fragrant path of the garden small,
Alas, alone I'm left for my dreary stroll!

【评注】

(1) 即 (I have been) renewing the lines to the music, while drinking a cup of wine.

(2) 北宋初期的主要词人，除柳永、晏殊、范仲淹外，还有较晚的欧阳修。唐宋古文八大家当中，唐朝人只有韩愈、柳宗元两位，宋朝的第一人就是欧阳修，欧阳修为主考官期间，首先荐举了王安石，随后陆续提拔了苏洵、苏轼、苏辙父子兄弟和自己的门生曾巩。欧阳修 (1007-1072) 创立了复兴古文的历史功绩，他的格律诗也很古朴，但他的小词，却是温柔婉转，如《生查子》(To the Tune *Hawhorn Fruit*): “去年元夜时，花市灯如昼。月上柳梢头，人约黄昏后。今年元夜时，月与灯依旧。不见去年人，泪湿春衫袖。”

On last year's Lantern Festival night,
The firework shows were dazzling bright.
The moon on top of willows glowed,
For lovers to meet at their rendezvous.
Round comes the Festival night this year,
Both moon and firework as glorious as ever.
But where's the one so dear to me?
With tears are soaked my vernal sleeves.
(3) rendezvous 约会地，首尾重读。comes round, 又回来了。



江城子·记梦

苏轼 (1037-1101)

十年生死两茫茫，
 不思量，自难忘。
 千里孤坟，无处话凄凉。
 纵使相逢应不识，
 尘满面，鬓如霜。
 夜来幽梦忽还乡，
 小轩窗，正梳妆。
 相顾无言，惟有泪千行。
 料得年年肠断处，
 明月夜，短松冈。

【评注】

(1) 这两行相当于 For ten years I've felt myself in a (bedimning) haze not perceiving your world — (that is) some realm in a haze as bedimning, I believe. 十年了，我处在茫茫境地，也感觉不到你的世界，我想那是同样茫茫的所在。

Last Night's Dream

(To the Tune *Town on the River*)

Poems & Ci-Lyrics
of the Song Dynasty
Chapter 4

Ten years I've felt myself in a haze not perceiving
 Your world — some realm, I believe, in a haze as be-dim-ning.
 I needn't at all on purpose recollect;
 'Tis hardly ever possible for me to forget.
 Your lonely grave is a thousand li away.
 O how and with whom can I give vent to my grief?
 You wouldn't recognize me, were we to meet —
 My wrinkled face with dusty specks is smeared,
 My hair o'er the temples white as frost severe.
 Last night my dream returns as of old. [清梦]
 Before the window in th' room of your own,
 To make your toilet you're seated alone.
 We each keep looking at th' other, in a hush;
 From eyes of both but teardrops gush.
 Though year after year my heart so aches,
 I cherish the image of your burial place —
 In silent and brilliant moonlit nights,
 That knoll enclosed with stubby pines.



水调歌头·中秋

苏轼

明月几时有？把酒问青天。
不知天上宫阙，今夕是何年。
我欲乘风归去，惟恐琼楼玉宇，
高处不胜寒。
起舞弄清影，何似在人间！
转朱阁，低绮户，照无眠。
不应有恨，何事长向别时圆？
人有悲欢离合，月有阴晴圆缺，
此事古难全。
但愿人长久，千里共婵娟。

【评注】

- (1) 两行相当于I doubt, however: isn't the chill above 'mid the air ... too severe to bear? 该doubt趋于“否定”后述，估计并非不太冷，还是很冷。
(2) 上行dainty tinged, 正常顺序是tinged dainty;“(被月色)濡染得如此清雅秀丽的”。
(3) peareth 所带是旧词尾-eth, 现用-(e)s, 如peers; 比较最前一行hast thou (have you), 下行的cherisheth。
(4) foul and fine, on the wax then wane, 辅音头韵，下有thro(ugh) weal and woe。

(5) each of our folks be ... enjoying 属虚拟语气，后(he) in lunar beauty rejoicing, 有省略。重读音节后自然轻读，这两行读作 just

Mid-Autumn Festival (To the Tune *Prelude to the Waters*)

POEMS & CELEBRATIONS
of the Song Dynasty
Chapter 4

O glorious Moon, since when hast thou been there? [1音步]
With wine cup raised, I inquire of th' azure sky,
While wondering: of what a calendar year of theirs,
This night of nights, in palaces up so high?
To be gone with the wind — I'd like to have a try.
I doubt, however, isn't the chill above 'mid the air [1音步]
In marble towers and jade halls too severe to bear? [1]
I rise and dance to sport with my shadow, dainty tinged [2]
Am I in a humans' world or fairies' land quite strange? [2]
Now high around the chambers 'neath crimson eaves, [1音步]
Now lower down the windows' embroidered drapes,
She peareth inside at those deprived of sleep. [3]
There shouldn't be any ill against us she cherisheth at heart. [1音步]
Yet why at the full is she beaming on dear ones severed afar?
There's weather foul and fine, her phase on the wax then wane, [4]
As sure as we part and unite again, thro' weal and woe.
'Tis simply impossible for things to be perfect since of old.
Just pray that each of our folks be long, long good health enjoying;
Tho' thousands of miles apart, now in lunar beauty rejoicing! [5]

PRAY that EACH of our FOLKS be LONG, long GOOD health en-JOY-
ing, tho' THOU-sands of MILES a-PART, now in LUN-ar BEAU-ty re-JOIC-
ing 其中 tho' 是through之缩略。

念奴娇·赤壁怀古

苏轼

大江东去，浪淘尽，千古风流人物。
故垒西边，人道是，三国周郎赤壁。
乱石穿云，惊涛拍岸，卷起千堆雪。
江山如画，一时多少豪杰！

遥想公瑾当年，小乔初嫁了，雄姿英发。
羽扇纶巾，谈笑间，檣灰飞烟灭。
故国神游，多情应笑我，早生华发。
人生如梦，一尊还酹江月！

【今译】

大江东流滚滚，让千古风流人物在波涛中荡涤净尽。
古老营垒西边，人们说就是赤壁，三国周瑜在这里大破曹军。
乱石直插浮云，惊涛击裂岩岸，飞起无数浪花，像瑞雪纷纷。
江山美如画，一时间多少豪杰粉墨登临。

设想当年的周郎公瑾，刚刚从国丈府里迎亲，雄姿英俊，
手挥羽扇，头戴纶巾，谈笑间令强敌在烟火中化为灰烬。
心驰神往，故国亲临，有人会嘲笑我吧，如此情豪，早早白了双鬓。
人生犹如梦寐，还是高举起美酒一杯，祭洒这江月如轮！

【评注】

(1) "The youthful Lord" refers to (指上文) Zhou. 其后recollect 第一三
音节重读。

Crimson Cliff (To the Tune *The Pretty Singer*)

POEMS & CHANGES
OF THE SONG DYNASTY
Chapter 4

The mighty river eastward flows; ^[4音步]
Its surging waves have washed away
The worthies of all the times of old.
To the west of the ancient fort, they say,
Is a battlefield of the Kingdoms Three,
The Crimson Cliff, renowned for Zhou.

While jagged cliffs o'ershadowing clouds aloft, ^[5音步]
Appalling billows are madly dashing at the shore —
Behold, a thousand drifts of snows up roll.
An enchanting picture of landscape and waters is the scene.

There what a host of bygone heroes have been!
The youthful Lord, I recollect those days, ^[5音步]
Was brightly beaming then with gallant grace.
Soon after the wedding with Younger Qiao so charming,
A plume-fan wafting, a silken kerchief wearing,
Mild chatter easy and laughter gay he reduced
Formidable fleet of the foe to ashes and dust.²

While ancient kingdoms I travel in fancy, ^[4音步]
I must be laughed at because of my folly —
My hair becoming grey so early!
O life like a dream is passing soon.
Let's pour a libation to river and moon!

(2) 这四行是一句，after the wedding ... ; ... wafting, ... wearing 是三个短语，修饰句子主体 he reduced formidable fleet ... to ashes and dust.



题西林壁

苏轼

横看成岭侧成峰，远近高低各不同。
不识庐山真面目，只缘身在此山中。

Written on the Wall of West Forest Temple

SONG DYNASTY
OF THE SAME PERIOD
CHAPTER 4

Whole ranges, as seen from beside; few peaks, if you've rounded
the corner.¹ [苏轼]
From afar, nearby, below or above, e'er diff'rent to the roamer!
'Tis never to be made out what Lu Mountains are really like,²
For nothing but your staying 'mid the Massifs stops your sight.³

【评注】

(1) (They are) Whole ranges, as seen from beside; few peaks, (as you see them) if you've rounded the corner. 从旁看是条条山岭，转角看是几座山峰。

(2) 'Tis 是 It is 的省略形式。To be made out, 被认清。

(3) nothing but (不是别的) 正是... (your staying amid ... 你之处身大山之中挡住你的视线)。

“不识庐山真面目”已经化为成语。正如陆游的“柳暗花明又一村” (见246页《游山西村》)；又如许浑的“山雨欲来风满楼”。

中唐许浑 (生卒年代不详) 登上咸阳城楼，他遥见古城之外，只有寂寞渭水沿着东行的古道流逝远方，身感高楼之上更加晚风凄紧，便以“莫向当年”概括过去遗憾，“山雨欲来”提示面前危机，写七律《咸阳城东楼晚眺》(At Dawn on the East Gate-Tower of Xianyang), 向世人发出警报：“一上高城万里愁，蒹葭杨柳似汀洲。溪云初起日沉阁，山雨欲来风满楼。鸟下绿芜秦苑夕，蝉鸣黄叶汉宫秋。行人莫向当年事，故国东来渭水流。”其英译可为：

O' overwhelmed by woe is the one on this tower high,
With reeds and willows down across the isles.
'Pon the waters clouds emerge as daylight fades,
A mountain storm being foretold by the sweeping gale.
Qin palaces hushed, and birds now unscen in gloomy trees,
Han pavilions bleak, and cicadas wall 'mong yellow leaves.
O no, please don' t refer to the bygone glorious feats,
While only the Old Wei, the dreary river flows on east.

卜算子

李之仪 (1038?—1117?)

君住长江头，妾住长江尾；
日日思君不见君，共饮长江水。
此水几时休？此恨何时已？
只愿君心似妾心，定不负相思意。

【今译】

你家紧邻长江江口，我家依傍涓涓上游。
天天忘不掉你呀，却无缘重聚，
这同饮的江水白白连成一气。
这江水悠悠何日能够流干？
这幽怨绵绵何时才会消散？
盼你能和我有同样的心愿，
我一定要真诚报答你的爱怜！

To the Tune *Fortune Telling*

Three & Co. Press
of the Song Dynasty
Changsha

I live up the long, long river's tail. [4 characters]
And you, by its mouth, so far away.
Though daily I'm longing, no chance again with you to meet! [6 characters]
You drinking as well as I from the selfsame river great.
O when will the waters cease to flow? [4 characters]
And when will my languishing heart be consoled?
If only your feelings were as warm as mine,
Repayment from me you'd be sure to divine!¹

【评注】

(1) 相当于 You would be sure to divine (预料) repayment from me (我的报答)。

“定不负，相思意”是说“如果……，我一定不会辜负你的厚爱。”有人误解为“（但盼你能和我有同样的心愿，）你一定不负我的心意”，那就又是无谓重复，又是重大缺欠。

末句开头的“定”字，很重要，如无此字，就失去了“我就……”的转折。而且这是一个多加出来的字。此词上片，末句是5个字。夏完淳的《卜算子》（322页）上下片字数都是 5575。



长相思·雨

万俟卞（北宋末，生卒年代不详）

一声声，一更更，
窗外芭蕉窗里灯，
此时无限情。
梦难成，恨难平，
不道愁人不喜听，
空阶滴到明。

【评注】

(1) rooted regrets ... to be rid of, 含r-头韵。最前有 splashes ... strike and strike。

(2) towards light, 接近天明的时候。这两行, Defying, dolorous, dislike ... dripping, 含d-头韵, 以传达原文之反复。下面未行的 stark secluded (全然与世隔绝的) steps (门前台阶) 也用了重复的辅音或辅音连缀。

南宋林逋《长相思》(*Missing You Ever Since*)“吴山青, 越山青, 两岸青山相送迎。谁知别离情? 君泪盈, 妾泪盈; 罗带同心结未成。江头潮已平!”

Lush are hills on the Northern bank.
Lush are those of the Southern land.
All are lined up to see me off.
None, however, knows our woe.
Swollen with tears are eyes of thine.
Swollen with tears are those of mine.
Why should it slip, our love knot tight?
What regret to be gone with the tide!

Rain

(To the Tune *Missing You Ever Since*)

It drips, and drips, and splashes. [3音步]
Then strike, and strike, night watches.
Outside, banana leaves a-patterning, [4音步]
Inside the window the lamp a-fading.
O what emotion is meantime surging!
'Tis hard for dreams to come at quiet.
As hard to be rid of are rooted regrets. ¹
Defying the dolorous wretch's dislike,
It goes on dripping, while night wears on, ²
My stark secluded steps upon.



如梦令

李清照 (1084—1151?)

昨夜雨疏风骤，浓睡不消残酒。
试问卷帘人，却道“海棠依旧”。
“知否？知否？应是绿肥红瘦。”

【评注】

(1) The scarlet (would be) wearily wearing away, 后三词中用辅音头韵。

李清照，号易安居士，济南人。她自幼多才，18岁时嫁给大学生赵明诚。每逢旧历初一、十五，太学休假，夫妻就把衣物当几百钱，踱到相国寺市场，买些碑文，回家共同赏玩。有人拿一幅名画《牡丹图》来卖，要二十万钱，他们留了几天，但凑不够钱，归还后相对惋惜了很久。赵明诚在青州（今山东益都）做官时，李清照回来。夫妇陆续买了不少书画、铜器、石刻。闲时就砌好香茶，打赌某事在某书某卷某页某行，胜者饮茶，往往举杯大笑，把茶全洒在怀中。

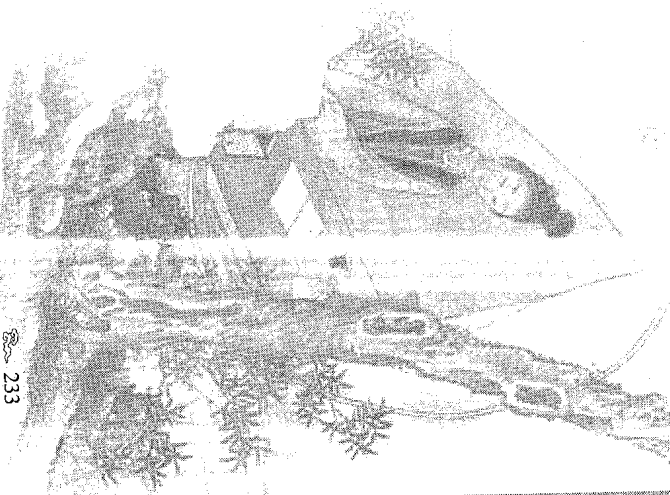
赵明诚出外作官，过九九重阳节，李清照写了《醉花荫》（236页）词寄给丈夫。赵明诚很想作词胜过妻子，就闭门谢客，废寝忘食，三天写五十几首，和妻子的混在一起给朋友看。那人反复吟味，最后说：“只有三句绝佳。”问他是哪三句。友人答道：“莫道不销魂，帘卷西风，人比黄花瘦。”正是李清照《醉花荫》的结尾。

李清照44岁时，金灭北宋。丈夫随其他官员，已先南渡，李清照把15车书画等珍品运到江南，青州还锁有收藏，被金兵付之一炬。二年后赵明诚在战乱中病死。金兵又渡江攻占临安（今杭州）。李清照想把剩下的收藏献给南宋皇帝，皇帝也一再逃跑。她没有子嗣，独自辗转飘泊，珍藏丢尽，潦倒落魄，死于临安。

To the Tune Like a Dream

POEMS & COUPLETS
IN THE SAME TUNE
CHAPTER 4

Last night tho' slight was the rain, the wind was blowing wild;
A slumber profound has not dispelled effects of the wine.
In earnest I question the maid who my curtains has rolled. [替物]
She replies: "The crab-apple blossoms remain as before."
"O don't you see," I can't but retort. [替物]
"O don't you see for sure at all?
The green'd be swelling merry and gay,
The scarlet wearily wearing away!"¹





一剪梅

李清照

红藕香残玉簟秋。
轻解罗裳，独上兰舟。
云中谁寄锦书来？
雁字回时，月满西楼。
花自飘零水自流。
一种相思，两处闲愁。
此情无计可消除：
才下眉头，又上心头！

【今译】

红莲凋谢，再无芳香；素净蒲席凉初透。
轻轻脱掉长丝裙，独自登上木兰舟。
早就瞩望高天，会有锦书一封，寄于远来的云头？
见到人字排开、传书鸿雁重来，月光已洒满西楼。
无奈何花朵飘落，河水呵自是奔流。
同样的相思心意，两地的恼人烦愁。
这牢牢情结，竟无法解除：
刚脱开眉头，又缠上心头。

【评注】

(1) Wild geese were supposed to be entrusted to carry letters for people as carrier pigeons are assigned the task. 据说大雁像信鸽那样能为人传递书信。

To the Tune *One Winter-Sweet Spring*

Li Qingzhao
in the Spring Dynasty
Chaper 4

Our lotuses pink decay, their fragrance falls. [5#*1]
The cattail mat a little chilly feels.
My lengthy silken skirt unloosening quiet,
Alone I set my rowing boat adrift.
'Tis a cordial letter coming in clouds for me?
In neat array arriving the messenger-geese,¹
The Western Tower is steeped in lunar beams.
With fallen flowers following the flows, [4#*1]
Unceasing streams ne'er heed us folk.
One common longing, of both our souls,
Has each one languishing, severed remote.
The nuisance you're never able to elude —
From brows it's been hardly driven apart,
It'd come at once to gnaw at your heart.



声声慢

李清照

寻寻觅觅，冷冷清清，凄凄惨惨戚戚。
乍暖还寒时候，最难将息。
三杯两盏淡酒，怎敌他、晚来风急？
雁过也，正伤心，却是旧时相识。
满地黄花堆积，憔悴损，如今有谁堪摘？
守着窗儿，独自怎生得黑？
梧桐更兼细雨，到黄昏、点点滴滴。
这次第，怎一个“愁”字了得？

【评注】

(1) 第一行读作 O(轻读) WHAT'S it I'm(轻读) SEEK-ing, SEEK-ing, 是分裂句(特殊强调句)的疑问形式, 句中省略了 that, 比较 It is companionship (that) I am seeking。第二行修饰上文, 相当于 as I'm peeping and peeping all around, 在我四处窥探之际。第四行主语 one 置动词 remains 后, 保持诗句各音节轻重相间, sick'ning 省略一个音节也为合律。

原文全词97字竟有57个是舌齿音, 76个是趋于闭口、音质低迷的“阴性字”, 特别是开头这类语音构成七对叠词, 揭示了词人愁肠百结、欲说还休的深沉抑郁。英译所用叠词、头韵中也多舌齿辅音与合口、半合口元音: peeping, seeking, sickening, depressing, despairing。

(2) 此句 Warm 前省略了 It is。e'er 是 ever-之略。

(3) 本行 faded away, decayed, dismay 构成元音行内韵和辅音头韵。

To the Tune *Slow, Slow Strains*

POESY & COMICS
OF THE SONG DYNASTY
Chapter 4

O what's it I'm seeking, seeking, [3#步]
All around as I'm peeping, peeping?
With ev'rything depressing, depressing,
Remains one sick'ning, sick'ning, despairing, despairing! [5#步]
Warm just a while, and chilly e'er and anon.²
'Tis hard to keep from feeling afflicted and forlorn.
What little warmth my sorry wine's begetting,
Ne'er guards me 'gainst the gale at dusk a-raging!
Wild geese are crying past, and ruffling my thoughts;
They're acquaintances of old, I then find out.
About the ground are yellow petals bestrewn,
All faded away, decayed in dismay so soon.³
Just where is a spray remaining unspoil'd so far,
To be plucked and brought to me, displayed in my vase?
Beside the window, sitting in anguish stark,
How could I bear this solitude till dark?⁴
On drying leaves of plane trees should there be
A dizziness pattering, pattering towards the evel
How could the saddest of sad words not be failing
To depict this train of saddening scenes I'm facing?

末后一行有 saddening scenes ... facing, 辅音头韵。

下行的 Where is a spray ... to be plucked? “有谁堪摘”; 有哪一枝可以摘来? “谁”可指哪个或什么。

(4) 读作 how COULD I(轻读) BEAR this SO-LI-TUDE till DARK?



小池

杨万里 (1127-1206)

泉眼无声惜细流，
树阴照水爱晴柔。
小荷才露尖尖角，
早有蜻蜓立上头。

〔评注〕

(1) 动词spare习惯和to搭配，爱惜什么，说 spare of something。

和南宋杨万里这首七绝中“小荷才露尖尖角”一句情趣相仿的，有北宋苏轼的名句“春江水暖鸭先知”。苏轼《题惠崇〈春江晚景〉》(*The Painting "Early Evening on Spring River"*)写道：“竹外桃花三两枝，春江水暖鸭先知。蒹葭满地芦芽短，正是河豚欲上时。”写景写情又在说理：

The first few peach springs bursting bloom beyond the bamboos;

Spring river getting warm is first known to ducks ahead.

While wormwood is reeming and asparagus are shooting forth,

There comes the season when globefish savory upstream swam.

什么情理？显然是——不觉泥水发新绿，无限风光出幼苗。

近代国学大师王国维说：“一切景语，都是情语”；“语语都在目前，就是不隔”（《人间词话》）。以景传情，更为明快。他评论陶渊明、苏东坡的诗词“不隔”，欧阳修以至姜夔的某些作品“则隔矣”，有如“雾里看花”，模模糊糊。

王国维《人间词话》又说：“诗人对宇宙、人生，须入乎其内，又须出乎其外。入乎其内，故有生气；出乎其外，故有高致。美成（北宋周邦彦）能入而不能出。白石（南宋姜夔）以降（以下词人），于此二事皆未梦见。”

苏轼的“天涯何处无芳草？”（220页）和陆游的“柳暗花明又一村”（246页），进入了情景，而又高出于物外——难得那一偶感知，升华为普遍哲理。

A Small Pool

The wellspring spares in silence of her streamlets trickling,¹ [1] 泉
In her pool, the foliage sunny and supple mirroring.
A lotus' slim, slim bud on the surface emerges,
When a dragonfly, in no time coming, there perches.



采桑子

辛弃疾

少年不识愁滋味，爱上层楼。
爱上层楼，为赋新词强说愁。
而今识得愁滋味，欲说还休。
欲说还休，却道天凉好个秋！

To the Tune Picking Mulberries

Poems & Lyrics
of the Song Dynasty
Chapter 7

As a youth, not knowing the taste of mental plight,
In climbing lofty towers I took delight.
I took delight in climbing towers high;
To fashion a few peculiar lyric lines,
I got myself to speak of a fancied plight.
Yet now I know the taste of mental plight.
About to speak of that but stop in time.
About to speak but stop — instead I cry:
O what refreshing coolness the days provide!
Why shouldn't people call this autumn nice?!

【评注】

(1) take delight in something 是固定搭配(以……为乐)。部分倒装形成抑扬格五音步诗句。

(2) shouldn't 和 people 所带辅音连缀 (dn, pl) 构成音步，它们是双音节词。

《采桑子》上下片，都要求第二、第三两句，四字重复，如“欲说还休”。而吕本中的《采桑子》(228页)，不仅二三句片内反复，而且上下片间，首句也是只换一字的强势重叠：

“恨君不似江楼月，南北东西，南北东西，只有相随无别离。

恨君却似江楼月，暂满还亏，暂满还亏，待到团圆是几时？”

尤其难得的是多种形式的反复，反复当中穿插着对应（《减字木兰

花》)：

“淮山隐隐，千里云峰千里恨。淮水悠悠，万顷烟波万顷愁。

山长水远，遮住行人东望眼。恨旧愁新，有泪无言对晚春！”

山对水、千对万；里对顷；隐隐对悠悠；云峰对烟波。淮山下是

淮水。

前边山、水，引出后边山、水；上片恨、愁，接续下片恨、愁；

长、远相比，旧、新相向，有、无相应，泪、言相对。

全词每两句一韵，共有平仄调换的四个韵脚。英译怎么办好？见

278、279页该词。

天净沙·秋思[散曲]

马致远 (1250?-1322?)

枯藤老树昏鸦。
 小桥流水人家。
 古道西风瘦马。
 夕阴西下，断肠人在天涯。

【评注】

(1) traveling...(及物动词分词短语)修饰上行One, 这两行同上也
 是“主语句”, 无谓语动词。

“枯藤老树昏鸦。小桥流水人家。古道西风瘦马。”三句并列9
 种事物, 可以类比于晚唐温庭筠著名的五言诗《商山早行》: “晨起
 动征铎, 客行悲故乡; 鸡声茅店月, 人迹板桥霜……”(动征铎, 摇
 响了提醒旅客该要出发的大铃铛。有人理解征铎指车铃, 似乎不对,
 因车上不装大铃。)鸡声、茅店、月亮、人迹、板桥、霜痕, 两句6
 种名词。并列的形象却自然紧密结合为深广的图景。

我们从本篇开始, 在四首元曲小令标题后, 注明[散曲] (以别于
 下面更多词作与诗篇)。散曲是对应于元代及以后的戏剧曲词(成套
 曲作)而言。散曲和曲词, 从元朝兴起, 都属“元曲”。

“曲”有曲牌, 和“词”有词牌相似, 其“副题”也像词牌的副
 标题, 标明所写主题。如本篇, “天净沙”是依照特定乐曲的曲牌,
 “秋思”是写的内容。

唐宋“词”的早期, 词还叫做“曲子词”, 按词牌所指曲谱,
 都可以唱。到后来, 词渐渐脱离音乐。元曲, 则是另一种新兴配乐文
 学, 都可以唱。它和词不同的是, 字数既可更多, 也可更少; 可在规
 定字数之外, 添加衬字, 不占主要节拍。平仄声字, 可以相互押韵。
 相应散曲, 可以组合成为套曲、以至中型或大型演唱或者戏剧。

To the Tune *Clear Skies Over Sands*

Withered vines and ancient trees; [枯藤老树]
 Flocks of crows at twilight drear.
 Tiny bridge across a stream;
 Cottage small with nobody seen.
 Highway ancient in chilly winds;
 Rover on a shabby horse so lean.
 Setting sun 'pon horizon gray.
 One with broken heart on his way,
 Traveling farthest lands in dismay.¹

POEMS & COLOURS
 OF YUEN CHAI FROM THE
 YEAR ONE THOUSAND ONE
 CHAPTER 5



塞鸿秋[散曲]

(元) 张鸣善 (生卒年代不详)

东边路、西边路、南边路，
五里铺、七里铺、十里铺。
走一步、盼一步、懒一步。

霎时间天也暮、日也暮、云也暮。
斜阳满地铺，回首生烟雾。
兀的不山无数、水无数、情无数！

【评注】

(1) expect another step and a third step (to be) no harder, 盼望下一步和再迈一步不要更加吃力。

(2) O all the rivers ...! 无谓语的感叹句，叹这种事物之太多。(that) you have got to pass, 修饰 rivers and ranges 的定语从句。

“五里/七里/十里铺”的“铺”字，读第四声，是名词构成地名。“斜阳满地铺”的“铺”字读第一声，是动词表示铺展开来。这就有了仄声和平声间相通的尾韵。

从本篇语言，也可看出，“曲”比“词”更多使用民间口语，如“霎时间”、“兀的不”，上面《西厢记》“量这般大(的)小车儿如何载得起”(296页)、上篇《鹧宫曲·叹世》“兀的般证果”(302页)，下《牡丹亭》“吩咐莺歌留的圆”(314页)、《红楼梦》曲《枉凝眉》“想眼中能有多少泪珠儿”(329页)，都是明显例证。

To the Tune *Wild Geese in Autumn*

O wandering east, or west, or southward on and on, ^[6#步]

One passes hamlets five or seven or ten ^{1/2} from town.

While making a step, you expect another and a third no harder;¹

The sky turns dusky, the sun goes down, the clouds get darker.

The whole of the earth by twilight tinted gray, ^[5#步]

On turning your head you see but hovering haze.

O all the rivers and ranges you've got to pass!²

And all the woes and worries wearying your heart!





临江仙·说秦汉

(明) 杨慎 (1488—1559)

滚滚长江东逝水，浪花淘尽英雄。
是非成败转头空。

青山依旧在，几度夕阳红？

白发渔樵江渚上，惯看秋月春风。

一壶浊酒喜相逢。

古今多少事，都付笑谈中！

【评注】

(1) Sunsets have glowed, it seems, merely several times. 看来夕阳仅仅红过几次而已。

(2) to have chats/chitchats over jugs of wine 意思是“常常一面喝酒，一面闲谈”。

(3) to be bandied about, 传过来、传过去，随便议论。

杨慎这首小令，被明末元初的小说家罗贯中借用，作为《三国演义》的开篇词，在那里，罗贯中并未注明词作的出处。因而有人误会，以为那就是罗贯中本人所作。翻阅所选比较全面的选集，不难找到杨慎的一系列咏史篇章，这一篇仅为其中之一、咏叹秦汉阶段的一首；由于《三国演义》的引用，使它广为人知。

“滚滚长江东逝水，浪花淘尽英雄”，使人想起苏轼的《念奴娇》

Chatting About Qin and Han Dynasties (To the Tune Fairy Upon the River)

Rolling on and on e'er eastward the River Great,^[杨#6]
All those countless heroes by torrents are washed away,
Right or wrong, successes or losses, ending in smoke.
Mountains green alone remain from days of old.
Merely several times, it seems, have sunsets glowed!¹
Hoar-haired fisher and woodcutter live by the riverside,
Vernal breeze and autumn moon refreshing their lives.
Cheerful chitchats they have o'er jugs of homemade wine.²
What a lot of momentous occurrences recent or remote
Now are bandied about with laughs, with amusing jokes!³

(216页) “大江东去，浪淘尽，千古风流人物。”而“一壶浊酒喜相逢。古今多少事，都付笑谈中！”又好似陈与义的《临江仙》(242页) “闲登小阁看新晴。古今多少事，渔唱起三更。”