

LIBRARY OF CHINESE CLASSICS
CHINESE-ENGLISH

大中华文库

汉英对照

诗经

THE BOOK OF POETRY

I



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总 序

杨牧之

《大中华文库》终于出版了。我们为之高兴，为之鼓舞，但也倍感压力。

当此之际，我们愿将郁积在我们心底的话，向读者倾诉。

—

中华民族有着悠久的历史 and 灿烂的文化，系统、准确地将中华民族的文化经典翻译成外文，编辑出版，介绍给全世界，是几代中国人的愿望。早在几十年前，西方一位学者翻译《红楼梦》，将书名译成《一个红楼上的梦》，将林黛玉译为“黑色的玉”。我们一方面对外国学者将中国的名著介绍到世界上去表示由衷的感谢，一方面为祖国的名著还不被完全认识，甚至受到曲解，而感到深深的遗憾。还有西方学者翻译《金瓶梅》，专门摘选其中自然主义描述最为突出的篇章加以译介。一时间，西方学者好像发现了奇迹，掀起了《金瓶梅》热，说中国是“性开放的源头”，公开地在报刊上鼓吹中国要“发扬开放之传统”。还有许多资深、友善的汉学家译介中国古代的哲学著作，在把中华民族文化介绍给全世界的工作方面作出了重大贡献，但或囿于理解有误，或缘于对中国文字认识的局限，质量上乘的并不多，常常是隔靴搔痒，说不到点子上。大哲学家黑格尔曾经说过：中国有



最完备的国史。但他认为中国古代没有真正意义上的哲学，还处在哲学史前状态。这么了不起的哲学家竟然作出这样大失水准的评论，何其不幸。正如任何哲学家都要受时间、地点、条件的制约一样，黑格尔也离不开这一规律。当时他也只能从上述水平的汉学家译过去的文字去分析、理解，所以，黑格尔先生对中国古代社会的认识水平是什么状态，也就不难想象了。

中国离不开世界，世界也缺少不了中国。中国文化摄取外域的新成分，丰富了自己，又以自己的新成就输送给别人，贡献于世界。从公元5世纪开始到公元15世纪，大约有一千年，中国走在世界的前列。在这一千多年的时间里，她的光辉照耀全世界。人类要前进，怎么能不全面认识中国，怎么能不认真研究中国的历史呢？

二

中华民族是伟大的，曾经辉煌过，蓝天、白云、阳光灿烂，和平而兴旺；也有过黑暗的、想起来就让人战栗的日子，但中华民族从来是充满理想，不断追求，不断学习，渴望和平与友谊的。

中国古代伟大的思想家孔子曾经说过：“三人行，必有我师焉。择其善者而从之，其不善者而改之。”孔子的话就是要人们向别人学习。这段话正是概括了整个中华民族与人交往的原则。人与人之间交往如此，在与周边的国家交往中也是如此。

秦始皇第一个统一了中国，可惜在位只有十几年，来不及做更多的事情。汉朝继秦而继续强大，便开始走出去，了



解自己周边的世界。公元前 138 年，汉武帝派张骞出使西域。他带着一万头牛羊，总值一万万钱的金帛货物，作为礼物，开始西行，最远到过“安息”（即波斯）。公元 73 年，班超又率 36 人出使西域。36 个人按今天的话说，也只有一个排，显然是为了拜访未曾见过面的邻居，是去交朋友。到了西域，班超派遣甘英作为使者继续西行，往更远处的大秦国（即罗马）去访问，“乃抵条支而历安息，临西海以望大秦”（《后汉书·西域传》）。“条支”在“安息”以西，即今天的伊拉克、叙利亚一带，“西海”应是今天的地中海。也就是说甘英已经到达地中海边上，与罗马帝国隔海相望，“临大海欲渡”，却被人劝阻而未成行，这在历史上留下了遗恨。可以想见班超、甘英沟通友谊的无比勇气和强烈愿望。接下来是唐代的玄奘，历经千难万险，到“西天”印度取经，带回了南亚国家的古老文化。归国后，他把带回的佛教经典组织人翻译，到后来很多经典印度失传了，但中国却保存完好，以至于今天，没有玄奘的《大唐西域记》，印度人很难编写印度古代史。明代郑和“七下西洋”，把中华文化传到东南亚一带。鸦片战争以后，一代又一代先进的中国人，为了振兴中华，又前赴后继，向西方国家学习先进的科学思想和文明成果。这中间有我们的领导人朱德、周恩来、邓小平；有许许多多大科学家、文学家、艺术家，如郭沫若、李四光、钱学森、冼星海、徐悲鸿等。他们的追求、奋斗，他们的博大胸怀，兼收并蓄的精神，为人类社会增添了光彩。

中国文化的形成和发展过程，就是一个以众为师、以各国人民为师，不断学习和创造的过程。中华民族曾经向周边国家和民族学习过许多东西，假如没有这些学习，中华民族绝不可能创造出昔日的辉煌。回顾历史，我们怎么能够不对



伟大的古埃及文明、古希腊文明、古印度文明满怀深深的感激?怎么能够不对伟大的欧洲文明、非洲文明、美洲文明、澳洲文明,以及中国周围的亚洲文明充满温情与敬意?

中华民族为人类社会曾作出过独特的贡献。在15世纪以前,中国的科学技术一直处于世界遥遥领先的地位。英国科学家李约瑟说:“中国在公元3世纪到13世纪之间,保持着一个西方所望尘莫及的科学知识水平。”美国耶鲁大学教授、《大国的兴衰》的作者保罗·肯尼迪坦言:“在近代以前时期的所有文明中,没有一个国家的文明比中国更发达,更先进。”

世界各国的有识之士千里迢迢来中国观光、学习。在这个过程中,中国唐朝的长安城渐渐发展成为国际大都市。西方的波斯、东罗马,东亚的高丽、新罗、百济、南天竺、北天竺,频繁前来。外国的王侯、留学生,在长安供职的外国官员,商贾、乐工和舞士,总有几十个国家,几万人之多。日本派出的“遣唐使”更是一批接一批。传为美谈的日本人阿部仲麻吕(晁衡)在长安留学的故事,很能说明外国人与中国的交往。晁衡学成仕于唐朝,前后历时五十余年。晁衡与中国的知识分子结下了深厚的友情。他归国时,传说在海中遇难身亡。大诗人李白作诗哭悼:“日本晁卿辞帝都,征帆一片绕蓬壶。明月不归沉碧海,白云愁色满苍梧。”晁衡遇险是误传,但由此可见中外学者之间在中国长安交往的情谊。

后来,不断有外国人到中国来探寻秘密,所见所闻,常常让他们目瞪口呆。《希腊纪事》(希腊人波桑尼阿著)记载公元2世纪时,希腊人在中国的见闻。书中写道:“赛里斯人用小米和青芦喂一种类似蜘蛛的昆虫,喂到第五年,虫肚子胀裂开,便从里面取出丝来。”从这段对中国古代养蚕技术的



描述，可见当时欧洲人与中国人的差距。公元9世纪中叶，阿拉伯人来到中国。一位阿拉伯作家在他所著的《中国印度见闻录》中记载了曾旅居中国的阿拉伯商人的见闻：

——一天，一个外商去拜见驻守广州的中国官吏。会见时，外商总盯着官吏的胸部，官吏很奇怪，便问：“你好像总盯着我的胸，这是怎么回事？”那位外商回答说：“透过你穿的丝绸衣服，我隐约看到你胸口上长着一个黑痣，这是什么丝绸，我感到十分惊奇。”官吏听后，失声大笑，伸出胳膊，说：“请你数数吧，看我穿了几件衣服。”那商人数过，竟然穿了五件之多，黑痣正是透过这五层丝绸衣服显现出来的。外商惊得目瞪口呆，官吏说：“我穿的丝绸还不算是最好的，总督穿的要更精美。”

——书中关于茶(他们叫干草叶子)的记载，可见阿拉伯国家当时还没有喝茶的习惯。书中记述：“中国国王本人的收入主要靠盐税和泡开水喝的一种干草税。在各个城市里，这种干草叶售价都很高，中国人称这种草叶叫‘茶’，这种干草叶比苜蓿的叶子还多，也略比它香，稍有苦味，用开水冲喝，治百病。”

——他们对中国的医疗条件十分羡慕，书中记载道：“中国人医疗条件很好，穷人可以从国库中得到药费。”还说：“城市里，很多地方立一石碑，高10肘，上面刻有各种疾病和药物，写明某种病用某种药医治。”

——关于当时中国的京城，书中作了生动的描述：中国的京城很大，人口众多，一条宽阔的长街把全城分为两半，大街右边的东区，住着皇帝、宰相、禁军及皇家的总管、奴婢。在这个区域，沿街开凿了小河，流水潺潺；路旁，葱茏的树木整然有序，一幢幢宅邸鳞次栉比。大街左边的西区，



住着庶民和商人。这里有货栈和商店，每当清晨，人们可以看到，皇室的总管、宫廷的仆役，或骑马或步行，到这里来采购。

此后的史籍对西人来华的记载，渐渐多了起来。13世纪意大利旅行家马可·波罗，尽管有人对他是否真的到过中国持怀疑态度，但他留下一部记述元代事件的《马可·波罗游记》却是确凿无疑的。这部游记中的一些关于当时中国的描述使得西方人认为是“天方夜谭”。总之，从中西文化交流史来说，这以前的时期还是一个想象和臆测的时代，相互之间充满了好奇与幻想。

从16世纪末开始，由于航海技术的发展，东西方航路的开通，随着一批批传教士来华，中国与西方开始了直接的交流。沟通中西的使命在意大利传教士利玛窦那里有了充分的体现。利玛窦于1582年来华，1610年病逝于北京，在华二十余年。除了传教以外，做了两件具有历史象征意义的事，一是1594年前后在韶州用拉丁文翻译《四书》，并作了注释；二是与明代学者徐光启合作，用中文翻译了《几何原本》。

西方传教士对《四书》等中国经典的粗略翻译，以及杜赫德的《中华帝国志》等书对中国的介绍，在西方读者的眼前展现了一个异域文明，在当时及稍后一段时期引起了一场“中国热”，许多西方大思想家都曾注目于中国文化。有的推崇中华文明，如莱布尼兹、伏尔泰、魁奈等，有的对中华文明持批评态度，如孟德斯鸠、黑格尔等。莱布尼兹认识到中国文化的某些思想与他的观念相近，如周易的卦象与他发明的二进制相契合，对中国文化给予了热情的礼赞；黑格尔则从他整个哲学体系的推演出发，认为中国没有真正意义上的哲学，还处在哲学史前的状态。但是，不论是推崇还是批



评，是吸纳还是排斥，中西文化的交流产生了巨大的影响。随着先进的中国科学技术的西传，特别是中国的造纸、火药、印刷术和指南针四大发明的问世，大大改变了世界的面貌。马克思说：“中国的火药把骑士阶层炸得粉碎，指南针打开了世界市场并建立了殖民地，而印刷术则变成了新教的工具，变成对精神发展创造必要前提的最强大的杠杆。”英国的哲学家培根说：中国的四大发明“改变了全世界的面貌和一切事物的状态”。

三

大千世界，潮起潮落。云散云聚，万象更新。中国古代产生了无数伟大的科学家：祖冲之、李时珍、孙思邈、张衡、沈括、毕昇……产生了无数科技成果：《齐民要术》、《九章算术》、《伤寒杂病论》、《本草纲目》……以及保存至今的世界奇迹：浑天仪、地动仪、都江堰、敦煌石窟、大运河、万里长城……但从15世纪下半叶起，风水似乎从东方转到了西方，落后的欧洲只经过400年便成为世界瞩目的文明中心。英国的牛顿、波兰的哥白尼、德国的伦琴、法国的居里、德国的爱因斯坦、意大利的伽利略、俄国的门捷列夫、美国的费米和爱迪生……光芒四射，令人敬仰。

中华民族开始思考了。潮起潮落究竟是什么原因？中国人发明的火药，传到欧洲，转眼之间反成为欧洲列强轰击中国大门的炮弹，又是因为什么？

鸦片战争终于催醒了中国人沉睡的迷梦，最先“睁眼看世界”的一代精英林则徐、魏源迈出了威武雄壮的一步。曾国藩、李鸿章搞起了洋务运动。中国的知识分子喊出“民主



与科学”的口号。中国是落后了，中国的志士仁人在苦苦探索。但落后中饱含着变革的动力，探索中孕育着崛起的希望。“向科学进军”，中华民族终于又迎来了科学的春天。

今天，世界毕竟来到了 21 世纪的门槛。分散隔绝的世界，逐渐变成联系为一体的世界。现在，全球一体化趋势日益明显，人类历史也就在愈来愈大的程度上成为全世界的历史。当今，任何一种文化的发展都离不开对其它优秀文化的汲取，都以其它优秀文化的发展为前提。在近现代，西方文化汲取中国文化，不仅是中国文化的传播，更是西方文化自身的创新和发展；正如中国文化对西方文化的汲取一样，既是西方文化在中国的传播，同时也是中国文化在近代的转型和发展。地球上所有的人类文化，都是我们共同的宝贵遗产。既然我们生活的各个大陆，在地球史上曾经是连成一气的“泛大陆”，或者说是一个完整的“地球村”，那么，我们同样可以在这个以知识和学习为特征的网络时代，走上相互学习、共同发展的大路，建设和开拓我们人类崭新的“地球村”。

西学仍在东渐，中学也将西传。各国人民的优秀文化正日益迅速地为中国文化所汲取，而无论西方和东方，也都需要从中国文化中汲取养分。正是基于这一认识，我们组织出版汉英对照版《大中华文库》，全面系统地翻译介绍中国传统文化典籍。我们试图通过《大中华文库》，向全世界展示，中华民族五千年的追求，五千年的梦想，正在新的历史时期重放光芒。中国人民就像火后的凤凰，万众一心，迎接新世纪文明的太阳。

1999 年 8 月 北京



PREFACE TO THE *LIBRARY OF CHINESE CLASSICS*

Yang Muzhi

The publication of the *Library of Chinese Classics* is a matter of great satisfaction to all of us who have been involved in the production of this monumental work. At the same time, we feel a weighty sense of responsibility, and take this opportunity to explain to our readers the motivation for undertaking this cross-century task.

1

The Chinese nation has a long history and a glorious culture, and it has been the aspiration of several generations of Chinese scholars to translate, edit and publish the whole corpus of the Chinese literary classics so that the nation's greatest cultural achievements can be introduced to people all over the world. There have been many translations of the Chinese classics done by foreign scholars. A few dozen years ago, a Western scholar translated the title of *A Dream of Red Mansions* into "A Dream of Red Chambers" and Lin Daiyu, the heroine in the novel, into "Black Jade." But while their endeavours have been laudable, the results of their labours have been less than satisfactory. Lack of knowledge of Chinese culture and an inadequate grasp of the Chinese written language have led the translators into many errors. As a consequence, not only are Chinese classical writings widely misunderstood in the rest of the world, in some cases their content has actually been distorted. At one time, there was a "*Jin Ping Mei* craze" among Western scholars, who thought that they had uncovered a miraculous phenomenon, and published theories claiming that China was the "fountainhead of eroticism," and that a Chinese "tradition of permissiveness" was about to be laid bare. This distorted view came about due to the translators of the *Jin Ping Mei* (*Plum in the Golden Vase*) putting one-sided stress on the



raw elements in that novel, to the neglect of its overall literary value. Meanwhile, there have been many distinguished and well-intentioned Sinologists who have attempted to make the culture of the Chinese nation more widely known by translating works of ancient Chinese philosophy. However, the quality of such work, in many cases, is unsatisfactory, often missing the point entirely. The great philosopher Hegel considered that ancient China had no philosophy in the real sense of the word, being stuck in philosophical "prehistory." For such an eminent authority to make such a colossal error of judgment is truly regrettable. But, of course, Hegel was just as subject to the constraints of time, space and other objective conditions as anyone else, and since he had to rely for his knowledge of Chinese philosophy on inadequate translations it is not difficult to imagine why he went so far off the mark.

China cannot be separated from the rest of the world; and the rest of the world cannot ignore China. Throughout its history, Chinese civilization has enriched itself by absorbing new elements from the outside world, and in turn has contributed to the progress of world civilization as a whole by transmitting to other peoples its own cultural achievements. From the 5th to the 15th centuries, China marched in the front ranks of world civilization. If mankind wishes to advance, how can it afford to ignore China? How can it afford not to make a thoroughgoing study of its history?

2

Despite the ups and downs in their fortunes, the Chinese people have always been idealistic, and have never ceased to forge ahead and learn from others, eager to strengthen ties of peace and friendship.

The great ancient Chinese philosopher Confucius once said, "Whenever three persons come together, one of them will surely be able to teach me something. I will pick out his good points and emulate them; his bad points I will reform." Confucius meant by this that we should always be ready to learn from others. This maxim encapsulates the principle the Chinese people have always followed in their dealings with other peoples, not only on an individual basis but also at the level of state-to-state relations.

After generations of internecine strife, China was unified by Emperor



Qin Shi Huang (the First Emperor of the Qin Dynasty) in 221 B.C. The Han Dynasty, which succeeded that of the short-lived Qin, waxed powerful, and for the first time brought China into contact with the outside world. In 138 B.C., Emperor Wu dispatched Zhang Qian to the western regions, i.e. Central Asia. Zhang, who traveled as far as what is now Iran, took with him as presents for the rulers he visited on the way 10,000 head of sheep and cattle, as well as gold and silks worth a fabulous amount. In 73 D.C., Ban Chao headed a 36-man legation to the western regions. These were missions of friendship to visit neighbours the Chinese people had never met before and to learn from them. Ban Chao sent Gan Ying to explore further toward the west. According to the "Western Regions Section" in the *Book of Later Han*, Gan Ying traveled across the territories of present-day Iraq and Syria, and reached the Mediterranean Sea, an expedition which brought him within the confines of the Roman Empire. Later, during the Tang Dynasty, the monk Xuan Zang made a journey fraught with danger to reach India and seek the knowledge of that land. Upon his return, he organized a team of scholars to translate the Buddhist scriptures, which he had brought back with him. As a result, many of these scriptural classics which were later lost in India have been preserved in China. In fact, it would have been difficult for the people of India to reconstruct their own ancient history if it had not been for Xuan Zang's *A Record of a Journey to the West in the Time of the Great Tang Dynasty*. In the Ming Dynasty, Zheng He transmitted Chinese culture to Southeast Asia during his seven voyages. Following the Opium Wars in the mid-19th century, progressive Chinese, generation after generation, went to study the advanced scientific thought and cultural achievements of the Western countries. Their aim was to revive the fortunes of their own country. Among them were people who were later to become leaders of China, including Zhu De, Zhou Enlai and Deng Xiaoping. In addition, there were people who were to become leading scientists, literary figures and artists, such as Guo Moruo, Li Siguang, Qian Xuesen, Xian Xinghai and Xu Beihong. Their spirit of ambition, their struggles and their breadth of vision were an inspiration not only to the Chinese people but to people all over the world.

Indeed, it is true that if the Chinese people had not learned many



things from the surrounding countries they would never have been able to produce the splendid achievements of former days. When we look back upon history, how can we not feel profoundly grateful for the legacies of the civilizations of ancient Egypt, Greece and India? How can we not feel fondness and respect for the cultures of Europe, Africa, America and Oceania?

The Chinese nation, in turn, has made unique contributions to the community of mankind. Prior to the 15th century, China led the world in science and technology. The British scientist Joseph Needham once said, "From the third century A.D. to the 13th century A.D. China was far ahead of the West in the level of its scientific knowledge." Paul Kennedy, of Yale University in the U.S., author of *The Rise and Fall of the Great Powers*, said, "Of all the civilizations of the pre-modern period, none was as well-developed or as progressive as that of China."

Foreigners who came to China were often astonished at what they saw and heard. The Greek geographer Pausanias in the second century A.D. gave the first account in the West of the technique of silk production in China: "The Chinese feed a spider-like insect with millet and reeds. After five years the insect's stomach splits open, and silk is extracted therefrom." From this extract, we can see that the Europeans at that time did not know the art of silk manufacture. In the middle of the 9th century A.D., an Arabian writer includes the following anecdote in his *Account of China and India*:

"One day, an Arabian merchant called upon the military governor of Guangzhou. Throughout the meeting, the visitor could not keep his eyes off the governor's chest. Noticing this, the latter asked the Arab merchant what he was staring at. The merchant replied, 'Through the silk robe you are wearing, I can faintly see a black mole on your chest. Your robe must be made out of very fine silk indeed!' The governor burst out laughing, and holding out his sleeve invited the merchant to count how many garments he was wearing. The merchant did so, and discovered that the governor was actually wearing five silk robes, one on top of the other, and they were made of such fine material that a tiny mole could be seen through them all! Moreover, the governor explained that the robes he was wearing were not made of the finest silk at all; silk of the highest



grade was reserved for the garments worn by the provincial governor.”

The references to tea in this book (the author calls it “dried grass”) reveal that the custom of drinking tea was unknown in the Arab countries at that time: “The king of China’s revenue comes mainly from taxes on salt and the dry leaves of a kind of grass which is drunk after boiled water is poured on it. This dried grass is sold at a high price in every city in the country. The Chinese call it ‘cha.’ The bush is like alfalfa, except that it bears more leaves, which are also more fragrant than alfalfa. It has a slightly bitter taste, and when it is infused in boiling water it is said to have medicinal properties.”

Foreign visitors showed especial admiration for Chinese medicine. One wrote, “China has very good medical conditions. Poor people are given money to buy medicines by the government.”

In this period, when Chinese culture was in full bloom, scholars flocked from all over the world to China for sightseeing and for study. Chang’an, the capital of the Tang Dynasty was host to visitors from as far away as the Byzantine Empire, not to mention the neighboring countries of Asia. Chang’an, at that time the world’s greatest metropolis, was packed with thousands of foreign dignitaries, students, diplomats, merchants, artisans and entertainers. Japan especially sent contingent after contingent of envoys to the Tang court. Worthy of note are the accounts of life in Chang’an written by Abeno Nakamaro, a Japanese scholar who studied in China and had close friendships with ministers of the Tang court and many Chinese scholars in a period of over 50 years. The description throws light on the exchanges between Chinese and foreigners in this period. When Abeno was supposedly lost at sea on his way back home, the leading poet of the time, Li Bai, wrote a eulogy for him.

The following centuries saw a steady increase in the accounts of China written by Western visitors. The Italian Marco Polo described conditions in China during the Yuan Dynasty in his *Travels*. However, until advances in the science of navigation led to the opening of east-west shipping routes at the beginning of the 16th century Sino-Western cultural exchanges were coloured by fantasy and conjecture. Concrete progress was made when a contingent of religious missionaries, men well versed in Western science and technology, made their way to China, ushering in an era of

direct contacts between China and the West. The experience of this era was embodied in the career of the Italian Jesuit Matteo Ricci. Arriving in China in 1582, Ricci died in Beijing in 1610. Apart from his missionary work, Ricci accomplished two historically symbolic tasks — one was the translation into Latin of the “Four Books,” together with annotations, in 1594; the other was the translation into Chinese of Euclid’s *Elements*.

The rough translations of the “Four Books” and other Chinese classical works by Western missionaries, and the publication of Père du Halde’s *Description Geographique, Historique, Chronologique, Politique, et Physique de l’Empire de la Chine* revealed an exotic culture to Western readers, and sparked a “China fever,” during which the eyes of many Western intellectuals were fixed on China. Some of these intellectuals, including Leibniz, held China in high esteem; others, such as Hegel, nursed a critical attitude toward Chinese culture. Leibniz considered that some aspects of Chinese thought were close to his own views, such as the philosophy of the *Book of Changes* and his own binary system. Hegel, on the other hand, as mentioned above, considered that China had developed no proper philosophy of its own. Nevertheless, no matter whether the reaction was one of admiration, criticism, acceptance or rejection, Sino-Western exchanges were of great significance. The transmission of advanced Chinese science and technology to the West, especially the Chinese inventions of paper-making, gunpowder, printing and the compass, greatly changed the face of the whole world. Karl Marx said, “Chinese gunpowder blew the feudal class of knights to smithereens; the compass opened up world markets and built colonies; and printing became an implement of Protestantism and the most powerful lever and necessary precondition for intellectual development and creation.” The English philosopher Roger Bacon said that China’s four great inventions had “changed the face of the whole world and the state of affairs of everything.”

3

Ancient China gave birth to a large number of eminent scientists, such as Zu Chongzhi, Li Shizhen, Sun Simiao, Zhang Heng, Shen Kuo and Bi



Sheng. They produced numerous treatises on scientific subjects, including *The Manual of Important Arts for the People's Welfare*, *Nine Chapters on the Mathematical Art*, *A Treatise on Febrile Diseases* and *Compendium of Materia Medica*. Their accomplishments included ones whose influence has been felt right down to modern times, such as the armillary sphere, seismograph, Dujiangyan water conservancy project, Dunhuang Grottoes, Grand Canal and Great Wall. But from the latter part of the 15th century, and for the next 400 years, Europe gradually became the cultural centre upon which the world's eyes were fixed. The world's most outstanding scientists then were England's Isaac Newton, Poland's Copernicus, France's Marie Curie, Germany's Rontgen and Einstein, Italy's Galileo, Russia's Mendeleev and America's Edison.

The Chinese people then began to think: What is the cause of the rise and fall of nations? Moreover, how did it happen that gunpowder, invented in China and transmitted to the West, in no time at all made Europe powerful enough to batter down the gates of China herself?

It took the Opium War to wake China from its reverie. The first generation to make the bold step of "turning our eyes once again to the rest of the world" was represented by Lin Zexu and Wei Yuan. Zeng Guofan and Li Hongzhang started the Westernization Movement, and later intellectuals raised the slogan of "Democracy and Science." Noble-minded patriots, realizing that China had fallen behind in the race for modernization, set out on a painful quest. But in backwardness lay the motivation for change, and the quest produced the embryo of a towering hope, and the Chinese people finally gathered under a banner proclaiming a "March Toward Science."

On the threshold of the 21st century, the world is moving in the direction of becoming an integrated entity. This trend is becoming clearer by the day. In fact, the history of the various peoples of the world is also becoming the history of mankind as a whole. Today, it is impossible for any nation's culture to develop without absorbing the excellent aspects of the cultures of other peoples. When Western culture absorbs aspects of Chinese culture, this is not just because it has come into contact with Chinese culture, but also because of the active creativity and development of Western culture itself; and vice versa. The various cultures of



the world's peoples are a precious heritage which we all share. Mankind no longer lives on different continents, but on one big continent, or in a "global village." And so, in this era characterized by an all-encompassing network of knowledge and information we should learn from each other and march in step along the highway of development to construct a brand-new "global village."

Western learning is still being transmitted to the East, and vice versa. China is accelerating its pace of absorption of the best parts of the cultures of other countries, and there is no doubt that both the West and the East need the nourishment of Chinese culture. Based on this recognition, we have edited and published the *Library of Chinese Classics* in a Chinese-English format as an introduction to the corpus of traditional Chinese culture in a comprehensive and systematic translation. Through this collection, our aim is to reveal to the world the aspirations and dreams of the Chinese people over the past 5,000 years and the splendour of the new historical era in China. Like a phoenix rising from the ashes, the Chinese people in unison are welcoming the cultural sunrise of the new century.

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前 言

一、《诗经》概述

《诗经》是中国第一部诗歌总集，共收入自西周初期（公元前 11 世纪）至春秋中叶（公元前 6 世纪）500 余年间的诗歌 305 篇，另有 6 篇笙诗，有目无辞，不计在内。《诗经》最初称《诗》、《诗三百》，被汉代儒者奉为经典，于是称《诗经》。

《诗经》分为《风》、《雅》、《颂》三部分。《风》包括《周南》、《召南》、《邶风》、《鄘风》、《卫风》、《王风》、《郑风》、《齐风》、《魏风》、《唐风》、《秦风》、《陈风》、《桧风》、《曹风》、《豳风》，共十五国风，合计 160 篇；《雅》包括《小雅》74 篇，《大雅》31 篇；《颂》包括《周颂》31 篇，《鲁颂》4 篇，《商颂》5 篇。

《诗经》成书历时很长，经过了几个世纪，当时中国正处于奴隶社会和由奴隶社会向封建社会过渡的时代。各诗篇的具体创作时间很难逐一指明，但是根据其内容和形式大致可以确定：《周颂》和《大雅》两部分大体上产生于西周初年；大部分《小雅》和小部分《大雅》则基本上创作于西周末年；《风》的主体部分和《商颂》、《鲁颂》主要是东周建立之后直到春秋中叶的作品。

《诗经》产生的地域也很广，大致相当于今天的陕西、



山西、河南、河北、山东及湖北北部一带，即黄河及江汉流域，主要是黄河流域。采集于 15 个地区的《风》中只有《周南》、《召南》产生于江、汉、汝水一带，其余均产生于黄河流域。因此，《诗经》又被看做北方文学的代表，与楚辞相对。楚辞一般被看做南方文学及楚文化的代表。

《诗经》的作者成分很复杂，包括了从贵族到平民的社会各个阶层人士，除了少数诗篇署有作者姓名，绝大部分已经不可考证。大体上说，由于《风》为来自各地的地方民歌，其中保存的大量作品来自于劳动人民的口头创作。西周后期的《雅》诗中也有少数劳动人民的作品。《雅》诗中的大部分诗篇为统治阶级内部的人物所作，其中《大雅》的作者主要是上层贵族；《小雅》的作者既包括上层贵族也包括下层贵族。另外，《颂》中除了祭祀的歌曲之外，也含有大臣为国君歌功颂德的作品。通常认为，劳动人民的作品内容丰富，风格新颖，形式富于变化，贵族创作的作品缺乏诗的特色，略为逊色。

《诗经》最后编定成书，大约在公元前 6 世纪。《诗经》中的诗篇除了周王朝乐师制作的乐歌，公卿、列士进献的乐歌，还有许多原来流传于民间的歌谣。关于这些诗歌是如何收集和编定成书的，有多种不同说法。一种说法为王宫采诗。根据《汉书》记载，周朝朝廷派出专门的使者在农忙时到全国各地采集民谣，由周朝史官汇集整理后给天子看，目的是了解民情。一种说法为孔子删诗。这种说法见于《史记》，据说原来有诗 3000 多篇，经过孔子的删选和整理，最终成为后世所见的 300 余篇的《诗经》定本。又有一种说法



认为这些民歌是由各国乐师搜集，并由诸侯献给天子的。乐师是掌管音乐的官员和专家，他们以唱诗作曲为职业，搜集歌谣是为了丰富他们的唱词和乐调。诸侯再将民歌献给天子，这些民间歌谣便汇集到朝廷里了。现在通常认为《诗经》为各诸侯国协助周朝朝廷采集，之后由史官和乐师编纂整理而成。孔子周游列国后也做了《诗经》的整理工作。此外，孔子还利用“诗”来教育其弟子，并且强调“诗”的实际用途，对《诗经》的保存和流传起了一定的作用。

秦代实行“焚书坑儒”，曾经焚毁了所有的儒家典籍，其中也包括《诗经》。但是鉴于《诗经》不仅易于吟咏背诵，而且更为士人所普遍熟知，所以到了奉行儒术的汉代，《诗经》再次得到广泛的流传。汉代初年传授《诗经》的共有四家，也就是四个学派：齐国的辕固生，鲁国的申培，燕国的韩婴，赵国的毛亨、毛萇。四个学派传授的《诗经》简称“齐诗”、“鲁诗”、“韩诗”、“毛诗”，其中前二者取国名，后二者取姓氏。齐、鲁、韩三家的诗属于今文经学，是官方承认的学派，《毛诗》属于古文经学，是民间学派。但是到了东汉末年，由于儒学大师郑玄为《毛诗》作笺，学习《毛诗》的人逐渐增多，《毛诗》日渐兴盛，并为官方所承认；而齐、鲁、韩三家的诗则日渐衰落，到了南宋时期，就完全失传了。因此，今天我们看到的《诗经》就是《毛诗》的传本。

《诗》“经”的地位确立，使越来越多的人们对《诗》的研究产生了浓厚的兴趣，并逐步发展成为一种源远流长的专门学问——《诗经》学。对《诗经》的研究自先秦时期开



始，经历了多个朝代，一直发展到今天。先秦时期《诗》得到了广泛的流传，在典籍中被广泛地引用，但还没有出现对《诗》意义的诠释。因汉代统治者重视文化典籍，尤其尊重儒术，包括《诗》在内的许多典籍得以整理、传播和研究，《诗》随之成为《诗经》，对其研究也出现了繁荣时期。《齐诗》、《鲁诗》、《韩诗》、《毛诗》就产生于这个时期。从汉代至唐代，对《诗经》的研究逐渐形成了以《毛诗》为中心的、较为完备的《诗经》学的汉学体系。《毛诗》包括《诗序》，分为《大序》和《小序》，《大序》总论三百篇诗，提出“诗言志”的说法，对中国文学影响深远。《小序》逐篇诠释诗义，其特点为“以史说诗”。到了宋代，《诗经》学研究出现了又一个繁荣时期。涌现出了诸如欧阳修、王安石、朱熹等通过著书诠释《诗经》的代表人物。朱熹打破了《诗序》的束缚，从诗篇本身探求诗的本意。他批判地继承了前人研究《诗经》的成果，并进行了革新和发展，建构了宋学体系，与当时的汉学体系相对立。由此，对《诗经》的研究便分化成两个对立的基本派别。汉学派的代表人物主要有王安石、吕祖谦等；宋学派又分化成理学派和心学派，即朱熹、欧阳修等为代表的理学派和以杨简为代表的心学派。这两派都曾在《诗经》的研究史上产生了巨大的影响。到了明清时期，再次出现了《诗经》研究的高潮。总的来说，这个时期的学者或以汉学派为尊或以宋学派为尊，最终逐渐摆脱了两派的束缚，超越了前人的研究成果。

《诗经》中的作品内容十分广泛，可以说是一轴巨幅画卷，也可以说是一部社会的百科全书，深刻反映了西周初期



至春秋中叶的政治、经济、军事、文化以及世态人情、民俗等等，其中典型的有祭祀诗、农事诗、燕飨诗、怨刺诗、战争诗、徭役诗，以及反映婚姻爱情生活的情诗、婚姻家庭诗和弃妇诗。

《诗经》中的祭祀诗主要见于《大雅》和《颂》。中国在进入阶级社会的时候，并没有完全摆脱氏族关系，而是利用原有氏族和部落的血缘关系，建立了以宗法为基础的奴隶社会，后来这种制度又被改造成封建宗法社会。因此，中国社会始终保持着对祖先的崇拜，把守孝祭祖看做头等大事。所以，祭祀诗以祭祀祖先、歌颂祖先的功德为主。农业生产在创作《诗经》的时代已占有重要地位。因此《诗经》中的作品不仅是农业文明的具体体现，而且包括一些直接描写农业生产生活和与之相关的政治、宗教活动的农事诗，如《周颂·臣工》、《周颂·丰年》、《豳风·七月》等等。燕飨诗以君臣、亲朋好友欢聚宴享为主要内容，反映了上层社会的欢乐、和谐，也在很大程度上体现了周代礼乐文化，如《小雅·鹿鸣》描述了热闹祥和的欢宴场景。怨刺诗主要收录在《风》和《雅》中，反映西周中叶以后特别是西周末期的社会动荡和黑暗政治，针砭时政和社会弊端。《风》中的《魏风·硕鼠》将统治者比喻成大的老鼠，讽喻统治者贪婪成性、不顾劳动人民疾苦的丑恶嘴脸。《小雅》中的怨刺诗多为统治阶级中的下层成员所作，通常表现出对政治黑暗的控诉、对国运衰败的哀悼、对劳苦大众的同情以及对自身境遇的感叹。《大雅》中的怨刺诗主要为统治阶级中地位很高的成员所作，抒发了作者忧国忧民的情感，其目的多为向统治者进



谏。战争诗中有些从正面描写了天子、诸侯的武功，集中表现军威声势，不注重战斗场面的描写，如《秦风》中的《小戎》、《无衣》，大雅中的《江汉》，小雅中的《出车》、《六月》，都体现了我国古代崇德尚义，注重文德教化，使敌人不战而服的政治理想。更多的战争诗则充满了忧伤情绪，表现出人们对战争的厌倦和对和平的向往。徭役诗表现的是服役者对繁重徭役的厌倦和愤慨。士大夫为天子、诸侯服役，下层人民为国君服役，都表现出强烈不满，如《唐风·鸛羽》。另外，《诗经》中的战争诗和徭役诗还有以战争、徭役为背景，写夫妻离散的思妇哀歌，如《卫风·伯兮》。反映婚姻爱情生活的诗在《诗经》中占有很大比重，并且内容丰富，既有反映那个时代男女爱情生活的幸福欢乐和挫折痛苦的情诗，也有反映婚嫁场面、家庭生活等婚姻家庭诗，还有表现不幸婚姻给妇女带来痛苦的弃妇诗。情诗中有的描写男女之间的爱慕之情，如《周南·关雎》；有的描写男女幽会，如《邶风·静女》；有的描写男女之间的思念，如《郑风·子衿》；也有的描写对爱情的执著，如《郑风·出其东门》。弃妇诗中有一类反映的是还维持着婚姻的形式和夫妻的名义，处于失宠、幽闭状态的不幸妇女的命运；另一类则表现婚姻破裂后妇女被夫家休弃的悲惨结局。《卫风·氓》和《邶风·谷风》是《诗经》中弃妇诗的代表作。这些作品主要集中在《风》之中，是《诗经》的重要组成部分，也是最精彩动人的篇章。

当然，《诗经》作品包括的内容远不止于此，其中还有描写故国之思的《王风·黍离》，抒发爱国之情的《邶风·载



驰》等等，都是不朽的名篇。总而言之，《诗经》立足于社会现实生活，不仅描述了周代丰富多彩的社会生活、特殊的文化形态，而且揭示了周人的精神风貌和情感世界。

《诗经》有“四始六义”之说。“四始”指《风》、《小雅》、《大雅》、《颂》的四篇列首位的诗，即《风》的第一篇《周南》的《关雎》、《小雅》的第一篇《鹿鸣》、《大雅》的第一篇《文王》和《颂》的第一篇《周颂》的《清庙》。“六义”则指“风、雅、颂，赋、比、兴”。

《诗经》各诗篇原本都可以合乐歌唱，但是诗的配乐没有流传下来。“风”、“雅”、“颂”三部分的划分是依据音乐性质的不同。“风”，即音乐曲调。因风在吹的时候能够发出大小高低、清浊长短等各种声音，犹如音乐，所以古人把风比作乐调。“风”，也称“国风”，指来自各诸侯国的乐歌，15组“国风”就是15个地区的乐曲，是当时当地流行的歌曲，带有明显的地方色彩。“国风”中的诗歌大部分都是盛行于周代的民歌，反映了当时的社会生活，艺术价值比较高，是《诗经》的精华部分。对于“雅”的认识存在不同的观点。一种观点认为“雅”有“正”的意思，是指周朝直接统治地区的音乐。把这种音乐看做“正声”，目的在于表明和地方音乐的区别。也有观点认为“雅”与“夏”相通。“夏”为周朝直接统治地区的称呼。还有观点认为“雅”是指人人能懂的典雅音乐。“雅”中的诗歌内容多与时政有关。也有一小部分是民歌，反映了当时的现实生活。“颂”是贵族在宗庙中祭祀鬼神、赞美君主功德的乐曲，其音乐及演奏时间长，节奏缓慢，在演奏时要配以舞蹈。



“赋”、“比”、“兴”是《诗经》的重要艺术特征，简言之，“赋”就是铺陈直叙，即诗人把思想感情及其有关的事物平铺直叙地表达出来。“比”就是比方，分为比喻和比拟。“比”的特点是以彼物写此物，诗中所描写的事物并不是诗人真正要歌咏的对象，而是借用打比方的方法，来表达诗人的思想感情。“兴”，即“起兴”，由于客观事物触发了诗人的情感，引起诗人歌唱，所以在大多数情况下出现在一首诗的开头或一个诗章的开头。

“赋”、“比”、“兴”三种手法在诗歌的艺术创作中起着巨大的作用。“赋”是最基本的、最常用的一种表现手法，既可以叙事描写，也可以议论抒情，“比”、“兴”都是为抒发情感服务的，在“赋”、“比”、“兴”三者中，“赋”是基础。《雅》和《颂》中多采用这种手法，而在《风》中使用得不多。不过《国风》中也有用“赋”的佳作，如《豳风·七月》对农夫在一年十二个月中的生活进行了叙述。“赋”中用“比”，或者“起兴”后再用“赋”，在《诗经》中是很常见的。《诗经》中用“比”的地方很多，手法也富于变化。典型的例子如《卫风·氓》用桑树从繁茂到凋落的变化来比喻爱情的盛衰；《小雅·鹤鸣》用“它山之石，可以攻玉”来比喻治国要用贤人；《卫风·硕人》用“凝脂”来比喻美人之肤，用“瓠犀”来比喻美人之齿。《诗经》中有的整首诗都以拟物手法表达感情，如《魏风·硕鼠》、《小雅·鹤鸣》，也有的一首诗中部分运用“比”的手法。“赋”和“比”都是一切诗歌中最基本的表现手法，而“兴”则是《诗经》乃至中国诗歌中比较独特的手法。《诗经》中“兴”



的运用最初只是起调节韵律、唤起情绪的作用，与下文在内容上无明显的联系，表现出思绪无端地飘移联想。到了后来“兴”则兼有了比喻、象征、烘托等较有实在意义的用法，与下文有着内在联系，或起到渲染气氛的作用，或象征中心题旨。“兴”在诗歌中占有极其重要的作用，失去它，诗歌也就失去了美学价值，失去了感染力。

《诗经》的语言具有音乐美。《诗经》的句式主要以四言为主，四句独立构成一个诗章，间或掺杂二言、三言、五言、七言或八言的句式，但此类句式所占的比例很小。只有个别诗是以杂言为主的，如《魏风·伐檀》。四言句节奏感强，是《诗经》韵律的基本构成单位。叠章、叠句、叠字和双声叠韵是《诗经》中的常见表现手法。叠章，即重复的几章之间意义和字面都只有较小的变化，是歌谣的一种特点。此种方式可以增强诗歌的抒情效果，因此在《风》和《小雅》的民歌中使用得最普遍，《颂》、《大雅》和《小雅》的政治诗中极少使用。典型的例子，如《周南·芣苢》，全篇三章十二句，只变动了六个动词，不但写出采摘的过程，而且通过不断重复的韵律，表现出生动活泼的气氛，似乎有一种合唱、轮唱的味道。多数诗篇在整篇中采用同一诗章的重叠，只变换少数几个词。也有一篇之中有两种叠章，或是一篇之中，既有重章，也有非重章。《诗经》的叠句，有的出现在不同的诗章里，有的出现在同一诗章中，句式相同或相近。《诗经》中的叠字和双声叠韵使诗歌更具有音乐美。《诗经》的押韵方式多种多样，常见的是一章之中只用一个韵部，隔句押韵，韵脚在偶句上。也有的句句用韵，有的不



一韵到底，有的一篇之中换用两个韵以上，甚至还有极少数的全篇无韵。

另外，《诗经》在表意和修辞上也有良好的效果。名词数量丰富，显示出诗人对客观事物有充分的认识。对动作的描绘具体准确，表明诗人具体细致的观察力和驾驭语言的能力。夸张、对比、对偶等后来常用的修辞手段，在《诗经》中都能找到。

总体来说，《诗经》是中国文学光辉的起点，证明中国文学很早就取得了很高的艺术成就。《诗经》的内容涉及中国早期社会生活的各个方面，如祭祀、宴会、劳作、战争与徭役、压迫与反抗、爱情、婚姻、风俗，甚至天象、地貌、动物、植物等各个方面都有所反映，成为研究当时社会的宝贵史料。《诗经》的语言则是研究公元前 11 世纪到公元前 6 世纪汉语概貌的最重要的资料。200 多年来，《诗经》得到了高度评价，极大地影响了我国文学的创作，尤其是诗歌的创作。作为第一部诗歌总集，《诗经》奠定了中国文学的抒情传统。以后的中国诗歌，大都是抒情诗，而后，以抒情为主的诗歌，又成为中国文学的主要样式。《诗经》也奠定了现实主义文学传统。《诗经》中的绝大多数诗篇反映的是现实的人间世界和日常生活、日常经验，几乎不存在虚幻的、超越自然的神话世界。《诗经》的创作手法也对中国文学的体裁结构、语言艺术等方面产生了巨大的影响，成为后人仿效的典范。

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二、《诗经》的英译

《诗经》是在18世纪以后才开始译成西方语言的。法国汉学家杜赫德在《中华帝国全志》第二册中收录了马若瑟所选译《诗经》的《天作》、《皇矣》和《抑》等8首，在1736年和1738年分别由布鲁克斯和凯夫转译成英文，英语读者由此最早接触到了其中收录的《诗经》。1733年法国耶稣会教士孙璋首次把《诗经》全书译成拉丁文，后经著名汉学家朱利斯·莫尔编辑整理于1830年以《孔子诗经》为书名在德国的斯图加特出版。但是在此以前，威廉·琼斯已将《诗经》的部分诗篇直接从中文译成英文，并于1772年在《亚洲诗集》中发表。

《诗经》的各种英译本于19世纪相继问世，全译本有之，选译本或选译的诗篇也层出不穷。1834年，英国汉学家德庇时在其专著《汉文诗解》里以《诗经》和先秦至六朝民歌为例论述中国诗歌格律。《诗经》的英文译本包括理雅各的散体译本和韵体译本（1871，1876），詹宁斯的韵体译本（1891），阿连璧的韵体译本（1891）。

20世纪以后，《诗经》的各种英译版本就更多了，例如，克莱默·宾的译本（1908），阿瑟·韦利的译本（1937），高本汉的译本（1950），艾兹拉·庞德的译本（1954），威廉·麦克诺顿的译本（1971）等。与此同时，中国本土译者也加入了翻译《诗经》的行列，例如，诗僧苏曼殊（1884—1918）曾英译古诗110首，其中《诗经》61首。其他译者英译的

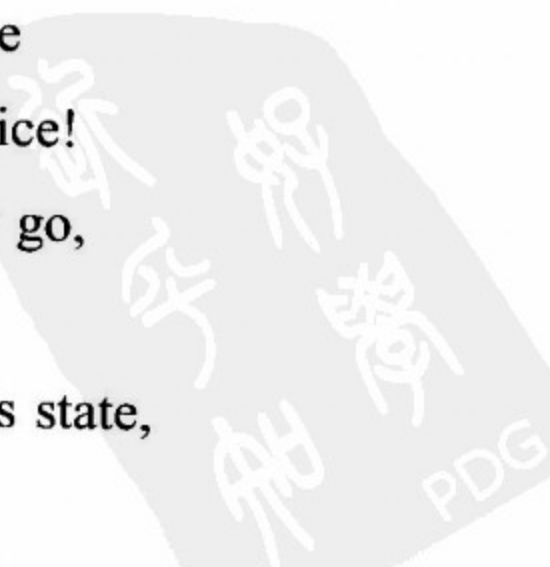


《诗经》诗篇不计其数，单独成书的有杨宪益的选译本，许渊冲和汪榕培的全译本。

西方出版的《诗经》译本对于使西方读者了解中国诗歌的悠久传统起了积极的作用，但是由于这些译本出版年代较远，未能体现研究的最新成果，加上译者对于中国文化理解的局限、当时诗风的影响，未能体现诗篇的真正内涵。我国译者有责任担当起重新翻译的责任，使英译的《诗经》能反映古代中国人民的生活内容、思想面貌和诗歌特色。本书的译文不是以西方的学者或研究者为主要对象，而是以当代西方普通读者为对象，所以书中没有任何考证和注释，以便读者能够顺利地阅读。本书的基本翻译原则是“传神达意”，更准确地说是“传神地达意”。

首先，“达意”是翻译的出发点，译者试图准确地体现其对于诗篇的理解和阐释。中国自古以来就有“诗无达诂”的说法，与当代的“读者接受论”、“译者主体性”，乃至“解构主义”等观点有相通之处，我们在译文中就是要表现我们对诗篇内容的解读思路。以《风》第一篇《关雎》的“关关雎鸠，在河之洲。窈窕淑女，君子好逑”为例，西方的译者多以经书的解释“歌颂后妃之德”为基本出发点，所以理雅各的韵文翻译是：

Hark! From the islet in the stream the voice
Of the fish-hawks that o'er their nests rejoice!
From them our thoughts to that young lady go,
Modest and virtuous, loth herself to show.
Where could be found to share our prince's state,





So fair, so virtuous, and so fit a mate?

阿瑟·韦利的译文是：

“Fair, fair,” cry the osprey

On the island in the river.

Lovely is this noble lady,

Fit bride for our lord.

在他们的译文中，描写的对象都是 lady, prince 或者 lord；我们认为，《风》多为经文人整理的民间歌谣。这里是一首情诗，用水鸟之间的相互唱和，比喻男子对倩女的爱慕之情，所以，我们的描写对象是 lad 和 lass，中国古代的结婚年龄一般在 16 岁左右，其他的理解区别就不一一列举了，在译诗中都有体现：

The waterfowl would coo

Upon an islet in the brook.

A lad would like to woo

A lass with nice and pretty look.

其次，单纯的“达意”还不够，必须是“传神地达意”，因为“传神”是翻译文学作品、尤其是翻译诗歌的精髓。“传神”既包括传递外在的形式，也包括传递内在的意蕴。关于内在意蕴方面的“传神”，自然是从整个篇章出发，涉及的内容是很广泛的，包括诗篇的背景、内涵、语气，乃至关联和衔接等等。以《郑风》的《将仲子》为例，“将仲子兮！无逾我里，无折我树杞，岂敢爱之？畏我父母。仲可怀也，父母之言，亦可畏也！”我们先来看一下理雅各的散体译文：



I pray you, Mr. Zhong,
Do not come leaping into my hamlet;
Do not break my willow trees.
Do I care for them?
But I fear my parents.
You, O Zhong, are to be loved,
But the words of my parents,
Are also to be feared.

这首诗写一个少女请求情人别攀枝爬墙到她家，以免受到父母兄弟及家人的责备。全诗一唱三叹，表现少女欲见情人又不敢让他贸然到家的苦衷。少女的个性纯朴、不懂掩饰，直率地道出内心的想法，是一首直接用“赋”的方式来写的动人诗篇。理雅各的译文一开头用了 Mr. Zhong，一本正经的称呼就为整首诗定了个正颜厉色的调子。“仲子”之“仲”是“排行第二”的意思，这里可以理解为少女的情郎，大概他是家里的老二，青梅竹马里就习惯地称呼他为“二哥”了。理雅各的译文没有充分体现少女纯朴率真的性格和欲见不能、欲罢不休的语调。我们在考虑上述因素以后，得出了自己的译文：

Prithee, my dear sweet heart,
Don't climb into our yard
Nor break the willow branch!
It's not for the branch I care;
My parents are o'er there!
You are deep in my heart,





But what my parents say

Will worry me all day.

从通过外在形式来“传神”的角度来看，只有以诗歌的形式来译诗才能达到最佳的效果，因为诗歌跟一般的叙事作品的最大区别在于它的主要功能不是表意的交际功能，而是表情的美学功能，诗歌的外在形式包括诗节、分行、节奏、韵律、意象等等，尽管由于语言、文化等方面的差异，诗歌翻译的时候必然会失去某些原有的特点，但是完全可以通过补偿的方式使其获得新的生命。《小雅》的内容多为文人有感而发，抒情成分比《风》更为细腻，《采薇》的第六章是学界公认的《诗经》中最美的八行诗：“昔我往矣，杨柳依依。今我来思，雨雪霏霏。行道迟迟，载渴载饥。我心伤悲，莫知我哀。”西方的译者有不同的处理方式，例如，理雅各的散体译文逐字翻译，没有显示出什么突出的美感。顺便提一下，“今我来思”的“思”是助词，表示诗人正在回家途中，而不是打算回家，此时也正是风雨交加，而不是雨雪即将来临：

At first, when we set out,

The willows were fresh and green;

Now, when we shall be returning,

The snow will be falling clouds.

Long and tedious will be our marching;

We shall hunger; we shall thirst.

Our hearts are wounded with grief,

And no one knows our sadness.





他的韵体译文采用了斯宾塞诗体的形式，把原诗的八行变成了九行，前八行为五音步抑扬格，最后一行为六音步抑扬格，韵式为 ababbcbcc，与原诗四字句一唱三叹的哀怨委婉格调差距很大：

When first we took the field, and northward went,
The millet was in flower; — a prospect sweet.
Now when our weary steps are homeward bent,
The snow falls fast, the mire impedes our feet.
Many the hardships we were called to meet,
Ere the King's orders we had all fulfilled.
No rest we had; often our friends to greet
The longing came; but vain regrets we stilled;
By tablets stern our hearts with fresh resolve were thrilled.

詹宁斯的译文没有严格的格律，采用了 ababcdcd 的韵式，但是为了趁韵而文句不太自然，没有突出主体的感受，动人心弦的程度明显较低：

At first, when we started on our track,
The willows green were growing,
And now, when we think of the journey back,
T'is raining fast and snowing.
And tedious and slow the march will be,
And food and drink will fail us.
Ah, hard to bear is the misery!
None knows what grief assail us.

韦利的译文是散体的形式，尽管没有严格的格律和韵





式，但是内容是准确的，而且具有诗歌的音乐感，在传达意境的方面还是比较成功的：

Long ago, when we started,
The willow spread their shade.
Now that we turn back
The snow flakes fly.
The march before us is long,
We are thirsty and hungry,
Our hearts are stricken with sorrow,
But no one listens to our plaint.

庞德不懂中文，他的译文（也可以说他利用原始素材进行的再创作）用韵体的方式表达了他自己的感受，这跟他的翻译和创作宗旨是一脉相承的：

Willows were green when we set out,
it's blowin' an' snowin' as we go
down this road, muddy and slow,
hungry and thirsty and blue a doubt
(no one feels half of what we know)

从上面几种译文可以看出，几位西方译者都在通过某种外在形式表达诗歌的意境，各有所长，也各有所短，值得我们思索和借鉴。总体说来，19世纪后期的译者带有维多利亚时代的诗风，过于刻板，而20世纪前期的译者带有现代主义的诗风，过于随便。在翻译中国古诗的时候，我们既要遵循英语格律诗的某些规则，又要使用流畅的现代英语，并且体现某些中国特色。在翻译《诗经》的时候，我们采用了韵

体的形式，因为原诗是有韵的；每行英诗三至四个重音，因为原诗是四言诗。一般来说，汉语七言诗的诗行长度与英语五音步抑扬格相仿（汉语七言诗七个重音约相当于英语五音步抑扬格的五个重音加上五个轻音，因为一个轻音的长度相当于半个重音），那么汉语的四言诗的长度大致相当于英语的三音步。同时，《诗经》的格律还没有后来近体诗的格律那样严格，可以采用类似英语民谣体的形式，每行三个重音或四个重音，而不必严格约束轻音的数目。原诗一唱三叹的哀怨委婉格调可以通过句式的重复和表示哀叹的元音 /ou/ 的重复来加以烘托，借以表达诗人“我”的思想感情。鉴于上述考虑，我们形成了自己的译文，努力达到传神的目标：

When I set out so long ago,
 Fresh and green was the willow.
 When now homeward I go,
 There is a heavy snow.
 The homeward march is slow;
 My hunger and thirst grow.
 My heart is filled with sorrow;
 Who on earth will ever know!

至于《诗经》中的颂诗，本是庙堂祭祀之用，理应庄严肃穆，西方的译者大致都做到了。以《清庙》一诗为例，“於穆清庙，肃雍显相。济济多士，秉文之德。”理雅各的散体译文是：

Oh! Solemn is the ancestral temple in its pure stillness.
 Reverent and harmonious were the distinguished assistants;





Great was the number of the officers:

All assiduous followers of the virtue of king Wan.

我们的译文也是以庄严肃穆为基调，遣词造句均比较正式，跟翻译《风》的风格有明显的区别：

Ah! Solemn stands the sacred temple,

Where many reverent knights assemble.

A crowd of ministers gather round,

For Lord Wen's virtues are profound.

本书的译文完成于 12 年前，当时阅读了国内可见的《诗经》各种版本并参照了多种阐释，没有依照某一个特定的版本或某派阐释，而是做了我们自己的判断和选择，但是篇章和诗行的大意均有所循，按照“传神达意”的原则进行翻译，通过英诗的形式对《诗经》进行再创作。在过去几年中，我们感到许多其他的解读也有合理之处，不过第一印象也许是最有道理的，所以在译文收入《大中华文库》之际，我们除了对若干细节略做调整以外，总体没有做大的变动，希望听取读者的意见和建议，以便在再版时得以改进，为中华优秀传统文化走向世界尽我们的菲薄之力。

汪榕培

2007 年 8 月





Introduction

I. An Overview of *The Book of Poetry*

The Book of Poetry is the first comprehensive anthology of poems in China, including altogether 305 poems composed from the early stage of the Western Zhou Dynasty (the 11th century B.C.) to the middle stage of the Spring and Autumn Period (the 6th century B.C.). In addition, six more poems are usually excluded since they contain no words but the titles. *The Book of Poetry* was originally called *Shi* (*Poems*) or *Shi San-bai* (*Three Hundred Poems*). As the Confucian scholars in the Han Dynasty honoured it as one of their classics, it started to be called *The Book of Poetry*.

The Book of Poetry consists of three parts: *Regional Songs*, *Odes* and *Hymns*. *Regional Songs* is divided into 15 sections in all: *Southern Zhou*, *Southern Shao*, *Songs of Bei*, *Songs of Yong*, *Songs of Wei*, *Songs of Wang*, *Songs of Zheng*, *Songs of Qi*, *Songs of Wei*, *Songs of Tang*, *Songs of Qin*, *Songs of Chen*, *Songs of Gui*, *Songs of Cao*, and *Songs of Bin*, including altogether 160 poems from 15 regions. *Odes* includes *Minor Odes*, covering 74 poems, and *Major Odes*, containing 31 poems. *Hymns* includes 31 poems in *Hymns of Zhou*, 4 poems in *Hymns of Lu* and 5 poems in *Hymns of Shang*.

The Book of Poetry was created over a long period of time, spanning several centuries, when China was going through the time of slave society



and the transitional period from slave society to feudal society. It is very hard to point out the specific time when each poem was composed, but according to the content and style, the following judgments can be made in general: *Hymns of Zhou* and *Major Odes* were mainly created during the early years of the Western Zhou Dynasty; a large proportion of *Minor Odes* and a small proportion of *Major Odes* were basically made in the last years of the Western Zhou Dynasty (c. 1100 BC-c. 771 BC); the major part of *Regional Songs*, *Hymns of Shang* and *Hymns of Lu* were chiefly composed from the time when the Eastern Zhou Dynasty (770 BC-256 BC) was established to the middle stage of the Spring and Autumn Period (770 BC-476 BC).

The Book of Poetry was created over a vast area, covering many places which correspond to the regions of Shaanxi, Shanxi, Henan, Hebei, Shandong and northern Hubei today, namely, the Yellow River Valley and the Yangtze-Hanshui Valley, especially the Yellow River Valley. For example, most of the poems in *Regional Songs* from fifteen regions were composed in the Yellow River Valley, while only *Southern Zhou* and *Southern Shao* were made in the area near the Yangtze River, the Hanshui River and the Rushui River. Therefore, *The Book of Poetry* was usually considered to represent the Northern Literature of ancient China, as the counterpart of *The Chuci* (*Songs of Chu*), which was generally regarded as the representative of the Southern Literature.

In addition, the composition of the authors of *The Book of Poetry* is very complex, consisting of people from all walks of life, from aristocrats to civilians. Except that a small proportion of the poems bear the authors' names, most of the authors' identity cannot be put to textual research. Generally speaking, *Regional Songs* contains a great number of poems created by the laboring people orally as they are folk songs from different



regions. A very small proportion of *The Odes* made in the last years of the Western Zhou Dynasty are also the works of the working people, while most of *The Odes* are the products of the ruling class: the authors of *Major Odes* are mainly aristocrats of high status; those of *Minor Odes* include aristocrats of both high and low status. Besides the sacrificial hymns, most of the poems in *Hymns* are the works of ministers with the aim of eulogizing the monarchs' achievements and virtues. It is generally believed that the poems from the common people are rich in content, fresh in style and varied in form, while those written by the nobles lack the flavour of poetry and seem inferior.

It is roughly in the 6th century B.C. that *The Book of Poetry* was compiled into the book form. Besides the songs composed by the official musicians of the Zhou Dynasty, and the songs offered by high officials and scholars, *The Book of Poetry* also contains many ballads from the people. As to how these songs were collected and compiled, there exist different viewpoints. According to some scholars, the songs were collected by officials of the Zhou Dynasty. According to *Hanshu* (*History of the Former Han Dynasty*), the Zhou's court sent emissaries to different places of the country to collect songs during the busy farming season. Then after being sorted and edited by the official historians, the songs were sent to the king so that he could acquire an understanding of the people's conditions. According to another group of scholars, the songs were selected by Confucius. This view can be found in *Shi Ji* (*Records of the Grand Historian*), according to which there had existed more than three thousand poems. Confucius made a lot of deletion and selection and finally sorted out over three hundred poems, which became the edition of *The Book of Poetry* we have today. According to some other scholars, the songs were collected by official musicians of different states and then offered by the



princes to the king. Official musicians were specialists in charge of music, who chanted poems and composed music as their profession. They collected songs in order to enrich the libretto and tune of their works. Nowadays, it is generally believed that different states assisted the Zhou Dynasty with the collection. Then the poems were sorted out and compiled by official musicians and historians. After travelling to many states, Confucius also participated in the compilation of *The Book of Poetry*. In addition, Confucius also used the “poems” to enlighten his disciples, emphasizing their practical value, and thus played a certain role in preservation and popularization of *The Book of Poetry*.

The Qin Dynasty (221 BC-206 BC) saw the burning of books and the burying of Confucian scholars alive. Therefore, all the Confucian classics were burned then, including *The Book of Poetry*. However, as the poems in *The Book of Poetry* were not only easy to recite but also familiar to all the scholars, they became widespread again when it came to the Han Dynasty (206 BC-220), a time when Confucianism was highly honoured. During the early years of the Han Dynasty, there emerged four schools teaching *The Book of Poetry*, headed respectively by Yuan Gu in the State of Qi, Shen Pei in the State of Lu, Han Ying in the State of Yan, and Mao Heng and Mao Chang in the State of Zhao. Such being the case, the versions of *The Book of Poetry* taught by the four schools were simplified as *Qi Shi* (*Qi Poems*), *Lu Shi* (*Lu Poems*), *Han Shi* (*Han Poems*), and *Mao Shi* (*Mao Poems*), among which the first two were named after the states and the last two after the head scholars. *Qi Shi* (*Qi Poems*), *Lu Shi* (*Lu Poems*) and *Han Shi* (*Han Poems*), based on the “Modern Script,” were officially recognized, while *Mao Shi* (*Mao Poems*), based on the “Old Script,” spread without official recognition. However, when it came to the last years of the Eastern Han Dy-



nasty (25-220), thanks to the notes and commentaries on *Mao Shi* (*Mao Poems*) written by Zheng Xuan, the great Confucian scholar at that time, more and more people started to learn Mao's version, which consequently became more and more prosperous and eventually gained official recognition. Nevertheless, the versions of the other three schools gradually declined and then became completely lost to the world at the time of the Southern Song Dynasty (1127-1279).

Since *Shi* (*Poems*) was established as a Confucian canon, more and more people became interested in its study, which gradually developed into a long-standing and well-established special field of learning: Studies of *The Book of Poetry*. The study on *The Book of Poetry*, which can be dated back to the pre-Qin days, went through many dynasties right up to the present day. In the pre-Qin days, *Shi* (*Poems*) got widespread and often appeared in various classical works as quotations, but there were not hermeneutic interpretations yet. Owing to the great importance attached to the cultural classics and especially the high respect paid to Confucianism by the rulers of the Han Dynasty, many classical works, including *Shi* (*Poems*), got sorted out, spread and studied. As a result, *Shi* (*Poems*) became *The Book of Poetry* as a Confucian canon, and its study reached a thriving period accordingly. *Qi Shi* (*Qi Poems*), *Lu Shi* (*Lu Poems*), *Han Shi* (*Han Poems*), and *Mao Shi* (*Mao Poems*) came into existence during this period of time. From the Han Dynasty to the Tang Dynasty (618-907), based on *Mao Shi* (*Mao Poems*), a relatively complete system of studies was gradually established for the study of *The Book of Poetry*. *Mao Shi* (*Mao Poems*) includes *The Preface*, divided into the *General Preface* and *Individual Prefaces*. The *General Preface* contains an exposition of all the poems in *The Book of Poetry* as a whole, putting forward the idea that the poems were written to vent the poets' aspirations,



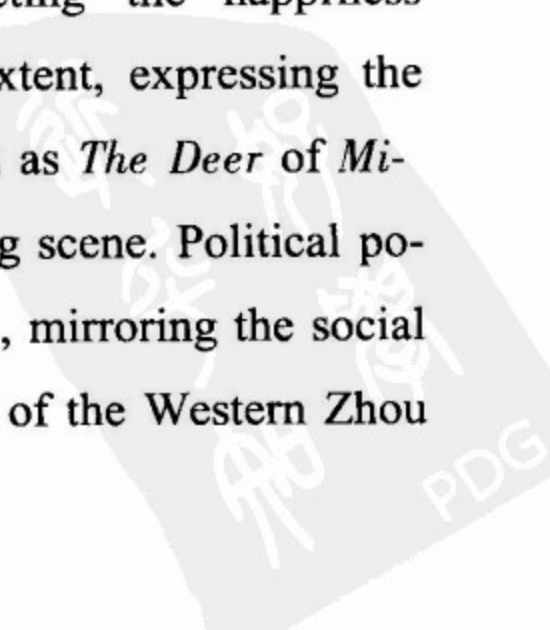
which has exerted profound influence on Chinese literature. The *Individual Prefaces* include interpretations for each poem, featuring the interpretation of the poems from a historical angle. In the Song Dynasty (960-1279), there was another flourishing period for the study of *The Book of Poetry*, during which time there emerged many representative figures such as Ouyang Xiu, Wang Anshi and Zhu Xi, who wrote books of commentaries to interpret *The Book of Poetry*. Zhu Xi rid himself off the ideas in *The Preface of Mao Shi* (*Mao Poems*), and advocated the practice of finding out the original meaning of the poems and the intentions of the authors. He critically inherited the previous achievements of the studies on *The Book of Poetry*, made improvements and innovations, and eventually established the Song School for the study of *The Book of Poetry*, as opposed to the Han School prevalent at that time. From then on, the study of *The Book of Poetry* developed into two opposing basic schools. The Han School was represented mainly by Wang Anshi, Lu Zuqian, and so on; the Song School was further separated into the School of Reason, represented by Zhu Xi, Ouyang Xiu, and the School of the Mind, represented by Yang Jian, both of which have exerted great influence on the history of the study of *The Book of Poetry*. During the Ming (1368-1644) and Qing (1644-1911) dynasties, another heyday for the study of *The Book of Poetry* was reached. Generally speaking, the scholars of this period started by following the doctrines of the Han School or learned from those of the Song School, but gradually broke away from the teachings of both schools, finally surpassing the previous scholars.

With a wide coverage of topics, *The Book of Poetry* can be said to be a long scroll of picture or an encyclopedia of the society, which profoundly reflects all aspects of the social life from the early stage of the Western Zhou Dynasty to the middle of the Spring and Autumn Period,



including politics, economics, military affairs, culture, ways of the world, folklore, and so on. Typical genres of poems include sacrificial poems, farming poems, ritual and banquet poems, political poems, war poems, corvée poems, and poems that reflect love and married life, such as love poems, marriage poems and poems of deserted women.

Most of the sacrificial poems in *The Book of Poetry* are found in *Major Odes* and *Hymns*. China had not shaken off the clan ties completely yet when it entered the stage of class society. Instead, making use of such clan and tribal ties, China first established the slave society based on the patriarchal system and then transformed it into the feudal society likewise based on the patriarchal system. Therefore, the Chinese society has always kept its ancestor worship, giving great priority to the observance of a mourning period for the deceased parents and the offering of sacrifices to the ancestors. Therefore, the sacrificial poems were mainly composed to honour the ancestors and to eulogize their achievements and virtues. Agriculture played an important role at the time when the poems were written. Therefore, the poems in *The Book of Poetry* not only give a vivid expression of agricultural civilization but also include some farming poems that directly describe agricultural production and farming life, and the relevant political and religious events, such as *To the Minister* and *A Rich Harvest* of *Hymns of Zhou*, and *Month Seven* in *Songs of Bin*. Ritual and banquet poems center upon the happy reunion and feasting of monarchs and ministers, relatives and close friends, reflecting the happiness and harmony of the upper class and, to a great extent, expressing the culture of rites and music in the Zhou Dynasty, such as *The Deer* of *Minor Odes* describing the lively and auspicious feasting scene. Political poems are chiefly included in *Regional Songs* and *Odes*, mirroring the social unrest and political darkness after the middle period of the Western Zhou





Dynasty, especially in the last years of the Western Zhou Dynasty, and condemning the current political situation and social abuses at that time. *The Field Voles* in *Songs of Wei* in *Regional Songs* compares the ruling class to giant voles, satirizing the greediness and evil nature of the rulers who never paid any regard to the sufferings of the labouring people. The poems of political criticism in *Minor Odes* were mainly composed by aristocrats from the lower strata within the ruling class, generally reflecting their condemnation of the political corruption, their remorse towards the decline of the country, their sympathy for the labouring people, and their dissatisfaction with their personal status quo. Those in *Major Odes* were chiefly composed by members of the ruling class with much higher social status, conveying their worries for the destiny of their states, usually with the aim of offering opinions and making remonstrance to the rulers. Some of the war poems positively describe the military accomplishments of the king and princes, concentrating on the portrait of their military might and power, with no emphasis on the description of the fighting scenes, such as *The Small Chariot* and *Without Coats* in *Songs of Qin*, *The Rivers* in *Major Odes*, *The Chariot* and *Month Six* in *Minor Odes*. Such war poems reveal the political ideal in ancient China that one should pay respect to virtue and justice and lay stress on enlightenment and cultivation so as to conquer his enemy without fighting. More war poems are saturated with grief and melancholy, reflecting people's repugnance of war and yearning for peace. Corvée poems show that the people who did forced labour were tired of and indignant at the heavy corvée. Scholar-officials did corvée labour for the king and princes, and people of lower status did corvée labour for monarchs, all of whom harboured strong resentment inside. This can be seen in *The Bustards* in *Songs of Tang*. In addition, some of the war and corvée poems are about the sad



stories of the wives who missed their husbands that were separated from them, taking war and corvée as the background, such as *My Husband* in *Songs of Wei*. The poems which depict the life of marriage and love account for a large proportion in *The Book of Poetry* and are usually rich in content. These poems contain love poems mirroring happiness and joy, frustrations and sufferings in the life of love between men and women, marriage poems depicting wedding scenes and family life, and poems of deserted women concerning their sufferings brought by unfortunate marriage. Some love poems describe the admiration between men and women, for example, *The Cooing of Southern Zhou*; some depict the dating between men and women, for example, *A Quiet Maiden* in *Songs of Bei*; some show young people's yearning for each other, for example, *The Blue Collar* in *Songs of Zheng*; others portray persistence in love, for example, *Off the East Gate* in *Songs of Zheng*. One category of poems of deserted women deals with the fate of the women who still maintained their marital status as wives of their husbands had fallen into disgrace and were confined indoors. Another category depicts the sad ending of those women who had been deserted by their husbands after marriage failure. *My Man* in *Songs of Wei* and *The Mountain Gales* in *Songs of Bei* are representative works of such a category. They are mainly included in *Regional Songs*, constituting an important and also the most moving part of *The Book of Poetry*.

Of course, the contents of the poems in *The Book of Poetry* are not limited to the above topics. Besides, there are also such works as *The Millet* in *Songs of Wang* that portray the nostalgia for one's native land and such works as *The Gallop* in *Songs of Yong* that express patriotism, all of which are literary monuments in ancient China. In short, *The Book of Poetry* is based on reality, not only mirroring the rich and colourful so-



cial life and the unique cultural pattern in the Zhou Dynasty but also revealing the spirit and features and the emotional world of the people of the Zhou Dynasty.

Si Shi (*Four Beginnings*) and *Liu Yi* (*Six Categories*) are usually mentioned concerning *The Book of Poetry*. *Si Shi* (*Four Beginnings*) refers to the four poems which are listed at the beginning of *Regional Songs*, *Minor Odes*, *Major Odes* and *Hymns*, namely, the first poem in *Regional Songs* — *The Cooing of Southern Zhao*, the first poem in *Minor Odes* — *The Deer*, the first poem in *Major Odes* — *Lord Wen*, and the first poem in *Hymns* — *The Sacred Temple of Hymns of Zhou*. *Liu Yi* (*Six Categories*) refers to “Feng,” “Ya,” “Song,” “Fu,” “Bi” and “Xing.”

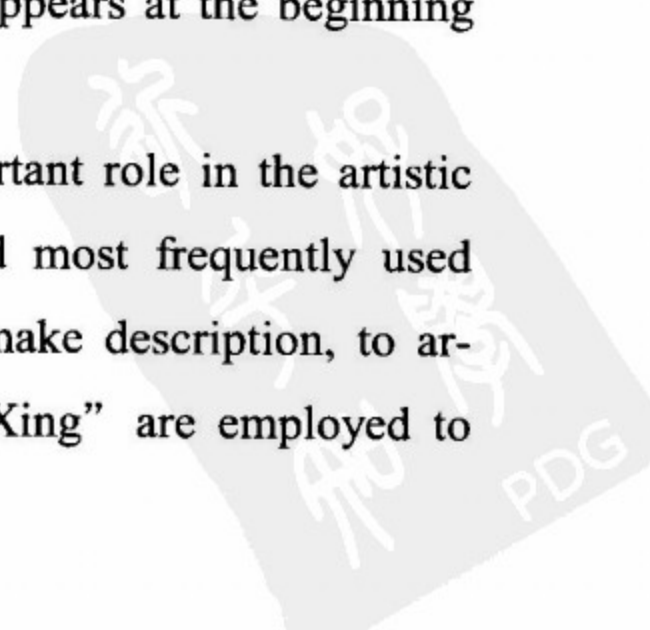
Each poem in *The Book of Poetry* was originally set to music and could be sung, but the accompanying music has been lost. The three categories of “Feng” (folk songs), “Ya” (odes), and “Song” (hymns) are divided according to the musical nature of the poems. “Feng” (the Chinese character for “wind”) refers to musical tune. Since wind can produce various sounds when it blows, loud or weak, high or low, voiceless or voiced, long or short, just like music, people in the ancient time compared “Feng” to the melody. “Feng”, also called “Guofeng” (regional songs), refers to the songs collected from different states. Therefore, the fifteen groups of regional songs are songs from fifteen regions, popular there and then, bearing obvious local flavours. Most of the folk songs in this category were prevalent in the Zhou Dynasty, reflecting the social life at that time. They are of remarkable artistic value and make up the best part of *The Book of Songs*. As for the meaning of “Ya,” there exist different views. According to one view, “Ya” means “Zheng” (official or standard), referring to the music of



the areas directly under the government of the court of Zhou. The aim of regarding such music as the “official or standard” tune is to differentiate it from music of other regions. Another view believes that “Ya” is related to “Xia,” the name of the region under the direct government of the court of Zhou. There is still another view that “Ya” refers to the refined music that everyone can understand. This category of poems is usually concerned with the current political affairs at that time, but also includes a small proportion of folk songs that deal with real life. “Song” refers to the music performed in ancestral temples when the aristocrats offered sacrifices to gods and spirits and eulogized the rulers’ achievements and virtues. The hymns are normally long in duration and slow in rhythm, usually to be accompanied by dance during performance.

“Fu” , “Bi” and “Xing” are important artistic features of *The Book of Poetry*, heralding the poetic compositions in ancient China. In short, “Fu” means to narrate in detail and in a simple and direct way. That is, the poet should express his own thoughts, feelings and other related things as they are. “Bi” means to make comparison, including metaphors and similes. That is, the poet should write about one object by comparing it to another. In other words, the object that the poet depicts in the poem is not what he really means to sing of. He only makes a comparison to convey his thoughts and feelings. “Xing” means “to stimulate.” That is, the poet is prompted to sing when certain objective things arouse his emotions. Therefore, it usually appears at the beginning of a poem or a stanza within a poem.

“Fu,” “Bi” and “Xing” play a very important role in the artistic creation of poetry. “Fu” is the most basic and most frequently used technique, which is employed to narrate and to make description, to argue and to convey emotions, while “Bi” and “Xing” are employed to





express personal feelings and emotions. As a result, “Fu” is the foundation among the three, often used in *Odes* and *Hymns*, while it is less applied in *Regional Songs*. However, there indeed exist excellent works that employ “Fu” among the poems in *Regional Songs*. For example, *Month Seven* in *Songs of Bin* narrates the farmers’ life throughout the twelve months of a year. It is a common practice to mix the two techniques of “Fu” and “Bi” or to use “Fu” after applying “Xing” in *The Book of Poetry*. “Bi” is employed in *The Book of Poetry* with great variations. Typical examples are as follows. In *My Man* in *Songs of Wei*, the poet describes how the mulberry trees grow lush and then gradually wither and fall, comparing it with the ebb and flow of love. In *The Crane Screams of Minor Odes*, the poet uses “The stones from the hills can be made / To polish and work on the jade” to mean that to employ virtuous and able men is important for ruling a country. In *The Beauty* in *Songs of Wei*, the beauty’s skin is compared to “cream,” and her teeth are compared to “pearls.” Some poems in *The Book of Poetry* use comparison from the beginning to the end, such as *The Field Voles* in *Songs of Wei* and *The Crane Screams* in *Minor Odes*. Others employ it in part of the poems. “Fu” and “Bi” are both basic techniques that can be found in all kinds of poetry, while “Xing” is a relatively special technique employed in *The Book of Poetry*, being very unique even in Chinese poetry. “Xing” is originally used to regulate rhythms and to arouse one’s emotion, having little to do with the following lines in content. Its only purpose is to describe the poet’s thoughts floating randomly with his imagination. Afterwards, “Xing” starts to assume some practical uses as well, such as to make comparison, to symbolize or to serve as a foil, having certain inner connection with the following lines, either to heighten the atmosphere or to symbolize the central theme. “Xing” plays a very impor-



tant role in poetry. Without it, poetry would lose some of its aesthetic value and its appeal.

The language in *The Book of Poetry* has a beautiful musical effect. Most of the poems are made up of stanzas containing four four-syllabic lines. Sometimes, there are variations of two-, three-, five-, seven- or eight-syllabic lines, but their proportion is small. Only some poems are made up of lines of various lengths, for example, *Cutting the Sandalwood* in *Songs of Wei*. Four-syllabic lines can produce a strong sense of rhythm, thus forming the basic units of rhythm in *The Book of Poetry*. Reiterative stanzas, reiterative lines, reiterative words, alliterative compounds and rhyming compounds are all frequently used. Reiterative stanzas refer to the repeated stanzas within which only small changes are made in terms of meaning and words. They are characteristic of the ballads, which can enhance the lyrical effect. As a result, they are generally employed in the folk songs in *Regional Songs* and *Minor Odes*, but are seldom used in the political poems in *Hymns*, *Major Odes* and *Minor Odes*. One typical example is *The Plantain Seeds* in *Southern Zhou*, in which only six verbs are changed in the three stanzas of twelve lines. However, it is capable not only of describing the whole picking and collecting process but also of creating a lively atmosphere by using continuously repeated rhythms, giving people a sense of chorus and troll. In most of the poems, the same stanza is repeated all through, with a few words changed. In some poems, there are two different kinds of reiterative stanzas. In other poems, reiterative stanzas and non-reiterative ones exist side by side. The reiterative lines sometimes appear in different stanzas, sometimes in the same stanza, with similar or exactly the same patterns. Reiterative words, alliterative compounds and rhyming compounds are employed to heighten the musical effect of poetry. The



rhyming schemes in *The Book of Poetry* are various. Typically, only one rhyme is used in one stanza, at the end of the even lines. There are also some poems with rhymes at the end of each line, some with rhymes not at the end of each line, some with more than two rhymes, and others with no rhyme at all.

In addition, *The Book of Poetry* is also good at expressing ideas and using figure of speech. A large number of nouns are used in *The Book of Poetry*, revealing the poets' rich knowledge of objective things. The concrete and appropriate description of actions shows the poets' close observation and great command of language. Such figures of speech as hyperbole, contrast and antithesis, which are often employed later, can all be traced back to *The Book of Poetry*.

All in all, *The Book of Poetry* is the brilliant starting point of Chinese literature, proving that Chinese literature has made great artistic accomplishments at the very early time. The collection covers all aspects of early Chinese society, such as sacrifices, feasts, working, war and corvée, oppression and resistance, love, marriage, customs, and even astronomical phenomena, geographical features, animals and plants, providing valuable historical data for studying the society of that age. Besides, the language of *The Book of Poetry* is the most important material for the study of the Chinese language from the 11th century to the 6th century B.C. For more than 2,000 years, *The Book of Poetry* has been highly appreciated and has exerted a profound and far-reaching influence on the development of Chinese literature, especially that of poetry. As the first collection of poetry, it establishes the lyrical tradition in Chinese literature. The poems created later are mostly lyrics, and the poems employing lyrical techniques become the mainstream of Chinese literature. It also establishes the realistic tradition in Chinese literature. Most of the poems in *The*

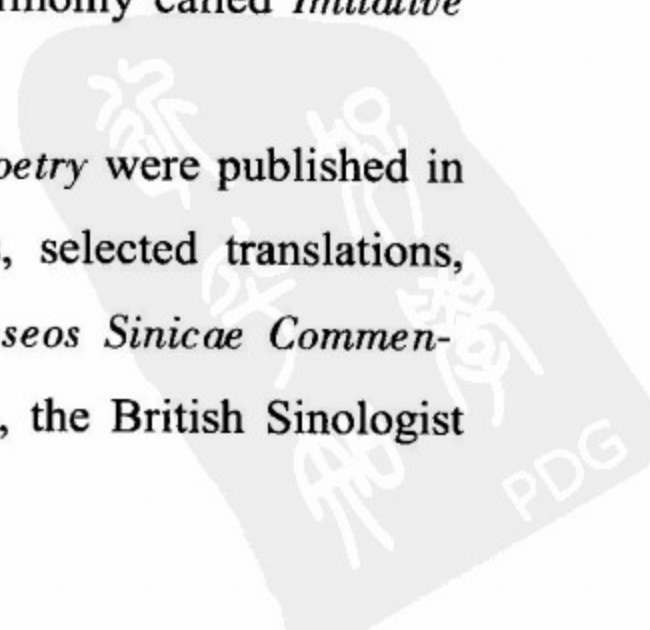


Book of Poetry depict the real human world and everyday life and experience, without descriptions of the imaginary and supernatural world of myths. The artistic techniques in *The Book of Poetry* also have a great influence on aspects such as literary styles and art of language in Chinese literature, setting a good example for the later writers.

II. English Translations of *The Book of Poetry*

The Book of Poetry had not been translated into Western languages until the 18th century. The French Sinologist Jean Baptiste du Halde collected 8 poems (*Heavenly Deeds, Magnificence, Dignity, etc.*) translated by H. M. de Premare in the 2nd volume of his *Description de l'Empire de la Chine et de la Tartarie Chinoise*, which was translated into English by R. Brooks (1736) and E. Cave (1738), thus bringing *The Book of Poetry* to the English readers for the first time. Translated in its entirety into Latin by Père Alexandere de Lacharme in 1733, *The Book of Poetry* was edited by the famous philologist Julius Mohl and published under the title of *Confucii Chi-king, sive liber carminum, ex latina P. Lacharme interpretatione* in Stuttgart in 1830. However, the first person to translate the poems from *The Book of Poetry* directly from Chinese was the philologist William Jones, who published his English translations in his *Poems, Chiefly Translations from Asiatic Languages, together with Two Essays on the Poetry of Eastern Nations and on the Arts* commonly called *Imitative* in 1772.

Various English translations of *The Book of Poetry* were published in the 19th century, including complete translations, selected translations, and individual poems. In his pioneering work *Poeseos Sinicae Commentarii: The Poetry of the Chinese* published in 1834, the British Sinologist





John Francis Davis discussed *The Book of Poetry* and the Chinese ballads up to the Northern and Southern Dynasties (386-589). Among the complete translations are the free and metrical translations of *The She King* (Hong Kong & London, 1871, 1876) by James Legge, *The Shi King: The Old Poetry Classic of the Chinese: A Metrical Translation with Annotations* (London, G. Routledge and Sons, 1891) by William Jennings, *The Book of Chinese Poetry: Being the Collection of Ballads, Sagas, Hymns, and Other Pieces Known as the Shih Ching or Classic of Poetry* (London, Kegan Paul, Trench, Trubner, & Co., 1891) by Clement Francis Romilly Allen.

There have been more English translations of *The Book of Poetry* since the 20th century. The more important versions are *The Book of Odes, Shi-King: The Classics of Confucius* (London, J. Murray, 1908) by Launcelot Alfred Cranmer-Byng, *The Book of Songs: The Ancient Chinese Classic of Poetry* (George Allen & Unwin, 1937) by Arthur David Waley, *The Book of Odes* (Museum of Far East Antiquities, 1950) by Bernard Karlgren, *Shih-ching: The Classic Anthology Defined by Confucius* (Harvard University Press, 1954) by Ezra Pound, *The Book of Songs* (Tweyne Publishers, 1971) by William McNaughton, etc. The Chinese scholars have also joined in the ranks of translating *The Book of Poetry* into English. For example, the poet monk Su Manshu translated over a hundred Chinese poems into English, among which 61 were from *The Book of Poetry*. Among the Chinese translators who have translated *The Book of Poetry* into English, Yang Xianyi has published a selection in book form while Xu Yuanzhong and Wang Rongpei have published complete translations in recent years.

The various editions of *The Book of Poetry* have made great contributions to the distribution of ancient Chinese poetry in the West, but they

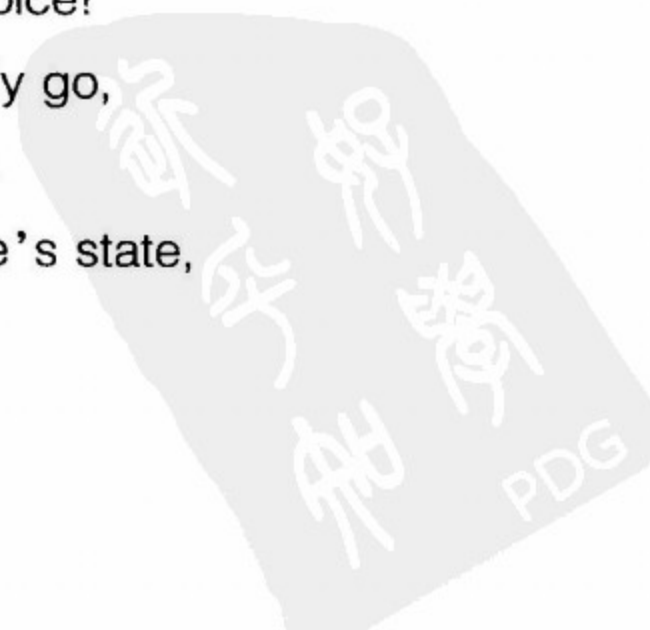


have not embodied the essence of these poems and the latest research due to the early publishing dates and the translators' limitations in understanding Chinese culture. The contemporary translators in China have the responsibility to re-translate the Chinese classic *The Book of Poetry* into English so that their renderings will fully reflect the life, ideology and poetry of the ancient Chinese people to the fullest extent. As the present translation is aimed at the general English reading public instead of the limited circle of Sinologists, no notes or annotations are attached to the text, so as to enjoy a broader readership. Our basic tendency of translation is to convey the ideas of the original in full aesthetic values.

First of all, "conveyance of the ideas of the original" is the starting point, i.e. a precise incarnation of the translator's comprehension and interpretation of the poems. The ancient Chinese adage of "There is no single interpretation of the poems" is an echo to the modern theories of reader reception, translator's subjectivity and deconstructionism. We shall bring our subjectivity and creativity into full play in our translation. Take the opening lines of *The Cooing* in the *Regional Songs* for example. The Chinese version is "关关雎鸠，在河之洲。窈窕淑女，君子好逑。" With the canonized interpretation in mind, Western translators mostly take its theme as "praising the virtues of the royal ladies." Thus, James Legge's metrical translation goes like this:

Hark! From the islet in the stream the voice
Of the fish-hawks that o'er their nests rejoice!
From them our thoughts to that young lady go,
Modest and virtuous, loth herself to show.
Where could be found to share our prince's state,
So fair, so virtuous, and so fit a mate?

Arthur Waley's translation runs:





“Fair, fair,” cry the osprey
On the island in the river.
Lovely is this noble lady,
Fit bride for our lord.

In their versions, the protagonists of the poem are the lady, the prince or the lord. In our eyes, most of the poems in the *Regional Songs* are folk ballads edited and revised by the literati. This is a love poem to compare the waterfowl’s cooing to the lad’s voicing of his affection for a lass. Therefore, the protagonists in our version will be the lad and the lass, as the early Chinese people used to get married at the age of 16. As to other differences in the comprehension, the lines are self-evident:

The waterfowl would coo
Upon an islet in the brook.
A lad would like to woo
A lass with nice and pretty look.

Secondly, mere “conveyance of the ideas of the original” is far from enough, because “full aesthetic values” are the lifeline of all literary genres, poetry in particular. The full aesthetic values are composed of the outward format and the inward implications. The inward implications are to be considered from the whole text or discourse, including the background, connotations, tone, mood, relevance, cohesion, coherence, etc. Take poem 76 *Prithee* for example. Its Chinese version is “将仲子兮！无逾我里，无折我树杞，岂敢爱之？畏我父母。仲可怀也，父母之言，亦可畏也！” We shall first look at James Legge’s rendering:

I pray you, Mr. Zhong,
Do not come leaping into my hamlet;
Do not break my willow trees.
Do I care for them?



But I fear my parents.
 You, O Zhong, are to be loved,
 But the words of my parents,
 Are also to be feared.

This poem is the direct speech of a lass who asks her lover not to climb into her yard lest her parents, brothers and other family members should blame her. She really wants to see him but dare not let him steal into her home, with her naivety and bluntness fully revealed in the poem. In James Legge's version, her cold mention of "Mr. Zhong" sets the serious tone for the poem. In fact, the Chinese word "仲子" (literally, "second brother in the family") is the pet name for her sweetheart. In James Legge's version, we can see no trace of the deep affection of the lass for the lad. Out of the above considerations comes our version:

Prithee, my dear sweet heart,
 Don't climb into our yard
 Nor break the willow branch!
 It's not for the branch I care;
 My parents are o'er there!
 You are deep in my heart,
 But what my parents say
 Will worry me all day.

The full aesthetic values in view of the outward format can be best attained by translating poems in the poetic format. The primary function of poetry is expressive rather than informative. With its poetic format of the stanza, the line, the rhythm, the rhyme, the image, etc., poetry in translation may lose some of its original linguistic and cultural features, but may also gain a new life in the translating process. The *Minor Odes* are written by men of letters to vent their emotions, usually in a more





delicate manner than the *Regional Songs*. Stanza Six of poem 167 *Picking Vetches* is universally acknowledged as the most beautiful lines in *The Book of Poetry*, “昔我往矣，杨柳依依。今我来思，雨雪霏霏。行道迟迟，载渴载饥。我心伤悲，莫知我哀。” Western translators give varied versions to this famous passage. For James Legge, his free version is a literal translation with not much aesthetic values. By the way, as the word “思” in the third line is an interjection, rather than a verb meaning “intend,” the poet (the first-person narrator) is on the way home and it is raining and snowing at the time. Now James Legge’s free version:

At first, when we set out,
The willows were fresh and green;
Now, when we shall be returning,
The snow will be falling clouds.
Long and tedious will be our marching;
We shall hunger; we shall thirst.
Our hearts are wounded with grief,
And no one knows our sadness.

His metrical version in the Spenserian Stanza, changing the original 8 lines into 9 lines, with the first 8 lines in the iambic pentameter and the last line an alexandrine, and with the rhyme scheme of ababbcbcc, is quite different from the original four-syllabic lines dominated by a lingering tone of woe:

When first we took the field, and northward went,
The millet was in flower; — a prospect sweet.
Now when our weary steps are homeward bent,
The snow falls fast, the mire impedes our feet.
Many the hardships we were called to meet,





Ere the King's orders we had all fulfilled.
No rest we had; often our friends to greet
The longing came; but vain regrets we stilled;
By tablets stern our hearts with fresh resolve were thrilled.

With no strict pattern of meters but with a rhyme scheme of ababcd-cd, William Jennings' version does not sound very natural to the present-day readers, and lacks personal emotions and poignant impact. Here is his poem:

At first, when we started on our track,
The willows green were growing,
And now, when we think of the journey back,
T'is raining fast and snowing.
And tedious and slow the march will be,
And food and drink will fail us.
Ah, hard to bear is the misery!
None knows what grief assail us.

In spite of its free verse form, Arthur Waley's version is a success by conveying the precise ideas and retaining the musical effect. His version reads as follows:

Long ago, when we started,
The willow spread their shade.
Now that we turn back
The snow flakes fly.
The march before us is long,
We are thirsty and hungry,
Our hearts are stricken with sorrow,
But no one listens to our plaint.

Without any previous knowledge of the Chinese language, Ezra





Pound does his metrical translation (or rather creation) of the poem via a word-for-word translation of his feeling. In conformity to his principles of translation and creation, he expresses his personal emotions in the poem:

Willows were green when we set out,
it's blowin' an' snowin' as we go
down this road, muddy and slow,
hungry and thirsty and blue a doubt
(no one feels half of what we know)

From the above versions we can see that these Western translators have done their poetic translations by following one format or another. Generally speaking, translators in the late 19th century are rigid in style, showing traces of the Victorian spirit, while translators in the early 20th century are less rule-bound, following the modernist line. To translate ancient Chinese poems into English, we generally follow certain rules of English versification, employ natural contemporary English, and give our translation a bit of the Chinese flavour. In rendering *The Book of Poetry* into English, we have applied rhyme schemes as the original poems are rhymed while we have limited the stresses in each line as the original poems are four-syllabic. In time length, a Chinese seven-syllabic line is roughly equal to an English iambic pentameter line, as the seven stressed syllables in each Chinese line is roughly equal to the English iambic pentameter line of five stressed syllables and five unstressed syllables. When we translate *The Book of Poetry*, we use three- or four-stress lines in English without restricting the unstressed syllables, similar to the ballad meters in English. For the lingering tone of woe in the Chinese version, we employ the repetition of sentence patterns and the echoing sound of /ou/ to achieve a similar effect in English. With the aim of “conveyance of



the ideas in the original in full aesthetic values” in view, we give our version of these 8 famous lines:

When I set out so long ago,
Fresh and green was the willow.
When now homeward I go,
There is a heavy snow.
The homeward march is slow;
My hunger and thirst grow.
My heart is filled with sorrow;
Who on earth will ever know!

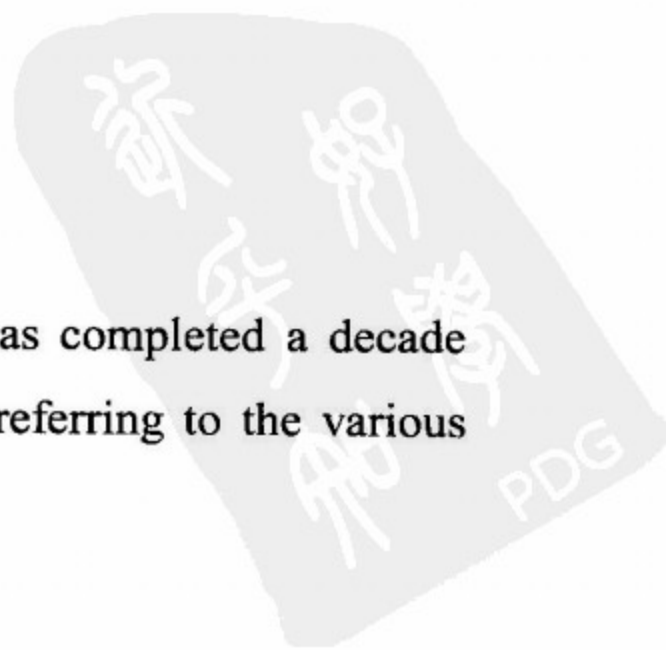
As for the *Hymns* in *The Book of Poetry*, which are chanted for the sacrificial rituals in temples, most Western translators employ formal diction to achieve a solemn effect. Take poem 266 *The Sacred Temple* in the *Hymns* for example. The Chinese version runs like this, “於穆清庙，肃雍显相。济济多士，秉文之德。” James Legge’s free version goes as follows:

Oh! Solemn is the ancestral temple in its pure stillness.
Reverent and harmonious were the distinguished assistants;
Great was the number of the officers:
All assiduous followers of the virtue of king Wan.

Our version follows a similar vein, with formal diction to achieve a solemn effect, quite contrary to the practice for the *Regional Songs*.

Ah! Solemn stands the sacred temple,
Where many reverent knights assemble.
A crowd of ministers gather round,
For Lord Wen’s virtues are profound.

The present version of *The Book of Poetry* was completed a decade ago, when we did our translation by reading and referring to the various



Chinese and English editions and hermeneutic interpretations, without relying on any particular edition or any particular school of thought. However, each of our interpretation of a poem or even a line is based on certain resources and rendered into English with our creative imagination in accordance with our principle of “conveyance of the ideas in the original in full aesthetic values.” As time passes by, we have found other interpretations likewise plausible, but we hold the view that first impressions are lasting impressions. Therefore, for the edition in *Library of Chinese Classics*, we have not made any major changes except for a few spelling or diction corrections. We look forward to the suggestions and advice of readers for further improvement in a future edition, so that we can do our bit in bringing the time-honoured traditional Chinese culture to the world.

Wang Rongpei

Aug. 2007



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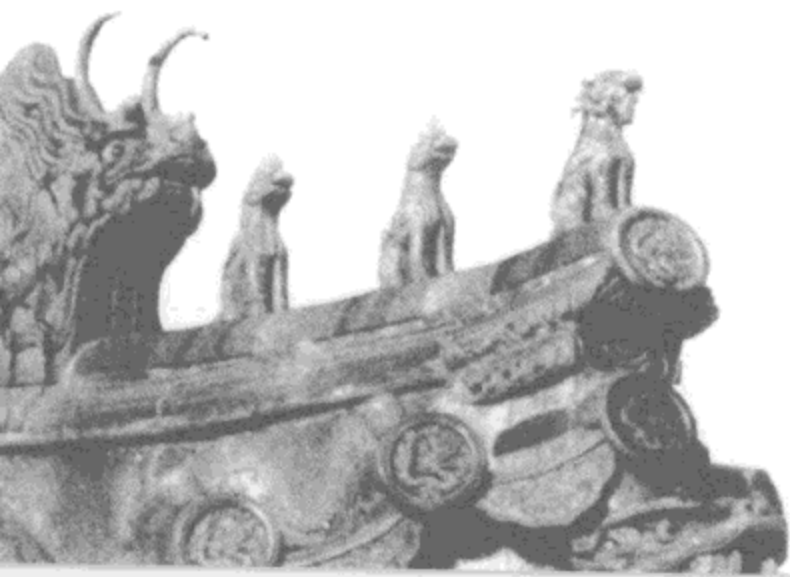
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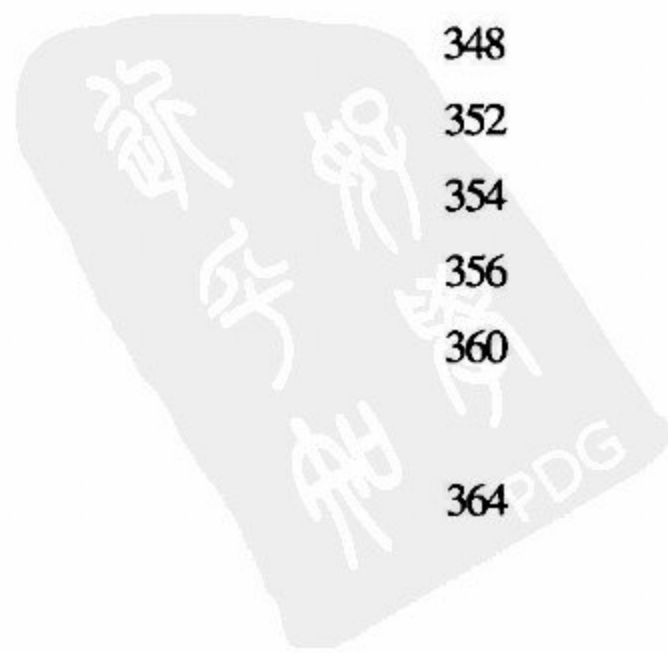
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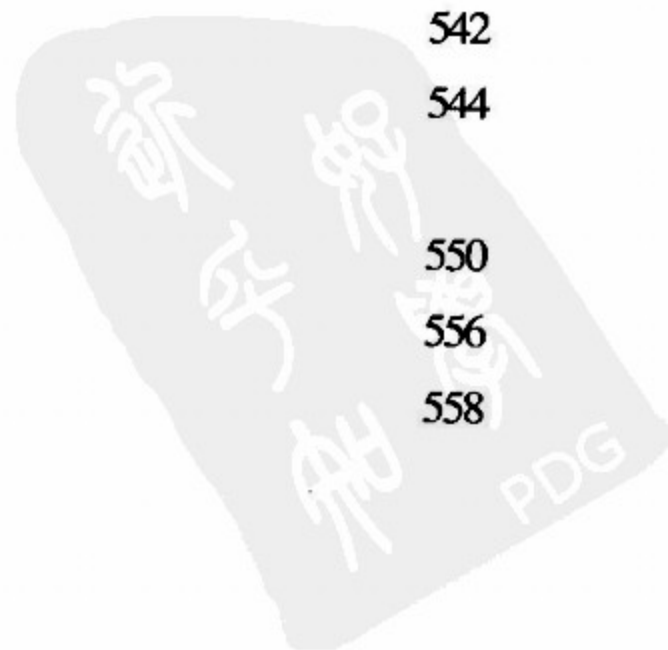
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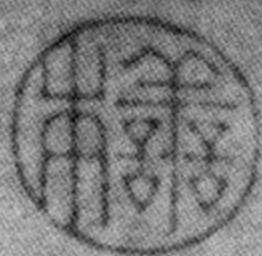
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毛詩卷第一

唐國子博士兼太子中允贈齊州刺史

吳縣開國男陸德明釋文附

周南關雎詁訓傳第一

周者代名其地在禹貢雍州之域岐山之陽於漢屬扶風美陽縣南者言周之德化自岐陽而先被南方故序云化自北而南也漢廣序又云文王之造被於南國是也
七音反依字且邊佳且子餘反旁或作鳥
案詁故皆是古義所以兩行於前篇多作詁解而章句有故言取景純在爾雅則作釋詁與孫等爾雅本皆為釋故今宜遵本不須改字

毛詩國風

詩是此書之名毛者傳詩人姓既有齊魯韓三家故題姓以別之或云小

毛公加毛詩二字又云河間獻王所加故大題在下小題馬融應植鄭玄注二體並大題在下小題同漢書陳

宋刻《毛詩之古訓傳》書影之一

风

周南

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，

关 雎

雎鸠关关相对唱，
双栖河里小岛上。
纯洁美丽好姑娘，
真是我的好对象。

长长短短鲜荇菜，
左手右手顺流采。
纯洁美丽好姑娘，
醒着相思梦里爱。

追求姑娘难实现，
醒来梦里意常牵。
一片深情悠悠长，
翻来覆去难成眠。

长长短短荇菜鲜，



Regional Songs

Southern Zhou

The Cooing

The waterfowl would coo
Upon an islet in the brook.
A lad would like to woo
A lass with nice and pretty look.

There grows the water grass
The folk are fond to pick;
There lives the pretty lass
For whom the lad is sick.

Ignored by the pretty lass,
The lad would truly yearn.
The day is hard to pass;
All night he'll toss and turn.

There grows the water grass



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。

葛之覃兮，
施于中谷；
维叶萋萋。
黄鸟于飞，
集于灌木；
其鸣喈喈。

葛之覃兮，
施于中谷；
维叶莫莫。
是刈是漙，
为絺为绌；
服之无斁。

言告师氏，

左手采来右手拣。
纯洁美丽好姑娘，
弹琴奏瑟表爱怜。

长长短短鲜荇菜，
左手右手拣拣开。
纯洁美丽好姑娘，
敲钟打鼓娶过来。

葛 覃

葛藤枝儿长又长，
蔓延到，谷中央；
叶子青青盛又旺。
黄雀飞，来回忙，
歇在丛生小树上；
叫喳喳，在歌唱。

葛藤枝儿长又长，
蔓延到，谷中央；
叶子青青密又旺。
割了煮，自家纺，
细布粗布制新装；
穿不厌，旧衣裳。

告诉咱家老保姆，



数字图书馆
PDG



The folk are fond to choose;
There lives the pretty lass
Whom the lad pursues.

There grows the water grass
The folk are fond to gain;
There lives the pretty lass
The lad would entertain.

The Ramie

The ramie spreads its vine
Toward the deep ravine,
With leaves profuse and fine.
The orioles are on the wing;
In the woods they cling;
Melodious songs they sing.

The ramie spreads its vine
Toward the deep ravine,
With leaves lush and fine.
The ramie I cut and boil;
To weave the cloth I toil;
To make the dress I moil.

I ask for leave one day;



言告言归。
薄污我私，
薄浣我衣。
害浣害否，
归宁父母。

回娘家，去望望。
搓呀揉呀洗衣裳，
脏衣衫，洗清爽。
别把衣服全泡上，
要回家，看爹娘。

卷 耳

采采卷耳，
不盈顷筐。
嗟我怀人，
寘彼周行。

采呀采呀卷耳菜，
不满小小一浅筐。
心中想念我丈夫，
浅筐搁在大道旁。

陟彼崔嵬，
我马虺隤。
我姑酌彼金罍，
维以不永怀。

登上高高土石山，
我马跑得腿发软。
姑且酌满铜酒杯，
莫叫心中长相念。

陟彼高冈，
我马玄黄。
我姑酌彼兕觥，
维以不永伤。

登上高高山脊梁，
马儿病得黑又黄。
姑且酌满犀角杯，
莫叫心中长悲伤。

陟彼砠矣，
我马瘠矣。
我仆痡矣，

登上那座乱石冈，
马儿病倒躺一旁。
仆人累得跟不上，

“I miss my home,” I say.
I wash my undershirt
And clean my dress and skirt.
I either wash or pack,
And then I shall be back.

The Chickweed

The chickweed is green
That I in my basket glean.
I guess, my dear sweetheart,
Another journey will start.

Toward a hill I go;
My horse is tired, oh!
I'll stop to have a sip
To ease my mind on the trip.

Toward a height I go;
My horse is sweating, oh!
I'll stop to have a gulp
To find relief in the cup.

Toward a mount I go;
My horse collapses, oh!
So sick is my bodyguard;





云何吁矣。

南有樛木，
葛藟累之。
乐只君子，
福履绥之！

南有樛木，
葛藟荒之。
乐只君子，
福履将之！

南有樛木，
葛藟萦之。
乐只君子，
福履成之！

螽斯羽，
诜诜兮。
宜尔子孙，
振振兮。

螽斯羽，

心中怎不添忧伤！

樛 木

南边弯弯树枝桠，
野葡萄藤攀缘它。
先生结婚真快乐，
上天降福赐给他！

南边弯弯树枝桠，
野葡萄藤掩盖它。
先生结婚真快乐，
上天降福保佑他！

南边弯弯树枝桠，
野葡萄藤旋绕它。
先生结婚真快乐，
上天降福成全他。

螽 斯

蝗虫展翅膀，
群集在一方。
你们多子又多孙，
繁盛振奋聚一堂。

蝗虫展翅膀，

数字知识
PDG



Why should I sigh so hard!

A Bending Tree

In the south is a bending tree,
Entwisted by a grape vine;
The gentleman's in high glee,
Endowed with wealth and wine.

In the south is a bending tree,
Entwined by a grape vine;
The gentleman's in high glee,
Affluent in wealth and wine.

In the south is a bending tree,
Encircled by a grape vine;
The gentleman's in high glee,
Enjoying wealth and wine.

The Locust

The locust music fills the air,
Hum, hum, hum;
May you sons and daughters bear,
Delighted and handsome!

The locust music fills the air,





薨薨兮。
宜尔子孙，
绳绳兮。

螽斯羽，
揖揖兮。
宜尔子孙，
蛰蛰兮。

桃之夭夭，
灼灼其华。
之子于归，
宜其室家。

桃之夭夭，
有蕢其实。
之子于归，
宜其家室。

桃之夭夭，
其叶蓁蓁。
之子于归，
宜其家人。

嗡嗡飞得忙。
你们多子又多孙，
永远群处在一堂。

蝗虫展翅膀，
紧聚在一方。
你们多子又多孙，
安静和睦在一堂。

桃 夭

茂盛桃树嫩枝桠，
绽开鲜艳粉红花。
这位姑娘要出嫁，
和顺对待您夫家。

茂盛桃树枝桠嫩，
桃子结得红润润。
这位姑娘嫁出门，
待您丈夫要和顺。

茂盛桃树嫩枝桠，
叶儿密密发光华。
这位姑娘要出嫁，
和顺对待您全家。

数字水印
PDG



Drone, drone, drone;
May you sons and daughters bear,
With children of their own!

The locust music fills the air,
Boom, boom, boom;
May you sons and daughters bear,
With life in fullest bloom!

The Beautiful Peach

The peach tree stands wayside,
With blossoms glowing pink.
I wish the pretty bride
Affluence in food and drink.

The peach tree stands wayside,
With fruits hanging rife.
I wish the pretty bride
Abundant wealth in life.

The peach tree stands wayside,
With leaves thick and dense.
I wish the pretty bride
A pleasant home e'er hence.





兔 置

肃肃兔置，
椽之丁丁。
赳赳武夫，
公侯干城。

繁密整齐大兔网，
铮铮打桩张地上。
武士英姿雄赳赳，
公侯卫国好屏障。

肃肃兔置，
施于中逵。
赳赳武夫，
公侯好仇。

繁密整齐大兔网，
四通八达道上放。
武士英姿雄赳赳，
公侯助手真好样。

肃肃兔置，
施于中林。
赳赳武夫，
公侯腹心。

繁密整齐大兔网，
郊外林中多布放。
武士英姿雄赳赳，
公侯心腹保国防。

芣 苢

采采芣苢，
薄言采之。
采采芣苢，
薄言有之。

车前草哟采呀采，
快点把它采些来。
车前草哟采呀采，
快点把它采得来。

采采芣苢，
薄言掇之。

车前草哟采呀采，
快点把它拾起来。

数字水印
PDG



The Hunting Net

The hunting net is closely knit;
The men are pounding hard.
The tiger hunter's brave and fit;
He serves the lord as a guard.

The hunting net is closely knit;
It stretches o'er the road.
The tiger hunter's brave and fit;
He lives in the lord's abode.

The hunting net is closely knit;
It reaches o'er the wood.
The tiger hunter's brave and fit;
He serves the lord for good.

The Plantain Seeds

The plantain seeds are green;
Pick up the seeds in haste!
The plantain seeds are green;
Store up the seeds in haste!

The plantain seeds are green;
Hold up the seeds in haste!





采采芣苢，
薄言捋之。

采采芣苢，
薄言袺之。
采采芣苢，
薄言襜之。

南有乔木，
不可休思。
汉有游女，
不可求思。
汉之广矣，
不可泳思。
江之永矣，
不可方思。

翘翘错薪，
言刈其楚。
之子于归，
言秣其马。
汉之广矣，
不可泳思。
江之永矣，

车前草哟采呀采，
快点把籽捋下来。

车前草哟采呀采，
快点把它揣起来。
车前草哟采呀采，
快点把它兜回来。

汉 广

南方有树高又长，
不可歇息少阴凉。
姑娘游玩汉水旁，
要想追求没指望。
好比汉水宽又广，
不能游过河那方。
好比江水长又长，
划着筏子难来往。

乱柴杂草长得高，
砍下荆条当柴烧。
姑娘有朝能嫁我，
喂饱马儿接她到。
好比汉水宽又广，
不能游过河那方。
好比江水长又长，

数字水印
PDG

The plantain seeds are green;
Grab up the seeds in haste!

The plantain seeds are green;
Collect the seeds in haste!

The plantain seeds are green;
Bring home the seeds in haste!

The Wide Han

The tree in the south is tall,
But does not shade us all;
The maid by the Han is fair,
But brings young men despair.

The Han is much too wide
To swim from side to side;
The Yangtze is too long
To sail the boat along.

From the overgrowing bushes,
I willingly cut the rushes;
If you are married to me,
I'll feed the horse for thee.
The Han is much too wide
To swim from side to side;
The Yangtze is too long





不可方思。

翘翘错薪，
言刈其萎。
之子于归，
言秣其驹。
汉之广矣，
不可泳思。
江之永矣，
不可方思。

划着筏子难来往。

乱柴杂草长得高，
割下萎蒿当柴烧。
姑娘有朝能嫁我，
喂饱马驹接她到。
好比汉水宽又广，
不能游过河那方。
好比江水长又长，
划着筏子难来往。

汝 坟

遵彼汝坟，
伐其条枚。
未见君子，
惄如调饥。

沿着汝堤走一遭，
砍下树枝当柴烧。
好久没见我丈夫，
就像早饥心里焦。

遵彼汝坟，
伐其条肄。
既见君子，
不我遐弃。

沿着汝堤走一遭，
砍下嫩枝当柴烧，
好像已见我丈夫，
幸而没有将我抛。

魴鱼赭尾，
王室如燬。
虽则如燬，

鳊鱼红尾多疲劳，
官家虐政像火烧。
虽则虐政像火烧，



To sail the boat along.

From the overgrowing weeds,
I willingly cut the reeds;
If you are married to me,
I'll feed the colt for thee.
The Han is much too wide
To swim from side to side;
The Yangtze is too long
To sail the boat along.

The Ford

I walk toward the ford
And cut the forestation.
I fail to see my lord
Who knows our deprivation.

I walk toward the ford
And trim the forestation.
At last I see my lord
Who meets our expectation.

Like breams in danger offshore,
The folk are living in plight.
The king is held in awe;





父母孔迓。

爹娘还在莫忘掉。

麟 之 趾

麟之趾。
振振公子，
于嗟麟兮！

麒麟蹄儿不踢人。
振奋有为的公子，
哎呀你是麒麟啊！

麟之定。
振振公姓，
于嗟麟兮！

麒麟额头不撞人。
振奋有为的公孙，
哎呀你是麒麟啊！

麟之角。
振振公族，
于嗟麟兮！

麒麟角儿不触人。
振奋有为的公族，
哎呀你是麒麟啊！



Our saviour's near in sight.

The Kylin

The kylin has four paws;
The princes have might and force.
Oh mighty kylin, oh!

The kylin has one brow;
The noblemen are high-brow.
Oh mighty kylin, oh!

The kylin has one horn;
The kinsmen are high-born.
Oh mighty kylin, oh!



召南

维鹊有巢，
维鸠居之。
之子于归，
百两御之。

维鹊有巢，
维鸠方之。
之子于归，
百两将之。

维鹊有巢，
维鸠盈之。
之子于归，
百两成之。

于以采芣？
于沼于沚。
于以用之？
公侯之事。

鹊 巢

喜鹊树上把窝搭，
八哥来住它的家。
这位姑娘要出嫁，
百辆车子来接她。

喜鹊树上把窝搭，
八哥同住这个家。
这位姑娘要出嫁，
百辆车子保卫她。

喜鹊树上窝搭成，
住满八哥喜盈门。
这位姑娘要出嫁，
车队迎来好成婚。

采 芣

要采白蒿到哪方？
在那池里在那塘。
什么地方要用它？
为替公侯养蚕忙。



数字图书馆
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Southern Shao

The Magpie's Nest

When magpies build a nest,
The cuckoos come to abide.
Indeed, the bride is blest;
So many carts await the bride.

When magpies build a nest,
The cuckoos come to reside.
Indeed, the bride is blest;
So many carts see off the bride.

When magpies build a nest,
The cuckoos live with pride.
Indeed, the bride is blest;
So many carts go with the bride.

Wormwood Leaves

Where to pick wormwood leaves?
In the pond or in the ford.
Where to use wormwood leaves?
To feed silkworms for the lord.





于以采蘩？
于涧之中。
于以用之？
公侯之宫。

被之僮僮，
夙夜在公。
被之祁祁，
薄言还归。

嘒嘒草虫，
趯趯阜螽。
未见君子，
忧心忡忡。
亦既见止，
亦既覯止，
我心则降。

陟彼南山，
言采其蕨。
未见君子，
忧心惓惓。
亦既见止，
亦既覯止，

要采白蒿到哪里？
山间潺潺溪流里。
什么地方要用它？
送到公侯蚕室里。

蚕妇发髻高高耸，
日夜养蚕无闲空。
蚕妇发髻像云霞，
蚕事完毕快回家。

草 虫

秋来蝈蝈嘒嘒叫，
蚱蜢蹦蹦又跳跳。
长久不见夫君面，
忧思愁绪心头搅。
我们已经相见了，
我们已经相聚了，
心儿放下再不焦。

登到那座南山上，
采集蕨菜春日长。
长久不见夫君面，
忧思愁绪心发慌。
我们已经相见了，
我们已经相聚了，

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Where to pick wormwood leaves?
In the stream within the valleys.
Where to use wormwood leaves?
To feed silkworms in the palace.

Apply a thin layer of leaves;
I'm busy night and day.
Apply a thick layer of leaves;
I'll go home right away.

The Grasshoppers

Grasshoppers chirr in the mead,
While locusts hop in the weed.
As my dear one is not there,
I'm full of strain and care.
As soon as I see my dear,
As soon as I meet my dear,
All worries will disappear.

Atop the southern hill,
I pick the fern at will.
As my dear one is not there,
I'm full of grief and care.
As soon as I see my dear,
As soon as I meet my dear,





我心则说。

陟彼南山，
言采其薇。
未见君子，
我心伤悲。
亦既见止，
亦既覯止，
我心则夷。

于以采蘋？
南涧之滨。
于以采藻？
于彼行潦。

于以盛之？
维筐及筥。
于以湘之？
维箝及釜。

于以奠之？
宗室牖下。
谁其尸之？
有齐季女。

心儿欢欣又舒畅。

登到那座南山上，
采集薇菜春日长。
长久不见夫君面，
忧思愁绪心悲伤。
我们已经相见了，
我们已经相聚了，
心儿平静又安详。

采 蘋

哪儿采浮萍？
南山溪水边。
哪儿采水藻？
沟水、积水间。

盛它用什么？
方筐和圆箩。
煮它用什么？
没脚、三脚锅。

祭品放哪儿？
宗庙天窗下。
是谁在主祭？
虔诚女娇娃。





All sorrows will disappear.

Atop the southern hill,
I pick the vetch at will.
As my dear one is not there,
I'm full of woe and care.
As soon as I see my dear,
As soon as I meet my dear,
All woes will disappear.

Picking Duckweed

Where is duckweed to be found?
In the valley all around.
Where are algae to be found?
Along the margin of a pond.

Where shall I put these herbs?
In baskets square and round.
Where shall I boil these herbs?
In cauldrons on the ground.

Where shall be the rites?
In front of the clan hall.
Who will direct the rites?
The chaste maid will do it all.





甘 棠

蔽芾甘棠，
勿翦勿伐，
召伯所茇。

蔽芾甘棠，
勿翦勿败，
召伯所憩。

蔽芾甘棠，
勿翦勿拜，
召伯所说。

棠梨茂密又高大，
不要剪它别砍它，
召伯曾住这树下。

棠梨茂密又高大，
不要剪它别毁它，
召伯曾息这树下。

棠梨茂密又高大，
不要剪它别拔它，
召伯曾歇这树下。

行 露

厌浥行露，
岂不夙夜？
谓行多露！

谁谓雀无角？
何以穿我屋？
谁谓女无家？
何以速我狱？
虽速我狱，
室家不足！

道上露水湿漉漉，
难道不愿赶夜路？
只怕道上沾满露！

谁说麻雀没有嘴？
凭啥啄穿我的房？
谁说你家没婆娘？
凭啥逼我上公堂？
虽然要挾打官司，
逼婚理由太荒唐！

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The Birch-leaf Pear

The birch-leaf pear is lush!
Don't cut or trim the pear;
Earl Shao once lived near there.

The birch-leaf pear is lush!
Don't cut or break the pear;
Earl Shao once stayed near there.

The birch-leaf pear is lush!
Don't cut or ruin the pear;
Earl Shao once stopped near there.

Roadside Dew

The sunrise road is wet with dew;
At dawn pedestrians have been few
Because the road is wet with dew.

Who says the sparrow has no beak?
But how then comes my roof to leak?
Who says you are a powerless male?
But how come I am here in jail?
For all that you have done to me,
I'll not be forced to bend my knee!





谁谓鼠无牙？
何以穿我墉？
谁谓女无家？
何以速我讼？
虽速我讼，
亦不女从！

羔羊之皮，
素丝五紵。
退食自公，
委蛇委蛇。

羔羊之革，
素丝五緎。
委蛇委蛇，
自公退食。

羔羊之缝，
素丝五总。
委蛇委蛇，
退食自公。

谁说老鼠没有牙？
凭啥打洞穿我墙？
谁说你家没婆娘？
凭啥逼我上公堂？
虽然要挟打官司，
也不嫁你强暴郎！

羔 羊

穿了一身羔皮袍，
白丝交叉缝又绕。
吃饱喝足下朝来，
摇摇摆摆多逍遥。

穿了一身羔皮袍，
白丝交叉缝又绕。
大摇大摆下朝来，
吃饱喝足往家跑。

穿了一身羔皮袍，
白丝交叉缝又绕。
吃饱喝足摇又摆，
下得朝来往家跑。

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Who says mice have no teeth to gnaw?
But how then comes my weakened wall?
Who says you are a powerless sort?
But how come I am brought to court?
For all that you have done to me,
By no means I'll submit to thee!

The Lamb

He wears a lamb-skin robe,
A carefully stitched-up robe.
He goes home for dinner
In a leisurely manner.

He's dressed in lamb-skin robe,
A carefully sewn-up robe.
In a leisurely manner,
He goes home for dinner.

He's attired in lamb-skin robe,
A carefully hemmed-up robe.
In a leisurely manner,
He goes home for dinner.





殷其雷

殷其雷，
在南山之阳。
何斯违斯？
莫敢或遑。
振振君子，
归哉归哉！

殷其雷，
在南山之侧。
何斯违斯？
莫敢遑息。
振振君子，
归哉归哉！

殷其雷，
在南山之下。
何斯违斯？
莫或遑处。
振振君子，
归哉归哉！

雷声雷声响轰轰，
响在南山向阳峰。
为啥这时离开家？
忙得不敢有闲空。
我的丈夫真勤奋，
快快回来乐相逢。

雷声轰轰震四方，
响在南边大山旁。
为啥这时离家走？
不敢稍停实在忙。
我的丈夫真勤奋，
快快回来聚一堂。

雷声轰轰震耳响，
响在南山山下方。
为啥这时离家门？
不敢稍住那样忙。
我的丈夫真勤奋，
快快回来乐而康。



The Rumbling Thunder

The thunder rumbles aloud
Above the hill around.
When you have left your wife,
How can ease be in life?
My dear and faithful husband,
Come back to your homeland!

The thunder rumbles aloud
Behind the hill around.
When you have left your wife,
How can rest be in life?
My dear and faithful husband,
Come back to your homeland!

The thunder rumbles aloud
Below the hill around.
When you have left your wife,
How can peace be in life?
My dear and faithful husband,
Come back to your homeland!





標 有 梅

標有梅，
其实七兮。
求我庶士，
迨其吉兮。

標有梅，
其实三兮。
求我庶士，
迨其今兮。

標有梅，
顷筐墜之。
求我庶士，
迨其谓之。

梅子渐渐落了地，
树上果实留七成。
追求我吧年轻人，
趁着吉日再定情。

梅子纷纷落了地，
树上只有三成稀。
追求我的年轻人，
趁着今儿定婚期。

梅子个个落了地，
手拿畚箕来拾取。
追求我的年轻人，
趁着仲春好同居。

小 星

嘒彼小星，
三五在东。
肃肃宵征，
夙夜在公。
寔命不同！

嘒彼小星，

小小星星闪微光，
三三五五在东方。
急急匆匆赶夜路，
早早晚晚为公忙。
命运不同徒自伤！

小小星星闪微光，

数字水印
PDG



The Plums

I cast you plums from the tree,
Lying on the way.
If you want to marry me,
You'd better not delay.

I cast you plums from the tree,
Piling on the way.
If you want to marry me,
You'd better come today.

I cast you plums from the tree,
In baskets on the way.
If you want to marry me,
You'd better come and say.

Little Stars

Little stars are winking,
In the east sparsely twinkling.
As my man serves the state,
So hard he works and late;
How wretched is his fate!

Little stars are twinkling;



维参与昴。
肃肃宵征，
抱衾与裯。
寔命不犹！

参星昴星挂天上。
急急匆匆赶夜路，
抱着棉被和床帐。
人家命运比我强！

江 有 汜

江有汜，
之子归，
不我以。
不我以，
其后也悔。

江水长长有支流，
新人嫁来分两头，
你不要我使人愁。
今日虽然不要我，
将来后悔又来求。

江有渚，
之子归，
不我与。
不我与，
其后也处。

江水宽宽有沙洲，
新人嫁来分两头，
你不爱我使人愁。
今日虽然不爱我，
将来想聚又来求。

江有沱，
之子归，
不我过。
不我过，
其啸也歌。

江水长长有沱流，
新人嫁来分两头，
你不找我使人愁。
不找我呀心烦闷，
唱着哭着消我忧。



数字
资源
PDG



Star-clusters are winking.
As my man serves the state,
Little he sleeps and late;
How woeful is his fate!

The River Branch

The river takes a branch;
My man makes a new match,
Leaving me under the thatch.
As time will testify,
Who'll have more rue than I.

The river takes in creeks;
My man a new love seeks,
Leaving me alone for weeks.
As time will testify,
Who'll have more woe than I.

The river cuts new streams;
My man has realized his dreams,
Leaving me in woe that teems.
As time will testify,
Who'll heave more sigh than I.





野有死麋

野有死麋，
白茅包之。
有女怀春，
吉士诱之。

猎来小鹿撂荒郊，
洁白茅草将它包。
有位姑娘春心动，
小伙上前把话挑。

林有朴樕，
野有死鹿。
白茅纯束，
有女如玉。

林中砍下朴樕烧，
打死小鹿在荒郊。
白茅捆扎当礼物，
如玉姑娘接受了。

“舒而脱脱兮！
无感我帨兮！
无使龙也吠！”

“轻轻慢慢别着忙！
别掀围裙别莽撞！
别惹狗儿叫汪汪！”

何彼秣矣

何彼秣矣？
唐棣之华。
曷不肃雍？
王姬之车。

怎么那样地浓艳漂亮？
像唐棣花儿一样。
怎么气氛欠肃穆安详？
王姬出嫁的车辆。

何彼秣矣？
华如桃李。
平王之孙，

怎么那样地浓艳漂亮？
像桃李花开一样。
天子平王的外孙，

大中华文库
PDG



A Dead Doe

A doe lies dead in the fields,
In whitest cogon clad.
A lass her heart now yields
To a young and handsome lad.

In the woods the trees are laid;
In the fields a deer lies dead.
The lass is fair as jade;
White cogon wreathes her head.

“Be soft lest I get hurt!
Oh please don’t touch my skirt!
The dog is on the alert!”

Why So Pretentious?

Why so pretentious is the carriage?
Its showy curtains lend the image.
Why so magnificent is the carriage?
The princess rides on it for marriage.

Why so pretentious is the carriage?
Its pretty curtains lend the image.
The king’s grandson is to wed



齐侯之子。

其钓维何？
维丝伊缙。
齐侯之子，
平王之孙。

齐侯的女儿做新娘。

钓鱼是用什么绳？
是用丝线来做成。
她是齐侯的女儿，
天子平王的外孙。

驹 虞

彼茁者葭，
壹发五豝。
于嗟乎驹虞！

彼茁者蓬，
壹发五豝。
于嗟乎驹虞！

密密一片芦苇丛，
一群母猪被射中。
哎呀这位猎手真神勇！

密密一片蓬蒿草，
一群小猪被射倒。
哎呀这位猎手本领高！



The daughter of Marquis Qi, it's said.

What fishing line is the best we find?

The best line is silk threads entwined.

The daughter of Marquis Qi is marrying

The grand-son of the king.

The Forester

In green and lush reed sprouts,

He has killed five wild sows.

How well the forester shoots!

In lush green fleabane,

He has five wild shoats slain.

How well the forester shoots!



邶风



泛彼柏舟，
亦泛其流。
耿耿不寐，
如有隐忧。
微我无酒，
以敖以游。

我心匪鉴，
不可以茹。
亦有兄弟，
不可以据。
薄言往诉，
逢彼之怒。

我心匪石，
不可转也。
我心匪席，
不可卷也。
威仪棣棣，
不可选也。

忧心悄悄，

柏舟

飘飘荡荡柏木舟，
随着河水任漂流。
两眼睁睁睡不着，
多少烦恼积心头。
不是无酒来消愁，
不是无处可遨游。

我心不是青铜镜，
难把人面清光照。
娘家虽有亲兄弟，
谁知他们难依靠。
勉强回家叹苦经，
见他发怒心烦恼。

我心不像石一块，
任人搬东又搬西。
我心不是席一条，
哪能打开又卷起。
仪容娴静品行端，
优点哪个数得齐。

愁思重重心头绕，



Songs of Bei

The Cypress Boat

Behold the cypress boat,
Which sails and drifts afloat.
I lie awake all night,
My heart full of plight.
To the heavy store of wine,
I do not incline.

My heart's not mirror-like;
It reflects not all alike.
My brother hears my grief,
But gives me no relief.
When I pour out my woe,
He broods o'er his own throe.

My heart's not like the millstone;
It follows a course of its own.
My heart's not like a strawmat;
It won't be rolled like that.
A truly noble man am I;
None can change me though they try.

I'm full of worry and care,





愠于群小。
覲闵既多，
受侮不少。
静言思之，
寤辟有嫫。

日居月诸，
胡迭而微？
心之忧矣，
如匪浣衣。
静言思之，
不能奋飞。

绿兮衣兮，
绿衣黄里。
心之忧矣，
曷维其已！

绿兮衣兮，
绿衣黄裳。
心之忧矣，
曷维其亡！

绿兮丝兮，

群小怨我众口咬。
横遭陷害已多次，
身受侮辱更不少。
仔仔细细想一想，
梦醒痛苦把胸敲。

红太阳啊明月亮，
为啥老是没光芒？
心头烦恼除不尽，
就像没洗脏衣裳。
仔仔细细想一想，
不能展翅飞天上。

绿 衣

绿色衣啊绿色衣，
外面绿色黄夹里。
穿上绿衣心忧伤，
不知何时停怀忆！

绿色衣啊绿色衣，
上穿绿衣下黄裳。
穿上绿衣心忧伤，
旧情深深怎相忘！

绿色衣啊绿色丝，

A man no villains spare.
I've suffered from assaults;
I've gone through bad insults.
When I recall all these,
E'en sleep brings me no ease.

May I ask the sun and moon
Why they change so soon?
The anguish that's in my heart
Breaks my peace apart.
When I recall all these,
There can be no release.

The Green Coat

Green, green is my coat;
Inside is a yellow shirt.
In my heart there's one sad note:
When will it cease to hurt?

Green, green is my coat,
And yellow is the skirt.
In my heart there's one sad note:
When can I forget the hurt?

My wife dyed silk cloth green;





女所治兮。
我思古人，
俾无訖兮。

缡兮绌兮，
凄其以风。
我思古人，
实获我心。

燕燕于飞，
差池其羽。
之子于归，
远送于野。
瞻望弗及，
泣涕如雨！

燕燕于飞，
颉之颃之。
之子于归，
远于将之。
瞻望弗及，
伫立以泣！

燕燕于飞，

丝丝是你亲手织。
想起我的亡妻啊，
遇事劝我无差失。

夏布粗啊夏布细，
穿上风凉又爽气。
想起我的亡妻啊，
样样都合我心意。

燕 燕

燕子双双飞天上，
参差不齐展翅膀。
这位姑娘要出嫁，
送到郊外远地方。
遥望背影渐消失，
泪珠滚滚雨一样！

燕子双双飞天上，
高高低低追逐忙。
这位姑娘要出嫁，
送她不嫌路途长。
遥望背影渐消失，
凝神久立泪汪汪！

燕子双双飞天上，

数字水印
PDG



With which she made the gown.
My memory of her is keen;
My heart is moved to repine.

The satin fine and coarse
Cools me in summer days.
My thought is full of remorse;
In my heart she has a place.

- Two Swallows

Two swallows soar to the sky,
Spreading their wings while they fly.
My sister is going away;
I send her on her way.
When in the distance she disappears,
My eyes are filled with tears.

Two swallows soar to the sky,
Rising and swooping while they fly.
My sister is going away;
I see her off today.
When in the distance she disappears,
I stand with eyes of tears.

Two swallows soar to the sky,





下上其音。
之子于归，
远送于南。
瞻望弗及，
实劳我心！

仲氏任只，
其心塞渊。
终温且惠，
淑慎其身。
“先君之思”，
以勸寡人！

日居月诸！
照临下土。
乃如之人兮，
逝不古处。
胡能有定？
宁不我顾？

日居月诸！
下土是冒。
乃如之人兮，
逝不相好。

上上下下呢喃唱。
这位姑娘要出嫁，
送她向南路茫茫。
遥望背影渐消失，
离愁别恨断人肠！

二妹为人可信任，
心地诚实虑事深。
性格温柔又和顺，
修身善良又谨慎。
常说“莫忘先君爱”，
谆谆劝勉感我心！

太阳啊，月亮啊！
光辉普照大地上。
天下竟有这种人，
会把故居恩爱忘。
为何不念夫妻情？
为何不想进我房？

太阳啊，月亮啊！
光辉普照大地上。
天下竟有这种人，
绝情不和我来往。

日 月

数字水印
PDG

Cooing and echoing while they fly.
My sister is going away;
I see her off today.
When in the distance she disappears,
My woe's too great for tears.

My sister's good and chaste,
Endowed with all that's best.
She's good and true and kind,
And has a gentle mind.
“Keep the former duke in mind,”
Her words sound soft and kind.

The Sun and the Moon

The sun and moon divine,
O'er all the world they shine.
But you, with a heart of stone,
Have now left me alone.
Will you your ways amend?
No time with me you spend!

The sun and moon divine,
O'er all the earth they shine.
But you, with a heart of stone,
Have no thought to atone.





胡能有定？
宁不我报？

日居月诸！
出自东方。
乃如之人兮，
德音无良。
胡能有定？
俾也可忘。

日居月诸！
东方自出。
父兮母兮！
畜我不卒。
胡能有定？
报我不述！

终风且暴，
顾我则笑。
谑浪笑敖，
中心是悼！

终风且霾，
惠然肯来？

为何不念夫妻情？
为何使我守空房？

太阳啊，月亮啊！
日月光辉出东方。
天下竟有这种人，
名誉扫地丧天良。
为何不念夫妻情？
使我真该把他忘。

太阳啊，月亮啊！
东方升起亮堂堂。
我的爹啊我的娘！
丈夫爱我不久长。
为何不念夫妻情？
我也不愿诉衷肠！

终 风

大风既起狂又暴，
对我侮弄嘻嘻笑。
调戏取笑太放荡，
想想悲伤心烦恼！

大风既起尘飞扬，
他可顺心来我房？



Will you your ways amend?
No grateful word you send!

The sun and moon divine,
In eastern skies they shine.
But you, with a heart of stone,
Follow a path of your own.
Will you your ways amend?
My grudge may reach an end!

The sun and moon divine,
In eastern skies they shine.
Alas, my parents dear,
Why don't you help me here!
Will my husband his ways amend?
Oh that he would in the end!

The Wind

Winds blow and then it rains;
The dandy laughs and grins.
He flirts with me at will;
How can my heart be still!

Winds blow and mists will fall;
Would he come back at all?



莫往莫来，
悠悠我思！

终风且曠，
不日有曠。
寤言不寐，
愿言则嚏。

曠曠其阴，
虺虺其雷。
寤言不寐，
愿言则怀。

击鼓其镗，
踊跃用兵。
土国城漕，
我独南行。

从孙子仲，
平陈与宋。
不我以归，
忧心有忡！

爰居爰处？

如今竟然不来往，
绵绵相思不能忘！

大风既起日无光，
顷刻又阴晴无望。
夜半独语难入梦，
愿他喷嚏知我想。

天色阴沉暗无光，
雷声隐隐天边响。
夜半独语难入梦，
愿他悔悟将我想。

击 鼓

战鼓擂得咚咚响，
官兵踊跃练刀枪。
别人修路筑漕城，
我独从军去南方。

跟随将军孙子仲，
调停纠纷陈与宋。
常驻戍地不让归，
思妻愁绪心忡忡。

住哪儿啊息何方？





He does not come by cart,
But lingers in my heart.

Winds blow and clouds will grow
While gloomy skies hang low.
I cannot sleep in peace,
For night gives me no ease.

The sky is thick with cloud,
And thunders rumble aloud.
I cannot sleep in peace;
My heart lends him a place.

Drum Beating

When battle-drums resound,
Men seek the battleground.
Some come to build the wall
While I go south to war.

I follow General Sun Zizhong,
To conquer kingdoms Qi and Song.
Enlisted there for years,
I'm filled with cares and fears.

I'm stationed here and there;





爰丧其马？
于以求之？
于林之下。

“死生契阔”，
与子成说。
执子之手，
与子偕老。

吁嗟阔兮，
不我活兮！
吁嗟洵兮，
不我信兮！

凯风自南，
吹彼棘心。
棘心夭夭，
母氏劬劳。

凯风自南，
吹彼棘薪。
母氏圣善，
我无令人。

马儿丢失何处藏？
去到哪里找我马？
丛林深处大树旁。

“生死永远不分离”，
对你誓言记心里。
我曾紧紧捏你手，
和你到老在一起。

可叹重重隔关山，
不让我们重相见！
可叹悠悠长别离，
不让我们守誓言！

凯 风

和风吹来自南方，
吹在枣树红心上。
枣树红心嫩又壮，
我娘辛苦善教养。

和风南方吹过来，
枣树成长好当柴。
我娘人好又明理，
我们兄弟不成材。



I lose my horse somewhere.
Where do I find the horse?
By trees among the gorse.

My wife's my life companion;
We're bound in marital union.
I grasped her hand and say,
"Together we'll always stay."

Long have I parted from my wife;
How can I now go on with life?
The war has kept us far apart;
The cares are gnawing at my heart!

The Southern Breeze

From the south comes the breeze,
Caressing tender jujube trees.
When tender trees sprout and bloom,
My mother's heavy worries loom.

From the south comes the breeze,
Caressing grown-up jujube trees.
My mother's loving and ever kind,
But we let her down in her mind.





爰有寒泉，
在浚之下。
有子七人，
母氏劳苦。

睨皖黄鸟，
载好其音。
有子七人，
莫慰母心。

雄雉于飞，
泄泄其羽。
我之怀矣，
自诒伊阻！

雄雉于飞，
下上其音。
展矣君子，
实劳我心。

瞻彼日月，
悠悠我思！
道之云远，
曷云能来？

寒泉清冷把暑消，
源头出自浚县郊。
儿子七个不算少，
却累我娘独辛劳。

宛转黄雀清和音，
歌声吱吱真好听。
我娘儿子有七个，
不能安慰亲娘心。

雄 雉

雄雉起飞向远方，
拍拍翅膀真舒畅。
心中怀念我夫君，
自找离愁空忧伤！

雄雉起飞向远方，
忽高忽低咯咯唱。
我的夫君确实好，
苦思苦想心难放。

远望太阳和月亮，
我的相思长又长！
相隔道路太遥远，
何时回到我身旁？

数字水印
PDG

Where is the cool fountainhead?
It's under the flowing riverbed.
My mother now has seven sons;
Never rests she even once.

How the siskins sweetly twitter!
Melodious sounds they utter.
My mother now has seven sons;
But none of them are perfect ones.

The Cock-Pheasants

Cock-pheasants flush toward the sky,
Beating their wings as they fly.
I keep my man deep in my heart
While I have to stay apart.

Cock-pheasants flush toward the sky,
Cackling loudly as they fly.
My man is always prone to boast,
A fact that worries me the most.

The sun and moon in the sky
Cause my thoughts to likewise fly.
My man is in the distant land;
When will he be in his homeland?





百尔君子，
不知德行。
不忮不求，
何用不臧？

天下“君子”一个样，
不知道德和修养。
你不损人又不贪，
走到哪里不顺当？

匏有苦叶

匏有苦叶，
济有深涉。
深则厉，
浅则揭。

枯叶葫芦腰间收，
济水渡口深水流。
水深和着衣裳趟，
水浅提起下衣走。

有潏济盈，
有鸛雉鸣。
济盈不濡轨，
雉鸣求其牡。

济水涨起满盈盈，
水边野鸡咩咩鸣。
水满不湿车轴头，
野鸡唱歌求配偶。

雍雍鸣雁，
旭日始旦。
士如归妻，
迨冰未泮。

大雁嘎嘎相对唱，
初升太阳放光芒。
郎若有心娶新娘，
要趁今冬冰未泮。

招招舟子，
人涉卬否。
人涉卬否，

船夫招手把客揽，
别人上船我留岸。
别人上船我留岸，



Most men are always prone to change,
With thoughts that go beyond my range.
Unsmear'd by greed or envy, though,
An honest creed he used to follow.

The Gourd

Dry are the leaves of the gourd;
Shallow is the river's ford.
One swims to cross deep waters;
One wades across the shallows.

At the ferry, the water surges;
With a song, the pheasant hen urges.
The surge does not dampen the ways;
The hen is courting her mate.

At dawn will goose music rise
As the sun reddens the skies.
If a man is to marry at ease,
He must wive ere the rivers freeze.

The boat is tied to the dock;
I stand and wait and look.
I wait and watch above,





印须我友。

习习谷风，
以阴以雨。
黽勉同心，
不宜有怒。
采葑采菲，
无以下体。
德音莫违，
“及尔同死。”

行道迟迟，
中心有违。
不远伊迓，
薄送我畿。
谁谓荼苦？
其甘如荠。
宴尔新昏，
如兄如弟。

泾以渭浊，
湜湜其沚。
宴尔新昏，
不我屑以。

我等情郎来结伴。

谷 风

山谷飒飒起大风，
天阴雨暴来半空。
夫妻勉力结同心，
不该怒骂不相容。
萝卜地瓜当菜吃，
难道要叶不要根。
甜言蜜语莫忘记：
“和你到死永不分。”

走出家门慢吞吞，
脚步向前心不忍。
不求远送望近送，
谁知只送到房门。
谁说茶菜苦无比？
在我吃来甜似荠。
你有新人多快乐，
两口亲热像兄弟。

渭水入泾泾水浑，
泾水虽浑底下清。
你有新人多快乐，
诬我不洁又不清。

数字水印
PDG



Awaiting the sight of my love.

The Mountain Gales

There blow the mountain gales;

Foul weather still prevails.

We're in the same small boat;

Please speak in no angry note.

When turnips we collect,

The roots we don't neglect.

Your sweet words fill my ears:

"We'll stay a hundred years."

My steps drag from the house;

I loathe leaving my spouse.

My hope is not so great:

Just see me off to the gate.

Who says wild herbs taste bitter?

For you the taste is better.

Since you took your second wife,

You've started a happy life.

When two small streams converge,

Clear waters lie beneath the surge.

Since you took your second wife,

You and I have been in strife.





毋逝我梁，
毋发我笱。
我躬不阅，
遑恤我后。

就其深矣，
方之舟之。
就其浅矣，
泳之游之。
何有何亡，
黽勉求之。
凡民有丧，
匍匐救之。

不我能恧，
反以我为仇。
既阻我德，
贾用不售。
昔育恐育鞫，
及尔颠覆。
既生既育，
比予以毒。

我有旨蓄，
亦以御冬。

别到我的鱼坝去，
别把鱼篓胡乱提。
今日我已不见容，
往后事情难顾及。

好比河水深悠悠，
那就撑筏划小舟。
好比河水浅清清，
那就游泳把水泅。
家里有这没有那，
尽心尽力为你求。
邻居出了灾难事，
伏着爬着也去救。

你不爱我倒也罢，
不该把我当冤仇。
一片好意遭拒绝，
好像货物难脱手。
以前生活困又穷，
共渡难关苦重重。
如今生计有好转，
翻脸比我像毒虫。

我有腌的美咸菜，
贮藏起来度寒冬。



Don't forget to tend the pond;
Do not break the fishing rod.
Alas, it's no longer my home;
I'd better leave these alone.

When river water's deep and wide,
I'll take a boat upon the tide.
Where river water's low and slow,
I'll swim or wade across the flow.
Whether I have or whether I've not,
I'll give and take what I have got.
Whenever my neighbours are in need,
I'll offer help in word and deed.

Although it's true I love you so,
It's clear you see me as a foe.
I'm rejected from the house,
Like an old and worn-out blouse.
I was a maid, shy and afraid,
When first-night love we made.
Now that I have borne you sons,
I'm valued less than anyone.

There're pickles enough stored in the fold
To keep the house against the cold.





宴尔新昏，
以我御穷。
有洗有溃，
既诒我肆。
不念昔者，
伊余来墜。

你有新人多快乐，
拿我旧妻挡困穷。
粗声恶气打又骂，
还要逼我做苦工。
不念昔日情绵绵，
一片恩爱将我宠。

式 微

式微式微，
胡不归？
微君之故，
胡为乎中露？

日光渐暗天色灰，
为啥有家去不回？
不是君主差事苦，
哪会夜露湿我腿？

式微式微，
胡不归？
微君之躬，
胡为乎泥中？

日光渐暗天色灰，
为啥有家去不回？
不是君主养贵体，
哪会夜间踩泥水？

旄 丘

旄丘之葛兮，
何诞之节兮？
叔兮伯兮！
何多日也？

葛藤长在山坡上，
枝节怎么那样长？
叔叔啊，伯伯啊！
为啥好久不帮忙？

何其处也？

为啥躲在家里边？

数字水印
PDG



Since you took your second wife,
I'm left to lead a wretched life.
You deal hard blows; you shout and yell:
Day in, day out, I live in hell.
Gone are the golden, happy days;
I'm deserted without grace.

A Wretched State

A wretched state!
Where's our lord?
But for his sake,
Who'd stay abroad?

A wretched state!
Where's our lord?
But for his sake,
Who'd live abroad?

The Mound

Oh rames growing on the mound,
Why do you stretch and stray?
Oh brothers well-renowned,
Why do you tarry and delay?

Why no actions you take?





必有与也。
何其久也？
必有以也。

狐裘蒙戎，
匪车不东。
叔兮伯兮！
靡所与同。

琐兮尾兮！
流离之子。
叔兮伯兮！
褻如充耳。

简兮简兮，
方将《万舞》。
日之方中，
在前上处。

硕人俣俣，
公庭《万舞》。
有力如虎，
执辔如组。

定要等谁才露面。
为啥拖拉这么久？
定有原因在其间。

身穿狐裘毛蓬松，
他坐车子不向东。
叔叔啊，伯伯啊！
你我感情不相同。

我们渺小又卑贱，
我们流亡望人怜。
叔叔啊，伯伯啊！
趾高气扬听不见。

简 兮

敲起鼓来咚咚响，
《万舞》演出将开场。
太阳高挂正中央，
舞师排在最前行。

身材高大真魁梧，
公庭前面演《万舞》。
扮成武士力如虎，
手执缰绳赛丝组。





You must be waiting for allies.
Why such slow reactions you make?
You must have got advice.

In shreds and tatters gowned,
We look for help from the east.
Oh brothers well-renowned,
Why don't you help in the least!

We are like poor homeless hounds,
Facing now a great ordeal.
Oh brothers well-renowned,
You are deaf to our appeal.

The Court Dancer

So tall he stands, so lithe and stray,
At ease before the watching throng.
At noon, the prime hour of the day,
He leads the dance in war array.

Lithe he stands, so strong and tall,
In his dance before the hall.
He's like the tiger in power,
Standing with reins like a tower.





左手执龠，
右手秉翟。
赫如渥赭，
公言锡爵。

山有榛，
隰有苓。
云谁之思？
西方美人。
彼美人兮，
西方之人兮！

毖彼泉水，
亦流于淇。
有怀于卫，
靡日不思。
爰彼诸姬，
聊与之谋。

出宿于泂，
饮饯于祿。
女子有行，
远父母兄弟。
问我诸姑，

左手握着笛儿吹，
右手挥起野鸡尾。
脸儿通红像染色，
卫公叫赏酒满杯。

榛树生在高山顶，
低洼地里有草苓。
是谁占领我的心？
是那健美西方人。
美人美人难忘怀，
他是西方来的人！

泉水涌涌流不息，
毕竟流到淇水里。
想起卫国我故乡，
没有一天不惦记。
同来姊妹多美好，
且和她们共商议。

想起当初宿在泂，
喝酒饯行在祿邑。
姑娘出嫁到别国，
远离父母和兄弟。
临行问候姑姑们，

泉 水

大中华文库
PDG



A flute is in his left hand;
A plume is in his right hand.
His face is flushing pink
At the duke's reward of drink.

The hazel flourishes on the hill;
The tuckahoe blossoms in the dale.
By whom am I so much obsessed?
The handsome dancer from the West.
By the dancer I am obsessed,
The tall young dancer from the West!

Spring Water

The water bubbles from the spring
And onward flows into the Qi.
To my home in Wei I cling;
Home thoughts forever dwell on me.
With sisters of the same offspring
To take counsel I shall be free.

In Ji I stopped to spend the night;
In Mi I bid my parents farewell.
With dearest kinsmen out of sight,
Far away from home I dwell.
From my aunts I seek advice,





遂及伯姊。

出宿于干，
饮饯于言。
载脂载辖，
还车言迈。
遄臻于卫，
不瑕有害？

我思肥泉，
兹之永叹。
思须与漕，
我心悠悠。
驾言出游，
以写我忧。

出自北门，
忧心殷殷。
终窶且贫，
莫知我艰。
已焉哉，
天实为之，
谓之何哉！

还有大姊别忘记。

如能回家宿干地，
喝酒饯行在言邑。
涂好轴油插上键，
回车归家走得快。
只想快快回国去，
想必看看没啥害！

心儿飞到肥泉头，
声声长叹阵阵忧。
心儿飞向须和漕，
绵绵相思盼重游。
驾起车子出门去，
借此消我心中愁。

北 门

一路走出城北门，
心里隐隐含忧患。
既无排场又穷酸，
有谁了解我艰难。
既然这样啦，
老天存心摆布我，
叫我怎么办！



And ask my sisters for their help.

In Gan I'll stop to spend the night;
In Yan I'll bid my friends farewell.
I'll grease the cart and put it right,
So that its wheels run quiet and well.
My home in Wei will come in sight;
Nothing wrong there is to tell.

At the thought of Feiquan Spring,
Memory stirs me to sigh.
When Xu and Cao to mind I bring,
On wings of fancy I fly.
I'd better have a walk—not think!
Some calm my thoughts will clarify.

The Northern Gate

When I leave the Northern Gate,
My grief returns anew.
I'm in a poor and wretched state,
My hardship known to few.
Let it be as it is!
What Heaven then disposes,
I'll take as a bliss!





王事适我，
政事一埤益我。
我入自外，
室人交遍谪我。
已焉哉，
天实为之，
谓之一何哉！

王事敦我，
政事一埤遗我。
我入自外，
室人交遍摧我。
已焉哉，
天实为之，
谓之一何哉！

北风其凉，
雨雪其雱。
惠而好我，
携手同行。
其虚其邪？
既亟只且！

北风其喈，

王室差事扔给我，
政事全都推给我。
忙了一天回家来，
家人个个骂我呆。
既然这样啦，
总是老天的安排，
叫我也无奈！

王室差事逼迫我，
政事全盘压着我。
忙了一天回到家，
家人个个骂我傻。
既然这样啦，
老天存心安排下，
我有啥办法！

北风吹来冰冰凉，
漫天雪花任飞扬。
赞同我的好伙伴，
携手同路齐逃亡。
哪能犹豫慢吞吞？
事已紧急大祸降！

北风刮得寒凛凛，

北 风



Royal business weighs me down;
From government work I'm lame.
When at last I come from town,
My family shriek in blame.
Let it be as it is!
What Heaven then disposes,
I'll take as a bliss!

Royal business lays me down;
With government work I'm pressed.
When at last I come from town,
My family give me no rest.
Let it be as it is!
What Heaven then disposes,
I'll take as a bliss!

The Northern Wind

Cold blows the northern wind;
Thick falls the rain and snow.
My family dear, my kin,
Let's take the way and go.
Can't you make up your mind?
There's no time to be slow!

Hard blows the northern wind;





雨雪其霏。
惠而好我，
携手同归。
其虚其邪？
既亟只且！

莫赤匪狐，
莫黑匪乌。
惠而好我，
携手同车。
其虚其邪？
既亟只且！

静女其姝，
俟我于城隅。
爱而不见，
搔首踟蹰。

静女其娈，
贻我彤管。
彤管有炜，
说怿女美。

自牧归荇，

雪花漫天下纷纷。
赞同我的好伙伴，
携手同去安乐村。
哪能犹豫慢吞吞？
事已紧急大祸临！

天下赤狐尽狡狴，
天下乌鸦一般黑。
赞同我的好伙伴，
携手同车结成队。
哪能犹豫慢吞吞？
事已紧急莫后悔！

静 女

善良姑娘真美丽，
等我城楼去幽会。
故意藏着逗人找，
惹我搔头又徘徊。

善良姑娘真漂亮，
送我彤管情意长。
彤管鲜红光闪闪，
越看越爱心欢畅。

郊外送茅表情爱，



Fast falls the rain and snow.
My family dear, my kin,
In haste now we must go.
Can't you make up your mind?
There's no time to be slow!

Dressed in red is the fox,
Dressed in black the crow.
My family dear, my kin,
The cart must take us now.
Can't you make up your mind?
There's no time to be slow!

A Quiet Maiden

A maiden quiet and fair
Awaits me by the Gate.
She hides herself somewhere;
I fidget while I wait.

The maiden chaste, demure,
Gives me a flute all red.
The flute with notes so pure
Puts dances in my head.

The maiden in the fields





洵美且异。
匪女之为美，
美人之贻。

新台有泚，
河水洌洌。
燕婉之求，
籛篠不鲜。

新台有洒，
河水浼浼。
燕婉之求，
籛篠不殄。

鱼网之设，
鸿则离之。
燕婉之求，
得此戚施。

二子乘舟，
泛泛其景。
愿言思子，
中心养养。

嫩茅确实美得怪。
不是嫩茅有多美，
只因美人送它来。

新台

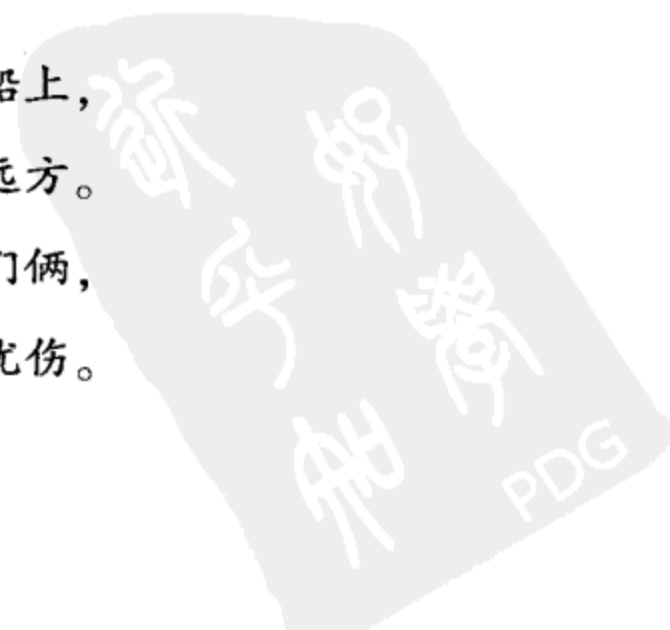
河上新台真辉煌，
水面一片白茫茫。
本想嫁个美男子，
碰上丑汉虾蟆样。

河上新台真高敞，
水面一片平荡荡。
本想嫁个美男子，
碰上虾蟆没好相。

想得大鱼把网张，
谁知虾蟆进了网。
本想嫁个美男子，
碰上虾蟆四不像。

二子乘舟

两人同坐小船上，
飘飘荡荡向远方。
每当想起你们俩，
心里不安多忧伤。





Brings me exotic grass.
I love what nature yields
When it comes from the lass.

The New Terrace

The new terrace brightly gleams
By the Yellow River road.
Of a lovely mate she dreams,
Yet her man's an ugly toad.

New terrace walls now rise
Near the Yellow River road.
A lovely mate she desires,
Yet her man's a loathsome toad.

The net is set for fish;
A toad is caught instead.
A lovely mate she'd wish,
Yet her man's a vicious toad.

Two Youths in a Boat

Two youths drift in a boat;
Along the river they float.
My thoughts with them drift there;
My heart is filled with care.



二子乘舟，
泛泛其逝。
愿言思子，
不瑕有害？

两人同坐小船上，
飘飘荡荡往远方。
每当想起你们俩，
此行是否遭祸殃？





Two youths drift in a boat,
Into the distance they float.
My thoughts with them drift there,
In fear of harm somewhere.



邶风

柏舟

泛彼柏舟，
在彼中河。
髡彼两髦，
实维我仪；
之死矢靡它。
母也天只！
不谅人只！

泛彼柏舟，
在彼河侧。
髡彼两髦，
实维我特；
之死矢靡慝。
母也天只！
不谅人只！

柏木小船漂荡荡，
一漂漂到河中央。
额前垂发少年郎，
是我心中好对象；
到死誓不变心肠。
我的爹啊我的娘！
为何对我不体谅！

柏木小船漂荡荡，
一漂漂到河岸旁。
额前垂发少年郎，
处处和我配得上；
誓死不会变主张。
我的爹啊我的娘！
为何对我不体谅！

墙有茨

墙有茨，
不可埽也。
中冓之言，
不可道也。

墙上蒺藜爬，
不可扫掉它。
宫廷悄悄话，
不可乱拉呱。



Songs of Yong

The Cypress Boat

Unstable is the cypress boat,
As down the river it drifts afloat.
On two sides are locks of hair;
He is my mate without compare.
To him I'll cling, adored.
Oh my mother! Oh my Lord!
Why can't we find accord?

Unstable is the cypress boat,
As by the bank it drifts afloat.
On two sides are locks of hair;
We are born to be a pair.
To him I'll hold, adored.
Oh my mother! Oh my Lord!
Why can't we find accord?

Caltrops on the Wall

The caltrops creep along the wall;
Let them not be swept aside.
What's said inside the hall
Shouldn't be mentioned outside.





所可道也？
言之丑也。

墙有茨，
不可襄也。
中冓之言，
不可详也。
所可详也？
言之长也。

墙有茨，
不可束也。
中冓之言，
不可读也。
所可读也？
言之辱也。

还能说什么？
说来太丑啦。

蒺藜爬满墙，
难以一扫光。
宫廷悄悄话，
不可仔细讲。
还能说什么？
说来话太长。

墙上蒺藜生，
除也除不尽。
宫廷悄悄话，
宣扬可不行。
还能说什么？
说来难为情。

君子偕老

君子偕老，
副笄六珈。
委委佗佗，
如山如河，
象服是宜。
子之不淑，
云如之何！

君王爱妻亲又和，
玉簪步摇珠颗颗。
仪态万方移莲步，
静如高山动如河，
灿烂画袍身段合。
只是行为不端正，
对她还能说什么！

君子偕老
PDG



To make it known outside the hall,
It's the vilest tale of all.

The caltrops creep along the wall;
Let them not be brushed aside.

What's said inside the hall
Shouldn't be related outside.

To make it known outside the hall,
It's the wildest tale of all.

The caltrops creep along the wall;
Let them not be swept aside.

What's said inside the hall
Shouldn't be revealed outside.

To make it known outside the hall,
It's the dirtiest tale of all.

A Life Companion

All her life as an empress,
She wears six jewels as tress.
Suave and smooth as a rill,
Grand and great as a hill,
Her dresses make her thrill.
As virtue is the thing she lacks,
What splendour is there to wax?





玼兮玼兮，
其之翟也。
鬢发如云，
不屑鬣也。
玉之瑱也，
象之掇也，
扬且之皙也。
胡然而天也？
胡然而帝也？

嗟兮嗟兮，
其之展也。
蒙彼绉絺，
是继袺也，
子之清扬，
扬且之颜也。
展如之人兮，
邦之媛也。

爰采唐矣？
沫之乡矣。
云谁之思？
美孟姜矣。

文采翟衣真鲜艳，
画羽礼服耀人眼。
黑发密密似乌云，
不用假发更天然。
美玉充耳垂两边，
象牙簪子插发间，
俊俏白皙好脸面。
莫非尘世出天仙？
莫非帝子降人间？

文采展衣真艳丽，
轻纱薄绢会客衣。
罩上绉罗如蝉翼，
透明内衣世上稀。
看她眉目多清秀，
看她容颜多美丽。
但是如此盛装女，
天香国色差淑仪。

采集女萝去哪方？
在那卫国朝歌乡。
我的心中想念谁？
漂亮大姊本姓姜。

桑 中

数字水印
PDG



All who see her are impressed
When she's in embroidery dressed.
Dark and thick is her hair;
No wig she needs to wear.
With earrings made of jade
And hair-comb made of ivory,
Her high forehead is well displayed.
What a fairy she seems to be!
What a goddess she seems to be!

All who see her are spellbound
When she's in silk and satin gowned.
Glowing silk around her drape,
Her petticoat makes people gape.
Her eyes betray her emotion;
Her brows arouse devotion.
A belle of the belles,
She surpasses anyone else.

Amid the Mulberries

Oh for the plant, where is it?
In the fields of Mei it grows.
Oh for the lass, who is it?
Elder Jiang, a pretty rose.





期我乎桑中，
要我乎上宫，
送我乎淇之上矣。

爰采麦矣？
沫之北矣。
云谁之思？
美孟弋矣。
期我乎桑中，
要我乎上宫，
送我乎淇之上矣。

爰采葑矣？
沫之东矣。
云谁之思？
美孟庸矣。
期我乎桑中，
要我乎上宫，
送我乎淇之上矣。

约我等待在桑中，
邀我相会在上宫，
淇水口上远相送。

采集麦子去哪里？
朝歌北面旧邶地。
我的心中想念谁？
漂亮大姊本姓弋。
约我等待在桑中，
邀我相会在上宫，
淇水口上远相送。

采集萝卜去哪垆？
朝歌东头旧名邶。
我的心中想念谁？
漂亮大姐本姓庸。
约我等待在桑中，
邀我相会在上宫，
淇水口上远相送。

鹑之奔奔

鹑之奔奔，
鹊之彊彊。
人之无良，
我以为兄。

鹤鹑尚且双双飞，
喜鹊也知对对配。
这人鸟鹊都不如，
我还把他当长辈。

大中华文库
PDG



Among the mulberries we wait,
In the chambers we meet,
And near the river we separate.

Oh for the wheat, where is it?
To the north of Mei it grows.

Oh for the lass, who is it?

Elder Yi, a pretty rose.

Among the mulberries we wait,
In the chambers we meet,
And near the river we separate.

Oh for the root, where is it?
To the north of Mei it grows.

Oh for the lass, who is it?

Elder Yong, a pretty rose.

Among the mulberries we wait,
In the chambers we meet,
And near the river we separate.

Quails and Magpies

The quails fly past by two and two;
The magpies go in company, too.

A man as driven by vice as he,

Alas, my brother he must be!



鹊之彊彊，
鹑之奔奔。
人之无良，
我以为君。

喜鹊尚且对对配，
鹑鹑也知双双飞。
这人鸟鹊都不如，
反而占着周君位。

定之方中

定之方中，
作于楚宫。
揆之以日，
作于楚室。
树之榛栗，
椅桐梓漆，
爰伐琴瑟。

冬月定星照天中，
建设楚丘筑新宫。
按照日影测方向，
营造住宅兴土功。
房前屋后种榛栗，
加上梓漆和椅桐，
成材伐作琴瑟用。

升彼虚矣，
以望楚矣。
望楚与堂，
景山与京，
降观于桑。
卜云其吉，
终然允臧。

登上漕邑废墟望，
楚丘地势细端详。
看好楚丘和堂邑，
遍历高丘和山冈，
下到田里看蚕桑。
占卜征兆很吉祥，
结果良好真妥当。

灵雨既零，
命彼倌人。

好雨落过乌云散，
叫起管车小马倌。





The magpies fly by two and two;
The quails would go in company, too.
A man as malice-filled as he,
Alas, my master he must be!

Builder's Star

When Builder's Star rises high,
He starts to build in Chu.
As the sun directs its lie,
He lays out the palace in Chu.
Nut groves he plants and varnish-trees,
Plus idesia, tung and other trees,
For lutes and harps and all these.

He climbs the hill to gain the height,
To overlook the building site.
He surveys the palace ground,
With hills and orchards within bound,
And looks at fields and mills around.
He gets a lucky divination,
Predicting peaceful habitation.

When timely rain begins to fall,
He orders horses from the stall.





星言夙驾，
说于桑田。
匪直也人，
秉心塞渊，
騋牝三千。

天晴早早把车赶，
歇在桑田查生产。
既为百姓也为国，
用心踏实又深远，
良马三千可备战。

蝮 蛛

蝮蛛在东，
莫之敢指。
女子有行，
远父母兄弟。

东方出现美人虹，
没人敢指怕遭凶。
这位女子要出嫁，
远离父母和弟兄。

朝济于西，
崇朝其雨。
女子有行，
远兄弟父母。

清晨西方彩虹长，
阴雨不停一早上。
女子自己找丈夫，
远离兄弟父母乡。

乃如之人也，
怀昏姻也。
大无信也，
不知命也。

就是这样一个人，
破坏礼教乱婚姻。
什么贞洁全不讲，
父母之命也不听。

相 鼠

相鼠有皮，
人而无仪。

请看老鼠还有皮，
这人行为没威仪。



By starlight he plans to start,
Only in the fields he stops his cart.
He is an earnest man indeed,
With such care he plants the seeds
That he's owned a thousand steeds.

Red Sky

In the east, the sky is red,
A sign which brings dismay.
A maiden now elopes to wed,
From her parents far away.

In the west, the sky is red,
A sign of rain for the day.
A maiden now elopes to wed,
From her kinsmen far away.

Alas for such a maiden as this,
With only marriage in her mind.
She's full of whim and avarice,
Leaving Heaven's will behind.

The Mice

E'en mice have skin of their own,
But men may be thick-skinned.





人而无仪，
不死何为？

既然行为没威仪，
为啥还不命归西？

相鼠有齿，
人而无止。
人而无止，
不死何俟？

请看老鼠还有齿，
这人行为没节止。
既然行为没节止，
还等什么不去死？

相鼠有体，
人而无礼。
人而无礼，
胡不遄死？

请看老鼠还有体，
这人行为不守礼。
既然行为不守礼，
就该快死何迟疑？

干 旄

子子干旄，
在浚之郊。
素丝纚之，
良马四之。
彼姝者子，
何以畀之？

招贤旗子高高飘，
插在车后到浚郊。
旗边镶着白丝线，
好马四匹礼不少。
那位忠顺贤才士，
用啥才能去应招？

子子干旄，
在浚之都。
素丝组之，
良马五之。

招贤旗子高高飘，
驾车浚邑近郊跑。
旗边镶着白丝线，
好马五匹礼不少。

数字水印
PDG



If men should be thick-skinned,
Why don't they die alone?

E'en mice have teeth of their own,
But men may their teeth bare.
If men should their teeth bare,
Why wouldn't they die alone?

E'en mice have shapes of their own,
But men may have no manners.
If men should have no manners,
Why won't they die alone?

The Flags

Tasselled flags invite wise men
Outside the town of Jun.
White reins of silken cord
Would yoke a four-horse cart.
The men recruited are wise;
What might they wish to advise?

Falcon-flags invite wise men
Near the town of Jun.
White reins of silken cord
Would yoke a five-horse cart.





彼姝者子，
何以予之？

子子干旌，
在浚之城。
素丝祝之，
良马六之。
彼姝者子，
何以告之？

载驰载驱，
归唁卫侯。
驱马悠悠，
言至于漕。
大夫跋涉，
我心则忧。

既不我嘉，
不能旋反。
视尔不臧，
我思不远。
既不我嘉，
不能旋济。
视尔不臧，

那位忠顺贤才士，
用啥办法去应招？

招贤旗子高高飘，
车马向着浚城跑。
旗边镶着白丝线，
好马六匹礼不少。
那位忠顺贤才士，
用啥建议去应招？

赶着马车快快走，
回国慰问我卫侯。
挥鞭驱马路悠悠，
望见漕邑城门楼。
许国大夫急急来，
知他来意我心忧。

对我归卫都摇头，
我可不能往回走。
比起你们没良策，
我的计划近可求。
对我归卫都反对，
决不渡河再回头。
比起你们没良策，

载 驰

数字水印
PDG

The men recruited are wise;
What would they wish to advise?

Feathered flags invite wise men
In the town of Jun.

White reins of silken cord
Would yoke a six-horse cart.
The men recruited are wise;
What should they wish to advise?

The Gallop

I gallop homeward all the way
To console my lord the Marquis Wei.
A long and tiring trip I take
Until in Cao I have a break.
The minister comes to hinder me;
It seems I'll never be carefree!

Whate'er he says to dissuade me,
To return I'll ne'er agree.
I think his worries are far-fetched;
My goal can sure be reached.
Whate'er he says to dissuade me,
To turn back I will not agree.
I think his worries are outstretched;





我思不闷。

陟彼阿丘，
言采其蕝。
女子善怀，
亦各有行。
许人尤之，
众稚且狂。

我行其野，
芄芄其麦。
控于大邦，
谁因谁极！

大夫君子，
无我有尤。
百尔所思，
不如我所之！

我的计划有效果。

登上那边高山冈，
采来贝母治忧伤。
女子虽然多想家，
自有道理和主张。
许国大夫反对我，
既是幼稚又愚妄。

走在祖国田野上，
麦苗蓬勃长得旺。
赶快奔告求大国，
依靠齐人来救亡！

许国大夫众高官，
不要再把我阻挡。
你们纵有百条计，
不如我跑这一趟！





My aim will sure be reached.

I climb the mountain peak,

Bulbs of fritillaries to pick.

The women are sentimental of heart,

But all of them act their own part.

The meddlesome minister tries to prevent;

Naive is he and arrogant.

When I walk on my native plains,

I see the heavy crops with grains.

I'd ask for help from friendly powers;

But who is now a friend of ours?

Oh ministers and gentlemen,

Please don't blame me yet again.

The hundred foolish ways you find

Will not achieve what's in my mind!



卫风

淇 奥

瞻彼淇奥，
绿竹猗猗。
有匪君子，
如切如磋，
如琢如磨。
瑟兮侗兮，
赫兮咺兮。
有匪君子，
终不可谖兮。

瞻彼淇奥，
绿竹青青。
有匪君子，
充耳琇莹，
会弁如星。
瑟兮侗兮，
赫兮咺兮。
有匪君子，
终不可谖兮。

瞻彼淇奥，

河湾头淇水流过，
看绿竹多么婀娜。
美君子文采风流，
似象牙经过切磋，
似美玉经过琢磨。
你看他庄严威武，
你看他光明磊落。
美君子文采风流，
常记住永不泯没。

河湾头淇水流清，
看绿竹一片菁菁。
美君子文采风流，
充耳垂宝石晶莹，
帽上玉亮如明星。
你看他威武庄严，
你看他磊落光明。
美君子文采风流，
我永远牢记心铭。

河湾头淇水流急，



数字资源
PDG

Songs of Wei

The River Bay

Behold the bay beside the Qi;
So many young bamboos you see.
My lord is elegant and wise,
As smooth as ivory neatly made,
As carefully polished as a jade.
My lord is solemn, quiet and grave,
Open, frank and always brave.
My lord is elegant and wise,
A perfect model before my eyes.

Behold the bay beside the Qi;
So many green bamboos you see.
My lord is elegant and wise;
His earrings are all made of jade.
His cap-gems gleam in brighter shade.
How grave and solemn is my lord!
How open and aboveboard!
My lord is elegant and wise,
Who always shines before my eyes.

Behold the bay beside the Qi;





绿竹如箦。
有匪君子，
如金如锡，
如圭如璧。
宽兮绰兮，
猗重较兮。
善戏谑兮，
不为虐兮。

考槃在涧，
硕人之宽。
独寐寤言，
永矢弗谖。

考槃在阿，
硕人之趯。
独寐寤歌，
永矢弗过。

考槃在陆，
硕人之轴。
独寐寤宿，
永矢弗告。

看绿竹层层密密。
美君子文采风流，
论才学精如金锡，
论德行洁如圭璧。
你看他宽厚温柔，
你看他登车凭倚。
爱谈笑说话风趣，
不刻薄待人平易。

考 槃

敲着盘儿溪谷旁，
贤人心胸自宽敞。
独睡独醒独说话，
这种乐趣誓不忘。

敲着盘儿在山坡，
贤人自有安乐窝，
独睡独醒独唱歌，
发誓跟人不结伙。

敲着盘儿在高原，
兜兜圈子真悠闲。
独睡独醒独自躺，
此中乐趣不能言。

数字水印
PDG



So many thick bamboos you see.
My lord is elegant and wise;
Of pure and gleaming gold he's made;
He's smooth and polished as a jade.
How magnanimous and kind!
How broad and open is his mind!
Always humorous is his mood;
Yet his manner is ne'er rude.

The Cabin

In his cabin in the vale
Lives the sage so good and kind.
Alone he sleeps and tells his tale,
Always keeping joy in his mind.

In his cabin on the hill
Lives the sage so carefree.
Alone he sleeps and sings at will,
Always finding cause for glee.

In his cabin on the heights
Lives the sage in peace.
Alone he sleeps and recites,
Always living at ease.





硕 人

硕人其硕，
衣锦绸衣。
齐侯之子，
卫侯之妻，
东宫之妹，
邢侯之姨，
谭公维私。

手如柔荑，
肤如凝脂，
领如蝤蛴，
齿如瓠犀，
螭首蛾眉。
巧笑倩兮，
美目盼兮。

硕人敖敖，
说于农郊。
四牡有骄，
朱幘镳镳，
翟茀以朝。
大夫夙退，
无使君劳。

高高身材一美女，
身穿锦服罩单衣。
她本齐侯千金女，
嫁给卫侯做娇妻，
本是太子同胞妹，
邢侯称她小姨子，
谭公原是她姊婿。

细如白茅嫩手指，
皮肤润泽似冻脂，
脖颈白皙像蝤蛴，
牙比瓠子还整齐，
额角方正蛾眉细。
嫣然巧笑两酒窝，
秋水一泓转眼时。

美人身材长得高，
停车休息在近郊。
四匹雄马肥又壮，
马嚼边上飘红绡，
雉羽采车来上朝。
大夫朝毕请早退，
别教卫君太辛劳。

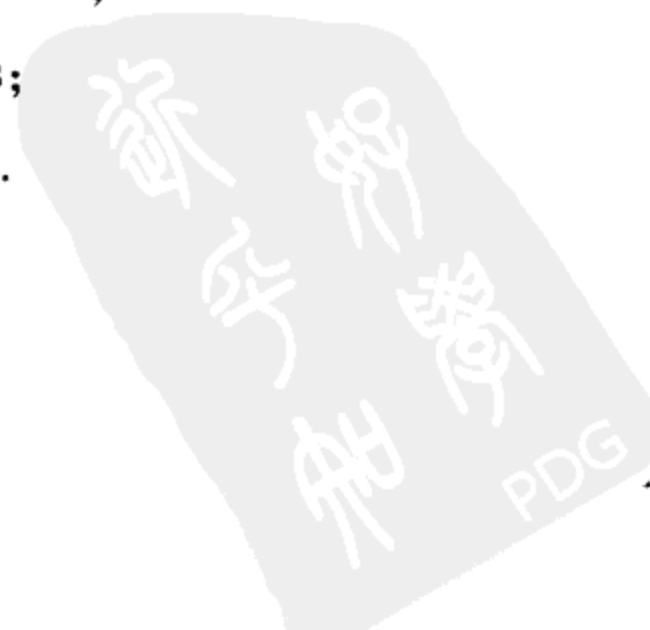


The Beauty

A beauty that will never fade,
Beneath her dress she wears brocade.
The daughter of Marquis Qi
Has become Marquise of Wei.
Sister to the King's own son,
She's sister-in-law of Marquis Xing,
And sister-in-law of the Duke of Tan.

Her hands are small, her fingers slim;
Her skin is smooth as cream.
Her swan-like neck is long and slim;
Her teeth like pearls do gleam.
A broad forehead and arching brow
Complement her dimpled cheeks
And make her black eyes glow.

A beauty that will never yield,
She stops her carriage by the field.
The carriage's drawn by four tall steeds,
With taperings red around their bits;
Toward the court the carriage leads.
Early now the court retires,
Lest the marquis be o'er-tired.





河水洋洋，
北流活活。
施罟涉涉，
鱣鲔发发，
葭茨揭揭。
庶姜孽孽，
庶士有暵。

氓之蚩蚩，
抱布贸丝。
匪来贸丝，
来即我谋。
送子涉淇，
至于顿丘。
匪我愆期，
子无良媒。
将子无怒，
秋以为期。

乘彼墉垣，
以望复关。
不见复关，
泣涕涟涟。

河水一片白茫茫，
哗哗奔流向北方。
撒开鱼网呼呼响，
鱣鲔泼泼跳进网，
芦荻高高排成行。
陪嫁姑娘个子长，
随从媵臣好雄壮！

氓

那个小伙笑嘻嘻，
抱着布匹来换丝。
不是真心来换丝，
找我商量婚姻事。
送你渡过淇水去，
直到顿丘才告辞。
并非我想拖日子，
你无良媒来联系。
请你不要发脾气，
深秋时节作婚期。

登上那堵残土墙，
遥望复关盼情郎。
望穿秋水人不见，
心中焦急泪汪汪。



The Yellow River onward roars,
Pouring torrents to the north.
When the fishing nets are cast,
Croakers and sturgeons are amassed;
Thick grow the reeds and silvergrass.
While pretty ladies walk along,
The knights ride so tall and strong.

My Man

Here comes a man genteel,
With cloth to make a deal.
It's not silk he wants;
My house is where he haunts.
Toward home I walk with him
Until we cross the stream.
"Your wife I'll gladly be
If you find a go-between.
Please do not be vexed!
We'll marry autumn next."

Upon the lofty wall,
I look till my eyes are sore.
As I can't see my dear,
My eyes are wet with tear;





既见复关，
载笑载言。
尔卜尔筮，
体无咎言。
以尔车来，
以我贿迁。

桑之未落，
其叶沃若。
于嗟鸠兮，
无食桑椹。
于嗟女兮，
无与士耽。
士之耽兮，
犹可说也。
女之耽兮，
不可说也。

桑之落矣，
其黄而陨。
自我徂尔，
三岁食贫。
淇水汤汤，
渐车帷裳。
女也不爽，

既见郎从复关来，
有笑有说心欢畅。
龟甲著草你去占，
卦没凶兆求神帮。
拉着你的车子来，
把我嫁妆往上装。

桑叶未落密又繁，
柔嫩润泽真好看。
唉呀斑鸠小鸟儿，
见了桑椹别嘴馋。
唉呀年轻姑娘们，
见了男人别迷恋。
男人要把女人缠，
说甩就甩他不管。
女人若是恋男人，
撒手摆脱难上难。

桑叶萎谢飘落净，
枯黄憔悴任凋零。
自从我到你家来，
多年吃苦受寒贫。
淇水滔滔送我回，
溅湿车帷冷冰冰。
我做妻子没过错，

数字水印
PDG



As soon as he appears,
I smile and tell my dear,
“When I the omens sought,
Auspicious news I got.
Homeward turn your carriage;
My dowry’s set for marriage.”

The mulberry leaves are green
Before they fall from the tree.
Get away, turtledove;
Leave the mulberry I love.
A maiden young should never
Devote herself to her lover.
A man in deep affection
Is able to find solution;
For a maid in deep affection,
It’s hard to find solution.

The mulberry leaves are dry
When from the tree they fly.
Since I became his wife,
I’ve led a wretched life.
The river flowing on and on
Wets my carriage home.
The maiden’s heart won’t change,





士贰其行。
士也罔极，
二三其德。

三岁为妇，
靡室劳矣。
夙兴夜寐，
靡有朝矣。
言既遂矣，
至于暴矣。
兄弟不知，
咥其笑矣。
静言思之，
躬自悼矣。

及尔偕老，
老使我怨。
淇则有岸，
隰则有泮。
总角之宴，
言笑晏晏。
信誓旦旦，
不思其反。
反是不思，
亦已焉哉！

是你男人太无情。
真真假假没定准，
三心两意话难凭。

结婚多年守妇道，
我把家事一肩挑。
起早睡晚勤操作，
累死累活非一朝。
家业有成已安定，
面目渐改施残暴。
兄弟不知我处境，
见我回家哈哈笑。
静思默想苦难言，
只有独自暗伤悼。

与你偕老当年话，
如今老了我怨他。
淇水虽宽有堤岸，
沼泽虽阔有边涯。
回想年少未嫁时，
一言一笑多温雅。
海誓山盟还在耳，
谁料翻脸变冤家。
违背誓言你不顾，
那就从此算了吧！





But the man's heart beats my range.
He may play fast and loose,
Ready to pick and choose.

Since I became his wife,
Hard working I've spent my life.
I start to work at dawn
Until at night I lie down.
Now he has what he will,
I'm trodden under his heel.
Not knowing my idea,
My brothers chide and sneer.
When I recall my lot,
My tears begin to drop.

"I'll love you forever, dear,"
His words still ring in my ear.
The river has its edge;
The lake has its beach.
The happy days are past,
But in memory always last.
I still recall his vow,
Which he abandons now.
This happened long ago;
Why should it bring me woe!





竹 竿

籊籊竹竿，
以钓于淇。
岂不尔思？
远莫致之。

泉源在左，
淇水在右。
女子有行，
远兄弟父母。

淇水在右，
泉源在左。
巧笑之瑳，
佩玉之傩。

淇水泱泱，
桼楫松舟。
驾言出游，
以写我忧。

芄兰之支，
童子佩觿。

竹竿竹竿细又长，
当年钓鱼淇水上。
难道旧游我不想？
路途遥远难还乡。

左边呀，泉源头；
右边呀，淇水流。
姑娘出嫁别故国，
远离家人怎不愁。

右边呀，淇水流；
左边呀，泉源头。
巧笑露齿少年游，
行动佩玉有节奏。

淇水悠悠照样流，
桼桨松舟也依旧。
只好驾车且出游，
聊除心里思乡愁。

芄兰枝上尖荚垂，
儿童挂着解结锥。

芄 兰

欽定四庫全書
PDG



The Bamboo Rod

With a long and slender rod,
On River Qi I fish for cod.
How can I e'er forget you?
Away from you, what can I do?

On the left lies the fountain-head;
On the right Qi flows ahead.
When a maid's in marriage locked,
From her family she is blocked.

On the right Qi flows ahead;
On the left lies the fountain-head.
How white your teeth! How sweet your smile!
How your jade jingles with style!

On the quiet Qi afloat
Is a pine and cypress boat.
Driving in a cart I'll go,
To relieve my grief and woe.

The Wistaria

Wistaria forked and soft,
On the sash the boy wears oft.



虽则佩觿，
能不我知。
容兮遂兮，
垂带悸兮。

芄兰之叶，
童子佩褫。
虽见佩褫，
能不我甲。
容兮遂兮，
垂带悸兮。

谁谓河广？
一苇杭之。
谁谓宋远？
跂予望之。

谁谓河广？
曾不容刀。
谁谓宋远？
曾不崇朝。

虽然挂着解结锥，
可他不解我是谁。
大摇大摆佩玉响，
东晃西荡大带垂。

芄兰枝上叶弯弯，
儿童佩褫不像样。
虽然佩带玉扳指，
不愿亲我把话讲。
大摇大摆佩玉响，
垂带晃荡净装腔。

谁说黄河广又广？
一条苇筏就能航。
谁说宋国远又远？
踮起脚跟就在望。

谁说黄河宽又宽？
一条小船容纳难。
谁说宋国远又远？
不用一朝到对岸。

河 广



On the sash the boy oft wears;
My worth escapes him unawares.
How he stalks! How he strides!
How his sash behind him glides!

Wistaria leafed and soft,
On the thumb the boy wears oft.
On the thumb the boy oft wears;
My presence escapes him unawares.
How he stalks! How he strides!
How his sash behind him glides!

The Wide River

Who says the river is so wide?
A reed can drift across the tide.
Who says that Song is far away?
I can see it o'er there by day.

Who says the river is so wide?
A boat can anchor there astride.
Who says that Song is far away?
I can reach there within a day!





伯 兮

伯兮朅兮，
邦之桀兮。
伯也执殳，
为王前驱。

自伯之东，
首如飞蓬。
岂无膏沐？
谁适为容！

其雨其雨，
杲杲出日。
愿言思伯，
甘心首疾！

焉得谖草？
言树之背。
愿言思伯，
使我心痗！

阿哥壮健又威风，
他是国家真英雄。
阿哥手执丈二殳，
保卫君王打先锋。

自从哥哥去征东，
无心梳发像飞蓬。
难道没有润发油？
讨谁欢心去美容！

好比久旱把雨盼，
偏偏晴天日头灿。
魂牵梦萦想哥回，
想得头痛心口颤！

哪儿去找忘忧草？
找来种到后院中。
魂牵梦萦想哥回，
心病难治意难通。

有 狐

有狐绥绥，
在彼淇梁。

狐狸缓缓走，
淇水石桥上。



My Husband

How brave, how valiant is my man!
The foremost warrior in the land.
He holds a halberd in his hand,
To serve the King's cause in the van.

Since my man goes toward the east,
I leave my hair uncombed, unkempt.
For all the face-cream I have kept,
I will not make up in the least!

When I expect the timely rain,
Shining brightly is the sun.
When I expect my beloved one,
My heart is full of woe and pain.

Where can I find flowers to pick
To plant behind the large estate?
When I expect my beloved mate,
My heart is miserable and sick.

The Fox Coat

Dressed in a fox fur coat is he,
Walking on the dam of River Qi.





心之忧矣，
之子无裳！

有狐绥绥，
在彼淇厉。
心之忧矣，
之子无带！

有狐绥绥，
在彼淇侧。
心之忧矣，
之子无服！

心里真忧愁，
这人没衣裳！

狐狸缓缓走，
淇水岸边濼。
心里真忧愁，
这人没腰带！

狐狸缓缓走，
在那淇水边。
心里真忧愁，
这人没衣衫。

木 瓜

投我以木瓜，
报之以琼琚。
匪报也，
永以为好也。

投我以木桃，
报之以琼瑶。
匪报也，
永以为好也。

投我以木李，

送我一只大木瓜，
我拿佩玉报答她。
不是仅仅为报答，
表示永远爱着她。

送我一只大木桃，
我拿美玉来还报。
不是仅仅为还报，
表示和她永相好。

送我一只大木李，



Oh, my heart is really sad:
With no warm shirt my man is clad.

Dressed in a fox fur coat is he,
Walking by the ford of River Qi.

Oh, my heart is really sad:
With no sash belt my man is clad.

In fox coats as warm as can be,
He walks, on the bank of River Qi.

Oh, my heart is really sad:
With no clean coat my man is clad.

A Quince

For a quince thou givest to me,
I have a gem for thee.
Not as requital I give,
But as token of eternal love.

For a peach thou givest to me,
I have a jade for thee.
Not as requital I give,
But as token of eternal love.

For a plum thou givest to me,



报之以琼玖。
匪报也，
永以为好也。

我拿宝石还报你。
不是仅仅为还礼，
表示爱你爱到底。





I have a jewel for thee.
Not as requital I give,
But as token of eternal love.



王风

黍 离

彼黍离离，
彼稷之苗。
行迈靡靡，
中心摇摇。
知我者谓我心忧，
不知我者谓我何求。
悠悠苍天，
此何人哉！

彼黍离离，
彼稷之穗。
行迈靡靡，
中心如醉。
知我者谓我心忧，
不知我者谓我何求。
悠悠苍天，
此何人哉！

彼黍离离，
彼稷之实。
行迈靡靡，

看那小米满田畴，
高粱抽苗绿油油。
远行在即难迈步，
无限愁思郁心头。
知心人说我心烦忧，
局外人当我啥要求。
遥远的老天啊，
是谁害我离家走！

看那小米满田畴，
高粱穗儿低下头。
远行在即难迈步，
心中恍惚像醉酒。
知心人说我心烦忧，
局外人当我啥要求。
遥远的老天啊，
是谁害我离家走！

看那小米满田畴，
高粱结实不胜收。
远行在即难迈步，





Songs of Wang

The Millet

The millet grows so dense;
The sorghum's in sprout.
I walk at ease from hence;
My heart is filled with doubts.
Those who know my mind say I'm sad at heart;
Those who fail to know my mind say I strain my heart.
Gracious Heavens, oh!
Who's brought all this woe?

The millet grows so dense;
The sorghum's in the ears.
I walk at ease from hence;
My heart is filled with tears.
Those who know my mind say I'm sad at heart;
Those who fail to know my mind say I strain my heart.
Gracious Heavens, oh!
Who's brought all this woe?

The millet grows so dense;
The sorghum's in the grain.
I walk at ease from hence;



中心如噎。
知我者谓我心忧，
不知我者谓我何求。
悠悠苍天，
此何人哉！

心口如噎真难受。
知心人说我心烦忧，
局外人当我啥要求。
遥远的老天啊，
是谁害我离家走！

君子于役

君子于役，
不知其期。
曷至哉？
鸡栖于埭，
日之夕矣，
羊牛下来。
君子于役，
如之何勿思！

夫君服役去远方，
没年没月心忧伤。
不知何时回家乡？
鸡儿纷纷奔回窝，
西天暮霭遮夕阳，
牛羊下坡进栏忙。
夫君服役去远方，
叫我怎不苦苦想！

君子于役，
不日不月。
曷其有佸？
鸡栖于桀，
日之夕矣，
羊牛下括。
君子于役，
苟无饥渴？

夫君服役去远方，
没日没月别离长。
何日团圆聚一堂？
鸡儿纷纷上木桩，
西天暮霭遮夕阳，
牛羊下坡聚拢忙。
夫君服役去远方，
也许不至饿肚肠？



My heart is filled with pain.
Those who know my mind say I'm sad at heart;
Those who fail to know my mind say I strain my heart.
Gracious Heavens, oh!
Who's brought all this woe?

Serving the King

My husband serves the King;
No word to me he brings
When he'll be homecoming.
The sun's set in the west;
The hens are in their nest;
The cattle come home to rest.
My husband serves the King;
My heart to him so clings.

My husband serves the King,
No hope for his homecoming
To have a cosy living.
The sun's set in the west;
The hens stay in their nest;
The cattle are home to rest.
My husband serves the King;
Hunger's no rare thing.





君子阳阳

君子阳阳，
左执簧，
右招我由房。
其乐只且！

舞师得意喜洋洋，
左手握着大笙簧，
右手招我奏《由房》。
快快乐乐舞一场！

君子陶陶，
左执翺，
右招我由敖。
其乐只且！

舞师得意乐陶陶，
左手举起鸟羽摇，
右手招我奏《由敖》。
快快乐乐共舞蹈。

扬之水

扬之水，
不流束薪。
彼其之子，
不与我戍申。
怀哉怀哉！
曷月予还归哉？

河水慢慢流过来，
水小难漂一捆柴。
想起我那意中人，
我守申国她难来。
日思夜想丢不开，
哪月回家没法猜。

扬之水，
不流束楚。
彼其之子，
不与我戍甫。
怀哉怀哉！

小河浅水缓缓流，
一捆荆条漂不走。
想起我那意中人，
不能同我把甫守。
日思夜想丢不开，



Delighted

Delighted is my man—
A reed-flute in left hand;
His invitation's my command.
We'll enjoy ourselves as we can.

Care-free is my man—
A feather fan in left hand;
His summons is my command.
We'll enjoy ourselves as we can.

The River Waters

The river waters that surge and spray
Can't carry bundled wood away.
My love cannot come with me here
To garrison the Shen frontier.
How I miss her! How I miss her!
To be at home I would prefer!

The river waters that surge and spray
Can't carry bundled thorns away.
My love cannot come with me here
To garrison the Fu frontier.
How I miss her! How I miss her!



曷月予还归哉？

扬之水，
不流束蒲。
彼其之子，
不与我戍许。
怀哉怀哉！
曷月予还归哉？

何时回家相聚首？

河水缓缓流向东，
一束蒲柳漂不动。
想起我那意中人，
不能来许意难通。
日思夜想丢不开，
何时我能回家中？

中谷有蓷

中谷有蓷，
暵其干矣。
有女仳离，
嘒其叹矣。
嘒其叹矣，
遇人之艰难矣。

山谷长着益母草，
天旱不雨草枯焦。
有位女子被遗弃，
抚胸长叹心苦恼。
抚胸长叹心苦恼，
嫁人嫁得太糟糕！

中谷有蓷，
暵其脩矣。
有女仳离，
条其欵矣。
条其欵矣，
遇人之不淑矣。

益母草长山谷间，
天旱不雨草晒干。
有位女子被遗弃，
唉声长叹心里酸。
唉声长叹心里酸，
不幸嫁个负心汉！

中谷有蓷，

益母草长山谷中，



To be at home I would prefer!

The river waters that surge and spray
Can't carry bundled weeds away.
My love cannot come with me here
To garrison the Xu frontier.
How I miss her! How I miss her!
To be at home I would prefer!

Motherworts

In the valley, motherworts
Are scorched and now go dry.
The maid deserted and hurt
Would bitterly weep and sigh.
She bitterly weeps and sighs:
No good man is nigh.

In the valley, motherworts
Are seared and now go dry.
The maid deserted and hurt
Would bitterly sob and sigh.
She bitterly sobs and sighs:
No good spouse is nigh.

In the valley, motherworts



曷其湿矣。
有女仳离，
啜其泣矣。
啜其泣矣，
何嗟及矣！

天旱草枯地裂缝。
有位女子被遗弃，
呜咽悲泣心伤痛。
呜咽悲泣心伤痛，
后悔莫及叹也空！

兔 爰

有兔爰爰，
雉离于罗。
我生之初，
尚无为。
我生之后，
逢此百罹。
尚寐无吡！

狡兔自由又自在，
野鸡落进网里来。
当我初生那时候，
没有战争没有灾。
偏偏在我出生后，
倒霉事儿成了堆。
但愿长睡口不开！

有兔爰爰，
雉离于罟。
我生之初，
尚无造。
我生之后，
逢此百忧。
尚寐无觉！

狡兔自由又自在，
野鸡落进网里来。
当我初生那时候，
没有迁都没有灾。
偏偏在我出生后，
百般晦气连着来。
但愿长睡眠不开！

有兔爰爰，
雉离于罟。

狡兔自由又自在，
野鸡落进网里来。





Are burnt and now go dry.
The maid deserted and hurt
Would bitterly sob and cry.
She bitterly sobs and cries:
In marriage there's no second try.

The Rabbits

The rabbits go scot-free
While pheasants fail to flee.
In my earlier days,
I little trouble knew.
In my later days,
The troubles are not few.
Oh for a sleep and I'll say nought!

The rabbits go scot-free
While pheasants fail to escape.
In my earlier days,
The world was all in shape.
In my later days,
The world is out of shape.
Oh for a sleep and I'll wake nought!

The rabbits go scot-free
While pheasants all get caught.



我生之初，
尚无庸。
我生之后，
逢此百凶。
尚寐无聪！

绵绵葛藟，
在河之浒。
终远兄弟，
谓他人父。
谓他人父，
亦莫我顾！

绵绵葛藟，
在河之涘。
终远兄弟，
谓他人母。
谓他人母，
亦莫我有！

绵绵葛藟，
在河之漘。
终远兄弟，
谓他人昆。

当我初生那时候，
没有劳役没有灾。
偏偏在我出生后，
百样坏事上门来。
但愿长睡两耳塞！

葛 藟

野葡萄藤绵绵长，
攀在河边小树上。
离别亲人去远方，
喊人阿爸求帮忙。
阿爸阿爸连声唤，
没人理睬独彷徨！

野葡萄藤绵绵长，
攀在河滨小树上，
离别亲人去他乡，
喊人阿妈求帮忙。
阿妈阿妈连声喊，
没人亲近徒悲伤！

野葡萄藤绵绵长，
攀在河岸小树上。
离别亲人到异乡，
喊人阿哥求帮忙。

数字水印
PDG



In my earlier days,
The world was all in order.
In the later days of my life,
The world is out of order.
Oh for a sleep and I'll hear nought!

The Grape Vine

Thickly spreads the grape vine,
Along the edge of a river.
Away from all my kinsmen fine,
I have to call a stranger "father."
Although in humble ways I plead,
He cares not what I need.

Thickly spreads the grape vine,
Along the brink of a river.
Away from all my kinsmen fine,
I have to call a stranger "mother."
Although in humble ways I plead,
She minds not what I need.

Thickly spreads the grape vine,
Along the banks of a river.
Away from all my kinsmen fine,
I have to call a stranger "brother."





谓他人昆，
亦莫我闻！

彼采葛兮，
一日不见，
如三月兮。

彼采萧兮，
一日不见，
如三秋兮。

彼采艾兮，
一日不见，
如三岁兮。

大车槛槛，
毳衣如茨。
岂不尔思？
畏子不敢。

大车哼哼，
毳衣如珣。
岂不尔思？

阿哥阿哥连声喊，
没人救助空流亡！

采 葛

那位姑娘去采葛，
只有一天没见着，
好像三月久相隔。

那位姑娘去采蒿，
只有一天没见到，
像隔三秋受煎熬。

姑娘采艾去田间，
只有一天没会面，
好像隔了整三年！

大 车

大车驶过声坎坎，
毛衣青翠色如茨。
难道是不想你？
怕你犹豫还不敢。

大车驶过慢吞吞，
毛衣殷红色如珣。
难道是不想你，



Although in humble ways I plead,
He hears not what I need.

Gathering Ramie

Thou art gathering ramie there;
A day without my seeing thee
Seems at least three months to me.

Thou art gathering mugwort there;
A day without my seeing thee
Seems three autumns long to me.

Thou art gathering wormwood there;
A day without my seeing thee
Seems at least three years to me.

Grand Chariots

Grand chariots rumble on;
Sedge-like is your furred gown.
How can I stop missing you?
But I'm afraid you dare not woo!

Grand chariots rattle on;
Crimson is your furred gown.
How can I stop missing you?





畏子不奔。

穀则异室，
死则同穴。
谓予不信，
有如皦日！

丘中有麻，
彼留子嗟。
彼留子嗟，
将其来施。

丘中有麦，
彼留子国。
彼留子国，
将其来食。

丘中有李，
彼留之子。
彼留之子，
贻我佩玖。

怕你犹豫不私奔。

活着不能同房住，
死后但愿同圻埋。
别说我话难凭信，
天上太阳作证来！

山坡上面种着麻，
刘家小伙名子嗟。
刘家小伙名子嗟，
请他帮忙来我家。

山坡上面种着麦，
那位子国是他爸。
那位子国是他爸，
请他吃饭来我家。

山坡上面种着李，
刘家小伙就是他，
刘家小伙就是他，
送我佩玉想成家。

丘中有麻



But I'm afraid you dare not sue!

If with you I cannot live,
I wish to share the same small grave.
If you do not believe my word,
The bright sun will prove what it's heard.

The Hemp

On yonder hillock grows the hemp;
There lives a lad from Liu.
There lives a lad from Liu;
I shall invite the lad to help.

On yonder hillock grows the wheat;
There lives a lad from Liu.
There lives a lad from Liu;
I shall invite the lad to meat.

On yonder hillock grow the plums;
There lives a lad from Liu.
There lives a lad from Liu;
He gives me jewels when he comes.



鄧
子
知
音
PDG



郑风

缁衣

缁衣之宜兮，
敝，予又改为兮。
适子之馆兮，
还，予授子之粲兮。

缁衣之好兮，
敝，予又改造兮。
适子之馆兮，
还，予授子之粲兮。

缁衣之席兮，
敝，予又改作兮，
适子之馆兮，
还，予授子之粲兮。

黑色朝服多合样，
破了，我再做衣裳。
你去官署把事办，
回来，给你试新装。

黑色朝服多美好，
破了，我再缝一套。
你去官署把公干，
回来，给你穿新袍。

黑色朝服大又宽，
破了，我再做一番。
你到官署去办事，
回来，给你新衣穿。

将仲子

将仲子兮！
无逾我里，
无折我树杞，
岂敢爱之？
畏我父母。

二哥请你听我讲！
不要翻越我里墙，
别把杞树来压伤。
哪敢吝惜这些树？
只怕我的爹和娘。

大中华文库
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Songs of Zheng

The Black Robe

How fit is your black robe!
If it is torn, I'll stitch for you.
You're busy in your job;
Back home, I'll have a dress for you.

How fine is your black robe!
If it is torn, I'll sew for you.
You're busy in your job;
Back home, I'll have a dress for you.

How nice is your black robe!
If it is torn, I'll weave for you.
You're busy in your job;
Back home, I'll have a dress for you.

Prithee

Prithee, my dear sweet heart,
Don't climb into our yard,
Nor break the willow branch!
It's not for the branch I care;
My parents are o'er there!





仲可怀也，
父母之言，
亦可畏也！

将仲子兮！
无逾我墙，
无折我树桑。
岂敢爱之？
畏我诸兄。
仲可怀也，
诸兄之言，
亦可畏也！

将仲子兮！
无逾我园，
无折我树檀。
岂敢爱之？
畏人之多言。
仲可怀也，
人之多言，
亦可畏也！

二哥叫我好牵挂，
只是爹娘要责骂，
心里想想有点怕！

二哥请你听我讲！
不要翻过我院墙，
别伤墙边种的桑。
哪敢吝惜这些树？
怕我兄长要张扬。
二哥叫我好牵挂，
只是兄长要责骂，
想想心里有点怕！

二哥请你听我讲！
不要翻我后园墙，
别让檀树受了伤。
哪敢吝惜这些树？
怕人多嘴舌头长。
二哥叫我好牵挂，
只是别人要多话，
想想心里有点怕！

叔 于 田

叔于田，
巷无居人。

三哥打猎出了门，
巷里空空不见人。



You are deep in my heart,
But what my parents say
Will worry me all day.

Prithee, my dear sweet heart,
Don't steal into our yard,
Nor break the mulberry branch!
It's not for the branch I care;
My brothers are all there!
You are deep in my heart,
But what my brothers say
Will worry me all day.

Prithee, my dear sweet heart,
Don't jump into our yard,
Nor break the sandal branch.
It's not for the branch I care;
My kith and kin are there!
You are deep in my heart,
But what my family say
Will worry me all day.

The Hunter

My brother hunts the game;
No one walks in the lane.





岂无居人？
不如叔也，
洵美且仁。

叔于狩，
巷无饮酒。
岂无饮酒？
不如叔也，
洵美且好。

叔适野，
巷无服马。
岂无服马？
不如叔也，
洵美且武。

并非真的没住人，
能比三哥有几人？
他真漂亮又谦逊。

三哥出去冬猎了，
巷里不见喝酒佬。
并非没有喝酒佬，
三哥样样比人高，
他真漂亮又和好。

三哥打猎到田野，
巷里不见人驾马。
并非别人不会驾，
而是技术不如他，
英俊威武人人夸。

大叔于田

叔于田，
乘乘马。
执轡如组，
两骖如舞。
叔在藪，
火烈具举。
袒裼暴虎，
献于公所。

三郎打猎上征途，
驾起四马真英武。
手提缰绳如丝组，
骖马整齐像跳舞。
三郎驾车在林藪，
猎火齐起截兽路。
赤膊空拳打老虎，
打来献到郑公府。

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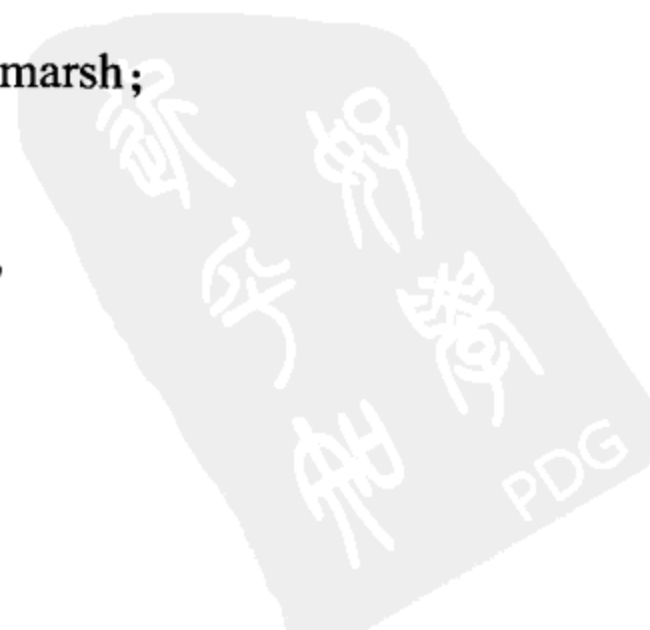
Why does no one walk in the lane?
My brother betters every one,
So gentle-minded, so handsome.

My brother hunts the game;
No one drinks in the lane.
Why does no one drink in the lane?
My brother betters every one,
So kind-hearted, so handsome.

My brother hunts the game;
No one drives in the lane.
Why does no one drive in the lane?
My brother betters every one,
So brave-hearted, so handsome.

The Elder Hunter

My elder brother's on the chase;
Four horses draw his chaise.
The thick reins curb the prance;
The two side horses gallop in a dance.
My brother hunts the game in the marsh;
The prairie fire is burning harsh.
He takes the tigers clean and neat,
Which he lays at the Duke's feet.





“将叔无狃，
戒其伤女。”

叔于田，
乘乘黄。
两服上襄，
两骖雁行。
叔在藪，
火烈具扬。
叔善射忌，
又良御忌。
抑磬控忌，
抑纵送忌。

叔于田，
乘乘鸛。
两服齐首，
两骖如手。
叔在藪，
火烈具阜。
叔马慢忌，
叔发罕忌。
抑释搆忌，
抑鬯弓忌。

“三郎请勿太大意，
提防老虎伤肌肤。”

三郎出猎真雄壮，
驾起四马毛色黄。
两匹服马首高昂，
骖马整齐像雁行。
三郎驾车草地上，
猎火熊熊把兽挡。
拉弓能穿百步杨，
驾车能驶万里疆。
忽而勒马急停车，
忽而纵马四蹄扬。

三郎打猎郊外游，
四匹花马跑不休。
中央服马头并头，
两旁骖马像双手。
三郎驾车在草泽，
猎火熊熊风飕飕。
马儿走得慢悠悠，
箭儿少发无禽兽。
解下箭筒揭开盖，
强弓装进袋里头。



“Don’t be like this again
Lest they hurt you in the den.”

My elder brother’s on the chase;
Four yellow horses draw his chaise.
Two yoke horses take the lead;
Two side horses likewise speed.
My brother hunts the game in the marsh;
The prairie fire is burning harsh.
He is a skilful archer
And a splendid driver.
Now he drives with tight reins;
Now he drives with loose reins.

My elder brother’s on the chase;
Four spotted horses draw his chaise.
Two yoke horses run neck and neck;
Two side horses run apace.
My brother hunts the game in the marsh;
The prairie fire is burning harsh.
His horses no longer speed;
His shots are fewer between.
He puts aside his arrows
And then encases his bows.





清 人

清人在彭，
驷介旁旁。
二矛重英，
河上乎翱翔。

清邑军队守彭庄，
驷马披甲真强壮。
两矛装饰重缨络，
河边闲游多欢畅。

清人在消，
驷介庶庶。
二矛重乔，
河上乎逍遥。

清邑军队守在消，
驷马披甲威风骄。
两矛装饰野鸡毛，
河边闲逛多逍遥。

清人在轴，
驷介陶陶。
左旋右抽，
中军作好。

清邑军队守在轴，
驷马披甲如风跑。
身子左转右抽刀，
将军练武姿态好。

羔 裘

羔裘如濡，
洵直且侯。
彼其之子，
舍命不渝。

身穿柔滑羊皮袄，
为人正直又美好。
他是这样一个人，
肯舍生命保节操。

羔裘豹饰，
孔武有力。

羔裘袖口饰豹皮，
为人威武有毅力。



The Soldiers

When Qing men come to stay in Peng,
Their armoured teams are ever strong.
On chariots holding tasselled spears,
They drive along the stream with cheers.

When Qing men come to stay in Xiao,
Their armoured teams are ever proud.
On chariots holding feathered spears,
They laze about the stream at ease.

When Qing men come to stay in Zhou,
Their armoured teams are never slow.
Left they turn, or brandish right,
And carry out manoeuvres with might.

The Lamb Coat

So glossy is the lamb-skin coat;
The man's so fine, so tender!
Dressed in the lamb-skin coat,
He serves the state with splendour.

With leopard skin is lined the coat;
The man's so brave, so strong!



彼其之子，
邦之司直。

羔裘晏兮，
三英粲兮。
彼其之子，
邦之彦兮。

他是这样一个人，
国家司直有名气。

羔羊皮袄光又鲜，
三道豹皮色更妍。
他是这样一个人，
国之模范正华年。

遵大路

遵大路兮，
掺执子之祛兮！
无我恶兮，
不寔故也！

遵大路兮，
掺执子之手兮！
无我魏兮，
不寔好也！

沿着大路跟你走，
手儿拉住你袖口！
求你不要讨厌我，
多年相伴别分手！

沿着大路跟你走，
手儿拉住你的手！
求你不要嫌我丑，
多年相好别弃丢！

女曰鸡鸣

女曰“鸡鸣”，
士曰“昧旦”。
“子兴视夜，
明星有烂。”
“将翱将翔，

女说“雄鸡叫得欢”，
男说“黎明天还暗”。
“你快起来看夜色，
启明星儿光闪闪。”
“我要出去走一走，





Dressed in the lamb-skin coat,
He sticks to justice all along.

So showy is the lamb-skin coat;
Bright cuffs the topmost rate.
The man dressed in the lamb-skin coat
Becomes the model of the state.

Along the Way

When I see you off along the way,
I hold you by the sleeve and say:
“Desert me not in any case;
Keep in mind the golden days!”

When I see you off along the way,
I hold you by the hand and say:
“Desert me not at any rate;
Keep in mind your dear old mate!”

The Cock Crows

Says wife, “The cock just crows.”
Says man, “The dawn is close.”
“Rise, Sir, and watch the night;
The morning star is shining bright.”
“I’ll go out on a chase,





弋凫与雁。”

“弋言加之，
与子宜之。
宜言饮酒，
与子偕老。
琴瑟在御，
莫不静好。”

“知子来之，
杂佩以赠之。
知子之顺之，
杂佩以问之。
知子之好之，
杂佩以报之。”

射些野鸭和飞雁。”

“射中野鸭野味香，
为你做菜请你尝。
就菜下酒相对饮，
白头到老百年长。
弹琴鼓瑟乐陶陶，
夫妻美满心欢畅。”

“你的体贴我了解，
送你杂佩志不忘。
你的温顺我懂得，
送你杂佩表情长。
你的爱恋我心知，
送你杂佩诉衷肠。”

有女同车

有女同车，
颜如舜华。
将翱将翔，
佩玉琼琚。
彼美孟姜，
洵美且都！

有女同行，

姑娘和我同乘车，
脸儿好像木槿花。
我们在外同遨游，
美玉佩环身上挂。
姜家美丽大姑娘，
确实漂亮又文雅！

姑娘和我同路行，



To shoot wild ducks and geese.”

“Back home you bring the prey;
I’ll cook it for the day.
Together we’ll wine and dine,
To make our life e’er fine.
In peace and love we’ll stay,
Ever happy, ever gay.”

“I know you’re dear to me;
Here is a jade for thee.
I know you’re kind to me;
Here’s a second jade for thee.
I know you’re true to me;
Here’s one more jade for thee.”

Ride with a Maiden

I’m driving with a maiden fair;
Like a blossom is the maid.
We roam about from here to there;
Brightly shines her gem and jade.
Elder Jiang’s indeed a beauty rare,
With beauty that’ll in no case fade.

I’m driving with a maiden fair;





颜如舜英。
将翱将翔，
佩玉将将。
彼美孟姜，
德音不忘！

脸像槿花红莹莹。
我们在外同游玩，
身上佩玉响叮叮。
姜家美丽大姑娘，
美好品德永光明！

山有扶苏

山有扶苏，
隰有荷华。
不见子都，
乃见狂且。

山顶大树多枝桠，
低洼地里开荷花。
不见子都美男子，
遇见个疯癫大傻瓜。

山有乔松，
隰有游龙。
不见子充，
乃见狡童。

山顶松树高又大，
低洼地里开龙花。
不见子充好男儿，
遇见个滑头小冤家。

蓍 兮

蓍兮蓍兮，
风其吹女！
叔兮伯兮，
倡予和女！

枯叶枯叶往下掉，
风儿吹你轻飘飘！
叔呀伯呀大家来，
我先唱来你和调！

蓍兮蓍兮，
风其漂女！

枯叶枯叶往下掉，
风儿吹你舞飘飘！



Like a flower is the maid.
As I drive about with the maid,
Jingle-jangle sounds her jade.
Elder Jiang's indeed a beauty rare,
With virtue that'll in no case fade.

The Mulberry Trees

The mulberry trees grow on the hill;
The lotus blossoms near the rill.
Instead of that intelligent lad,
Here you stand, an elf so mad!

The pine trees grow upon the hill;
The clovers grow nearby the rill.
Instead of that industrious boy,
Here you stand, an elf so coy!

Fallen Leaves

The leaves wither; the leaves fall!
The violent winds blow them all.
Oh brothers old and young!
I'll echo what you've sung.

The leaves wither; the leaves fall!
The violent winds sweep them all.



叔兮伯兮，
倡予要女！

叔呀伯呀大家来，
我唱你和约明朝。

狡 童

彼狡童兮，
不与我言兮。
维子之故，
使我不能餐兮！

那个小伙太狡猾，
不肯和我再说话。
为了你这小冤家，
害我茶饭咽不下！

彼狡童兮，
不与我食兮。
维子之故，
使我不能息兮！

那个小伙耍手腕，
不肯和我同吃饭。
为了你这小冤家，
害我胸闷气难喘！

褰 裳

子惠思我，
褰裳涉溱。
子不我思，
岂无他人。
狂童之狂也且！

你若爱我想念我，
提起衣裳趟溱河。
你若变心不想我，
难道再没多情哥。
看你那疯癫样儿傻呵呵！

子惠思我，
褰裳涉洧。
子不我思，
岂无他士。

你若爱我想念我，
提起衣裳趟洧河。
你若变心不想我，
难道再没年少哥。





Oh brothers old and young!
I'll follow what you've sung.

The Elf

Thou artful boy, thou elf,
Wilt not e'en speak to me!
When I think of thee,
How can I eat by myself!

Thou artful boy, thou elf,
Wilt not e'en dine with me!
When I think of thee,
How can I rest by myself!

The Wade

If you indeed love me,
Just wade across the Zhen.
But if you don't love me,
I'll seek some other men.
Oh, a fool you seem to be!

If you indeed love me,
Just wade across the Wei.
But if you don't love me,
With other men I'll stay.





狂童之狂也且！

子之丰兮，
俟我乎巷兮。
悔予不送兮！

子之昌兮，
俟我乎堂兮。
悔予不将兮！

衣锦绸衣，
裳锦绸裳。
叔兮伯兮，
驾予与行！

裳锦绸裳，
衣锦绸衣。
叔兮伯兮，
驾予与归。

东门之墠，
茹蕙在阪。
其室则迩，

看你那疯癫样儿傻呵呵！

丰

想你丰满美面容，
“亲迎”等我在巷中。
后悔我家不相送！

想你身体多魁伟，
“亲迎”等我在堂内。
后悔当初没相随！

锦缎衣裳身上穿，
再披绉纱白罩衫。
大叔大伯请再来，
驾车接我同归还！

身披罩衫白绉纱，
锦缎衣裳灿如霞。
大叔大伯请再来，
驾车接我到你家！

东门之墠

东门郊外广场大，
土坡开着红茜花。
你家离得这么近，



Oh, a fool you seem to be!

Handsome

As handsome as can be,
In the lane you awaited me.
I regret I rejected thee!

As stalwart as can be,
In the hall you awaited me.
I regret I didn't agree!

I'm wearing satin shirts;
I'm wearing satin skirts.
Hello, my dear sweetheart,
Let's go home in your cart!

I'm wearing satin skirts;
I'm wearing satin shirts.
Hello, my dear sweetheart,
Let's go back in your cart!

The East Gate

Upon vast fields the East Gate opes;
The madders grow upon the slopes.
Although his house is so close by,





其人甚远。

东门之栗，
有践家室。
岂不尔思，
子不我即！

风雨凄凄，
鸡鸣喈喈。
既见君子，
云胡不夷！

风雨潇潇，
鸡鸣胶胶。
既见君子，
云胡不瘳！

风雨如晦，
鸡鸣不已。
既见君子，
云胡不喜！

人儿仿佛在天涯。

东门郊外栗树下，
那里有个好人家。
难道我不想念你，
你不亲近为了啥！

凄风苦雨天气凉，
雄鸡喔喔声断肠。
丈夫忽然回家来，
我心哪会不安畅！

急风骤雨沙沙响，
雄鸡喔喔报晓唱。
丈夫忽然回家来，
害啥相思心不慌！

风雨交加日无光，
雄鸡报晓不停唱，
丈夫忽然回家来，
哪会不乐心花放！

风 雨



His figure seldom meets my eye.

The East Gate has a bustling view;
Rows of houses stand in queue.
It's not that I do not love him;
My chance to see him is so slim.

The Storm

The storm is bringing chill;
The cocks are crowing shrill.
As I have seen my dear,
How could I keep still?

The storm increases its noise;
The cocks enhance their voice.
As I have seen my dear,
Why shouldn't I rejoice?

The storm has dimmed the sky;
The cocks continue their cry.
As I have seen my dear,
Not happy? Why shouldn't I?





子 衿

青青子衿，
悠悠我心。
纵我不往，
子宁不嗣音？

你的衣领色青青，
我心惦记总不停。
纵然我没去找你，
怎么不给我音讯？

青青子佩，
悠悠我思。
纵我不往，
子宁不来？

你的佩带色青青，
我心思念总不停。
纵然我没去找你，
怎么不来真扫兴！

挑兮达兮，
在城阙兮。
一日不见，
如三月兮！

独自徘徊影随形，
城门楼上久久等。
只有一天没见面，
好像隔了三月整。

扬 之 水

扬之水，
不流束楚。
终鲜兄弟，
维予与女。
无信人之言，
人实迁女。

河水悠悠没有劲，
哪能漂散一捆荆。
我家兄弟本很少，
只有你我结同心。
不要轻听别人话，
人家骗你你别信。

数字水印
PDG



The Blue Collar

You wear a collar blue;
At ease I cannot be.
Though I come not to you,
Why don't you ask for me?

You wear a collar blue;
At peace I cannot be.
Though I come not to you,
Why don't you come to me?

I'm looking far away;
On the City Wall I plea.
If you come not one day,
Three months it seems to be.

The River Waters

The river waters that surge and spray
Can't carry bundled thorns away.
Our brothers staying home are few;
Now there are only I and you.
Do not believe what others say;
They'll only lead you astray.





扬之水，
不流束薪。
终鲜兄弟，
维予二人。
无信人之言，
人实不信。

河水悠悠流过来，
哪能漂散一捆柴。
我家兄弟本很少，
你我两人最关怀。
不要轻信别人话，
人家挑拨你别睬。

出其东门

出其东门，
有女如云。
虽则如云，
匪我思存。
缟衣綦巾，
聊乐我员。

出了东城门，
女子多如云。
虽然多如云，
不是意中人。
白衣绿巾妻，
相爱又相亲。

出其闾阨，
有女如荼。
虽则如荼，
匪我思且。
缟衣茹蕙，
聊可与娱。

出了外城郭，
如花女子多。
虽然如花多，
不在我心窝。
白衣红巾妻，
家庭乐呵呵。



The river that waters surge and spray
Can't carry bundled wood away.
Our brothers staying home are few;
By now are left none but us two.
Do not believe what others say;
To them you'll only fall a prey.

Off the East Gate

Off the East Gate is a crowd
Of fair maids like a coloured cloud.
A coloured cloud as they now are,
They have not moved me so far.
In a scarf of green and plainly dressed,
This very maid has me impressed.

A crowd is outside those gate towers;
Among them maidens are like flowers.
A flowery cloud as now they are,
They have not touched me so far.
In a scarf of red and plainly dressed,
This very maid has me obsessed.





野有蔓草

野有蔓草，
零露漙兮。
有美一人，
清扬婉兮。
邂逅相遇，
适我愿兮。

野有蔓草，
零露瀼瀼。
有美一人，
婉如清扬。
邂逅相遇，
与子偕臧。

野外蔓草碧连天，
露珠落上颗颗圆。
有位美人姗姗来，
眉清目秀好容颜。
今日路上巧相遇，
情意绵绵合我愿。

野外蔓草绿成茵，
露水浓浓多晶莹。
有位美人姗姗来，
眉清目秀千种情。
不期而会缘分好，
你欢我乐喜盈盈。

溱 洧

溱与洧，
方涣涣兮。
士与女，
方秉苕兮。
女曰：“观乎？”
士曰：“既且。”
“且往观乎！”
洧之外，

溱水流、洧水淌，
三月冰融水流畅。
小伙子、小姑娘，
手拿兰草驱不祥。
妹说：“咱们去看看？”
哥说：“我已去一趟。”
“陪我再去又何妨！”
洧水外、河岸旁，



The Creeping Grass

The green grass creeps across the plain,
While dews lie thick like drops of rain.
A beauty from afar arises,
With crescent brows and clear large eyes.
By chance I meet her on the way,
Who makes me happy, makes me gay.

The green grass creeps across the plain,
While dews lie wet like drops of rain.
A beauty from afar arises,
With crescent brows and large clear eyes.
By chance I meet her on the way,
Whom I'll love till I pass away.

The Rivers

The rivers Zhen and Wei
Roar onward all the way.
Watch the boys and girls,
All wearing thoroughworts.
Says a lass, "Let's join the crowd."
Says a lad, "I've walked around."
"Shall we go there once more?
By the Wei, on the shore,





洵讦且乐。”
维士与女，
伊其相谑，
赠之以芍药。

溱与洧，
浏其清矣。
士与女，
殷其盈矣。
女曰：“观乎？”
士曰：“既且。”
“且往观乎！”
洧之外，
洵讦且乐。”
维士与女，
伊其将谑，
赠之以芍药。

确实好玩又宽广。”
男男女女喜洋洋，
相互调笑心花放，
送枝芍药表情长。

溱水流、洧水淌，
三月河水清亮亮。
小伙子、小姑娘，
人山人海闹嚷嚷。
妹说：“咱们去看看？”
哥说：“我已去一趟。”
“陪我再去又何妨！”
洧水外、河岸旁，
确实好玩又宽广。”
男男女女喜洋洋，
相互调笑心花放，
送枝芍药表情长。





There're lots of fun outdoor."
Side by side they walk;
Heart to heart they talk,
Picking peonies from a stalk.

The rivers Zhen and Wei
Run smoothly all the way.
Watch the boys and girls,
Who set the shore astir.
Says a lass, "Let's join the crowd."
Says a lad, "I've walked around."
"Shall we go there once more?
By the Wei, on the shore,
There're lots of fun outdoor."
Side by side they walk;
Heart to heart they talk,
Picking peonies from a stalk.



齐风



“鸡既鸣矣，
朝既盈矣。”
“匪鸡则鸣，
苍蝇之声。”

“东方明矣，
朝既昌矣”。
“匪东方则明，
月出之光。”

“虫飞薨薨，
甘与子同梦。”
“会且归矣，
无庶予子憎。”

子之还兮，
遭我乎狺之间兮。
并驱从两肩兮，
揖我谓我儂兮。

鸡 鸣

“你听公鸡喔喔叫，
大家都已去早朝。”
“不是什么公鸡叫，
那是苍蝇在喧闹。”

“你瞧东方已发亮，
朝会已经挤满堂。”
“不是什么东方亮，
那是一片明月光。”

“虫声嗡嗡催人睡，
但愿一齐入梦乡。”
“朝会人们快回啦，
别招人厌说短长。”

还

猎技敏捷教你优，
与我相遇狺山头。
并马追赶两大猪，
作揖夸我好身手。



Songs of Qi

The Cock Has Crowed

“The cock has crowed;
The courtiers leave their abode.”

“It’s not the cocks that crow,
But flies buzzing to and fro.”

“The eastern skies are bright;
The courtiers are on site.”

“It’s not the skies that glow,
But moonlight as I know.”

“Mosquitoes hum around;
I’d sleep with you dream-bound.”

“The court’ll soon be dismissed;
Don’t be blamed for this!”

Agile

How agile art thou!
We meet in the hills of Nao.
Two big wild boars we chase;
You bow and give me praise.





子之茂兮，
遭我乎狃之道兮。
并驱从两牡兮，
揖我谓我好兮。

子之昌兮，
遭我乎狃之阳兮。
并驱从两狼兮，
揖我谓我臧兮。

俟我于著乎而，
充耳以素乎而，
尚之以琼华乎而！

俟我于庭乎而，
充耳以青乎而，
尚之以琼莹乎而！

俟我于堂乎而，
充耳以黄乎而，
尚之以琼英乎而！

你的猎技多漂亮，
遇我狃山小道上。
并马追赶两雄兽，
作揖夸我手段强。

看你膀大腰又粗，
遇我狃山向阳坡。
并驱两狼劲头足，
作揖夸我打得多。

著

新郎等我屏风前，
帽边“充耳”白丝线，
美玉闪闪光照面！

新郎等我院中央，
帽边“充耳”青丝长，
美玉闪闪真漂亮！

新郎等我在厅堂，
帽边“充耳”丝线黄，
美玉闪闪增容光！



How stalwart art thou!
We meet on the path in Nao.
Two big wild bulls we chase;
You bow and render praise.

How strong art thou!
We meet in the south of Nao.
Two big wild wolves we chase;
You bow and offer praise.

The Lobby

He waits for me within the hall;
His pendants hang on silken strings.
How his jade shines and swings!

He waits for me within the yard;
His pendants hang on azure strings.
How his jade gleams and swings!

He waits for me within the court;
His pendants hang on glided strings.
How his jade glows and swings!





东方之日

东方之日兮，
彼姝者子，
在我室兮。
在我室兮，
履我即兮。

太阳升起在东方，
有位漂亮好姑娘，
来到我家进我房。
来到我家进我房，
踩我膝头诉衷肠。

东方之月兮，
彼姝者子，
在我闼兮。
在我闼兮，
履我发兮。

月亮升起在东方，
有位漂亮好姑娘，
来到门内进我房。
来到门内进我房，
踩我脚儿表情长。

东方未明

东方未明，
颠倒衣裳。
颠之倒之，
自公召之。

东方没露一线光，
丈夫颠倒穿衣裳。
为啥颠倒穿衣裳？
因为公家召唤忙。

东方未晞，
颠倒裳衣。
倒之颠之，
自公令之。

东方未明天还黑，
丈夫颠倒穿裳衣。
为啥颠倒穿裳衣？
因为公家命令急。

数字水印
PDG



The Sun in the East

Like sunshine in the east,
Here is my fair sweetheart,
Who stays in my room, pleased.
Staying in my room, pleased,
She'll follow my trace unceased.

Like moonlight in the east,
Here is my fair sweetheart,
Who stays in my chamber, pleased.
Staying in my chamber, pleased,
She'll follow my steps unceased.

Before Dawn

When eastern skies are dim,
He hustles into coat and skirt.
He hustles into coat and skirt,
For the duke has sent for him.

When eastern skies are dim,
He hustles into skirt and coat.
He hustles into skirt and coat,
For the duke has called for him.





折柳樊圃，
狂夫瞿瞿。
不能辰夜，
不夙则莫。

南山崔崔，
雄狐绥绥。
鲁道有荡，
齐子由归。
既曰归止，
曷又怀止？

葛屨五两，
冠绥双止。
鲁道有荡，
齐子庸止。
既曰庸止，
曷又从止？

蓺麻如之何？
衡从其亩。
取妻如之何？
必告父母。
既曰告止，

折柳编篱将我防，
临走还要瞪眼望。
夜里不能陪伴我，
早出晚归太无常。

南 山

巍巍南山高又大，
雄狐步子慢慢跨。
鲁国大道平坦坦，
文姜由这去出嫁。
既然她已嫁鲁侯，
为啥你还想着她？

葛鞋两只双双放，
帽带一对垂颈下。
鲁国大道平坦坦，
文姜从这去出嫁。
既然她已嫁鲁侯，
为啥你又盯上她？

农家怎样种大麻？
田垅横直有定法。
青年怎样娶妻子？
必定先要告爹妈。
告了爹妈娶妻子，

数字水印
PDG

He fences the garden with willow,
Watched by a ruthless guard.
Confused are light and dark;
He works before dawn's glow.

The Southern Hill

High stands the Southern Hill;
A dog fox walks along the rill.
The way to Lu is smooth and wide;
The maid from Qi becomes a bride.
Now that she weds her man in Lu,
Why do you not bid her adieu?

Ramie sandals come by two and two;
Cap ribbons hang in couples too.
The way to Lu is smooth and wide;
The maid from Qi becomes a bride.
Now that she weds her man in Lu,
Why do you not bid her adieu?

How is the hemp-field made to grow?
Plant it neat in crisscross row.
How does one take a spouse?
Her parents must first allow.
Now that her parents know,





曷又鞠止？

析薪如之何？
匪斧不克。
取妻如之何？
匪媒不得。
既曰得止，
曷又极止？

无田甫田，
维莠骄骄。
无思远人，
劳心忉忉！

无田甫田，
维莠桀桀。
无思远人，
劳心怛怛！

婉兮变兮，
总角丱兮。
未几见兮，
突而弁兮！

为啥还要放纵她？

想劈木柴靠什么？
不用斧头没办法。
想娶妻子靠什么？
没有媒人别想她。
既然妻子娶到手，
为啥让她到娘家？

主子大田别去种，
野草茂盛一丛丛。
远方人儿别想他，
见不到他心伤痛！

主子大田别去耨，
野草长得那么旺。
远方人儿别想他，
见不到他徒忧伤！

少小年纪多姣好，
两束头发像羊角。
不久倘能见到他，
突然戴上成人帽！

甫 田

数字水印
PDG



Why don't you sever, though?

How does one cut the wood?

Apply axes to the wood.

How does one take a spouse?

Send a go-between to her house.

Now that she is married here,

Why do you still interfere?

The Vast Field

Don't care for that vast field;

Wild grass has grown afield.

Don't miss your man, I say,

Or you will have dismay.

Don't care for that vast field;

Wild weeds have grown afield.

Don't miss your man, I say,

Or sorrow will hold sway.

So handsome, young and fair,

He had boyish tufts of hair.

If you meet him again,

He'll wear a cap for men.





卢 令

卢令令，
其人美且仁。

黑狗儿颈环铃铃响，
那人儿和气又漂亮。

卢重环，
其人美且鬢。

黑狗儿颈上环套环，
那人儿漂亮又勇敢。

卢重铎，
其人美且偲。

黑狗儿颈上套两环，
那人儿漂亮有才干。

敝 笱

敝笱在梁，
其鱼魴鰈。
齐子归止，
其从如云。

破笼撂在鱼梁上，
鳊鱼鯉鱼心不慌。
文姜回齐没人管，
随从多得云一样。

敝笱在梁，
其鱼魴魴。
齐子归止，
其从如雨。

破笼撂在鱼梁上，
鳊鱼鲢鱼心不慌。
文姜回齐没人管，
随从多得雨一样。

敝笱在梁，
其鱼唯唯。
齐子归止，

破笼撂在鱼梁上，
鱼儿游来又游往。
文姜回齐没人管，

The Hound

Jingling bells on the neck of his hound,
The hunter's fair and far renowned.

Two linked rings on the neck of his hound,
The hunter's fair, his practice sound.

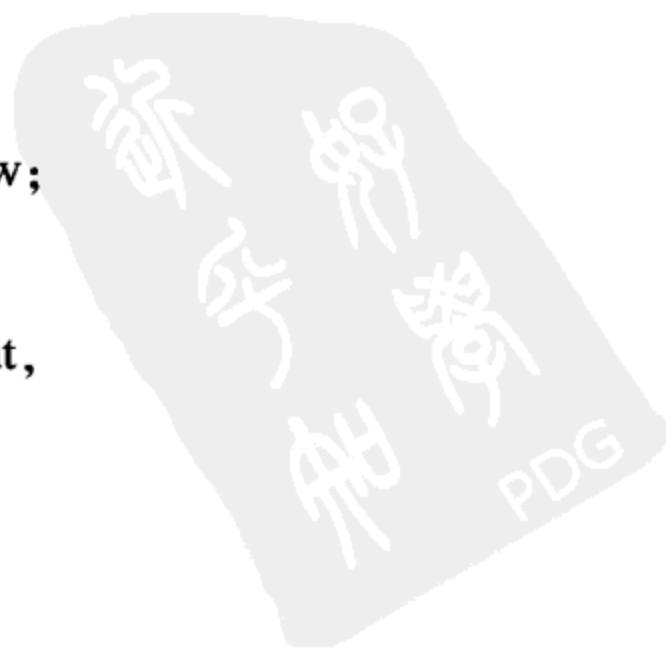
Three linked rings on the neck of his hound,
The hunter's fair, his skill profound.

The Broken Net

The broken net floats deep and low;
The bream and roach swim to and fro.
The haughty maid from Qi sets out,
Surrounded by so big a crowd.

The broken net floats deep and low;
The bream and carp swim to and fro.
The haughty maid from Qi sets out,
Surrounded by so large a crowd.

The broken net floats deep and low;
All kinds of fish swim to and fro.
The haughty maid from Qi sets out,





其从如水。

载驱薄薄，
簟茀朱鞞。
鲁道有荡，
齐子发夕。

四骖济济，
垂辔泠泠。
鲁道有荡，
齐子岂弟。

汶水汤汤，
行人彭彭。
鲁道有荡，
齐子翱翔。

汶水滔滔，
行人儻儻。
鲁道有荡，
齐子游敖。

随从多得水一样。

载 驱

大车奔驰轧轧响，
竹帘红盖好气象。
鲁道宽阔又平坦，
文姜从早拖到晚。

四匹黑马多美壮，
柔软缰绳垂两旁。
鲁道平坦接新娘，
文姜动身天已亮。

汶水浩浩又荡荡，
路人如潮争观望。
鲁道平坦又宽广，
文姜迟嫁在游逛。

汶水哗哗翻大浪，
路人来来又往往。
鲁道平坦接新娘，
文姜迟嫁在游荡。



Surrounded by so huge a crowd.

The Swift Drive

Her chariot rattles fast ahead,
With bamboo mats and feathers red.
The way to Lu is smooth and wide;
The maid from Qi sets out at night.

So lofty run her four steeds black,
With their reins hanging slack.
The way to Lu is smooth and wide;
She's on the way before daylight.

The waters of the Wen surge on;
The wide roads hold a hustling throng.
The way to Lu is smooth and wide;
The maid from Qi enjoys the sight.

The waters of the Wen push on;
The wide roads hold a bustling throng.
The way to Lu is smooth and wide;
She goes sight-seeing on her ride.





猗 嗟

猗嗟昌兮！
颀而长兮，
抑若扬兮。
美目扬兮，
巧趋跄兮。
射则臧兮！

猗嗟名兮！
美目清兮，
仪既成兮。
终日射侯，
不出正兮。
展我甥兮！

猗嗟变兮！
清扬婉兮，
舞则选兮。
射则贯兮，
四矢反兮。
以御乱兮！

生来多美貌啊！
身材高又高啊，
漂亮额角宽啊。
美目向人瞟啊，
舞步多巧妙啊。
射艺真正好啊！

长得多精神啊！
美目如水清啊，
准备已完成啊。
打靶一天整啊，
箭箭射得准啊。
不愧我外甥啊！

美貌令人赞啊！
秀眉扬俊眼啊，
舞有节奏感啊。
箭箭都射穿啊，
连中一个点啊。
有力抗外患啊！



The Archer

How strong he is!

How tall he is!

What a handsome face!

What a charming gaze!

What a nimble runner!

What a crafty shooter!

What a glorious one!

What a pretty one!

All the rites are done!

He shoots and shoots all day;

His shots ne'er go astray!

What a worthy son!

His face is light!

His eyes are bright!

So excellent is his dancing!

So accurate is his shooting!

Four arrows score the eye!

All foes he would defy!





魏风

葛 屨

纠纠葛屨，
可以履霜？
掺掺女手，
可以缝裳？
要之襍之，
好人服之。

好人提提，
宛然左辟，
佩其象揅。
维是褊心，
是以为刺。

葛编凉鞋麻绳缠，
穿它怎能踏寒霜？
缝衣女手纤纤细，
用它怎能做衣裳？
提起衣带和衣领，
请那美人试新装。

美人不睬偏装腔，
扭转身子闪一旁，
插上簪子自梳妆。
这个女子狭心肠，
作诗刺她理应当。

汾 沮 洳

彼汾沮洳，
言采其莫。
彼其之子，
美无度。
美无度，
殊异乎公路。

汾水岸边湿地上，
采来莫菜水汪汪。
就是那位采菜人，
美得简直没法讲。
美得简直没法讲，
他和“公路”大两样。

数字水印
PDG



Songs of Wei

Ramie Sandals

Ramie sandals are crisscrossed;
How can they tread upon the frost?
The girl's fingers are long and thin;
How can they drive the sewing-pin?
The band and collar now are ready;
The coat is finished for the lady.

The lady walks with no great haste;
To the left she turns her waist,
Wearing ivory combs with taste.
As she treats everyone with bias,
I write this song of sharp satires.

The Fen River

In the swamp-land of the Fen,
Here I'm plucking sorrels then.
There lives the man for whom I care,
A handsome man without compare.
A handsome man without compare,
He is above the squires o'er there.





彼汾一方，
言采其桑。
彼其之子，
美如英。
美如英，
殊异乎公行。

彼汾一曲，
言采其菱。
彼其之子，
美如玉。
美如玉，
殊异乎公族。

汾水岸边斜坡上，
桑叶青青采撷忙。
就是那位采桑人，
美得好像花一样。
美得好像花一样，
他和“公行”不相像。

汾水河边曲岸旁，
采那泽泻浅水上。
就是那位采桑人，
美如冠玉真漂亮。
美如冠玉真漂亮，
他和“公族”不一样。

园 有 桃

园有桃，
其实之殽。
心之忧矣，
我歌且谣。
不知我者，
谓我“士也骄”。
彼人是哉，
子曰何其！”
心之忧矣，
其谁知之？

园里有株桃，
采食桃子也能饱。
穷愁潦倒心忧伤，
聊除烦闷唱歌谣。
有人并不了解我，
说我“先生太骄傲，
朝廷政策可没错，
你又为啥多唠叨？”
穷愁潦倒心忧伤，
谁能了解我苦恼？

数字水印
PDG



Along a bank-path of the Fen,
Here I'm plucking mulberries then.
There lives the man for whom I care,
A lovely man without compare.
A lovely man without compare,
He is above the gentry there.

Along a streamlet of the Fen,
Here I'm plucking ox-lips then.
There lives the man for whom I care,
A worthy man without compare.
A worthy man without compare,
He is above the nobles there.

The Garden Peach

There grows the garden peach,
Its fruits for me to eat.
I'm so sad all along,
Indulged in poem and song.
The strangers used to say
That I am off the way.
"Those people are alright;
Why do you indict?"
I'm sad the whole long day;
Who knows my mind, I pray?





其谁知之，
盖亦勿思！

园有棘，
其实之食。
心之忧矣，
聊以行国。
不知我者，
谓我“士也罔极。
彼人是哉，
子曰何其！”
心之忧矣，
其谁知之？
其谁知之，
盖亦勿思！

既然无人了解我，
何不把它全抛掉！

园里有株枣，
采食枣子也能饱。
穷愁潦倒心忧伤，
聊除烦闷去游遨。
有人并不了解我，
说我“先生违常道。
朝廷政策可没错，
你又为啥多唠叨！”
穷愁潦倒心忧伤，
谁能了解我苦恼？
既然无人了解我，
何不把它全忘掉！

陟 岵

陟彼岵兮，
瞻望父兮。
父曰：“嗟予子，
行役夙夜无已！
上慎旃哉，
犹来无止！”

陟彼屺兮，

登上青山冈，
远远把爹望。
好像听见我爹讲：“孩子啊，
早夜服役你太忙！
当心身体保安康，
回来吧，别滞留远方！”

登上青山冈，



Since no one fathoms me,
I'd better let it be!

There grows the garden date,
Whose fruits I sometimes ate.
I'm full of woe and care,
On tours from here to there.
The strangers used to say
That I have gone astray.
“Those people are alright;
Why do you deride?”
I'm sad the whole long day;
Who knows my mind, I pray?
Since no one fathoms me,
I'd better let it be!

The Climb

I climb the green highland,
To look toward my fatherland.
Father seems to say, “Alas, you are in service, Son,
Day and night on the run.
Take care for your accord,
Lest you be left abroad.”

I climb the arid highland,





瞻望母兮。
母曰：“嗟予季，
行役夙夜无寐！
上慎旃哉，
犹来无弃！”

陟彼冈兮，
瞻望兄兮，
兄曰：“嗟予弟，
行役夙夜必偕！
上慎旃哉，
犹来无死！”

十亩之间兮，
桑者闲闲兮。
行与子还兮。

十亩之外兮，
桑者泄泄兮。
行与子逝兮。

坎坎伐檀兮，
寘之河之干兮，

遥望我亲娘。
好像听见亲娘讲：“宝贝啊，
日夜没睡太凄怆！
当心身体保安康，
回来吧，莫抛弃亲娘！”

登上高山冈，
远远望兄长，
好像听见哥哥讲：“兄弟啊，
早夜服役人尽伤！
当心身体保安康，
回来吧，休埋骨异乡！”

宅间十亩绿桑园，
采桑姑娘已空闲。
走吧，咱们一道回家转。

宅外十亩绿桑林，
采桑姑娘一群群。
走吧，咱们一道回家门。

伐 檀

砍伐檀树响叮当，
放在河边堤岸上，

To look toward my motherland.
Mother seems to say, "Alas, you serve in the king's troops,
Day and night on the move.
Take care for your accord,
Lest you remain abroad."

I climb the nearby mount,
To look toward my hometown.
Brother seems to say, "Alas, you serve along the borders,
Day and night awaiting orders.
Take care for your accord,
Lest you die abroad."

Inside the Plots

Inside the plots of ten *mu*,
A mulberry maid is fair and coy.
I'd go back home with you.

Outside the plots of ten *mu*,
A mulberry maid is coy and fair.
I'd go away with you.

Cutting the Sandalwood

Chop, chop, we cut the sandalwood,
Piled on the bank raw and crude;





河水清且涟猗。
不稼不穡，
胡取禾三百廛兮？
不狩不猎，
胡瞻尔庭有县貍兮？
彼君子兮，
不素食兮！

坎坎伐辐兮，
寘之河之侧兮，
河水清且直猗。
不稼不穡，
胡取禾三百亿兮？
不狩不猎，
胡瞻尔庭有县特兮？
彼君子兮，
不素食兮！

坎坎伐轮兮，
寘之河之漘兮，
河水清且沦猗。
不稼不穡，
胡取禾三百困兮？
不狩不猎，
胡瞻尔庭有县鹑兮？

河水清清起波浪。
不下种子不收割，
为啥粮食堆满仓？
不拿弓箭不打猎，
为啥猪獾挂院墙？
那些大人老爷们，
不是白白吃闲粮！

叮叮当当檀树砍，
为做车辐放河边，
河水清清波浪坦。
不下种子不收割，
为啥聚谷百亿万？
不拿弓箭不打猎，
为啥大兽挂你院？
那些大人老爷们，
不是白白吃干饭！

砍起檀树声坎坎，
为做车轮放河边，
河水清清微波展。
不下种子不收割，
为啥粮囤都冒尖？
不拿弓箭不打猎，
为啥鹌鹑挂你院？

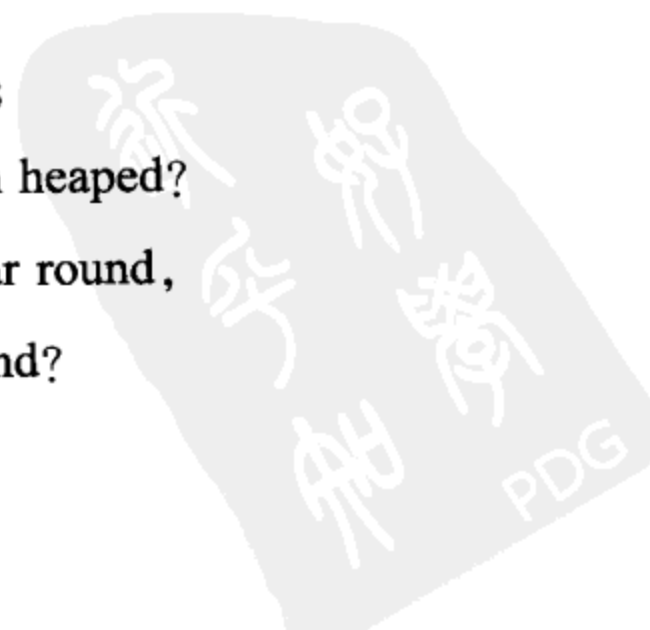
数字水印
PDG



The river ripples in a solemn mood.
You've neither sowed nor reaped;
How can you have so much corn heaped?
Since you've never hunted all year round,
How is game in your court found?
Heigh-ho, you noblemen and knights,
Aren't you eating idle rice!

Chop, chop, we cut for carriage-spokes,
Piled beside the rill in stocks;
The rill is clear and calmly flows.
You've neither sowed nor reaped;
How can you have so much rice heaped?
Since you've never hunted all year round,
How are beasts in your court found?
Heigh-ho, you noblemen and knights,
Aren't you bred on idle rice!

Chop, chop, we cut for carriage-wheels,
Stocked on the shore in piles;
The rill is clear and swiftly reels.
You've neither sowed nor reaped;
How can you have so much grain heaped?
Since you've never hunted all year round,
How are quails in your court found?





彼君子兮，
不素飧兮！

硕鼠硕鼠，
无食我黍！
三岁贯女，
莫我肯顾。
逝将去女，
适彼乐土。
乐土乐土，
爰得我所！

硕鼠硕鼠，
无食我麦！
三岁贯女，
莫我肯德。
逝将去女，
适彼乐国。
乐国乐国，
爰得我直！

硕鼠硕鼠，
无食我苗！
三岁贯女，

那些大人老爷们，
不是白白吃晚餐！

硕 鼠

大老鼠呀大老鼠，
不要吃我种的黍！
多年辛苦养活你，
我的生活从不顾。
发誓从此离开你，
去那理想新乐土。
新乐土呀新乐土，
才是安居好去处！

大老鼠呀大老鼠，
不要吃我大麦粒！
多年辛苦养活你，
从来不见你感激。
发誓从此离开你，
去那理想新乐邑。
新乐邑呀新乐邑，
劳动价值归自己！

大老鼠呀大老鼠，
不要吃我种的苗！
多年辛苦养活你，

Heigh-ho, you noblemen and knights,
Aren't you fed on idle rice!

The Field Voles

Voles, voles in the field,
Don't eat the crops our labours yield!
Three years now we've let you be,
But never have you thought of me.
I am resolved to leave you,
In the happy land to start anew.
Oh happy land, oh happy land!
Where is the promised land?

Voles, voles in the field,
Don't eat the wheat our labours yield!
Three years now we've let you be,
But never have you thanked me.
I am resolved to leave you,
In the happy state to start anew.
Oh happy state, oh happy state!
Where is the promised state?

Voles, voles in the field,
Don't eat the rice-shoots our labours yield!
Three years now we've let you be,



莫我肯劳。
逝将去女，
适彼乐郊。
乐郊乐郊，
谁之永号！

从来不见你慰劳。
发誓从此离开你，
去那理想新乐郊。
新乐郊呀新乐郊，
有谁去过徒长号！





But never have you cared for me.
I am resolved to leave you,
In the happy place to live anew.
Oh happy place, oh happy place!
Who'll cry for the promised place?





唐风

蟋 蟀

蟋蟀在堂，
岁聿其莫。
今我不乐，
日月其除。
无已大康，
职思其居。
“好乐无荒”，
良士瞿瞿。

蟋蟀在堂，
岁聿其逝。
今我不乐，
日月其迈。
无已大康，
职思其外。
“好乐无荒”，
良士蹶蹶。

蟋蟀在堂，
役车其休。
今我不乐，

蟋蟀进房天气寒，
岁月匆匆近年关。
今不及时去寻乐，
光阴一去不复返。
过度安乐也不好，
还是要把工作干。
“不荒正业又娱乐”，
贤士警句记心间。

蟋蟀进房天气寒，
一年匆匆将过完。
今不及时去行乐，
光阴一去再不还。
过度安乐也不好，
分外事儿也要干。
“不荒正业又娱乐”，
贤士勤快是模范。

蟋蟀进房天气寒，
出差车儿将回转。
今不及时去寻乐，



Songs of Tang

The Crickets

When crickets chirp in my front hall,
Severe winter will soon befall.

If we don't enjoy ourselves right now,
Our golden days will pass anyhow.

Do not indulge to great excess;

Keep in mind your job's success.

Do not indulge to great extremes;

True saints remain alert in dreams.

When crickets chirp in my front hall,
Bitter winter will soon befall.

If we don't enjoy ourselves right now,
Our golden days will escape anyhow.

Do not indulge to great excess;

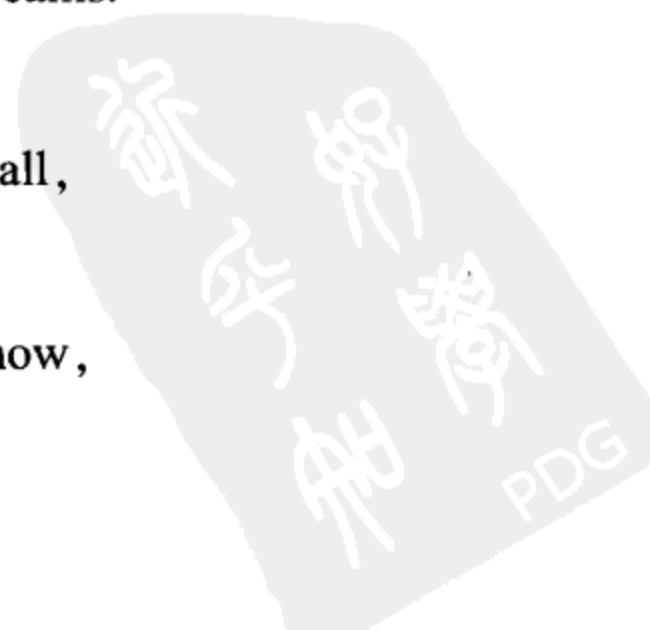
Keep in mind your work's success.

Do not indulge to great extremes;

True saints keep earnest e'en in dreams.

When crickets chirp in my front hall,
Field waggons will withdraw.

If we don't enjoy ourselves right now,



日月其慆。
无已大康，
职思其忧。
“好乐无荒”，
良士休休。

光阴一去再不还。
过度安乐也不好，
战争可忧莫小看。
“不荒正业又娱乐”，
贤士爱国真好汉。

山 有 枢

山有枢，
隰有榆。
子有衣裳，
弗曳弗娄。
子有车马，
弗驰弗驱。
宛其死矣，
他人是愉。

山上刺榆长，
低地白榆香。
你有衣来又有裳，
不穿不着放在箱。
你有车来又有马，
不乘不骑闲置放。
有朝眼闭腿一伸，
别人享受喜洋洋。

山有栲，
隰有杻。
子有廷内，
弗洒弗埽。
子有钟鼓，
弗鼓弗考。
宛其死矣，
他人是保。

山上栲树长，
低地杻树香。
你有院来又有房，
不去打扫随它脏。
你有钟来又有鼓，
不敲不打没音响。
有朝眼闭腿一伸，
空为别人省一场。



数字资源
PDG



Our golden days will be gone anyhow.
Do not indulge to great excess;
Keep in mind your own distress.
Do not indulge to great extremes;
True saints remain composed in dreams.

The Thorn-elms

The thorn-elm trees grow on the hill;
The white-elm trees grow near the rill.
You have so many gowns and robes,
Yet you keep them stored in wardrobes.
You have many carts and horses,
Yet you keep them locked in stalls.
The moment when you pass away,
Others will use them every day.

The chinquapin trees grow on the hill;
The privet trees grow near the rill.
You have a yard and many rooms,
Yet you never spray or broom.
You have your bell and drum,
Yet you always keep them dumb.
The moment when you pass away,
Others will enjoy them every day.





山有漆，
隰有栗。
子有酒食，
何不日鼓瑟？
且以喜乐，
且以永日。
宛其死矣，
他人入室。

山上漆树长，
低地栗树香。
你有美酒和好菜，
何不奏乐又宴享？
姑且用它来寻乐，
姑且用它度时光。
有朝眼闭腿一伸，
别人就要进你房。

扬之水

扬之水，
白石凿凿。
素衣朱褱，
从子于沃。
既见君子，
云何不乐。

河水悠悠缓慢行，
水底白石多鲜明。
身穿白衫红衣领，
跟他一道到沃城。
一同拜见曲沃君，
怎不高兴笑盈盈。

扬之水，
白石皓皓。
素衣朱绣，
从子于鹄。
既见君子，
云何其忧。

河水悠悠缓慢行，
水底白石多洁净。
身穿白衫绣衣领，
跟他一道到鹄城。
一同拜见曲沃君，
还有什么不高兴。

扬之水，

河水悠悠缓慢行，



The lacquer-trees grow on the hill;
The chestnut-trees grow near the rill.
You have delicious wine and meat;
Why don't you flute or let drums beat?
Enjoy yourself while you still can,
And you'll prolong your short life-span.
The moment when you pass away,
Others will take your place and stay.

The River Waters

The river waters surge and spray,
And wash the white stones in the bay.
In plain dress with collars red,
I went with you to Wo ahead.
If I could e'er meet you again,
How glad I would be then!

The river waters surge and spray,
And sweep the white stones in the bay.
In plain dress with collars red,
I went with you to Hu ahead.
If I could e'er meet you again,
How could I be sad then!

The river waters surge and spray,



白石粼粼。
我闻有命，
不敢以告人！

水底白石多晶莹。
听说将有政变令，
严守机密不告人！

椒 聊

椒聊之实，
蕃衍盈升。
彼其之子，
硕大无朋。
椒聊且！
远条且！

花椒串串挂树上，
结子繁盛满升量。
这位妇人子孙多，
身材高大称无双。
花椒一囊囊！
远闻扑鼻香！

椒聊之实，
蕃衍盈匊。
彼其之子，
硕大且笃。
椒聊且！
远条且！

花椒串串已成熟，
结子繁盛捧不够。
这位妇人子孙多，
身材高大又肥厚。
花椒一兜兜！
远远暗香透！

绸 缪

绸缪束薪，
三星在天。
今夕何夕，
见此良人？
子兮子兮，

捆捆柴草紧紧缠，
黄昏星星天上闪。
今天夜里啥日子，
见这郎君欢不欢？
新娘子啊新娘子，



And clean the white stones in the bay.
When of the battle news I heard,
My sorrow was beyond a word!

The Pepper Plant

The pepper plant bears lots of seeds,
A heavy load of pepper seeds!
The lady bears a lot of heirs,
All stalwart, robust heirs!
What a fertile pepper plant!
How fragrant! How exuberant!

The pepper plant bears lots of seeds,
A weighty load of pepper seeds!
The lady bears a lot of heirs,
All stalwart, honest heirs!
What a fertile pepper plant!
How fragrant! How exuberant!

Bundled Firewood

Like firewood bundled in wedding ties,
I see the stars of Orion rise.
What special night is this?
My bride's indeed a bliss.
Oh my dear, oh my dear,





如此良人何？

绸缪束刍，
三星在隅。
今夕何夕，
见此邂逅？
子兮子兮，
如此邂逅何？

绸缪束楚，
三星在户。
今夕何夕，
见此粲者？
子兮子兮，
如此粲者何？

有杕之杜，
其叶湑湑。
独行踽踽，
岂无他人？
不如我同父。
嗟行之人，
胡不比焉？
人无兄弟，

你把丈夫怎么办？

把把草料密密缠，
星儿遥遥天边闪。
今天夜里啥日子，
两口心里甜不甜？
新娘子啊新官人，
你把爱人怎么办？

束束薪条细细缠，
星儿低低门外闪。
今天夜里啥日子，
见这美人恋不恋？
叫新郎啊问新郎，
你把美人怎么办？

杕 杜

一株杜梨虽孤零，
还有叶子密密生。
独自行走冷清清，
难道没人同路行？
不如同胞骨肉亲。
可叹处处陌路人，
为何不来近我身？
有人生来没兄弟，

数字水印
PDG



What shall I do first with my dear?

Like dried hay bundled in wedding ties,

I see Orion in the eastern skies.

What special night is this?

My love's indeed a bliss.

Oh my love, oh my love,

What shall I do then with my love?

Like brambles bundled in wedding ties,

I see the stars of Orion pass by.

What special night is this?

My fairy is indeed a bliss.

Oh my fairy, oh my fairy,

What shall I do then with my fairy?

The Birch-leaf Pear Tree

The birch-leaf pear tree stands alone,

With those luxuriant leaves of its own.

But I am walking all alone,

With no companions I have known,

No one like brothers of my own.

Alas, lonesome wanderers,

Why don't we act as brothers?

Since we haven't got a brother,





胡不饮焉？

有杕之杜，
其叶菁菁。
独行裊裊，
岂无他人？
不如我同姓。
嗟行之人，
胡不比焉？
人无兄弟，
胡不饮焉？

为何不肯怜我贫？

一株杜梨虽孤零，
还有叶子青又青。
独自行走苦伶仃，
难道没人同路行？
不如同胞骨肉亲。
可叹处处陌路人，
为何不来近我身？
有人生来没兄弟，
为何不肯怜我贫？

羔 裘

羔裘豹祛，
自我人居居。
岂无他人？
维子之故！

羔袍袖口镶豹毛，
对我傲慢气焰高。
难道没有别的人？
非要同你才相好！

羔裘豹褻，
自我人究究。
岂无他人？
维子之好！

羔袍豹袖显贵人，
态度恶劣气焰盛。
难道没有别人爱？
非同你好就不成！





Why don't we help each other?

The birch-leaf pear tree stands alone,
With rich and verdant leaves of its own.
But I am roaming all alone,
With no companions I have known,
No one like kinsmen of my own.
Alas, pitiful wanderers,
Why don't we act as brothers?
Since we haven't got a brother,
Why don't we help each other?

The Lamb Skin

In lamb skin with leopard cuffs,
You treat me always rough and tough.
Don't I have others to follow?
In my eyes, you're my old fellow.

In lamb skin with leopard cuffs,
You treat me always tough and rough.
Don't I have others to follow?
In my eyes, you're my good fellow.





鸛 羽

肃肃鸛羽，
集于苞栩。
王事靡盬，
不能艺稷黍，
父母何怙？
悠悠苍天！
曷其有所？

肃肃鸛翼，
集于苞棘。
王事靡盬，
不能艺黍稷，
父母何食？
悠悠苍天！
曷其有极？

肃肃鸛行，
集于苞桑。
王事靡盬，
不能艺稻粱，
父母何尝？
悠悠苍天！
曷其有常？

大雁沙沙展翅膀，
落在丛丛栎树上。
国王差事做不完，
不能在家种黍梁，
爹娘生活靠谁养？
老天爷啊老天爷！
何时才能回家乡？

大雁沙沙拍翅膀，
落在丛丛酸枣上。
国王差事做不完，
不能在家种黍梁，
爹娘吃饭哪来粮？
老天爷啊老天爷，
劳役何日能收场？

大雁沙沙飞成行，
落在密密桑树上。
国王差事做不完，
不能在家种稻粱，
可怜爹娘吃啥粮？
老天爷啊老天爷！
何时生活能正常？

数字水印
PDG



The Bustards

The bustards flap their wings;
To bushy oaks they cling.
Royal jobs are ne'er complete;
The millet fields I neglect.
What will my parents eat?
Oh gracious Heaven!
Where will be my haven?

The bustards flop their wings;
To bushy thorns they cling.
Royal jobs are ne'er complete;
The corn fields I neglect.
What might my parents eat?
Oh gracious Heaven!
Where might be my haven?

The bustards fly abreast;
On bushy mulberries they rest.
Royal jobs are ne'er complete;
The sorghum fields I neglect.
What could my parents eat?
Oh gracious Heaven!
Where could be my haven?





无 衣

岂曰无衣七兮？
不如子之衣，
安且吉兮！

难道说我今天缺衣少穿？
叹只叹都不是你的针线，
怎比得你做的舒坦美观！

岂曰无衣六兮？
不如子之衣，
安且燠兮！

难道说我今天缺衣少穿？
叹只叹都不是旧日衣冠，
怎比得你做的舒服温暖！

有 杕 之 杜

有杕之杜，
生于道左。
彼君子兮，
噬肯适我？
中心好之，
曷饮食之？

一株杜梨独自开，
长在左边道路外。
不知我那心上人，
可肯到我这里来？
心里既然爱着他，
何不请他喝一杯？

有杕之杜，
生于道周。
彼君子兮，
噬肯来游？
中心好之，
曷饮食之？

一株杜梨独自开，
长在右边道路外。
不知我那心中人，
可肯出门看我来？
心里既然爱着他，
何不请他喝一杯？

Without a Robe

Without a robe of the seventh rank?
Your robe is better made than mine,
A robe so soft, a robe so fine!

Without a robe of the sixth rank?
Your robe is better made than mine,
A robe so warm, a robe so fine!

A Birch-leaf Pear Tree

Alone the birch-leaf pear tree grows
Upon the left, beside the road.
Heigh-ho, my gentle love, my dear,
Will you come o'er to see me here?
You're always in my heart, I think;
Why don't you come to eat and drink?

Alone the birch-leaf pear tree grows
Upon the right, beside the road.
Heigh-ho, my gentle love, my dear,
Will you come o'er to meet me here?
You're always in my heart, I think;
Why don't you come to eat and drink?





葛 生

葛生蒙楚，
蔕蔓于野。
予美亡此，
谁与独处！

葛生蒙棘，
蔕蔓于域，
予美亡此，
谁与独息！

角枕粲兮，
锦衾烂兮。
予美亡此，
谁与独旦！

夏之日，
冬之夜。
百岁之后，
归于其居！

冬之夜，
夏之日。
百岁之后，

葛藤爬满荆树上，
蔕草蔓延野外长。
我爱已离人间去，
谁人伴我守空房！

葛藤爬满枣树上，
蔕草蔓延墓地旁。
我爱已离人间去，
谁人伴我睡空房！

角枕鲜丽作陪葬，
锦被敛尸闪闪光。
我爱已离人间去，
谁人伴我熬天亮！

夏日炎炎白昼长，
寒冬凛冽夜漫漫。
但愿有朝我死后，
到你坟里再相伴！

寒冬凛冽夜漫漫，
夏日炎炎白昼长。
但愿有朝我死后，



The Ramie Vine

O'er brambles grows the ramie vine;
In the wild fields wild weeds twine.
Here lies my dear departed;
Alone I dwell, broken-hearted!

O'er thorn shrubs grows the ramie vine;
In the graveyard wild weeds twine.
Here lies my dear departed;
Alone I sleep, broken-hearted!

Beneath his head, horn pillows shine;
Around his corpse, silk shroud is fine.
Here lies my dear departed;
Alone I slumber, broken-hearted!

Day hours in summertime extend;
Night hours in winter never end.
When I'm dead and buried with my spouse,
Together we'll share the same small house.

Night hours in wintertime extend;
Day hours in summer never end.
When I die and follow my spouse,





归于其室！

采苓采苓，
首阳之巔。
人之为言，
苟亦无信。
舍旃舍旃，
苟亦无然。
人之为言，
胡得焉！

采苦采苦，
首阳之下。
人之为言，
苟亦无与，
舍旃舍旃，
苟亦无然。
人之为言，
胡得焉！

采葑采葑，
首阳之东。
人之为言，
苟亦无从。

到你坟中永相伴！

采 苓

采甘草呀采甘草，
在那首阳山顶找。
有人专爱造谣言，
千万别信那一套。
别理他呀别睬他，
那些全都不可靠。
有人专爱造谣言，
啥也捞不到。

采苦菜呀到处跑，
在那首阳山下找。
有人喜欢说谎话，
千万别跟他一道。
别理他呀别睬他，
那些全都不可靠。
有人喜欢说谎话，
啥也得不到！

采芜菁呀路迢迢，
首阳山东仔细瞧。
有人爱说欺诳话，
千万不要跟他跑。

数字水印
PDG



Together we'll share the same small house.

Plucking Tuckahoe

I'm plucking tuckahoe, tuckahoe,
On the top of Mount Shouyang.
When people spin tall tales,
Forget about details!
Leave them aside, aside;
Those people surely lied.
When people spin tall tales,
Their fabrication ne'er avails.

I pluck sow-thistle, sow-thistle,
At the foot of Mount Shouyang.
When people spin tall tales,
Believe not those details!
Leave them aside, aside;
Those people surely lied.
When people spin tall tales,
Their fabrication ne'er avails.

I'm plucking cabbage, cabbage,
To the east of Mount Shouyang.
When people spin tall tales,
Don't follow those details!



舍旃舍旃，
苟亦无然。
人之为言。
胡得焉！

别理他呀别睬他，
那些全都不可靠。
有人爱说欺诳话，
啥也骗不到！





Leave them aside, aside;
Those people surely lied.
When people spin tall tales,
Their fabrication ne'er avails.



秦风

有车邻邻，
有马白颠。
未见君子，
寺人之令。

阪有漆，
隰有栗。
既见君子，
并坐鼓瑟。
“今者不乐，
逝者其耄。”

阪有桑，
隰有杨。
既见君子，
并坐鼓簧。
“今者不乐，
逝者其亡。”

车 邻

车儿驶过响玲玲，
驾车马儿白额顶。
为啥不见君王面，
只因寺人没传令。

山坡上面漆树种，
低洼地里栗成丛。
总算见到君王面，
并坐弹瑟喜相逢。
“现在及时不行乐，
将来转眼成老翁。”

山坡上面有绿桑，
低洼地里长水杨。
总算见到君王面，
并排坐着吹笙簧。
“现在及时不行乐，
将来转眼见阎王。”





Songs of Qin

The Crunching

The carriage crunches on the way;
The horses with white foreheads neigh.
While I wait to see the prince,
The eunuch comes to bring me in.

The lacquer trees grow on the hill;
The chestnuts grow inside the dale.
After I salute the prince,
Together we play on zither strings.
“If we don’t enjoy ourselves today,
Our hair will soon turn thin and grey.”

The mulberries grow upon the hill;
The poplars grow inside the dale.
After I the prince salute,
Together we play the bamboo flute.
“If we don’t enjoy ourselves today,
We’ll soon grow old and pass away.”



驷 骥

驷骥孔阜，
六辔在手。
公之媚子，
从公于狩。

奉时辰牡，
辰牡孔硕。
公曰“左之”，
舍拔则获。

游于北园，
四马既闲。
辚车鸾镳，
载猋歇骄。

小戎伐收，
五檠梁辀。
游环胁驱，
阴鞮鋈续。
文茵畅毂，
驾我骐驎。
言念君子，

四匹黑马壮又肥，
六根缰绳手里垂。
公爷宠爱赶车人，
跟他一起去打围。

兽官放出应时兽，
应时野兽个个肥。
公爷喊声“朝左射”，
箭发野兽应声坠。

猎罢再去游北园，
驾轻就熟马悠闲。
车儿轻快銮铃响，
猎狗息在车中间。

战车轻小车厢浅，
五根皮条缠车辕。
环儿扣儿马具全，
拉车皮带穿铜圈。
虎皮垫座车轂长，
花马驾车他执鞭。
想起夫君好人儿，

小 戎

大中华文库
PDG



Four Irongreys

Four irongreys pull that sports-cart;
The driver grasps six reins.
The duke's most favoured men depart,
For spring chase on the plains.

The forest men drive out the stags,
So large, so strong—a grand show!
To the left the duke points at the stags,
Which fall when the arrow goes.

The duke is strolling in the North Park;
Four steeds slow down their pace.
Jingling bells and stag-hounds' bark
Resound all o'er the place.

The Small Chariot

His cart is armoured with great craft,
Five bands around the ridged main shaft.
The looped reins keep the steeds in place;
The plated rings have fixed the trace.
A tiger-skin o'erspreads the nave;
Black horses with white legs are brave.
My lord's a man of topmost grade,





温其如玉；
在其板屋，
乱我心曲。

四牡孔阜，
六辔在手。
骐骝是中，
騊駼是骖。
龙盾之合，
鋈以觶鞶。
言念君子，
温其在邑。
方何为期？
胡然我念之！

伐骹孔群，
公矛鋈錡。
蒙伐有苑，
虎帙镂膺。
交帙二弓，
竹闭緄滕。
言念君子，
载寝载兴。
厌厌良人，
秩秩德音。

人品温和玉一般；
如今从军去西戎，
搅得我心烦又乱。

四匹马儿肥又大，
六根缰绳手里拿。
青马红马在中间，
黄马黑马两边驾。
画龙盾牌双双合，
白铜绳环对对拉。
想念夫君好人儿，
从军戎地性和洽。
何时才是凯旋日？
叫我怎么不想他！

四马协调铁甲轻，
酋矛杆柄套铜镞。
新漆盾牌画毛羽，
虎皮弓袋刻花纹。
两弓交叉袋中放，
正弓竹秘绳捆紧。
想念夫君好人儿，
忽睡忽起不安心。
夫君温和又安静，
彬彬有礼好名声。



As good and precious as jade.
He lives in cabins in the west;
The thought of him makes me distressed.

His war-steeds are of finest breeds;
Six reins in hands, the chariot speeds.
The piebalds are the inside pair;
The dapples are the outside pair.
The shields of dragon hang in twain;
The plated rings have fixed the rein.
My lord's a man of topmost grade,
On guard against invaders' raid.
Is there a date for his return?
How can I be free from concern?

His armoured steeds in harmony strut;
His trident wears a plated butt.
His shield is painted with plume signs;
His tiger-skinned bow-case shines.
Two bows stand crosswise in the case,
Stringed onto the bamboo base.
My lord's a man of topmost rate;
He rises early, lies down late.
Genteel and worthy is my lord;
In no respect has he been flawed.





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。

蒹葭萋萋，
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，

河边芦荻青苍苍，
秋深白露凝成霜。
意中人儿何处寻，
就在河水那一旁。
逆着流水去找她，
道路坎坷险又长。
顺着流水去找她，
仿佛人在水中央。

河边芦荻湿漫漫，
白露滴滴叶未干。
意中人儿何处寻，
就在河岸那一端。
逆着流水去找她，
道路险阻攀登难。
顺着流水去找她，
仿佛人在水中滩。

河边芦荻密稠稠，
清晨露水全未收。
意中人儿何处寻，
就在河岸那一头。
逆着流水去找她，

数字
知识
普及
PDG



The Reeds

Green reeds are thick and dense;
Clear dews become frost thence.
My love lives far away,
O'er there across the bay.
Seeking her up the stream,
The way is hard and long, I deem.
Seeking her down the streams,
She's in the water, it seems.

Green reeds are thick and high;
Clear dews are not yet dry.
My love lives far away,
O'er there along the bay.
Seeking her up the stream,
The way is hard and steep, I deem.
Seeking her down the streams,
She's on an isle, it seems.

Green reeds grow thick over there;
Clear dews remain everywhere.
My love lives far away,
O'er there beside the bay.
Seeking her up the stream,





道阻且右。
溯游从之，
宛在水中沚。

道路弯弯险难求。
顺着流水去找她，
仿佛人在水中洲。

终南

终南何有？
有条有梅。
君子至止，
锦衣狐裘。
颜如渥丹，
其君也哉？

终南山有什么来？
又有山楸又有梅。
公爷封爵到此地，
锦衣狐裘好气派。
脸色红润像涂丹，
他做君主好是坏？

终南何有？
有纪有堂。
君子至止，
黻衣绣裳。
佩玉将将，
寿考不忘！

终南山有什么来？
丛丛杞树棠梨开。
公爷封爵到此地，
绣花衣裙闪五彩。
身上佩玉锵锵响，
永记我们别忘怀。

黄鸟

交交黄鸟，
止于棘。
谁从穆公？
子车奄息。
维此奄息，

黄鸟交交声凄凉，
飞来落在枣树上。
谁从穆公去殉葬？
子车奄息有名望。
说起这位奄息郎，

数字水印
PDG



The way is hard and crooked, I deem.
Seeking her down the streams,
She's on a bar, it seems.

Mount Zhongnan

In what does Mount Zhongnan abound?
Catalpas and phoebes grow all around.
Our gentle lord arrives there,
Dressed in silk and fur so fair.
Behold his bright and ruddy face,
The worthy lord of our whole race!

In what does Mount Zhongnan abound?
Wild pears and wolfberries grow around.
Our gentle lord arrives there,
Dressed in satin robes so fair.
His belts adorned with tinkling jades,
He will enjoy long happy days!

The Siskin

The siskin twitters with unease
And rests among the jujube trees.
Who will be buried with Duke Mu?
Ziju Yanxi will be buried, too.
Alas, this good and brave young man,





百夫之特。
临其穴，
惴惴其栗。
彼苍者天，
歼我良人！
如可赎兮，
人百其身！

交交黄鸟，
止于桑。
谁从穆公？
子车仲行。
维此仲行，
百夫之防。
临其穴，
惴惴其栗。
彼苍者天，
歼我良人！
如可赎兮，
人百其身！

交交黄鸟，
止于楚。
谁从穆公？
子车鍼虎。

才德百人比不上。
走近墓穴要活埋，
浑身战栗心发慌。
老天爷啊老天爷，
杀我好人你不挡！
如果可以赎他命，
愿死百次来抵偿！

黄鸟交交声凄凉，
飞来落在枣树上。
谁从穆公去殉葬？
子车仲行有名望。
说起这位贤仲行，
百人才德难比量。
走到墓穴要活埋，
浑身哆嗦魂魄丧。
老天爷啊老天爷，
杀我好人你不响！
如果可以赎他命，
愿死百次来抵偿！

黄鸟交交声凄凉，
飞来落在荆树上。
谁从穆公去殉葬？
子车鍼虎有名望。

大中华文库
PDG



He fought a hundred in his clan.
Drawing near the grave,
He trembles like a knave.
Oh gracious Heaven there,
He'll die and you don't care!
If we could have him again,
We'd offer a hundred men!

The siskin twitters with unease
And rests among the mulberry trees.
Who will be buried with Duke Mu?
Ziju Zhonghang will be buried, too.
Alas, this good and brave young man,
He matched a hundred in his clan.
Drawing near the grave,
He trembles like a knave.
Oh gracious Heaven there,
He'll die and you don't care!
If we could have him again,
We'd offer a hundred men!

The siskin twitters with unease
And rests among the thorn trees.
Who will be buried with Duke Mu?
Ziju Qianhu will be buried, too.





维此鍼虎，
百夫之御。
临其穴，
惴惴其栗。
彼苍者天，
歼我良人！
如可赎兮，
人百其身！

𪛗彼晨风，
郁彼北林。
未见君子，
忧心钦钦。
如何如何？
忘我实多！

山有苞栝，
隰有六驳。
未见君子，
忧心靡乐。
如何如何？
忘我实多！

山有苞棣，

说起这位鍼虎郎，
百人才可能他强。
走到墓穴要活埋，
浑身发抖心惊惶。
老天爷啊老天爷，
杀我好人你不帮！
如果可以赎他命，
愿死百次来抵偿！

晨 风

鹪鸟展翅疾如梭，
北林茂密有鸟窝。
许久未见我夫君，
心里思念真难过。
怎么办啊怎么办？
他怎那么不想我！

丛丛棣树长山坡，
低湿地里红李多。
许久未见我夫君，
愁闷不乐受折磨。
怎么办啊怎么办？
他怎那么不想我！

成丛棣树满山坡，

数字水印
PDG



Alas, this good and brave young man,
He topped a hundred in his clan.
Drawing near the grave,
He trembles like a knave.
Oh gracious Heaven there,
He'll die and you don't care!
If we could have him again,
We'd offer a hundred men!

The Falcon

The falcon swoops straight forth
Into the woods up north.
Not seeing my dear lord,
I feel so sad and bored.
How can he be like this?
He has forgot his miss!

Oak trees grow on the hill;
Elm trees grow in the dale.
Not seeing my dear lord,
I feel so grieved and bored.
How can he be like this?
He has forgot his miss!

Kerrias grow on the hill;



隰有树檉。
未见君子，
忧心如醉。
如何如何？
忘我实多！

岂曰无衣？
与子同袍。
王于兴师，
修我戈矛，
与子同仇！

岂曰无衣？
与子同泽。
王于兴师，
修我矛戟，
与子偕作！

岂曰无衣？
与子同裳。
王于兴师，
修我甲兵，
与子偕行。

低湿地里山梨多。
许久未见我夫君，
心如醉酒失魂魄。
怎么办啊怎么办？
他怎那么不想我！

无 衣

谁说没有军衣穿？
你我合穿一件袍。
国王调兵要打仗，
赶快修理戈和矛，
共同对敌在一道！

谁说没有军衣穿！
你我合穿一件衫。
国王调兵要打仗，
修好矛戟亮闪闪，
咱们两个一道干！

谁说没有军衣穿？
你我合穿一件裳。
国王调兵要打仗，
修好盔甲和刀枪！
咱们一道上战场！





Sorb trees grow in the dale.
Not seeing my dear lord,
I feel so dazed and bored.
How can he be like this?
He has forgot his miss!

Without Coats

You say you have no coat?
Let us share my robe.
Enlisted from the rear,
We'll whet our lance and spear
And go toward the frontier!

You say you have no coat?
Let us share my cloak.
Enlisted from the rear,
We'll whet our sword and spear
And march toward the frontier!

You say you have no coat?
Let us share my skirt.
Enlisted from the rear,
We'll whet our shield and spear
And defend the long frontier!





渭 阳

我送舅氏，
曰至渭阳。
何以赠之？
路车乘黄。

我送舅氏，
悠悠我思。
何以赠之？
琼瑰玉佩。

我送舅舅回舅家，
送到渭水北边涯。
用啥礼物送给他？
一辆路车四黄马。

我送舅舅回舅家，
忧思悠悠想起妈。
用啥礼物送给他？
宝石佩玉一大挂。

权 舆

於，我乎！
夏屋渠渠，
今也每食无余。
於嗟乎！
不承权舆！

於，我乎！
每食四簋，
今也每食不饱。
於嗟乎！
不承权舆！

唉，我呀！
从前住的大厦高楼，
如今每餐勉强吃够。
唉呀呀！
当初排场哪能讲究！

唉，我呀！
从前每餐四碗打底，
如今每餐饿着肚皮。
唉呀呀！
再也没有当初福气！

新子知
和
PDG

North of the Wei

I see off my uncle all the way
Till we reach the north of the Wei.
What presents can my thoughts convey?
A carriage plus four bays.

I see off my uncle all the way;
Thought of Mother has held sway.
What presents can my thoughts convey?
A gem and lovely jade.

Golden Old Days

Alas, what has become of me!
I lived in houses large and free;
I now have just enough to eat.
Heigh-ho! Good gracious heaven!
Would that golden days ne'er flee!

Alas, what has become of me!
I had four dishes at each meal;
I now have not enough to eat.
Heigh-ho! Good gracious heaven!
Would that golden days ne'er flee!





陈风

宛 丘

子之汤兮，
宛丘之上兮。
洵有情兮，
而无望兮。

坎其击鼓，
宛丘之下。
无冬无夏，
值其鹭羽。

坎其击缶，
宛丘之道。
无冬无夏，
值其鹭翮。

姑娘舞姿摇又晃，
在那宛丘高地上。
心里实在爱慕她，
可惜没有啥希望。

敲起鼓来咚咚响，
跳舞宛丘低坡上。
不管寒冬和炎夏，
鹭羽伞儿手中扬。

鼓起瓦盆当当响，
跳舞宛丘大路上。
不管寒冬和炎夏，
头戴鹭羽鸟一样。

东门之枌

东门之枌，
宛丘之栩。
子仲之子，
婆娑其下。

东门白榆长路边，
宛丘柞树连成片。
子仲家里好姑娘，
大树底下舞翩跹。

歌
子
仲
知
音
PDG



Songs of Chen

Wanqiu Hill

With buoyant steps you dance at will
On the top of Wanqiu Hill.
I cherish such a love for you,
But hardly can my dreams come true.

Hand-drums you beat and beat at will
At the foot of Wanqiu Hill.
Be it cold or hot the weather,
You dance and dance with egret feather.

The earthen gongs you beat at will
By the path to Wanqiu Hill.
Be it cold or hot the weather,
You dance with fans of egret feather.

White Elms

The white elms grow by Eastern Gate
While oak trees grow on Wanqiu Hill.
Zizhong's maiden is sedate
And dances under trees at will.





穀旦于差，
南方之原。
不绩其麻，
市也婆娑。

穀旦于逝，
越以鬲迈。
视尔如苒，
贻我握椒。

衡门之下，
可以栖迟。
泌之洋洋，
可以乐饥。

岂其食鱼，
必河之魴？
岂其取妻，
必齐之姜？

岂其食鱼，
必河之鲤？
岂其取妻，
必宋之子？

挑选一个好时光，
同到南边平原上。
撂下手中纺的麻，
闹市当中舞一场。

趁着良辰同前往，
多次相会共寻芳。
看你像朵锦葵花，
送我花椒一把香。

衡 门

支起横木做门框，
房子虽差也无妨。
泌丘泉水淌啊淌，
清水也能充饥肠。

难道我们吃鱼汤，
非要魴鱼才算香？
难道我们娶妻子，
不娶齐姜不风光？

难道我们吃鱼汤，
非要鲤鱼才算香？
难道我们娶妻子，
不娶宋子不排场？

On a bright and sunny day,
We make a date on southern plains.
She puts her hemp-looms all away
And dances to the fair-time strains.

We choose another sunny day,
To join in happy dance and chant.
She looks as pretty as a nosegay,
And lo! She gives me a pepper plant.

The Wooden Gates

Cabins with crude wooden gates
May house the men with their dear mates.
The stream in Bi that surges
May quench the people's thirsts.

The Yellow River yields the bream;
Must it be the fish we esteem?
Jiang's daughter comes from Qi;
Must she be the wife for me?

The Yellow River yields the carp;
Must it be the fish we crave hard?
Zi's daughter comes from Song;
Must she be my wife lifelong?





东门之池

东门之池，
可以沤麻。
彼美叔姬，
可与晤歌。

东门之池，
可以沤纈。
彼美叔姬，
可与晤语。

东门之池，
可以沤菅。
彼美叔姬，
可与晤言。

东城门外护城河，
可以泡麻织衣裳。
姬家美丽三姑娘，
可以和她相对唱。

东城门外护城河，
可以泡苾织新装。
姬家美丽三姑娘，
有商有量情意长。

东城门外护城河，
可以浸茅做鞋帮。
姬家美丽三姑娘，
可以向她诉衷肠。

东门之杨

东门之杨，
其叶牂牂。
昏以为期，
明星煌煌。

东门之杨，
其叶肺肺。

东门之外有白杨，
叶子茂密好乘凉。
约定黄昏来相会，
等到启明星儿亮。

白杨长在城门东，
叶子密密青葱葱。

数字图书馆
PDG



The Moat

The moat by Eastern Gate
Is fit for the hemp to ret.
She's such a charming girl;
I'd like to sing with her.

The moat by Eastern Gate
Is fit for the ramie to ret.
She's such a charming girl;
I'd like to speak with her.

The moat by Eastern Gate
Is fit for the reed to ret.
She's such a charming girl;
I'd like to talk with her.

The Poplars

By Eastern Gate grow poplar trees;
Their leaves would whisper in the breeze.
At dusk he is to meet me here,
But meanwhile Venus starts to peer.

By Eastern Gate grow poplar trees;
Their leaves would rustle in the breeze.





昏以为期，
明星哲哲。

墓门有棘，
斧以斯之。
夫也不良，
国人知之。
知而不已，
谁昔然矣？

墓门有梅，
有鸛萃止。
夫也不良，
歌以讯之。
讯予不顾，
颠倒思予。

防有鹊巢，
邛有旨苕。
谁侑予美？
心焉忉忉！

中唐有甃，

约定相会在黄昏，
等到天亮一场空。

墓 门

墓门有棵酸枣树，
拿起斧头砍掉它。
那人不是好东西，
大家都很知道他。
恶行暴露不制止，
当初是谁纵容他？

墓门有棵酸枣树，
树上停着猫头鹰。
那人不是好东西，
唱个歌儿来提醒。
我的警告听不进，
遭难才知我话真。

防有鹊巢

哪有堤上筑鹊巢？
哪有山上长苕草？
谁在离间我情人？
心里又愁又烦恼。

哪有庭院瓦铺道？

数字水印
PDG



At dusk he is to meet me here,
But meanwhile Venus glistens clear.

The City Gate

Thorns grow by City Gate;
They're cut down with distaste.
The man is base and low;
It's a fact the people know.
The man won't change for all that;
He's still as low as a rat.

Plums grow by City Gate,
Haunted by owls of late.
The man is base and low;
The song hits like a blow.
Should he ignore it flat,
He'd brew regret for that.

The Magpie Nest

A magpie nest is on a dyke!
Waterweeds grow on a height!
Who is imposing on my wife?
I'm so puzzled by life.

The tiles are laid upon the ground!





邛有旨鷓。
谁俯予美？
心焉惕惕。

月出皎兮，
佼人僚兮，
舒窈纠兮，
劳心悄兮。

月出皓兮，
佼人恸兮，
舒忧受兮，
劳心慄兮。

月出照兮，
佼人燎兮，
舒夭绍兮，
劳心惨兮。

胡为乎株林，
从夏南？
匪适株林，
从夏南！

哪有山上长绶草？
谁在离间我情人？
心里担忧又烦躁。

月 出

月儿东升亮皎皎，
月下美人更俊俏，
体态苗条姗姗来，
惹人相思我心焦。

月儿出来多光耀，
月下美人眉目娇，
婀娜多姿姗姗来，
惹人相思心头搅。

月儿出来光普照，
月下美人神采姣，
体态轻盈姗姗来，
惹人相思心烦躁。

株 林

他到株林去干啥，
是跟夏南去游玩？
原来他到株林去，
不是为了找夏南！

胡为乎株林
从夏南
匪适株林
从夏南
PDG



The wild weeds overspread the mound!
Who is imposing on my wife?
I'm so annoyed by life.

The Moonrise

How fair the moon shines in the sky!
How lovely is the lady passing by!
The sight of her tender grace
Sets my troubled heart apace.

How clear the moon shines in the sky!
How pretty is the lady passing by!
The sight of her gentle grace
Sets my agitated heart apace.

How bright the moon shines in the sky!
How elegant is the lady passing by!
The sight of her delicate grace
Sets my miserable heart apace.

Zhulin

What does he do in Zhulin?
He goes to meet Xia Nan.
It's not a visit to Zhulin;
He goes to meet Xia Nan.





驾我乘马，
说于株野。
乘我乘驹，
朝食于株。

驾着我的四匹马，
到了郊外卸下鞍。
再换我的四匹驹，
赶到夏家吃早饭。

泽 陂

彼泽之陂，
有蒲与荷。
有美一人，
伤如之何！
寤寐无为，
涕泗滂沱。

池塘边上围堤坝，
塘中蒲草伴荷花。
看见一个美男子，
我心爱他没办法！
日夜相思睡不着，
眼泪鼻涕一把把。

彼泽之陂，
有蒲与苕。
有美一人，
硕大且卷。
寤寐无为，
中心悁悁。

池塘边上堤岸高，
塘中莲蓬伴蒲草。
看见一个美男子，
身材高大品德好。
日夜相思睡不着，
心里忧郁愁难熬。

彼泽之陂，
有蒲菡萏。
有美一人，
硕大且俨。
寤寐无为，
辗转伏枕。

池塘边上堤岸高，
塘中荷花伴蒲草。
看见一个美男子，
身材高大风度好。
日夜相思睡不着，
翻来覆去空烦恼。

数字水印
PDG



Four steeds would draw the chariot;
They'll make a stop in Zhulin.
Four colts would draw the chariot;
They'll breakfast there in Zhulin.

The Lakeshore

Along the lakeshore by the edge,
Grow the lotus and sweet sedge.
A handsome man is standing there;
How he fills me with despair!
I lie awake by day, by night;
My tears are flooding in a tide.

Along the lakeshore by the edge,
Grow the reeds and sweet sedge.
A handsome man is standing there,
Tall and large, a man so fair.
I lie awake by day, by night;
I am in a sorry plight.

Along the lakeshore by the edge,
Grow the lotus and sweet sedge.
A handsome man is standing there,
Tall and grave, a man so fair.
I lie awake by day, by night;
I toss and turn, my life's a blight.





桧风

羔裘逍遥，
狐裘以朝。
岂不尔思？
劳心忉忉！

羔裘翱翔，
狐裘在堂。
岂不尔思？
我心忧伤！

羔裘如膏，
日出有曜。
岂不尔思？
中心是悼！

庶见素冠兮，
棘人栾栾兮。
劳心忉忉兮！

庶见素衣兮，

羔裘

游逛你穿羊皮袄，
上朝你披狐皮袍。
难道我不思念你？
心有顾虑愁难消！

你穿羊裘去游逛，
你披狐裘上公堂。
难道我不思念你？
心有顾虑暗忧伤！

羊皮袍子油光光，
太阳出来衣发亮。
难道我不思念你？
心中恐惧又发慌！

素冠

见到您戴着白帽，
瘦棱棱变了容貌，
心忧伤不安难熬！

见到你素白衣衫，



Songs of Gui

The Lamb's Fur

You put on lamb's fur for sport;
You put on fox fur for court.
How can I stop missing you?
My worry starts anew.

You wear lamb's fur for sport;
You wear fox fur for court.
How can I stop missing you?
My sorrow starts anew.

Your lamb's fur is glossy and fine;
It glistens under the sunshine.
How can I stop missing you?
My grievance starts anew.

The Plain Cap

So plain a cap you own!
You look all skin and bone,
In sorrows never known.

You own so plain a coat!





我心伤悲兮！
聊与子同归兮。

庶见素韡兮，
我心蕴结兮！
聊与子如一兮！

我心里伤悲难言！
愿和您一同归天。

见到您围裙素淡，
心忧郁难以排遣！
愿和您同赴黄泉。

隰有萋楚

隰有萋楚，
猗傩其枝。
天之沃沃，
乐子之无知！

隰有萋楚，
猗傩其华。
天之沃沃，
乐子之无家！

隰有萋楚，
猗傩其实。
天之沃沃，
乐子之无室！

低湿地上长羊桃，
枝儿婀娜又娇娆。
细细嫩嫩光泽好，
美你无知无烦恼！

低湿地上长羊桃，
繁花一片多俊俏。
柔嫩浓密光泽好，
美你无家真逍遥！

低湿地上长羊桃，
果儿累累挂枝条。
又肥又大光泽好，
美你无妻无家小！

数字资源
PDG



I'm filled with grief and woe;
Back home with you I'll go!

You own so plain a skirt!
I feel upset and hurt;
I'll live with you in concert!

The Carambola

Carambolas grow in the vale,
With branches full of life.
They are so soft and frail,
And blessed to have no wife!

Carambolas grow in the vale,
With flowers in full bloom.
They are so soft and frail,
And blessed to have no home!

Carambolas grow in the vale,
With fruits upon the boughs.
They are so soft and frail,
And blessed to have no house!





匪 风

匪风发兮，
匪车偈兮。
顾瞻周道，
中心怛兮！

匪风飘兮，
匪车嘌兮。
顾瞻周道，
中心吊兮！

谁能亨鱼？
溉之釜鬻。
谁将西归？
怀之好音。

风儿刮得发发响，
车儿跑得飞一样。
回头向着大路望，
心里想家真忧伤！

风儿刮得打旋转，
车儿轻快急忙忙。
回头向着大路望，
心里想家泪汪汪！

谁会烧那新鲜鱼？
替他把锅洗干净。
谁要回到西方去？
托他带个平安信。



The Wind

The wind is blowing all the day;
The cart is driving all the way.
When I look round the way of Zhou,
My heart is filled with fits of woe.

The wind is whirling all the day;
The cart is bumping all the way.
When I look round the way of Zhou,
My heart is filled with bursts of woe.

Who'd like to cook the fish?
I'll wash the pot and dish.
Who'd like to journey west?
By good news he'll be blessed.





曹风

蜉蝣之羽，
衣裳楚楚。
心之忧矣，
于我归处。

蜉蝣之翼，
采采衣服。
心之忧矣，
于我归息。

蜉蝣掘阅，
麻衣如雪。
心之忧矣，
于我归说。

彼候人兮，
何戈与祿。
彼其之子，
三百赤芾。

蜉 蝣

蜉蝣有对好翅膀，
衣裳整洁又漂亮。
可恨朝生暮就死，
我们归宿都一样。

蜉蝣展翅在飞翔，
衣服华丽真漂亮。
可恨朝生暮就死，
与我归宿一个样。

蜉蝣穿洞来人间，
麻衣像雪白晃晃。
可恨朝生暮就死，
大家都是这下场。

候 人

候人官职小得很，
肩上扛着戈和棍。
可恨那些暴发户，
红皮绑腿三百人。



Songs of Cao

The Mayfly

The mayfly has light wings,
Just like a pretty dress.
I'm filled with deep distress;
What is it that fate brings!

The mayfly flaps its wings,
Just like a lovely dress.
I'm filled with deep distress;
What is it that fate brings!

The mayfly puts on wings,
Just like a white hemp dress.
I'm filled with deep distress;
What is it that fate brings!

The Escort Man

The escort man stands here,
Holding a lance and spear.
Officials in excess,
Three hundred wear court dress.





维鷓在梁，
不濡其翼。
彼其之子，
不称其服。

维鷓在梁，
不濡其味。
彼其之子，
不遂其媾。

荟兮蔚兮，
南山朝隰。
婉兮变兮，
季女斯饥。

鸛鷓在桑，
其子七兮。
淑人君子，
其仪一兮。
其仪一兮，
心如结兮。

鸛鷓在桑，
其子在梅。

鷓鷓栖在鱼梁上，
居然未曾湿翅膀。
可笑那些暴发户，
哪配穿上贵族装。

鷓鷓栖在鱼梁上，
长嘴不湿太反常。
且看那些暴发户，
不会称心得宠长。

云漫漫啊雾弥弥，
南山早上彩虹起。
候人幼女虽娇好，
没有饭吃饿肚皮。

鸛 鷓

布谷筑巢桑树间，
喂养小鸟心不偏。
我们理想好君子，
说到做到不空谈。
说到做到不空谈，
忠心耿耿磐石坚。

布谷筑巢桑树间，
小鸟学飞梅树颠。





On the dam the pelican stays,
Its wings untouched by sprays.
Officials in excess
Aren't fit for their court dress.

On the dam the pelican stays,
Its beaks untouched by sprays.
Officials in excess
Aren't fit for what they possess.

What a mist, what a cloud!
The South Hill stands in shroud.
How gentle, how fair!
The girl lacks food and wear.

The Cuckoo

In mulberry trees the cuckoo stays,
With seven younglings there to raise.
Behold the gentleman o'er there;
He is a man who's fair and square.
He is a man who's fair and square;
His justice is beyond compare.

In mulberry trees the cuckoo stays,
With younglings in plum trees to raise.





淑人君子，
其带伊丝。
其带伊丝，
其弁伊骐。

鸛鳩在桑，
其子在棘。
淑人君子，
其仪不忒。
其仪不忒，
正是四国。

鸛鳩在桑，
其子在榛。
淑人君子，
正是国人。
正是国人，
胡不万年。

冽彼下泉，
浸彼苞稂。
忼我寤叹，
念彼周京。

我们理想好君子，
丝带束腰真不凡。
丝带束腰真不凡，
玉饰皮帽花色鲜。

布谷筑巢桑树间，
小鸟飞在枣树上。
我们理想好君子，
言行如一不走样。
言行如一不走样，
四方各国好榜样。

布谷筑巢桑树间，
小鸟飞落榛树上。
我们理想好君子，
全国百姓好官长。
全国百姓好官长，
怎不祝他寿无疆。

下 泉

下泉水呀清又凉，
淹得莠草难生长。
睁眼醒来长叹息，
不知京都怎么样。

数字水印
PDG



Behold the gentleman o'er there;
Silk girdles he would like to wear.
Silk girdles he would like to wear,
And also black horse-hide headwear.

In mulberry trees the cuckoo stays,
With younglings in jujubes to raise.
Behold the gentleman o'er there;
He always has an elegant air.
He always has an elegant air;
His name is well-known everywhere.

In mulberry trees the cuckoo stays,
With younglings in hazels to raise.
Behold the gentleman o'er there,
A man of men without compare.
A man of men without compare,
His fame will shine forever there!

Spring Waters

Spring waters cold o'erflow
The henbanes down below.
Awake, I feel all the woe
When I recall the capital of Zhou.





冽彼下泉，
浸彼苞萧。
忼我寤叹，
念彼京周。

冽彼下泉，
浸彼苞菁。
忼我寤叹，
念彼京师。

芃芃黍苗，
阴雨膏之。
四国有王，
郇伯劳之。

下泉水呀清又凉，
淹得蒿草难生长。
睁眼醒来长叹息，
空念京城难回乡。

下泉水呀清又凉，
淹得菁草难生长。
睁眼醒来长叹息，
京师惹人常怀想。

蓬勃一片黍苗壮，
阴雨润泽助它长。
各国诸侯终有主，
护送敬王郇伯忙。





Spring waters cold o'erflow
The mugworts down below.
Awake, I feel all the woe
When I recall the capital of Zhou.

Spring waters cold o'erflow
The yarrows down below.
Awake, I feel all the woe
When I recall the capital of Zhou.

Lush grow the millet shoots,
In rains that pierce the roots.
For states that serve the king,
Earl Xun rewards would bring.



豳风

七月

七月流火，
九月授衣。
一之日鬻发，
二之日栗烈。
无衣无褐，
何以卒岁？
三之日于耜，
四之日举趾。
同我妇子，
饁彼南亩，
田峻至喜。

七月流火，
九月授衣。
春日载阳，
有鸣仓庚。
女执懿筐，
遵彼微行，
爰求柔桑。
春日迟迟，
采芣苢，

七月大火偏西方，
九月女工缝衣裳。
十一月风劈啪响，
腊月寒气刺骨凉。
粗布衣服都没有，
怎样过冬心悲伤！
正月农具修整好，
二月下地春耕忙。
叫来老婆和孩子，
饭菜送到田边头，
劳作之人充饥肠。

七月大火偏西方，
九月女工缝衣裳。
春天太阳暖洋洋，
黄莺吱喳枝头唱。
姑娘手提深竹筐，
沿着墙边小路旁，
采呀采那柔嫩桑。
春天日子渐渐长，
采蒿人儿闹嚷嚷。





Songs of Bin

Month Seven

In Month Seven the Fire Star is hardly spotted;
In Month Nine winter coats are allotted.
In Month Eleven the north wind blows cold;
In Month Twelve severe weather will hold.
Without a cloth coat coarse or fine,
How can we last through the winter time!
In Month One we repair the plough;
In Month Two we begin to mow.
Women and children leave the house
And carry food to the fields down south;
The farmers take the food to his mouth.

In Month Seven the Fire Star is hardly spotted;
In Month Nine winter coats are allotted.
When the weather turns warm in spring,
The orioles wake and start to sing.
Carrying deep baskets in their hands,
The maidens walk to the farmland
To gather mulberries by the strand.
As the spring sun goes its course,
They pick baskets of wormwood outdoors.





女心伤悲，
殆及公子同归。

七月流火，
八月萑苇。
蚕月条桑，
取彼斧斨，
以伐远扬，
猗彼女桑。
七月鸣鸧，
八月载绩。
载玄载黄，
我朱孔阳，
为公子裳。

四月秀萋，
五月鸣蜩。
八月其获，
十月陨箨。
一之日于貉，
取彼狐狸，
为公子裘。
二之日其同，
载缁武功。
言私其豸，

姑娘心里暗悲伤，
只怕公子看上抢。

七月大火偏西方，
八月割苇好收藏。
三月动手修桑树，
拿起斧头拿起斨，
高枝长条砍个光，
攀着短枝摘嫩桑。
七月伯劳树上唱，
八月纺麻织布忙。
染成黑红染成黄，
我染深红最漂亮，
为那公子做衣裳。

四月远志结子囊，
五月知了声声唱。
八月庄稼要收割，
十月落叶随风扬。
十一月里打貉子，
剥下狐狸茸茸皮，
好为公子做衣裳。
腊月大伙聚一起，
继续打猎练武忙。
小猪自己留下来，

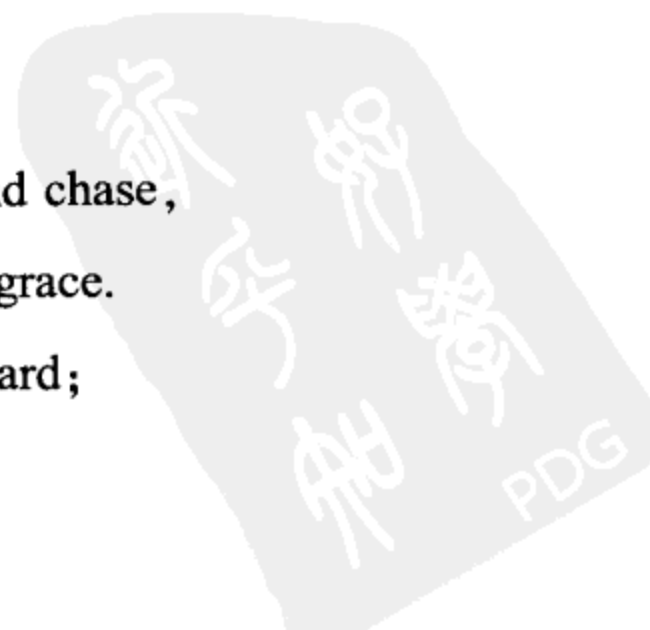
数字水印
PDG



Yet they are worried when they are alone,
For fear the dandies will take them home.

In Month Seven the Fire Star is hardly detected;
In Month Eight we have reeds collected.
When we trim mulberries in Month Three,
We use both axes and hatchets
To cut the long boughs and branches,
And pick the leaves from soft branches.
In Month Seven the shrikes shriek overhead;
In Month Eight we twist the hempen thread
And dye it black, or yellow instead.
We may dye it red, which is so bright,
To make skirts for the young knight.

In Month Four the milkworts are in seeds;
In Month Five the cicadas chirp in the trees.
In Month Eight we gather in the crops;
In Month Ten leaves from the trees drop.
In Month Eleven we hunt the racoon-dogs
And go on to skin the fox
To make fur coats and frocks.
In Month Twelve we have a grand chase,
To complete the hunt with good grace.
We keep the yearlings for our hoard;



献豨于公。

五月斯螽动股，
六月莎鸡振羽。
七月在野，
八月在宇，
九月在户，
十月蟋蟀入我床下。
穹窒熏鼠，
塞向墜户。
嗟我妇子，
曰为改岁，
入此室处。

六月食郁及薺，
七月亨葵及菽。
八月剥枣，
十月获稻。
为此春酒，
以介眉寿。
七月食瓜，
八月断壶，
九月叔苴。
采荼薪樗，
食我农夫。

大猪送到公府上。

五月蚱蜢弹腿响，
六月蝈蝈抖翅膀。
七月蟋蟀野地鸣，
八月屋檐底下唱，
九月跳进房门来，
十月到我床下藏。
打扫垃圾熏老鼠，
泥好柴门封北窗。
唉呀我的妻和儿，
眼看就要过年关，
避寒住进这破房。

六月郁李葡萄尝，
七月煮葵烧豆汤。
八月打下大红枣，
十月收割稻米香。
用来酿成好春酒，
老爷饮了寿命长。
七月采瓜食瓜瓢，
八月葫芦摘个光，
九月拾麻好收藏。
采来苦菜砍臭椿，
是咱农夫半年粮。



数字图书馆
PDG



We present the old boars to the lord.

In Month Five the grasshoppers hop about;
In Month Six the crickets start to skip out.
In Month Seven they live in the fields;
In Month Eight they stay under the eaves;
In Month Nine in the room they keep;
In Month Ten under the bed they sleep.
We smoke the mice and stop the holes;
We seal the doors and the windows.
Wretched are our children and spouses;
Not until the new year comes around
Can they move into those small houses.

In Month Six we eat plums and wild grapes;
In Month Seven we cook mallows and beans.
In Month Eight we knock down the dates;
In Month Ten we take in the grains.
With the grains we make rice wine;
Drinking the wine grants us long life.
In Month Seven we eat the melons;
In Month Eight we cut the gourds;
In Month Nine we collect the hemps.
We pick wild herbs and cut firewood;
These things make our livelihood.



九月筑场圃，
十月纳禾稼：
黍稷重穆，
禾麻菽麦。
嗟我农夫！
我稼既同，
上入执宫功：
昼尔于茅，
宵尔索綯；
亟其乘屋，
其始播百谷。

二之日凿冰冲冲，
三之日纳于凌阴。
四之日其蚤，
献羔祭韭。
九月肃霜，
十月涤场。
朋酒斯飧，
曰杀羔羊。
跻彼公堂，
称彼兕觥，
万寿无疆！

九月筑好打谷场，
十月庄稼要进仓：
谷子黄米和高粱，
粟麻豆麦分开放。
唉呀可叹咱农夫！
庄稼刚刚收拾完，
又要服役修宫房：
白天割来粗茅草，
晚上搓绳长又长；
急忙上屋把顶盖，
开春要播各种粮。

腊月凿冰冲冲响，
正月送进冰窖藏。
二月起早行祭礼，
献上韭菜和小羊。
九月天高气又爽，
十月萧瑟树叶黄。
两壶美酒大家饮，
举刀宰了小羔羊。
踏上台阶进公堂，
高高举起牛角杯，
同声高祝寿无疆！



In Month Nine we prepare the threshing floor;
In Month Ten we put the crops in store.
There's rice, sorghum and glutinous millet,
Also sesame, bean, wheat and millet.
We farmers have much to deplore;
As soon as we put the crops in store,
We must build houses for the lord.
We gather thatch grass in the morning
And twist ropes in the evening.
When we are finished with the houses,
We are busy again at the ploughs.

In Month Twelve we chop the ice with hammers;
In Month One we move it to the cellars.
In Month Two we use it in sacrifice,
To preserve the lamb and the chive.
In Month Nine it is cold with frost;
In Month Ten we clean the threshing floor.
With two pitchers of wine in our hands,
We then begin to kill the lambs.
Together we go to the lord's hall,
And raise the horn cups above us all,
Wishing a long life to our lord.





鸱 鸮

鸱鸮鸱鸮，
既取我子，
无毁我室。
恩斯勤斯，
鬻子之闵斯！

迨天之未阴雨，
彻彼桑土，
绸缪牖户。
今女下民，
或敢侮予！

予手拮据，
予所捋荼，
予所蓄租，
予口卒瘁，
曰予未有室家！

予羽谿谿，
予尾翯翯。
予室翘翘，
风雨所漂摇，
予维音哓哓！

猫头鹰啊猫头鹰，
你已抓走我娃娃，
不要再毁我的家。
辛苦为我小宝贝，
养育孩子累又乏！

趁着天晴没阴雨，
剥下桑树根上皮，
修补窗子和门户。
现在你们树下人，
有谁还敢来欺侮！

我手发麻太疲劳，
我采芦花来垫巢，
我还贮存干茅草，
我的嘴巴累痛了，
我窝还没修理好！

我的羽毛已枯焦，
我的尾巴干寥寥。
我的窝儿险又高，
风吹雨打晃又摇，
吓得我啊吱吱叫。

鸱鸮
和
鸱鸮
PDG



The Owl

Oh owl, oh ruthless owl,
You've grabbed my dear young fowl;
Please don't destroy my house.
With love, with lots of toil,
I've fallen ill for my boy.

Before it's rainy and dark,
I'll gather mulberry bark
To mend my house in the yard.
The men below the tree
Might do some harm to me.

Although my claws are tired,
I have to pick rush flowers
And lay the stalks aside.
My beaks are cracked and sore;
My nest I shall restore.

My plumes are getting less;
My tail is in a mess.
My nest is in bad form,
About to fall in storm;
O for a nest that's warm!





东 山

我徂东山，
惓惓不归。
我来自东，
零雨其濛。
我东曰归，
我心西悲。
制彼裳衣，
勿士行枚。
蜎蜎者蠋，
烝在桑野。
敦彼独宿，
亦在车下。

我徂东山，
惓惓不归。
我来自东，
零雨其濛。
果裸之实，
亦施于宇。
伊威在室，
蠨蛸在户。
町疃鹿场，
熠熠宵行。

我到东山去打仗，
久久不归岁月长。
今天我从东方来，
细雨蒙蒙倍凄凉。
我刚听说要回乡，
西望家园心悲伤。
缝好一套平日装，
不再含枚上战场。
青虫爬动曲又弯，
长在野外桑树上。
孤身独宿缩成团，
兵车底下权当床。

我到东山去打仗，
久久不归岁月长。
今天我从东方来，
细雨蒙蒙倍凄凉。
瓜蒌结实一串串，
爬到高高房檐上。
屋里到处地鳖虫，
门前结满蜘蛛网。
田地变成野鹿场，
入夜萤火点点亮。



The Eastern Hill

Since I arrived at Eastern Hill,
I have stayed long against my will.
Now that I'm going from the east,
The drizzling rain has not yet ceased.
Now that I'll be going back,
The thought of home has made me sad.
I have prepared a civilian gown;
I will lay my uniform down.
Silkworms writhed on mulberry trees
When we stayed afield in the breeze.
I huddled up to sleep alone
Under the chariot on my own.

Since I arrived at Eastern Hill,
I have stayed long against my will.
Now that I'm going from the east,
The drizzling rain has not yet ceased.
The gourd is ripe beneath the leaves;
Its vines have climbed toward the eaves.
Ground beetles hop upon the floor;
The spiders weave above the door.
Deer-prints are found upon the ground;
Fireflies would glimmer all around.



不可畏也，
伊可怀也！

我徂东山，
惓惓不归。
我来自东，
零雨其濛。
鸛鸣于垤，
妇叹于室。
洒扫穹窒，
我征聿至。
有敦瓜苦，
烝在栗薪。
自我不见，
于今三年！

我徂东山，
惓惓不归。
我来自东，
零雨其濛。
仓庚于飞，
熠熠其羽。
之子于归，
皇驳其马。
亲结其缡，

家园荒凉不可怕，
越是荒凉越怀想！

我到东山去打仗，
久久不归岁月长。
今天我从东方来，
细雨蒙蒙倍凄凉。
老鸛长鸣土堆上，
爱妻嗟叹守空房。
洒扫房屋修好墙，
盼我征夫早回乡。
有个葫芦团又团，
结在柴堆没人管。
自从我们不相见，
于今三年断人肠！

我到东山去打仗，
久久不归岁月长。
今天我从东方来，
细雨蒙蒙倍凄凉。
黄莺翻飞春已暮，
毛羽鲜明闪闪光。
想起当年她出嫁，
迎亲花马白里黄。
娘替女儿结佩巾，



These thoughts by no means cause fear,
But make my home remote and yet dear!

Since I arrived at Eastern Hill,
I have stayed long against my will.
Now that I'm going from the east,
The drizzling rain has not yet ceased.
The storks would hoot o'er the hills;
My wife would sigh beside the sills.
Sweep the yard and clean the room!
In no time I'll be back home.
So dry, so round, the bitter gourd
Is left on piles of chestnut wood.
Since I left the gourd there last,
Three years in all have hurried past.

Since I arrived at Eastern Hill,
I have stayed long against my will.
Now that I'm going from the east,
The drizzling rain has not yet ceased.
I still remember those fine days
With orioles flashing in sun-rays.
My love became my bride that day,
On flecked horses all the way.
Her mother wrapped her sash tight,





九十其仪。
其新孔嘉，
其旧如之何？

既破我斧，
又缺我斨。
周公东征，
四国是皇。
哀我人斯，
亦孔之将！

既破我斧，
又缺我铜。
周公东征，
四国是吡。
哀我人斯，
亦孔之嘉！

既破我斧，
又缺我铍。
周公东征，
四国是遒。
哀我人斯，
亦孔之休！

仪式繁多求吉祥。
新婚夫妇多美满，
久别重逢该怎样？

破 斧

斧头斫得裂缝长，
满身伤痕青铜斨。
周公东征到远方，
四国听着都着慌。
可怜我们这些人，
总算命大能回乡！

斧头斫得裂缝粗，
作战折断三齿锄。
周公东征到远方，
四国幡然都悔悟！
可怜我们这些人，
总算有福回乡土！

斧头斫裂刃锋销，
缺口参差手中铍。
周公东征到远方，
四国平定不动摇。
可怜我们这些人，
熬到回乡算命好！

大中华文库
PDG



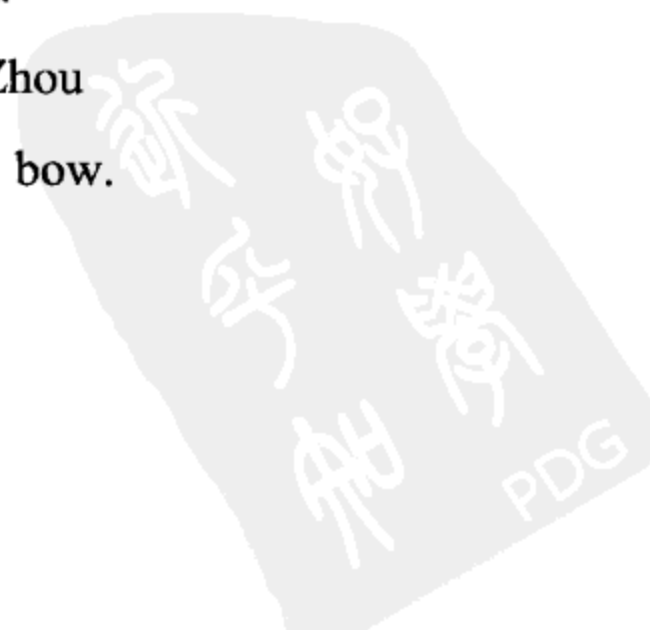
And told her all about the rite.
The wedding rite was full of glee;
How happy will our reunion be?

Broken Battle-axes

Our battle-axes all are broken;
Our hatchets have also been broken.
The eastward march by Duke of Zhou
Forced kings and dukes to bow.
As soldiers who are still alive,
We're lucky that we can survive!

Our battle-axes are all broken;
Our chisels have also been broken.
The eastward march by Duke of Zhou
Brought the kings and dukes to bow.
As soldiers who are still alive,
We're blest that we can survive!

Our battle-axes are all broken;
Our spades have also been broken.
The eastward march by Duke of Zhou
Compelled the kings and dukes to bow.
As soldiers who are still alive,
We're happy that we can survive!





伐 柯

伐柯如何？
匪斧不克。
取妻如何？
匪媒不得。

伐柯伐柯，
其则不远。
我覯之子，
笱豆有践。

要砍斧柄怎么办？
没有斧头不成功。
要娶妻子怎么办？
没有媒人行不通。

砍斧柄呀砍斧柄，
样子就在你面前。
我看那位好姑娘，
料理宴席很熟练。

九 罭

九罭之鱼鱄魴，
我覯之子，
袞衣绣裳。

鸿飞遵渚，
公归无所，
于女信处。

鸿飞遵陆，
公归不复，
于女信宿！

细网捞着大鱄魴，
我的客人不平常，
画龙上衣彩色裳。

大雁飞飞沿沙洲，
您若归去没处留，
不住两夜不让走。

大雁沿着陆地飞，
您若归去不再回，
请住两夜别推诿！

Cutting the Haft

To cut a haft, what must one do?
One cuts the haft with that small axe.
To take a wife, what must one do?
A go-between one never lacks.

Before I cut the haft, the haft,
The axe itself is the model I follow.
I stood to watch my wife and laughed:
She placed the dishes in a row.

The Meshes

The meshes set in streams
Will catch the rudds and breams.
Here comes my honoured guest,
In silk and satin dressed.

Wild geese fly o'er the bar;
Since you must go afar,
Tonight my guest you are.

Wild geese fly o'er the height;
As we might ne'er unite,
I'll keep you one more night.





是以有袞衣兮，
无以我公归兮，
无使我心悲兮！

藏起您的绣龙袍，
请您别走好不好，
不要让我添烦恼！

狼 跋

狼跋其胡，
载蹇其尾。
公孙硕肤，
赤舄几几。

老狼朝前踩下巴，
后退又踏长尾巴。
公孙身体肥又大，
红鞋弯弯神气煞。

狼蹇其尾，
载跋其胡。
公孙硕肤，
德音不瑕？

老狼后退踩尾巴，
前进又踏肥下巴。
公孙身体肥又大，
品德名誉差不差？



Take off your dragon gown
And stay with me in town,
Or you will let me down.

The Wolf

The wolf may step on its dewlap;
The wolf's tail may become a trap.
The duke is kind and broad of mind;
His gilded shoes are so refined.

The wolf's tail may become a trap;
The wolf may step on its dewlap.
The duke is fat and broad of mind;
No flaw in him you ever find.

