

LIBRARY OF CHINESE CLASSICS
CHINESE-ENGLISH

大中华文库

汉英对照

花间集

AMONG THE FLOWERS

I



大中华文库

汉英对照

LIBRARY OF CHINESE CLASSICS

Chinese-English

花间集

Among the Flowers

I



赵崇祚 编

傅 恩 英译

张宗友 今译

Compiled by Zhao Chongzuo

Translated into English by Lois Fusek

Translated into Modern Chinese by Zhang Zongyou

译林出版社

Yilin Press

Among the Flowers: The Hua-chien chi

Translated by Lois Fusek

Copyright © 1982 by Columbia University Press

Bilingual (English-Simplified Chinese) edition copyright © 2012 by Yilin Press, Ltd.

Published by arrangement with Columbia University Press

through Bardon-Chinese Media Agency

All rights reserved.

著作权合同登记号 图字：10-2010-529号

ISBN 978-7-5447-2508-8

© 2012 Yilin Press

Published by

Yilin Press

1 Hunan Road, Nanjing 210009, Jiangsu, China

<http://www.yilin.com>

Printed by

Shenzhen Jiaxinda Printing Co., Ltd.

Printed in the People's Republic of China



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”。我们一方面对国外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，甚而受到曲解，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，她的光辉煌耀全世界。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？

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憾。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—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—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“遣唐使”更是一批接—批。传为美谈的日本人阿倍仲麻吕（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—片远蓬壶。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—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《中国印度闻见录》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，葱茏的树木井然有序，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”，许多西方大思想家的眼光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他优秀文化的汲取，都以其他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, includ-



ing *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.

致 谢

我要向芝加哥大学东亚语言和文化系的戴维·T. 罗伊教授表示诚挚的谢意，在我翻译这本书的过程中，他一直给予我帮助和鼓励。我还要向马西娅·K. 莫因致谢，感谢她在处理这部手稿的最后阶段表现出的亲切和耐心。



Acknowledgments

I wish to express my deep gratitude to Professor David T. Roy of the Department of Far Eastern Languages and Civilizations at the University of Chicago for all his help and encouragement throughout my work on this translation. I would also like to express my appreciation to Marcia K. Moen for her kindness and patience in the final preparation of this manuscript.





前 言

关于《花间集》的翻译

《花间集》共收录500首词，编纂者赵崇祚（约10世纪中期）是后蜀（934—965）的一位小官吏，欧阳炯（896—971）于940年为《花间集》作序。《花间集》是第一本词集，词集初成之时，“词”这种新颖的韵文文体也刚开始在文学界占有一席之地。书中的词多是对各种不同阶段爱情的歌颂：恋人初见时的欢喜，幽会，热情的相拥，最后是永远逝去的爱。在《花间集》的世界中，主角是那些貌美如“花”的情妇与歌女，她们为了享受爱而追求爱，不考虑半点个人和社会责任。这本词集囊括的18位诗人大部分当时住在今天的四川省，创作时间跨度则是从9世纪中期到10世纪中期。这段时间里，昔日的唐朝盛世（618—907）分崩离析，历史由此进入了五代时期（907—960），一系列地域性的小王朝前赴后继地建立，这段历时53年的历史交替期结束之后，北宋（960—1127）才又重新统一中国。

《花间集》共分10卷，每卷有50首词，只有第6卷（51首）和第9卷（49首）例外。“词”这个字的字面意义等同于英语中的“words”，这也是一首“词”的基本含义，词人写的“词”（words）与当时的各种流行曲调相契合。但每首“词”的名字也是它们所对应的曲调的名字。例如，许多不同诗人的大量词作以当时流行的“女冠子”为曲，每一首都题为“女冠子”，因此，“词”还指词的创作所依托的某种特殊的曲调。

试想有这么一段时期，许多不同的诗人各自都以“绿袖子”为曲来创作歌词，虽然这些歌词的主题已和最初的“绿袖子”相去甚远，却仍以“绿袖子”命名。此外，一旦用了“绿袖子”作标题，这些新作就必须使用原作的曲子和它的歌词形式。让我们进一步设想，后来“绿袖子”的曲谱佚失了，



人们无从得知它是怎么唱的。但是诗人们还是执着地继续创作“绿袖子”，因为虽然曲谱已不复存在，他们仍然可以通过参照前人创作的“绿袖子”来保持新作在言语形式上与原作的一致性。有些诗人也会加一些副标题来说明主题或是创作缘起，但不管怎样，最为重要的标题“绿袖子”及其语言形式仍不可变更。

因为所有以“绿袖子”命名的歌词与“词”在创作要求上是一致的，所以如果我们遵循中国的惯例，这些歌词即可被称为“词”。这就好比一首诗之所以为十四行诗，是因为它符合这种诗体所规约的形式。十四行诗只有几种不同的形式可选，与之相比，作“词”的难处在于可选的形式多达几百种，这是因为诗人选取的每首词谱都有独一无二的诗词形式^①，正如以“绿袖子”为曲作的词和以“仅用你的眼睛和我干杯”为曲作的词有着截然不同的歌词形式。托马斯·怀特爵士（1503—1542）的《别忘了》也是特别为一首曲子所写的词，它的每一节都包括押韵的三行诗和一句较短的叠句，而且每一节都是以“别忘了”开头和收尾：

Forget not yet the tried intent
Of such a truth as I have meant,
My great travail, so gladly spent,
Forget not yet.

Forget not when first began
The weary life ye know, since whan
The suit, the service none tell can,

^① 《词谱》，王奕清编，序言作于1715年，包括826种词牌名，2306体，长度20字到40字不等。《词律》，万树编，序言作于1687年，包括875种词牌名。《词谱》和《词律》都概略地介绍了曲调形式，但由于原曲早已佚失，这些词是为哪些旋律而作已不得而知。



Forget not yet.

Forget not yet the great assays,
The cruel wrong, the scornful ways,
The painful penance in denays,
Forget not yet.

Forget not yet, forget not this,
How long ago hath been, and is,
The mind that never meant amiss,
Forget not yet.

Forget not, then, thine own approved,
The which so long hath thee so loved,
Whose steadfast faith yet never moved,
Forget not this.^①

如果参照词的创作原则，无论这首歌是否还存在，也无论诗人是否会做音乐方面的考虑，诗人都可以参照以上这首诗的形式进行再创作。因此，虽然那些数千年前时兴的歌谣余音已逝，当代诗人仍可选定曲调后根据既定的言语形式进行创作。

“词”的创作所依托的歌曲都是流行曲调，而且通常源自外邦，要让这些曲调变成歌谣很简单，只需有诗人使用这些曲调并根据“词”的形式创作一首或几首作为歌词，久而久之，某首歌的“词”的形式就被固定了

^① David Daiches and William Charvat, eds. *Poems in English, 1530—1940* (New York: Ronald Press, 1950), p. 9.



来，并被后人模仿，少有改动。需要注意的是，“词”的形式并不像民歌那样简单随意，而是一种受到严格规约的韵文文体，并且在很大程度上都是以前人流传下来的稍有些复杂的诗体为基础。一首“词”的押韵、字数、每一行的长度以及声调的布局，都有相对严谨的定格。所以说，“词”是一种和音乐符号相反的言辞符号，虽然这种言辞符号脱胎于最初的音乐。

简言之，“词”是这样一种歌曲形式，它的句子通常长短不一（有些曲调要求每句长度相同），押韵和声调排序受到严格规约，曲调形式多样，名称各异。词脱胎于音乐，随着形式的固定，它与音乐本身逐渐不再有瓜葛，最终独立成“词”。历史的发展积淀下了好几百种形态各异的曲调形式，每一种有自己的曲名，因此“词”的形式也不止一种，而是有几百种。由于《花间集》代表了“词”的早期发展成果，所以大部分作品在形式上很有可能直接脱胎于最初的音乐，或者至少说是在那些音乐尚未消亡的时候。

诗人之所以作“词”，可能是由于可选形式的多样。“诗”的地位和声望远高于“词”，但远不如“词”灵活。它或是七言，或是五言。英诗讲究每行诗句的重音数量，相反，汉诗则注重字数本身。汉语的文学语言本是单音节，因此一个汉字就表示一个口头音节，这个音节的意义几乎总是等同于一个词。不过诗人偶尔也会用两个甚至三个音节来表明意思，当然这是例外。

五言诗中的每一行都包含五个音节，这五个音节的意义通常等同于五个词，这些词可以是实词，也可以是只有语法意义的虚词。在中国古诗中，五言诗和七言诗备受青睐。因此，虽然“词”的可选形式多样，即便在形式多样的《花间集》中，我们仍可以看到诗人明显偏爱五个字或七个字的叠句。不过这些诗人最终还是选择了“词”这一体裁，原因很简单——“词”作为后起之秀，可以激发诗人的想象力。用“词”创作也意味着无法抗拒的刺激的挑战，诗人可以选取不同的曲名进行创作，而每个曲名又可以产生



无穷无尽的词作，由此，诗人精湛的诗艺也得以彰显。

作为《花间集》的译者，笔者在翻译的时候尽量尝试再现不同词作的诗句形式。译文并没有过于关注词的意义，而是主要关注意义表达时所依赖的特有的诗歌框架。由于汉语和英语是两种截然不同的语言，互译时实现形式上的对等几乎全无可能，所以大部分汉诗英译都不可避免地过于注重意而忽视了形。然而，在像《花间集》这样的作品中，形式的差异至关重要，尤其是在做全译本的翻译的时候。采用英诗的形式来翻译汉诗偶尔也是可行的，这样的译作通常也能为读者接受。然而，如果一位译者想要表现原作的汉语体验，这种译法可能会产生误导。《花间集》中共有75种词的形式，翻译的时候想要区分这些形式只会让译作变得错综复杂，不知所云。直译虽然可取，但却不够有效。打个比方，克里斯托弗·马洛（约1564—1593）有这么一句诗，“Come live with me and be my love,/ And we will all the pleasures prove”^①，诗中洋溢着热烈的对爱的祈求。如果这句是由汉语直译而来，可能原先的形式类似于“Come dwell love,/ All pleasures prove”。

自由诗体也是一种选择，这也是在通常情况下汉诗英译最可取的折中办法。不过《花间集》若是采取自由的意译，“词”的形式的重要性就无法表现出来，所以很明显，要翻译《花间集》这样的词集，没有什么译法能够圆满地解决这些特有的问题。不过笔者在翻译这本词集的时候，还是试图在表面上保留不同曲调的形式。如果原文中有诗句字数相同，译文（即相同的诗人以相同的词牌名创作的一首或一组词的译文）的诗句长度也必然相等，此外，原文每行的字数也会在译文的右边标出。以韦庄（836—910）的《女冠子》为例：

^① 同上，第24页。



四 月 十 七 (4)

ssu yüeh shih ch'i
four month ten seven

正 是 去 年 今 日 (6)

cheng -shih ch'ü -nien chin -jih
just -was past -year present -day

别 君 时 (3)

pieh chün shih
farewell you when

忍 泪 佯 低 面 (5)

jen lei yang ti mien
bear tears pretend lower face

含 羞 半 敛 眉 (5)

han hsiu pan lien mei
restrain blush half gather eyebrows

不 知 魂 已 断 (5)

pu chih hun i tuan
not know souls already broken

空 有 梦 相 随 (5)

k'ung yu meng hsiang sui
only have dreams together follow

除 却 天 边 月 (5)

ch'u -ch'üeh t'ien -pien yüeh
except - moon sky -edge moon



没 人 知 (3)
mei jen chih
 no person know^①

翻译这首词时，我尝试反映这一形式：

The seventeenth day of the fourth month! (4)
 It was exactly one year ago on this very same day, (6)
 When you had to go away. (3)
 I covered my tears, pretending to look away. (5)
 My brows came together with timid confusion. (5)

We couldn't know that our hearts had broken, (5)
 That only in dreams would we see each other. (5)
 But for the moon on the far distant horizon, (5)
 No one could have known!^② (3)

在这篇译诗中，原诗的五字句的长度基本相同，有两句三字句也是一样。另有一句六字句和一句四字句也都加以区分以再现原作形式。在翻译韦庄的另一首《女冠子》时，译者对诗句的长度也作了相同的处理：

Last night at the very hour of midnight!
 As I slept, you came to me so clearly in my dream,
 And we talked on and on.

① 《宋本花间集》，以晁谦之编的版本为底本，跋作于1148年（台北艺文印书馆，1960年），3.5b。

② 见卷三，第133页。



Your face was the same lovely peach blossom.
Your finely curved brows were willow leaves.

Your sweet blushes mixed with smiles of joy.
You started to leave, but still you held me.
I woke and knew it to have been but a dream.
My grief overwhelmed me!^①

笔者采取这种译法旨在让读者对原文的诗句形式有所了解，而不是生硬地重现每一首曲子的结构形式。所以说，每首曲子的形式并不是千篇一律的。下面是两首温庭筠（812—870）的《女冠子》，这两首词形式完全一致，但与韦庄的《女冠子》却有出入：

1

Reserved beauty, restrained smile,	(4)
Her faded make-up, a veil of soft reds and blues,	(6)
Her hair, a cicada's wings,	(3)
Her jade hairpin, a ripple of autumn water,	(5)
The rolled curtain, a silken mist of azure.	(5)
Her breast shines snow-white in the mirror.	(5)
Among the magical trees fronting the tower,	(5)
She gives a message to a lovely fairy girl,	(5)
Let the immortal come soon!	(3)

① 同上。



2

Clouds of hair fall to her collar.
Her fairylike face is as snow in the gilt mirror.
Her delicate brows painted,
She raises her dainty fan to hide her face,
And blushing lowers the brocade curtains.

Long she looks for him from the jade tower,
Let him not come late to the flower grotto.
Eventually he will leave, riding a phoenix,
May he not forget her then!^①

为了更好地理解以上翻译所作的形式处理，我们可以来看一下欧阳炯（896—971）所作的三首通篇都是七字诗句的《浣溪沙》：

1

The catkins fall and the orioles' cries fade at sundown. (7)
Her jade face is like a sleepy flower flushed with wine. (7)
Bamboos etch the window, and smoke rises from a brazier. (7)

She draws the screens, and in solitary silence, grieves. (7)
She pulls the pillow close, her hair spills to the side. (7)
At this time, beside whom does her heart so closely lie? (7)

① 见卷一，第53、55页。



2

Her gown of bright azure silk gently brushes the ground.
On this occasion, her new robe is especially enchanting.
Soft winds dance in the folds, revealing her sweet skin.

She sits alone, and in solitary plaint, plays the pipes.
She walks in the garden, and plucks a blossoming branch.
What can she do when she is hopelessly smitten with him!

3

They see one another, and tears take the place of words.
Done with drinking, he shares with her the joys of love.
A phoenix screen and mandarin duck quilt shield the bed.

In a mist of musk and orchid, he listens to her breathe.
Through the sheerest film of silk, he looks at her body.
Does she hate him now for being such a no-account lover?^①

下面两首词分别为顾夔（约933年前后）的《河传》和毛文锡（约930年前后）的《临江仙》。这两首词形式有别，请读者注意以下译文诗句的长度与原文诗句约略相同。

“River Messages”

3

The oars lift in the water.

(2)

① 见卷五，第273、275页。



- The boat journeys on ahead. (2)
- The flashing waves reach in the distance. (4)
- I don't at all know where we are passing. (4)
- Flowery banks and grassy beaches extend ever farther on. (7)
- There is a fine misty rain. (2)
- Soaring partridges chase after one another. (5)
-
- At world's end, parting's ache sobs in the river's flow. (7)
- Rails from the monkey's shriek. (3)
- But with whom can I express these thoughts? (5)
- I lean against the orchid oars. (3)
- I am overcome by my sorrow. (2)
- My soul seems to melt away. (2)
- The fragrant incense will soon burn to ash!^① (5)

“Immortal at the River”

I

- The cry of the cicada dies away with the setting sun. (7)
- The Hsiao and Hsiang glow with silvered moonlight. (6)
- The waters rush endlessly near the Huang-ling Shrine. (7)
- Crimson trees cover the Ch'u mountains. (4)
- Mist and rain screen the Kao-t'ang Pavilion. (5)
-
- The lights on the moored boats flicker with the wind. (7)
- The white duckweed spreads far its fragrant scent. (6)

① 见卷六，第327页。



The goddesses play the *se* in clear and sweet harmony, (7)

Scarlet strings, sorrowful and restive! (4)

Clouds scatter, unveiling the limitless sky.^① (5)

笔者相信，本书所用的翻译方法是一种全新的尝试，笔者也希望这种译法能够帮助读者了解诗人创作时所依托的严格的结构。笔者对每行诗句所作的长度处理自始至终都不是对原文的生搬硬套，它是手段而非目的。之所以这么做，是为了让读者意识到，对“词”来说，形式是何等重要。形式上遵循原文可以帮助读者领会，在相同的主题和意象游走于不同的曲调形式之间的情况下，诗人是如何操控这些迥异的形式。这种译法还可以再现原作的结构，原作紧凑的结构与内容之间形成了一种决定性的张力，所以原作中那种深沉、热烈的情感从不会有满溢之感，而是有一种克制的内在平衡感。因此，《花间集》中的词会给人一种疏离感，正是这种疏离感避免了词的过于感伤，成就了它的典雅脱俗。

为了尽量减少脚注，避免参考文献的不断重复，本书的第575至595页附有专门的词汇表，这一附表按字母顺序排列，内含专有名词、地名、典故以及意象。第568至574页是《花间集》中18位诗人的生平简介。笔者在翻译过程中参考了以下版本的《花间集》：《宋本花间集》（以晁谦之编的《花间集》为底本，跋作于1148年，台北艺文印书馆，1960）、《花间集注》（华连圃注，上海商务印书馆，1935）、《花间集评注》（李冰若评注，1935；香港罗志出版社，1960年重印）、《花间集校》（李一氓校，香港商务印书馆，1960）以及《花间集》（萧继宗评校，台北学生书局，1977）。其中，华连圃的校注和萧继宗的注评使笔者受益颇多，在此谨表谢意。笔者建议读者在阅读《花间集》原著的时候也可参考以上两个版本。

但愿今天的读者能够领略到《花间集》的独特之美。尘封的诗行历久

① 见卷五，第259页。



而弥新，哀婉而动人，词中的男女主人公与今人无异，他们执着地追求爱情的圆满，梦和希望并存，快乐和绝望同在。

《花间集》

《花间集》收录的词所呈现的世界充满了矛盾。它们在那个动荡不安的年代打造了一片享乐至上的奢华天地。到了9世纪中期，大唐盛世（618—907）日薄西山，皇朝政权渐趋衰败，举国上下叛乱四起，哀鸿遍野。880年，黄巢起义，长安失守，皇帝及宫中人等被迫逃往成都（今日四川省省会），883年，起义宣告失败，镇压有功的将领们因此得以总揽大权，皇帝完全受制于他们，有求必应。这些将领占地为王，弄得国家四分五裂。907年，唐朝的最后一个傀儡皇帝被迫退位，宣告了盛世唐朝的寿终正寝，取而代之的是五代（907—960）的到来。其间，有五个朝代次第更迭（以洛阳或开封为都城），十个国家盘踞南方，这些割据“君主”为了开疆辟土，混战不断。此外，匪帮横行，抢夺掳掠。这的确是中国历史极其颓败惨淡的一页。《花间集》中的诗人只能眼看着这一切的发生，有些人甚至供职于朝廷官府。然而，现实的战乱和痛苦在《花间集》中却少有表现，诗人只偶尔借描写隋朝隋炀帝在位时期（604—618）的衰败形势来含沙射影。

《花间集》中的词被看作诗人消极避世的产物，它们极力挣脱痛苦的束缚，追求美和快乐。有评论者批评这些诗人粗浅鄙俗，置国破家亡于不顾。这些诗人是社会的中坚政治力量，依据传统的道德观，他们这种看似逃避现实的态度是会受到谴责的。然而，对诗歌的鉴赏是不能建立在假设诗人的创作动机和个人品格基础上的，对于《花间集》中的作品，我们必须做到就词论词。《花间集》作为第一部词集，有着举足轻重的历史和文学价值。到了宋代，“词”的发展进入鼎盛时期。《花间集》中的作品都是“词”的初期成果，由于这些词仍和曲调有着密切的联系，所以人们才有可能研



究这一文体的初期发展情况。书中的词是为流行曲调而作，因此不会过于复杂和文绉绉。这些曲调选自大量的本土民歌以及中亚传入的风格新颖的民歌。尽管《花间集》中的词是重要的历史纽带，它上承唐诗，下启宋词，编撰者集词成书只是出于单纯的乐趣而不是为了陶冶人们的文学情操。

不过显而易见的是，即便是在五代时期，诗人在一定程度上还是以潜心作词为耻的。欧阳炯（896—971）作的序言过于旁征博引，甚至有些偏离主题，他似乎意在为“词”正名，为诗人的才情辩护。欧阳炯所关注的是让《花间集》中的词成为一种高雅长存的音乐传统的一部分，他还特别指出，这些诗人毫不逊色于唐代的先辈诗人。欧阳炯显然觉察到了词与6世纪风靡的宫体诗相差无几，于是他先发制人，批评这些词过于阳春白雪，不文不实。但欧阳炯同样也急于将《花间集》中的词和普通的民歌加以区分，因为在他看来，后者不够文学。虽然欧阳炯的序言辞藻华丽，他却并未说明《花间集》有何标新立异之处。《花间集》收录的佳作不仅引人入胜，还能增添生活的乐趣，且都是出自品学兼备的诗人之手。

《花间集》涉及的大部分诗人或是原本就住在四川，或是在长安衰败之后迁往四川。在今日四川的省会成都曾相继出现过两个短命王朝，即王建统治的前蜀（907—925）和孟昶建立的后蜀（934—965）。后蜀尤其因文化和文学成就而著称，赵崇祚也正是后蜀的一位小官吏。后蜀力图将首府成都的宫殿打造成堪比唐朝盛世的奢华宫闱，因此，蜀地（即四川）诗人和学者云集，他们想要在那样一个混沌的年代将唐朝的文化遗产发扬光大。尽管根据后来的评论，《花间集》的诗人并没有为后蜀垂死的文明吹响最后一声无足轻重的号角，相反，在他们创作的诗歌中，他们为中国带来了一种全新的韵文体，一笔可以代代相传的不朽遗产，因为“词”这一形式的出现改变了人们以往的经验 and 看法。

《花间集》的琐碎通俗让评论家们大失所望，而欧阳炯却赞其高雅。在



笔者看来，这部词集自成风格，魅力无穷。然而，由于它违背了传统的道德观和审美观，因此我们可以对书中的词作两种完全对立的解读。一方面，读者可以认为《花间集》是唐代璀璨文学的黯淡收尾，它让人感觉似曾相识的同时却又表现出对昔日文化的疏离。另一方面，我们也可以说“词”在艺术上得益于唐诗的同时，新的风格和意象的表现方法也被糅进了多种创新的旋律之中。讽刺的是，这两种相互对立的解读方式都有助于我们阅读《花间集》，因为歌曲是一种最通俗自然的诗歌形式，而《花间集》中的词虽然和音乐联系紧密，却并不完全是对人们精神世界的自然描绘。它们尊重文学传统，是诗人的自觉构思和实践的结果。但同时，随着曲子的兴衰，新的语言要求和审美标准也随之产生。

《花间集》以爱为主题，以女性为中心，早在李贺（790—816）的诗中，“我们就预先看到了9世纪的文学作品中出现的女性、丝绸、花饰以及无处不在的凤凰意象”^①。此外，杜牧（803—852）、李商隐（813—858）以及同时代的温庭筠（812—870）都在诗中描绘了这样一个愉悦奢华的世界。葛瑞汉在《晚唐诗集》中提到，“约800首诗关注的是房内的世界，尤其是宫廷内的世界，‘词’也由此诞生。对大自然的描写渐渐有失自然”^②。欧阳炯在序言开篇就肯定了人工所造之物和真正的自然无异。“镂玉雕琼，拟化工而迥巧；裁花剪叶，夺春艳以争鲜。”^③《花间集》中使用的意象的主要特点之一就是这些意象多是人工和自然浑然天成，融为一体。物质世界融入了梦幻世界，人们很难看清它们之间的界限。

《花间集》的开篇诗人温庭筠的词作中这一特点尤为明显，他可以说是“词”的鼻祖，也是欧阳炯在序言中唯一提及的一位诗人。温庭筠怀才不遇，进士考试屡试不第，因此过着放浪形骸、醉生梦死的生活，在长安

① A. C. Graham, *Poems of the Late T'ang* (Baltimore: Penguin Books, 1965), p. 142.

② 同上，第141—142页。

③ 见《花间集》序，第2页。



城名声颇坏。在他的词作中，读者随处可见诗人对传统价值的反叛和对快乐愉悦的追求。温词为取悦青楼女子而作，这也是温庭筠所处时代诗人的偏好。我们将通过对部分温词的简短讨论来了解《花间集》所表现的风格化的世界的一些特点。

温词看似简单，实则不然。一个孤单的身影（通常是女性）在某一瞬间有着怎样的思绪，温词想要捕捉的正是这样一种瞬间场景中主人公们的哀伤。试看下面这首《菩萨蛮》：

玉楼明月长相忆，柳丝袅娜春无力。门外草萋萋，送君闻马嘶。
画罗金翡翠，香烛销成泪。花落子规啼，绿窗残梦迷。^①

在这首词中，今朝昔日融为一体，过去的欢乐与现在的悲伤形成了对比。“春”、“袅娜”的柳丝以及“萋萋”的草构成了一个与逝去的快乐相协调的自然世界。然而，香烛泪、落花和啼叫的子规又加深了女子独自等待的绝望。“金翡翠”无时无刻不暗示着爱已不在。在这个简短的场景中，主人公的情感通过周围景象得到了含蓄的表达，客观的描绘中暗藏着主观的感受。

温词使用的意象都经过精挑细选，因反复使用几乎成了温词的标签。从下面这首《菩萨蛮》可以看出温词特有的意象选择：

小山重叠金明灭，鬓云欲度香腮雪。懒起画蛾眉，弄妆梳洗迟。
照花前后镜，花面交相映。新帖绣罗襦，双双金鹧鸪。^②

屏风上的小山和女子罗襦上的鹧鸪暗示了温庭筠偏爱让自然景物出现在

① 见卷一，第10页。

② 见卷一，第6页。



人造世界中。反复提及的芬芳和妆饰不仅反映了充满了快乐的悠闲的环境，也和上一首词一样描绘了一个虚实不分的世界。因为据推测，这些反复出现的芬芳和妆饰可以让一切变得更加自然。对温庭筠来说，美和女性有相通之处，他们都可以借助花这一意象来表现。“双双金鸂鶒”反映了这首词另一个重要的主题，即大自然的生灵双宿双飞之时，主人公总是孤身一人，显示了自然世界和人造世界的冲突。下面这首词仍是以“菩萨蛮”为曲，所用意象与上一首词相同：

凤凰相对盘金缕，牡丹一夜经微雨。明镜照新妆，鬓轻双脸长。
画楼相望久，栏外垂丝柳。音信不归来，社前双燕回。^①

成对的凤凰、牡丹上的微雨、明镜、新妆、丝柳以及双燕，这些意象都反复出现在温庭筠的作品中，塑造了温词。

然而，温词能够引发人们的情感并不是因为它使用的意象独特动人或是较为罕见，因为这些都是中国诗人惯用的平常意象。温庭筠以景写情靠的是将一个意象与另一个意象并置。试看下一首《菩萨蛮》：

宝函钿雀金鸂鶒，沉香阁上吴山碧。杨柳又如丝，驿桥春雨时。
画楼音信断，芳草江南岸。鸾镜与花枝，此情谁得知。^②

这首词的第一句就写了饰以“金鸂鶒”的发簪，困在发簪上的鸟即暗喻一个生活奢侈，却形同俘虏身陷困境的女子。接下来，诗人描写了外面的碧色吴山，与闺中景象形成反差，进一步凸显了女子幽处的孤独。做好铺垫之后，诗人又写到了新抽芽的如“丝”的杨柳，柳是离别的典型象征，勾起

① 见卷一，第12页。

② 见卷一，第14页。



人们的感伤，而如今杨柳新绿，则说明了女子与情人离别已有一段时间。然而，如丝的柳条又引发了下一个意象“春雨”，驿桥上下起春雨，情人之间交流难免多有不便。此处，温庭筠将柳丝与春雨这两个象征离别的意象放到一起，春雨暗示过去，柳丝代表现在。然而“芳草江南岸”，江南的一切都惹人怜爱。诗人将女子比作“花枝”，她本身也是美的化身。讽刺的是，这女子只能顾影自怜，遍地的美好也驱不散其中的苍凉。词的收尾处是典型的一般疑问句，“此情谁得知”。

表面看来，读这首词像是有人在粗略地看着一幅哀婉感伤的卷轴画，对画中的事物则是有所挑选的欣赏。不难发现，诗人的画面想象力登峰造极，词中的各种意象经过了精挑细选，甚至有伪造的成分，这些意象相互交映，赋予了词以意义，展现了一个女子的内心世界。“金鸂鶒”并无特别之处，但是一旦它的旁边有了延绵的吴山，就形成了一种独特的空间关系。虽然这首词的视觉效果是一种凝固的美，但并不是一切都是纹丝不动的，意象的相互转换本身就是一种动。空间意象（枕上的“金鸂鶒”、“吴山”）与时间意象（“杨柳”、“春雨”）融为了一体。然而，自然界的时空时刻都在变幻，女主人公的世界却没有。随着“音信断”，所有动作戛然而止，生活悬在了天平的一端。结尾处所有意象一拥而上，形成了一种奇妙的张力。生活永不会停息，所有眼下的美丽迟早都会消逝在永恒的时空中。因此，意义、动作、情绪，它们与合乎逻辑的表述无关，与潜在的个人象征无关，而是借由被精心安排的意象而产生。

下面这首《菩萨蛮》同样体现了温词的艺术技巧：

夜来皓月才当午，重帘悄悄无人语。深处麝烟长，卧时留薄妆。
当年还自惜，往事那堪忆。花露月明残，锦衾知晓寒。^①

^① 见卷一，第16页。



皓月挂在午夜的天空，女子形单影只。流连的麝烟和薄妆都还残留着过往的欢乐，然而幸福的时光却已随着残花败月迅速退去。眼前只有阴冷的黎明。皓月当空，然而月盈则亏。“重帘悄悄无人语”，又是孤单的一幕。这两个意象放到一起，表明了女子的心境——它不同于上一首词中女主人公的心境，不完满的结局已经悄然来袭。词中描写了熟睡的女子、曾经的过往，这些都是从过去向现在的一种过渡。正如女主人公已经感受到黎明的阴冷，她也终将醒来，面对残酷的现实。

温庭筠给读者留下了很多的思考空间，温词的特色就是藏而不露。温庭筠所用的艺术手法非常直白。不可否认，有的时候即便是直白的技巧，诗人的技艺之精湛也会让人忽视词的内在。然而，温庭筠成功运用了微妙的暗示手法，这让他得以含蓄表达自己所想，相比之下，直接的表达感染力必定次之。温庭筠的艺术洞察力让他的词能够融无限于有限，并且用多种不同的意象绘成一首首引人共鸣的词，以下一首《菩萨蛮》为例：

竹风轻动庭除冷，珠帘月上玲珑影。山枕隐浓妆，绿檀金凤凰。
两蛾愁黛浅，故国吴宫远。春恨正关情，画楼残点声。^①

这首词创造了一种与世隔绝的情境，其中的一切冷而淡，给人以疏离感。焦点处，有女子在哭泣，画面再简单不过，但诗人并没有开篇就提及女主人公，他先是让读者透过月色和珠帘欣赏了竹丛和冷阶。然后才让读者看到了一位女子，她的伤心、孤单与画面中的其他情景相协调。接着诗人略有歉意地让视线暂时远离了女主人公，最后则简短地提及了滴漏的水声，这反映了整首词的基调——诗人为一去不复返的时光感到遗憾，而随之流逝的还有青春、美和快乐。所以说，这首词并不是单纯地在用华词丽句堆砌着恼人的欲求。诗人在通过意象感慨万千的同时，视角却并没有受制于词紧

^① 见卷一，第18页。



凑的结构，在他看来，竹风和哭泣的女子同样预示了我们可能会失去、人生可能会变化的真理，不仅现在是如此，生活中的任何时刻都是如此。

温词之所以触动人心，原因之一在于这些词不仅仅写情，还充斥着失望和恨意。以《梦江南》为例：

千万恨，恨极在天涯。山月不知心里事，水风空落眼前花，摇曳碧云斜。^①

有人曾说温庭筠是一位能“文雅地写情欲，苛刻地谋篇布局的诗人”^②，这一点无可否认。但更准确地说，他是一位有着遗世独立精神的诗人，以下这首为《荷叶杯》：

一点露珠凝冷，波影，满池塘。绿茎红艳两相乱，肠断，水风凉。^③

温词显得有些情思枯竭，因为温庭筠笔下的主人公似乎总是耽于自怜，别无其他情绪可言，他们被一种慵懒的身心状态所包围，无从逃脱。也是由于悲伤的女主人公总是大同小异，这种慵懒的情绪也反复地出现，这些女子貌美却又隐忍，缺乏个性。这就让主人公的形象变得抽象，仿佛那并不是一个触手可及的人，而只是一种孤独感。因此，触动读者的并不是某种具体的情形，而是情绪上的共鸣感。不过，温词的背后并不是盲目的天真或者梦幻的世界，相反，温词精巧复杂，展现了诗人的才情，它所描绘的爱并不是沐浴在晨辉中，而是在暮光和人生体验更加黑暗的深处。

大部分温词像是镜中的倒影，主人公与镜中人相互作用，难以分辨。

① 见卷二，第62页。

② Glen Baxter, *Hua-chien chi: Songs of Tenth Century China* (Ph. D. diss., Harvard University, 1952; Cambridge: Harvard University Microfilms, 1962), p. 222.

③ 见卷二，第72页。



“照花前后镜，花面交相映。”温庭筠的世界有如梦境，熟睡的主人公脑海中闪过各种感觉和意象，梦里梦外的世界的差别不再显得那么大。但这些人公向往的梦境并不是乌托邦式的，而是能够抵御痛苦来袭的。他们试图用睡梦来忘却或是重温往事。睡梦暂停了现实，与运动中的现实世界形成反差，这种虚实合一的方式增添了温词的色彩。虚实之间的对比也创造了瞬间永恒的一幕。然而，温词中的主人公还是只会在梦境而不是现实世界中寻求庇护。现实世界的万物变换可以让人触景生情，并与人们的感情形成反差，但它们却无法治愈或是排遣人们慵懒倦怠的情绪。主人公的沉默不语和飘忽的思绪是对现实的反叛，这种空虚感肤浅而又深刻，它有时是对人们普通感知能力的超越，也可以表现心无所想的消极。因此，温词既是一种空洞的虚幻，也是对人生和经验的无底洞的窥探。

温词特有的愁思和意义的双重性也暗含了19世纪西方的象征派作家所秉持的诗学理念，这些作家反过来被汉诗和日本诗的优美所吸引。波德莱尔试图将内心的想象投射到外在的世界，从而形成主观和客观的相互作用。他并不是想要直接描写个人体验，而是通过意象和符号来实现。波德莱尔擅用日常生活中的事物，赋予它们本身之外的意义，提升它们的价值。总的说来，波德莱尔作品中的感情总是来自以下事物的混合：世俗的感知和体验、香水和泪水、声音和色彩。这些刺激源被放到一起，相互关联，对读者的内心产生无法言说的强烈冲击：

Amongst gilt fabrics, flasks of scent and wine,
Rich furniture, white marble, precious moulds,
Fine paintings, and rich, perfumed robes that shine
Swirled into sumptuous folds,



In a warm room, that like a hothouse stifles
 With dangerous and fatal breath, where lie
 Pale flowers in crystal tombs, exquisite trifles,
 Exhaling their last sigh—...^①

波德莱尔深信这样一种作诗过程，“刺激源刺激着感觉，感觉影响心智，心智付诸语言，语言被心智的超理性的警觉糅合到了一起。诗自然而然地就产生了，而不用诗人有意识地去构思”^②。

然而，波德莱尔执着于善和恶，天使般的事物和魔鬼般的事物。在波德莱尔看来，自然代表恶，非自然代表善。“相反，美德是非自然和超自然的，因为它让上帝和先知每时每刻都在世界的每个角落教导野蛮的人类如何具备美德，而人类是无力自行去发现美德的。”^③波德莱尔试图超越平凡世界的界限，创造一个全新的心灵世界，“想象力可以溶化世间的一切。根据人类心灵深处的思考对世间万物进行重新排列组合，想象力就可以另造世界，这甚至会让人类有全新的感官体验”^④。波德莱尔用感官意象拼凑出一个让人如痴如醉、超凡脱俗的世界，在这个世界中，诗人描绘了善恶的冲突、自然和非自然的冲突。

温庭筠同样也向读者呈现了一系列可感觉的意象，创造了类似的情绪。但是温庭筠并不在意善恶的区分，他所勾勒的世界徒有浮华迷人的外表，内在却是空空如也。从这个角度看，温庭筠类似马拉美，一位同样喜欢

① Charles Baudelaire, “Une Martyre,” tr. Roy Campbell in *Flowers of Evil*, ed. Marthiel and Jackson Mathews (New York: New Directions, 1955), p. 108.

② Anna Balakian, *The Symbolist Movement* (New York: Random House, 1967), p. 43.

③ Charles Baudelaire, “Eloge du Maquillage” (“In Praise of Make-up”) first published in *Le Figaro*, December 3, 1863. The text is in *L'Art Romantiques, Oeuvres Complète*, ed. Jacques Crépet, IV (Paris: L. Conard, 1925), pp. 95—100.

④ Charles Baudelaire, “Salon de 1859,” in *Curiosités Esthétiques*, as cited in *A Short History of Literary Criticism*, ed. Cleanth Brooks and William K. Wimsatt, Jr. (New York: Vintage Books, 1967), p. 481.



躲进回忆和梦境的诗人：

O mirror!
cold water frozen by ennui in your frame,
how many times and through what hours, distressed
by dreams and searching my memories, like leaves
under your ice in the deep hole, have I
appeared in you like a shadow far away,
but, horror! in the dusk, in your austere pool
I have known the nakedness of my scattered dreams!^①

温词和马拉美诗的共通之处在于：他们都通过物象来表现对尘世的厌倦，并将其投射到主人公的身上。此外，他们的作品中都有一种高度的敏感性，并且让生活变得懒散，照进梦境——只是反照现实而已的梦境。

当然，温庭筠并不是象征派诗人。温词易于领会，它结合了各种可见的事物和可感的因素。温词中人工与自然、主观与客观相交织，所产生的诗学效果不仅令人为之动容，同时也乐趣横生。在温词中，人物形象事实上被抽离出了生活这条溪流，同时，温词也反复提到无法挽回的时光流逝。所以，温词的基调悲凉而又讽刺，诗人用“屏风”和“金鸂鶒”作象征，试图借此阻止那些不可避免的流逝，让美丽永存。诗人从不过多地或是过于激烈地表达冲突。所有的想法都包含在“词”这一形式严谨的文体中，这样一来，温词中的那种张力也得以进一步加强。

温词给人的印象是诗人可以用娴熟的手法让虚实相互作用，然而，温词还远不止如此，其中所用手法还代表诗人摆脱了传统的诗以载德的观

① Stéphane Mallarmé, “Herodiade,” tr. C. F. MacIntyre in *Stéphane Mallarmé, Selected Poems* (Berkeley: University of California Press, 1957), pp. 30—33.



点。温词强调的是审美的自主性，并通过强调感官和情感的愉悦来表现这种审美的自主性。这一观点与爱伦·坡在《诗学原则》一书中对美的颂扬相似：

我们力图将那些有关时间的事情和想法进行多种形式的结合，以此来获得些许的美好——美好的全部要素，也许，只附属于永恒。^①

在中国，到了9世纪，“美”这一理念已经在“品味”的基础上发展成为一种体系，根据这种“品味”，人们对美的欣赏已相对固定和复杂。

韦庄（836—910）是另一位对词的早期发展有重大影响的诗人。他生于都城长安，参加科举考试被黄巢搅局，后逃往洛阳，并于883年写下了著名的《秦妇吟》。之后，韦庄用了十年的时间游历中国的东部和南部，于893年返回长安，一年后登进士第，他的一生就是一个不安的时代的佐证。韦庄在唐朝为官期间，结识了王建，王建名义上辅佐皇帝，实则总揽整个四川大权。901年韦庄为王建所建政权效力。907年，唐朝最后一个皇帝被迫退位，韦庄力劝王建称帝。王建为前蜀皇帝后，韦庄身居要职，为前蜀政治政策的制定立下功劳。

与温词相比，韦庄的词少有引用，也不是那么难以捉摸。他的风格属豪放型，虽然韦词没有温词常用的梦境，它们的坦率直白却传达了一种更加吸引人的情绪。以下为韦庄的《浣溪沙》：

夜夜相思更漏残，伤心明月凭阑干，想君思我锦衾寒。咫尺画堂深似海，忆来唯把旧书看，几时携手入长安。^②

^① Edgar Allan Poe, *The Poetic Principle*, as cited in Brooks and Wimsatt, *A Short History of Literary Criticism*, p. 478.

^② 见卷二，第90页。



对这样一首浅显直白的词，我们几乎很难进行分析。任何过多的讨论都会不可避免地显得累赘。

温词情感细腻，观察独到，但到了温庭筠的模仿者那里，这些特点显得苍白。与此相反，韦庄用一种个人的直接的方式来作词，让情感表达更加强烈，但是曲调形式的简短又限制了这种情感的蔓延和高潮的到来。词的简短可以十分有力，但总的来说，这种简短只容许某种单一情感的表达。

《花间集》影响深远，因为自那以后，词成了最具代表性的汉诗形式之一。然而，虽然赵崇祚集成的这部词集表明了9世纪和10世纪词这一诗歌形式的日渐流行，但它仍有某些不足之处，只有克服这些不足，词才能成为一种完全成熟的文学体裁，繁荣发展。讽刺的是，这些不足之处也正是《花间集》中词的特点所在，它们的主题无非是爱与快乐。诗人急于表达这些想法，却忘了顾及主题的多样性。若不是后来的诗人发展扩大了曲调形式，引入了更多的主题，词可能无法从流行歌曲过渡成为完全合格的文体。但《花间集》的诗人最先探讨了创作“词”的可能性，这些爱的诗行彰显着独特的美丽和尊贵。

《花间集》反映的第二种主要矛盾是，虽然这个诗性的世界主宰者多为女性，但很大程度上它又是一个男性世界。这在某些词中表现得很清楚，诗人描写自己及第中举后的喜悦或是曾经游历的地方。还有一些则写诗人的思乡之情，和朋友离别时的伤心；还有一些是关于诗人因情人而产生的悲伤和对情人的思念，抑或是描写宴饮的快乐，偶尔诗人也会化身为无忧无虑的渔夫和农夫，在文学中逃避现实。但总的说来，《花间集》仍是诗人假想自己是女性，透过男性的眼睛表现的阴柔的女性世界，这个不真实的世界中没有家庭，没有社会责任，只有快乐和消遣，这里可爱的诗人居民们所具有的文学成规和巧思都已经趋于风格化，精致而又完美。



《花间集》中的女性有宫女、情妇、歌女、舞女以及妓女——在那个时代，妓女为人们所接纳，是宫内生活和社会生活的组成部分。由于男性的社会活动和私人活动是分开的，所以一些和职业相关的以及政治性的事务都是在家之外的舒适的场合氛围中处理，他们饮酒作乐，歌舞升平，还有美貌的女子作陪。这些女子为社会所接受，是当时社会结构的重要组成部分，并不像西方的类似女子那样没有社会地位。高罗佩认为，这些妓女的性别角色次于她们所扮演的社会角色：女主人及表演者。^①《花间集》中的词无法完全支持高罗佩的这一说法。但是，考虑到家庭对男性的限制，正是在青楼女子（类似希腊的妾）的陪伴下，诗人、学者、官员、将士在这种非正式的放松的场合下消磨了大部分的时间。也正是在这种聚会中，诗人才会为了取悦在场的所有人，创作了《花间集》中的词。

此处的讨论并不是为了牵扯上不公和不正，这在当时传统的中国社会是女性的宿命。毋庸说，中国那时的社会和西方一样是由男性主宰，女性几乎无法选择自己的人生。《花间集》中的词所描写的正是这些女性，本来诗人可以用更加写实的手法表现她们的困境，而事实上，词中的女主人公多是虚构的，是一种高度程式化的表征，它所依赖的是中国爱情诗的传统，而非和某一刻的真实体验有所关联。

自中国诗歌诞生以来，就一直有爱情这一主题。《诗经》成书于公元前12世纪到前7世纪，其中许多作品就是对爱和欲的大胆宣言。从求爱和婚姻的美好，到婚外恋情的诱惑以及幽会的时刻，这些都是《诗经》的主题。我们对《诗经》产生的那个年代，即周朝初年（前1122—前770），所知甚少，只能通过《诗经》本身来获得更多的了解。因此，我们很难准确地说其中的爱情诗有着怎样的现实背景。一些评论家认为它们可能源于民歌，还有人认为是宫廷内的产物，另有一些人则持中立观点，表示它们是文人对民歌的改编和润色。根据中国传统的文学观点，《诗经》的编纂者是孔子

^① R. H. Van Gulik, *Sexual Life in Ancient China* (Leiden: E. J. Brill, 1961), p. 178.



(约前551—约前479)，不管这是否属实，《诗经》一经与孔子相联系，就被提升到了经典文学的高度，因此，它对中国诗歌后来的发展影响深远，特别是对爱情诗的影响。

儒家思想是汉代第一段发展时期（前2世纪和前1世纪）的正统思想，儒家学者有些身陷两难之境。他们怎么可能将《诗经》中直白甚至露骨的爱情描写与儒家思想的清规戒律相调和——后者非常重视道德说教？由此逐渐形成了对《诗经》寓言性和象征性的阐释，到了2世纪，人们接受了这种阐释方式，失意情人的诉苦变成了朝廷官员渴望国泰民安的诉求。草率的恋情被用来暗示现时的朝廷已经远远偏离了正道。关于情人的爱恋甚至是依依不舍的描写被解读成了对“英明国君”的渴望。简言之，对某一种世界观的规约被强加给了文学作品中的世界观，结果对两种世界观都不利。然而，由于对周代早期真实情况缺乏了解，我们也许可以认为至少《诗经》中有一些作品，甚至有些爱情诗，是有隐含意义的，只不过随着时间流逝了。然而，汉代的儒家学者让《诗经》中的作品无一例外地服务于儒家思想传统，以至于有些阐释很是荒谬。有一些中国学者，比如朱熹（1130—1200），就注意到了这些荒谬的阐释是站不住脚的，所以他们竭尽全力为《诗经》建构了一个更加合理贯通的阐释框架。然而，《诗经》包含了教化意义和哲学真理这一观点从来没有在中国文学传统中消失。另外一种和《诗经》有关的传说也强化了这一观点，即周朝的时候皇帝向各地派遣了很多特使，正是这些特使搜集了这些诗歌。这给人的感觉就是，平民百姓所哼唱的曲子能够反映某一个特定地区治理的好坏。这种说法虽然无凭无据，但它却进一步强化了本来就已经联系紧密的歌谣、歌词以及政府治理能力三者之间的关系。这种紧密的联系在中国文学传统中早已有之，它建立了一种“弃妇”的文学传统，根据这种传统，人们用被情人或是丈夫抛弃的女性比喻遭到误解的和不受重用的朝臣官员。这样一来，表达弃妇哀



伤的诗歌就可以被解读成官员们隐约的抱怨。男女关系从儒家思想的角度被象征性地解读，这整个的看法都源于学者型的官员们试图从备受推崇的《诗经》中发现隐藏的寓意。

不管是什么象征主义，《诗经》中的爱情诗关注的只是真切的男女之间的关系。神话传说大多局限在那些王朝的赞美诗中，这部分诗多是描述了周朝人民神的或是半神的起源。相反，爱情诗是《诗经》世界中非凡的主宰。人类和自然界不断地相互作用，自然界和谐或者不和谐的场景都被当作一种意象借以说明人类的处境，但这种场景的描写总是局限在人类世界中。

《楚辞》(*The Songs of the South*, 大卫·霍克斯译)中的作品代表了另外一种古代文学传统，这种南方传统与《诗经》所代表的北方传统截然相反。《楚辞》中的早期作品在公元前4世纪就早已有之，直到公元2世纪才经由王逸编辑成《楚辞章句》(约成书于114—119年)。其中的《离骚》，即“离忧”，为公元前4世纪的楚国诗人屈原所作，其中同样把君臣关系比喻成男子和被抛弃的女子的关系。怀王(前329—前299年在位)听信谗言，拒绝听取屈原的谏言，并将其流放。屈原哀叹自己的命运之余，对怀王的冷漠感到悲痛，最后，他因为无法忍受这种痛苦，投汨罗江而死。虽然“骚”这种韵文文体的语言和意象的使用都不同于《诗经》，但其中包含的文学成规却没有变化，即“弃妇”的形象——尽管《楚辞》有些走极端。然而，《楚辞》的创作背景已大不相同，它们不再以尘世为中心，而是开启了无穷尽的可能方向，正如屈原在沮丧之时驾着神奇的飞行马车，开始了一段魔幻奇妙的宇宙之旅。四季的精灵任他召唤，因为他不再是一名鞠躬尽瘁的臣子，而成了伟大的魔法师。大卫·霍克斯认为《离骚》所用的素材事实上模仿的是源自萨满教的素材，同时也是基于楚国古老的宗教实践，就这点来说，《离骚》代表的是宗教素材的世俗化。^①

《楚辞》中有一组神话题材的诗叫做《九歌》，作者仍是屈原，其中

^① David Hawkes, "The Quest of the Goddess," *Asia Major* 13 (1967), pp. 72—73.



有两首诗的创作对象是湘水的河神，即《湘君》和《湘夫人》，还有一首是写给山中神女的《山鬼》。在这些诗中，诗人兼巫师的屈原试图诱引不情愿的神女与他同处。诗人的用意是赤裸裸地以性为出发点的，然而神女无视他的请求，希望落空后，诗人万分沮丧。《楚辞》中的其他一些作品的创作动机与此相似，大卫·霍克斯将这种动机称作“忧伤 (tristia)”，也就是因诗人的诉苦而产生的无法忍受的悲伤感，“对女神的寻求”，逃脱污秽的、充满敌意的世界的渴望，以及对充满美与和谐的理想世界的向往。^①《楚辞》中后面的一些诗很可能是公元前2世纪至公元2世纪的诗人每隔一段时间所作，诗人试图用魔法来从令人痛苦的现世逃向一个更好的神居住的世界，并且能够获得永生。之后，道教日渐兴起，年长的道士企图用一些方法（如节食、瑜伽、特制的炼金药、房中术）实现长生不老，永远与极乐世界中可爱迷人的神女们同住。因此，神女的形象渐渐变得更加性感。

在宋玉所作的《高唐赋》和《神女赋》中，这种对神的观点，具体地说是巫山神女，变得明晰。宋玉是公元前3世纪的楚国诗人，据传是屈原的弟子。一日，怀王的儿子兼继任者襄王（前298—前265年在位）与宋玉游于祭祀巫山神女的高唐台，襄王让宋玉为他描述一位楚国先王曾梦到的美貌的神女，宋玉便像吟诗般地形容了这位神女，并答应襄王可以让他享尽先王梦中之乐，甚至是长生不老，但前提是襄王要能够一心治国，这是襄王建立有序的管理体制的一大诱因。但是，神女的形象反过来也是对即将祈求她的襄王的诱惑，他寻求的是“禁欲”，背弃世俗的欲望和享乐以达到精神的纯净，一切的欲望（包括性欲）都烟消云散。“禁欲”成了流行的创作主题，诗人详尽描绘的美丽的神女触动人们的感官。但是，尽管神女令人神往，诗人仍然保持独身，正是“余心悦于淑丽，爱独结而未并”^②。

① 同上，第82页。

② Ts'ai Yung (132—192), "Curbing Excess," tr. James R. Hightower in "The Fu of T'ao Chien," in *Studies in Chinese Literature*, ed. John L. Bishop, Harvard Yenching Institute Studies XXI (Cambridge: Harvard University Press, 1966), p. 190.



“弃妇”是人，“神女”是神，她们是在中国爱情诗中出现最多的两个形象。由于这两个形象古已有之，而且有政治象征意义，所以她们的形象也最为有力。但要注意的是，它们强调的都是无法获得和无法实现的爱。中国绝大多数爱情诗以悲伤忧郁的感情为特征，因为出于某种原因，如愿的婚姻并没有实现。这也是中国爱情诗吊诡的一面。因为大部分诗的作者是男性，尽管他们不断地构思女性角色，但观点却是男性的，这种观点会期望对肉体的欢乐和欲望作出更加热情的颂扬。当然，很多诗都是如此，但是中国诗歌的发展趋势却是朝着相反的方向，它倾向于描写失望所产生的痛苦和折磨。

这种类型的诗中有两种主要的男性形象，一种是君子，指王（后来称作皇帝）和丈夫，另一种是游子，指流浪者、被流放者。在有些诗中，放荡者的形象长期缺席。这是因为，至少部分因为早期诗歌的政治象征意义（前文已作讨论）。因此女性的窘境就成了诗人表现懊悔和不得志的手段，在一个独身者无人赏识的社会中，爱情这一主题可以很奇怪地变得负面。因此，在我们所知道的中国文化和中国诗歌里爱的表达方式之间形成了一种怪异的张力。在西方的“宫廷爱情传统”中，也有类似的情形，这种传统赞美并歌颂女性，而在现实生活中她们却活得非常不快乐。我们可以肯定，中国诗歌对“失意”这种情绪的关注同样是一种文学手段或成规，它（在任何诗中）可能是也可能不是真实生活的写照。

“弃妇”和“神女”所固有的象征意义同样适用于以下形象：宫女、情妇和妓女。虽然她们美若天仙，但却不得不生活在孤独和绝望之中，享尽荣华富贵却无人爱，也无人陪伴。这种宫女的形象在宫体诗（6世纪流行的诗体）中表现得最明显不过了。游历完了《诗经》中的真实世界和《楚辞》中的超自然王国，我们下面要进入的是宫中的贵族世界。徐陵（507—583）编纂的《玉台新咏》中就有一些宫体诗，这本诗集包括了从汉代到梁朝的六百多首爱情诗，时间跨度则是从公元前2世纪到公元6世纪。



“宫体诗”中的诗性世界完全专注于女性。这种风格的诗的发展很大程度上要归功于吴地（今南京和上海一带的长江下游地区）的民歌传统，很多民歌的歌词被收入《乐府诗集》（12世纪编纂的诗歌总集）才得以保存。这些诗歌简短幽默，暗含双关，多是描写对不在身边的情人的盼望。但是，吴歌写的是商人的生活，而宫体诗写的则是罕见的贵族和上层社会的生活，其中的文学形象同样是那些相貌惊艳却没什么才华的女子，她们因顾影自怜而变得憔悴。这些女子的寓意明了，遍及各处。《花间集》中，诗人歌颂那些没有回应的爱情悲剧和空等爱人的女性的悲伤，同时，诗人也表达了他们在自身所处的不完美的世界中遗失的希望和梦想。

《花间集》的诗性世界是一个与外界的要求、责任以及义务相隔绝的世界。端庄的男性和女性身着丝绸质地的衣服，优雅地穿梭在奢华的世界中。唐代的女性会在裤子上面套一件长袍，冬天会加衬里，夏天的长袍较轻。（这种长袍类似日本的和服，和服就是从唐代服饰演变而来，和服用的宽腰带也是在模仿唐代——唐代人会在衣服上缠绕一条别致的饰带，从前面打一个蝴蝶结。）唐代的女性在长袍外面又会再用带子在胸部下面的地方系一件袍子，外出时会另加一件袖口宽松、色彩艳丽的袍子。绘画作品中唐宋时期的女性经常戴着长长的披巾，两端拖到地上。通过绘画作品我们还可以了解到，唐代女性穿衣会露出脖子并且微露胸部，特别是一些舞女。但到了宋代，穿衣风格有了变化，女性穿高领的长袍（类似于今天女性穿的）成了一种时尚。

头发则从鬓角处轻轻盘起，拢成发髻高高耸起。精致的金发簪、镶珠发簪、花朵、羽毛都被用来装饰头发。唇部用唇脂涂红，圆形的胭脂大范围地涂抹于眼睛下面的部位。前额、下颚和脸颊则点上黑色、红色或是金色的美人痣，前额通常用黄色的药膏或粉点上较大的一颗美人痣。眉毛也是很重要的部分，人们在自然眉线的上方从不同角度描眉。



缠足是到950年前没多久才出现的，大约是《花间集》序言作者欧阳炯所处的那个时期。缠足只在毛熙震（约940年前后）的《浣溪沙》中提到过。^①唐代女子生活活跃，喜爱运动，舞蹈最受青睐。直到宋代，缠足才盛行开来。唐代不管男女，都穿鞋头高耸的靴子或鞋子。

男性在家中会在长袍下面穿一条宽松的裤子，长袍上会系一条丝绸的饰带以固定长袍。外出时则再加一件袍子，比起里面的长袍较小，这样里面长袍的衣领和袖口还可以露在外面。他们的头发很长，向上缠成一个顶髻，并用发簪固定。顶髻周围还会有几片看起来像翅膀一样的黑纱。此外，那个时候的男性还会戴不同形状和大小的帽子，帽子的形状、长袍的设计、饰带的风格、饰带上垂下来的各种装饰，所有这些都暗示了一个人的官品。理想的男性形象似乎应该留着胡须；理想的女性则稍显圆润，细腰丰臀。这些到了宋代同样发生了变化，不管男女，纤细柔弱的体态成了一种时尚。

唐代的室内会摆放矮矮的长凳，这些长凳都是由经过雕刻而且上了漆的木材打造而成。矮桌和橱柜种类多样。地面会铺上草垫或是地毯，人们进屋前似乎会先脱鞋，而且和今天的日本一样，人们在室内穿的是厚底袜。室内还会有可移动的屏风，这些屏风上有图案或是精致的雕饰，墙上还会悬挂书法作品。各种形状的香炉精致程度不等，它们摆放在室内不仅是为了让屋内香气萦绕，也是为了熏香衣服，保持衣服的干燥。床设在一个较高的台子上，上面会有一个框架用来悬挂床帘以隔开床和屋子。唐代都城长安和后来五代都城成都的上层社会的生活时髦安逸而又不落俗套。

《花间集》词中的场景奢华美丽，只因有了梦的云雾才变得模糊。

《花间集》中的第三种主要矛盾是，尽管音乐是来自流行的传统，但词的创作却是脱胎于严格规约的曲调和旋律，这些曲调和旋律非常明显地和民歌曲调不相和谐。词作为一种独特的诗体，它的起源仍然在猜测之中。一些学者认为词是“乐府”或者民歌传统发展的结果，特别是吴地的流行歌

^① 见卷九，第486页。



曲，六朝时期（222—589）和唐代早期对这种音乐多有模仿。还有学者则认为词是由“律诗”发展而来，律诗形式死板，不易创作，但唐代很多伟大的诗人都写过律诗。之所以有学者秉持前一种观点，是因为中国文学史上任何一种新的诗体的出现都与新出现的流行音乐联系紧密，一种新的诗体的兴起和发展也总是有很大一部分是受到民歌的影响。

关于诗和音乐的这种相互作用，我们可以从汉乐府中的五言诗（2世纪左右兴起）和后来的七言诗中略见一二，汉武帝在公元前120年左右建立了乐府，乐府这一民歌形式就与这一机构有关。在乐府诗的发展过程中，早期民歌长短不一的歌词渐趋发展成了每一行都有五个字的五言诗，直到乐府和诗不再有差别，区别只在于前者是用来唱的，后者则不是。但是，正是民歌传统和文人天赋技艺的相互作用才诞生了“诗”这一中国历史中最经久不衰的韵文文体。

同意后一种观点的人则是将词的发展追溯到了7世纪和8世纪的“歌词”。这些“歌词”每行的长度几乎总是相同，每个诗节整齐匀称。“歌词”这个词似乎并不适用于某种特别类型的音乐歌词，而是用于说明像“歌词”一样的诗的功用。^①许多“歌词”结果演变成了“绝句”，一种根据旋律和曲调创作的规则的四行诗，或者是根据较早的曲调比较自由的古体诗所创作。为了让规则的歌词形式适应不规则的音乐以作表演之用，一个“词”可能对应好几个音节，音乐表演过程中也会有简短的停顿，惊叹词甚至是没有意义的词也会被加进来，填充词也会被使用，等等。词的形式形成也是由于这些添写，因此它会包含大量的长短不一的句子。

“词”到了9世纪才逐渐被人们认可，它比较独特，不同于其他的诗体，但仍然和“诗”非常相似，因为“词”也特别偏爱五个字和七个字的句子，它和律诗最为相似，因为“词”也必须在声调排列和押韵方面遵守一定

^① Glen W. Baxter, “Metrical Origins of the Tz’u” in John L. Bishop, *Studies in Chinese Literature*, p. 190.



的规则。汉语的特点在于它有很多同音字，为避免混淆，汉语使用音调来区分这些字。今天标准的普通话包括四个声调：阴平、阳平、上声、去声。在现代粤语中则有九个声调，它可以说是比其他任何方言都更接近唐代语言的方言。6世纪的时候，汉语有八种声调。六朝时期的诗人沈约（441—512）为了让汉语更悦耳，有意在操控音调的基础上发明了一套声律体系，这套体系对唐诗和律诗的发展影响颇深。根据这套体系，声调分为两种——“平”和“仄”，“平”指平直的声调，“仄”指曲折的声调。律诗的形式对每一行诗的声调顺序做了规定，但仍有一定的灵活性。韵脚可以选择平声字或是仄声字。也就是说，平声字不可和仄声字出现在同一个韵中，即使这两个字发音相同。

这些基本规则在“词”中得以保存，但是由于受到音乐的影响，词中各句长短很不相同，因此与诗相比，词的声调排列和可选的旋律要多得多。下面是《词谱》中列出的《菩萨蛮》的三种形式之一。^① O代表平声的一个声调，X代表仄声的一个声调，R表示每一行所押的韵的平仄：

O O X X O O X	(RX)	(7)
O O X X O O X	(RX)	(7)
O X X O O	(RO)	(5)
X O O X O	(RO)	(5)
X O O X X	(RX)	(5)
O X O O X	(RX)	(5)
X X X O O	(RO)	(5)
X O O X O	(RO)	(5)

^① 出自朱敦儒（约1080—约1175）的一首词，《词谱》，5.2a。



下面是《更漏子》^①的一种相反的声调排列形式,选自《词谱》:

X O O		(3)
O X X	(RX)	(3)
X X X O O X	(RX)	(6)
O X X		(3)
X O O	(RO)	(3)
X O O X O	(RO)	(5)
O X X		(3)
X O O	(RO)	(3)
X O X X O O	(RO)	(6)
O X X		(3)
X O O	(RO)	(3)
O O X X O	(RO)	(5)

最后一个关于词的声调和押韵的例子选自《词谱》中皇甫松(约859年前后)的《天仙子》^②,这首词的形式较为灵活,括号表示对应的字可以是平声也可以是仄声:

晴 野 鹭 鸶 飞 一 只 (7)
[0] X [X] 0 0 X X (RX)

① 出自孙光宪(约898—968)的一首词,《词谱》,6.2b—3a。

② 《词谱》,19b—20a。



水 [X] 荳 [0] 花 0 发 [0] 秋 0 江 [0] 碧 X (RX) (7)

刘 [0] 郎 0 此 [X] 日 X 别 X 天 0 仙 0 (7)

登 [0] 绮 [X] 席 X (RX) (3)

泪 [X] 珠 [0] 滴 X (RX) (3)

十 [X] 二 X 晚 [X] 峰 0 高 0 历 X 历 X (RX) (7)

这种复杂的声调和韵的排序在英语中是无法表达的。虽然英文不可能再现中文的形式，但是笔者在翻译《花间集》的时候，还是试图提醒读者每句诗形式的重要性。上面这首词的译文如下：

A long egret flies in a clear sky across the open fields. (7)

Water pepper blooms along the jade green river in autumn. (7)

This day, the young man must part from his fair immortal. (7)

He moves up close to her side, (3)

Her teardrops are like pearls. (3)

The twelve peaks of Mount Wu loom across the evening sky. ① (7)

① 见卷二，第75页。

我们很容易知道为什么“词”会成为一种流行的诗体。不断变换的曲调形式对诗人来说既是动因也是挑战，诗人可以用同一个词牌名不断地创作不同形式的词，就好像不同的乐器可以用不同形式表现出相同的旋律一样。在宋代，“词”甚至可以和神圣的“诗”相匹敌。“词”仍是人们喜爱的文体，就连著名的毛泽东都写过“词”。《花间集》中的诗人有些名声显赫，有些不为人知，但他们都给中国文学留下了不朽而又璀璨的文化遗产。

(周静 译)



Introduction

THE TRANSLATION

Among the Flowers, the *Hua-chien chi*, is a collection of five hundred *tz'u* lyrics compiled by Chao Ch'ung-tso (*fl.* mid-tenth century), a minor official of the Later Shu dynasty (934—965). The preface written by Ou-yang Chiung (896—971) is dated A. D. 940. It is the very first anthology of *tz'u*, a relatively new verse form that was just beginning to find acceptance among the literati. The lyrics are dedicated mainly to the celebration of love in all its many stages, the rapture of the first meeting, the secret rendezvous, the passionate embrace, and finally, love forever lost. The world depicted in *Among the flowers* is the world of the courtesan and the singing-girl, the beautiful “flowers.” In this world love’s pleasures may be pursued for their own sake, without personal and social obligation. Of the eighteen poets represented, most were residents of what is now the province of Szechuan. The time covered is from the mid-ninth to the mid-tenth centuries, a time which saw the breakdown and dissolution of the once mighty T'ang dynasty (618—907) and the consequent fragmentation of the empire into a series of small local dynasties, a period known as the Five Dynasties (907—960). The Five Dynasties was a brief interregnum of 53 years before the Sung dynasty (960—1127) would once again unite China into a centralized empire.

Among the Flowers is divided into 10 chapters. Each chapter contains 50 *tz'u* verses with the exception of chapter 6 which contains 51 and chapter 9 which contains 49. The word *tz'u* literally means “words,” and that is basically what a *tz'u* lyric is, “words” written to fit the melodies of various popular songs. However, the titles of these *tz'u* lyrics are also the titles of





the melodies to which they were originally written. For example, numerous lyrics were written by many different poets to the popular song “The Taoist Nun,” (*Nü-kuan tzu*), but each and every lyric is entitled “The Taoist Nun,” so that the word *tz’u* also refers to the particular melody to which these lyrics were written.

Let us suppose that over a period of time many different poets had written their own lyrics to the melody of the song “Greensleeves.” Each set of lyrics would continue to be entitled “Greensleeves,” even if the subject matter of the lyrics hadn’t the vaguest connection with the original “Greensleeves.” The title “Greensleeves,” however, would signal that a lyric or lyrics had been written in accordance with the musical demands of a particular melody and a certain verbal patterning congruent with the song “Greensleeves” is to be expected. Now let us further suppose that in the course of time, the melody of “Greensleeves” had been lost and there was no longer any way of knowing how it might have sounded. Poets would remain undaunted because they could continue to write lyrics to the tune “Greensleeves” based on the verbal patterning of the earlier lyrics that had been written in accordance with the original melody. Some poets would begin to add subtitles to indicate the special topic of their poem or to give an account of the circumstances of its composition, but the all-important title “Greensleeves,” and the consequent patterning, would remain the same.

If we follow the Chinese precedent, all the lyrics written to “Greensleeves” would be termed *tz’u* because they are lyric poems written to conform to the demands of a *tz’u* tune pattern. A sonnet is termed a sonnet because lyrics written to it follow the prescriptive pattern of the sonnet form. The difficulty with the *tz’u* arises because there are not just several possible patterns available as is the case with the sonnet, but quite literally many hundreds since each individual melody in the musical



repertoire adopted by *tz'u* poets established its own unique poetic pattern.^① Thus a lyric written to the tune “Greensleeves” would follow one pattern, but a lyric written to the melody “Drink to me only with thine eyes” would follow quite another. The poem “Forget not yet the tried intent” by Sir Thomas Wyatt (1503—1542) also was written to be sung to a particular melody. The reader will notice that each stanza is identically constructed with three rhyming lines and a shorter refrain, and each opens and closes with the same phrase, “Forget not yet”:

Forget not yet the tried intent
Of such a truth as I have meant,
My great travail, so gladly spent,
Forget not yet.

Forget not when first began
The weary life ye know, since when
The suit, the service none tell can,
Forget not yet.

Forget not yet the great assays,
The cruel wrong, the scornful ways,
The painful penance in denays,
Forget not yet.

Forget not yet, forget not this,

① The *Tz'u-p'u*, comp. Wang I-ch'ing, preface dated 1715, lists 826 tune titles and illustrates them with 2,306 variant forms ranging from 20 to 40 characters in length. The *Tz'u-lü*, comp. Wan Shu, author's preface dated 1687, lists 875 titles. The *Tz'u-p'ü* and the *Tz'u-lü* are compendia of such tune patterns, but since the music has long been lost, there is little information about the original melodies to which these lyrics had been sung.



How long ago hath been, and is,
The mind that never meant amiss,
Forget not yet.

Forget not, then, thine own approved,
The which so long hath thee so loved,
Whose steadfast faith yet never moved,
Forget not this.^①

If the Chinese practice were followed, poets could continue to write lyrics in English based on the verbal patterning of Wyatt's lyric whether the music existed or not, or whether the poet was concerned with musical considerations or not. The pattern would always remain the same. In this way, poets of today can still write lyrics in Chinese to songs that were current over a thousand years ago and for which the music no longer exists, by simply writing in accord with the prescribed verbal pattern of the tune they select.

The songs to which the *tz'u* lyrics were written were popular tunes, often of foreign origin, but what made them melodies to which *tz'u* lyrics were written was simply that a poet composed one or several lyric poems in the *tz'u* manner, and as a consequence, the *tz'u* patterning for a particular song was established, and it would continue to be imitated with only occasional and minor variations. It is important to remember that the *tz'u* lyric is not written in the free and easy manner of the folksong. The *tz'u* is a rather disciplined type of verse that is based to a large extent on earlier and somewhat complex poetic forms. It adheres to a comparatively strict structure

① David Daiches and William Charvat, eds. *Poems in English, 1530—1940* (New York: Ronald Press, 1950), p. 9.



with regard to rhyme, number and length of lines, and tonal placement. The resultant pattern then is a kind of verbal notation in contrast to musical notation, although the verbal notation derives from the original music.

In summary, the *tz'u* can be defined as a song-form usually in lines of unequal length (although some tune patterns call for lines of equal length), and prescribed rhyme and tonal sequence, occurring in a large number of different patterns, each bearing the name of a tune. The lyrics were originally set to music, but as the patterns created became fixed, the direct association with music became increasingly attenuated, and eventually ceased to exist. Over the course of years, there developed many hundreds of these tune patterns, each identifiable by the tune title, so that the *tz'u* is not one verse form, but hundreds. *Among the Flowers* contains 75 of these tune patterns in all, some in variant forms. Since the lyrics in *Among the Flowers* are representative of an early phase in the development of the *tz'u*, it is probable that most lyrics were patterned directly to the music itself, or at least were written when the music was still extant.

Poets who wrote in the *tz'u* form may have done so because of the many and varied forms from which they could choose. The more revered and prestigious *shih* form was far less flexible, and was written entirely in lines of five characters each or entirely in lines of seven characters each. Chinese poetry is measured by the number of characters or syllables in a line, in contrast to English poetry which is measured by the number of stresses in a line. The Chinese literary language is essentially monosyllabic so that each written character represents one spoken syllable, and this one syllable is almost always the equivalent of a word. There are cases in which two or even three syllables are required to convey meaning, but these are the exceptions which prove the general rule.

A line of verse which in Chinese contains five written characters will



also contain five spoken syllables, and these five syllables will usually represent five words. These words either communicate meaning or, if meaningless in themselves, indicate some aspect of grammar. The five-character line poem and the seven-character line poem were much the favored forms in traditional Chinese poetry. Even in the refrains in *Among the Flowers*, which are based on a diversity of patterns, there is a decided preference for lines of five characters and lines of seven characters. Nevertheless, it is easy to understand why the poets in *Among the Flowers* would be attracted to the much wider variety of poetic measures offered by the *tz'u*. Of course, the *tz'u* was new, and this in itself would have stimulated the creative imagination of the poets. But in addition, the *tz'u* provided a challenge that was irresistible and exciting. By utilizing the changing tune patterns, they could write endless variations on the same theme and demonstrate the full range of their poetic virtuosity.

In my translation of the poems in *Among the Flowers*, I have attempted to give some sense of the line patterning of the different lyrics. The main emphasis in *Among the Flowers* is not so much on what is expressed, but rather that it is expressed within the confines of particular poetic schemes. Most English translations of Chinese poetry, of necessity, have tended to stress substance over form. This is understandable since Chinese and English are quite different languages, and it is virtually impossible to transfer the structure of one to the other. But the different patterns are crucial in a work such as *Among the Flowers*, especially when the work is to be translated in its entirety. It is sometimes possible to adopt an English poetic form for the purposes of translation, and not infrequently this results in a moderately successful English poem. But this approach can be misleading when one is attempting to represent the Chinese experience. In addition, there are 75 different patterns in *Among the Flowers*, and the need



to distinguish one from the other would prove bewildering and complex. A word-for-word literal translation of the poems would be possible, but not very effective. If Christopher Marlowe's (1564?—1593) impassioned plea, "Come live with me and be my love, / And we will all the pleasures prove"^① were translated literally from Chinese, it might read something like, "Come dwell love, / All pleasures prove."

Free verse can also be employed, and this is the usual, and in most instances the desirable, compromise in English translations of Chinese poetry. However, a free translation of the lyrics in *Among the Flowers* would fail to demonstrate the importance of the role of form in the *tz'u*. Clearly there is no one satisfactory solution to the special problems inherent in the translation of a poetic anthology such as *Among the Flowers*. I have attempted, however, to suggest visually the patterning of the different tunes. Lines containing the same number of Chinese characters are equal in length in the English translation of a single *tz'u* or a series of *tz'u* lyrics written to the same tune by the same author. The number of characters in the original Chinese is indicated to the right of the English line. For example, the following is a lyric written to the tune, "The Taoist Nun," by Wei Chuang (836—910):

四	月	十	七	(4)
<u>ssu</u>	<u>yüeh</u>	<u>shih</u>	<u>ch'i</u>	
four	month	ten	seven	

正	是	去	年	今	日	(6)
<u>cheng</u>	<u>-shih</u>	<u>ch'ü</u>	<u>-nien</u>	<u>chin</u>	<u>-jih</u>	
just	-was	past	-year	present	-day	

别	君	时	(3)
<u>pieh</u>	<u>chün</u>	<u>shih</u>	
farewell	you	when	

① *Ibid*, p. 24.



忍	泪	佯	低	面	(5)
<u>jen</u>	<u>lei</u>	<u>yang</u>	<u>ti</u>	<u>mien</u>	
bear	tears	pretend	lower	face	
舍	羞	半	敛	眉	(5)
<u>han</u>	<u>hsiu</u>	<u>pan</u>	<u>lien</u>	<u>mei</u>	
restrain	blush	half	gather	eyebrows	
不	知	魂	已	断	(5)
<u>pu</u>	<u>chih</u>	<u>hun</u>	<u>i</u>	<u>tuan</u>	
not	know	souls	already	broken	
空	有	梦	相	随	(5)
<u>k'ung</u>	<u>yu</u>	<u>meng</u>	<u>hsiang</u>	<u>sui</u>	
only	have	dreams	together	follow	
除	却	天	边	月	(5)
<u>ch'u</u>	<u>-ch'üeh</u>	<u>t'ien</u>	<u>-pien</u>	<u>yüeh</u>	
except		sky	-edge	moon	
没	人	知			(3)
<u>mei</u>	<u>jen</u>	<u>chih</u>			
no	person	know ^①			

In my translation of this *tz'u*, I have attempted to suggest this patterning:

- The seventeenth day of the fourth month! (4)
 It was exactly one year ago on this very same day, (6)
 When you had to go away. (3)
 I covered my tears, pretending to look away. (5)
 My brows came together with timid confusion. (5)
- We couldn't know that our hearts had broken, (5)
 That only in dreams would we see each other. (5)

① *Sung-pen Hua-chien chi*, based on the edition of Ch'ao Ch'ien-chih with colophon dated A. D. 1148 (Taipei: I-wen yin-shu kuan, 1960), 3.5b.



But for the moon on the far distant horizon, (5)
No one could have known!^① (3)

In the above English translation of “The Taoist Nun,” the lines which in the original Chinese contain five characters, I have made equal in length in English. The two lines which in the original Chinese contain three characters each are also equal in length to one another. The one six-character line, and the one four-character line are spaced to suggest the balanced line patterning of the original. I have followed identical patterning in the following lyric, also written by Wei Chuang to the tune “The Taoist Nun”:

Last night at the very hour of midnight!
As I slept, you came to me so clearly in my dream,
And we talked on and on.
Your face was the same lovely peach blossom.
Your finely curved brows were willow leaves.

Your sweet blushes mixed with smiles of joy.
You started to leave, but still you held me.
I woke and knew it to have been but a dream.
My grief overwhelmed me!^②

It is my intent merely to suggest the line patterning of the original and not to provide a rigid structure for each and every song. Therefore, there is no one inflexible pattern for each tune. The following two lyrics written by

① See chapter 3, p. 133.

② *Ibid.*



Wen T'ing-yün (812—870) to the tune “The Taoist Nun” perfectly match each other, but only closely approximate the spatial patterning of the lyrics by Wei Chuang given above:

1

Reserved beauty, restrained smile, (4)
Her faded make-up, a veil of soft reds and blues, (6)
Her hair, a cicada's wings, (3)
Her jade hairpin, a ripple of autumn water, (5)
The rolled curtain, a silken mist of azure. (5)

Her breast shines snow-white in the mirror. (5)
Among the magical trees fronting the tower, (5)
She gives a message to a lovely fairy girl, (5)
Let the immortal come soon! (3)

2

Clouds of hair fall to her collar.
Her fairylike face is as snow in the gilt mirror.
Her delicate brows painted,
She raises her dainty fan to hide her face,
And blushing lowers the brocade curtains.

Long she looks for him from the jade tower,
Let him not come late to the flower grotto.
Eventually he will leave, riding a phoenix,
May he not forget her then!^①

① See chapter 1, p. 53, p. 55.



Perhaps the type of patterning I have employed in my translation of *Among the Flowers* is most readily apparent in lyrics composed in lines of equal length such as the following three lyrics written in lines of seven characters each by Ou-yang Chiung (896—971) to the tune “Sand of Silk-Washing Stream,” (*Huan-ch’i sha*):

1

The catkins fall and the orioles’ cries fade at sundown. (7)
Her jade face is like a sleepy flower flushed with wine. (7)
Bamboos etch the window, and smoke rises from a brazier. (7)

She draws the screens, and in solitary silence, grieves. (7)
She pulls the pillow close, her hair spills to the side. (7)
At this time, beside whom does her heart so closely lie? (7)

2

Her gown of bright azure silk gently brushes the ground.
On this occasion, her new robe is especially enchanting.
Soft winds dance in the folds, revealing her sweet skin.

She sits alone, and in solitary plaint, plays the pipes.
She walks in the garden, and plucks a blossoming branch.
What can she do when she is hopelessly smitten with him!

3

They see one another, and tears take the place of words.
Done with drinking, he shares with her the joys of love.



A phoenix screen and mandarin duck quilt shield the bed.

In a mist of musk and orchid, he listens to her breathe.

Through the sheerest film of silk, he looks at her body.

Does she hate him now for being such a no-account lover? ①

The following two lyrics, the first written to the tune “River Messages,” (*Ho Ch’uan*) by Ku Hsiung (c. A. D. 933), and the second written to the tune “Immortal at the River,” (*Lin-chiang hsien*) by Mao Wen-hsi (c. A. D. 930) provide examples of yet different patternings. Please note that all lines of equal length in Chinese are also of equal length in the English translation:

“River Messages”

3

The oars lift in the water.	(2)
The boat journeys on ahead.	(2)
The flashing waves reach in the distance.	(4)
I don’t at all know where we are passing.	(4)
Flowery banks and grassy beaches extend ever farther on.	(7)
There is a fine misty rain.	(2)
Soaring partridges chase after one another.	(5)
At world’s end, parting’s ache sobs in the river’s flow.	(7)
Rails from the monkey’s shriek.	(3)
But with whom can I express these thoughts?	(5)
I lean against the orchid oars.	(3)

① See chapter 5, p. 273, p. 275.



I am overcome by my sorrow. (2)
 My soul seems to melt away. (2)
 The fragrant incense will soon burn to ash!^① (5)

“Immortal at the River”

1

The cry of the cicada dies away with the setting sun. (7)
 The Hsiao and Hsiang glow with silvered moonlight. (6)
 The waters rush endlessly near the Huang-ling Shrine. (7)
 Crimson trees cover the Ch’u mountains. (4)
 Mist and rain screen the Kao-t’ang Pavilion. (5)

The lights on the moored boats flicker with the wind. (7)
 The white duckweed spreads far its fragrant scent. (6)
 The goddesses play the se in clear and sweet harmony, (7)
 Scarlet strings, sorrowful and restive! (4)
 Clouds scatter, unveiling the limitless sky.^② (5)

I believe this is the first time this particular type of translation has been done, and I hope that this approach will help to suggest the disciplined structure within which the *tz’u* poets worked. The spatial patterning is not intended to be, nor could it ever be, a duplication or a copy of the original Chinese. It is to be considered a means and not an end in itself. It is simply a reminder to the reader of the importance of form in *tz’u* poetry. The patterning will help to clarify the ways in which the poets in *Among the Flowers* sought to manipulate the different forms, as the same themes and

① See chapter 6, p. 327.

② See chapter 5, p. 259.



images weave in and out of the tune patterns. This method will also indicate the concentrated structure of the original Chinese which creates a crucial tension with the subject matter so that the deep and passionate feelings expressed never seem excessive, but remain balanced and controlled. It is this distancing effect that lends a certain elegance and dignity to the lyrics in *Among the Flowers* and keeps them from being overly sentimental.

In order to keep the notes to a minimum, and also because so many references occur again and again, I have put such information in a Glossary, pp. 575—595. Proper names, place names, allusions, and images will be found here arranged in alphabetical order. Biographical notes for each of the eighteen poets can be found on pp. 568—574. The texts I have used are the *Sung-pen Hua-chien chi*, based on the edition of Ch'ao Ch'ien-chin with colophon dated A. D. 1148 (Taipei: I-wen yin-shu kuan, 1960); *Hua-chien chi chu*, ed. Hua Lien-p'u (Shanghai: Commercial Press, 1935); *Hua-chien chi p'ing-chu*, ed. Li Ping-jo (1935; reprint ed. Hong Kong: Lo-chih ch'u-pan she, 1960); *Hua-chien chi chiao*, ed. Li I-mang (Hong Kong: Commercial Press, 1960), and *Hua-chien chi*, ed. Hsiao Chi-tsung (Taipei: Taiwan Hsüeh-sheng shu-chü, 1977). I am especially indebted to the notes in Hua Lien-p'u's *Hua-chien chi chu*, which were extremely helpful. I am also grateful for the notes and commentary in Hsiao Chi-tsung's *Hua-chien chi*. I would suggest that both these works be consulted if one is reading the text in the original Chinese.

I hope today's reader will take pleasure in the special beauty and charm of this collection of *tz'u* lyrics. The verses in *Among the Flowers* remain fresh and appealing because they so poignantly reveal the hopes and dreams, the joy and despair, of men and women not so very different from ourselves, earnestly seeking love and fulfillment.



AMONG THE FLOWERS

The *tz'u* lyrics collected in *Among the Flowers* represent something of a contradiction. They depict a luxurious world devoted to the pursuit of pleasure, but the reality of the times in which they were written was turbulent and harsh. By the mid-ninth century, the once powerful T'ang dynasty (618—907) was in its final years of decline. As the central government gradually deteriorated, insurrection and starvation swept across the country. In A. D. 880, the T'ang capital of Ch'ang-an was occupied by a large rebel force led by Huang Ch'ao, and the emperor and his court were forced to flee to Ch'eng-tu in Szechuan Province. In A. D. 883, the rebellion was put down, but the generals who had assisted in accomplishing this feat now had grown so powerful, and the imperial dependence on them was so complete, that the emperor became theirs to command. These warlords established themselves as independent rulers over various parts of the country, and in A. D. 907, the last puppet emperor of the T'ang was forced to abdicate. Thus a glorious age in China's history came to an end, and the period known as the Five Dynasties (907—960) began, during which time five successive dynasties ruled in and around the capital areas of Lo-yang and K'ai-feng, and ten independent states held sway in the south. There was constant warfare among the separate "kings" as they sought to consolidate and expand their positions. In addition, large bands of brigands were everywhere in the country, killing and pillaging as they went. These were years of extraordinary misery and suffering, a bleak period indeed in Chinese history. The poets in *Among the Flowers* could not help but be witness to these events, and many, in their official capacities, were actual participants. However, only occasionally do the darker notes of war and affliction penetrate the world of *Among the Flowers*, and then only by



allusion to an earlier time in China's past, the ill-fated reign of Emperor Yang of the Sui dynasty (r. 604—618).

The lyric *tz'u* in *Among the Flowers* have been considered the products of escapism, the expression of a desire to find, in beauty and pleasure, an end to pain. Later critics would censure these poets for being shallow and trivial when death and destruction lay all about them. The traditional moralistic view would condemn this seeming flight from reality by the very class upon which the social and political structure was most reliant. However, the appreciation of poetry cannot be based either on the presumed motives or the personal characters of the poets, and the lyrics in *Among the Flowers* must be judged ultimately on their merits as poetry. From a cultural and historical point of view, *Among the Flowers* is a crucial work. It is the first anthology of *tz'u*, a verse form that would soon rise to eminence in the Sung dynasty (960—1127). The *tz'u* in *Among the Flowers* are among the earliest lyrics of this type, and since they were still closely associated with a musical setting, it is possible to study this form in its initial stages of development. These lyrics were composed to popular tunes and were not intended to be either elaborate or erudite. The melodies were taken from the vast repertoire of native folk-music as well as from new airs imported from Central Asia. And despite the fact that the lyrics in *Among the Flowers* represent an important historical link between the poetry of the T'ang and the Sung dynasties, these lyrics were assembled not for literary edification but for simple enjoyment.

But evidently even during the Five Dynasties, writers felt a certain embarrassment at devoting themselves to the *tz'u*, and Ou-yang Chiung (896—971) in his preface to *Among the Flowers* attempts to justify the *tz'u* and the competence of the *tz'u* poets found there. The preface is excessively allusive and somewhat digressive, and Ou-yang's attitude appears to be



defensive. His main concern is to establish the *tz'u* in *Among the Flowers* as part of a noble and long-lived musical tradition, and he makes a special point of declaring that the poets in this anthology are every bit as good as their T'ang predecessors. It is obvious that Ou-yang senses the close resemblance to palace-style poetry, so popular in the sixth century, and to forestall comparison, he is quick to find fault with these superesthetic compositions and to classify them as inelegant and devoid of substance. But he is equally anxious to distinguish the lyrics in *Among the Flowers* from common folksongs, which in his opinion lack literary merit. Despite the ornateness of his rhetoric, Ou-yang does not claim that *Among the Flowers* offers anything new or startling in Chinese poetry. The *tz'u* in this collection are refined lyrics written by men of taste and learning. They are not only beautiful, but contribute to the pleasures of daily life.

The majority of poets represented in *Among the Flowers* either were natives of Szechuan or had fled there after the fall of the T'ang capital of Ch'ang-an. In Ch'eng-tu, the provincial capital of Szechuan, there were established two successive and brief dynasties, the Early Shu (907—925) under Wang Chien, and the Later Shu (934—965) under Meng Ch'ang. The latter dynasty is especially noted for its cultural and literary achievements, and it was during this short-lived regime that Chao Ch'ung-tso, the compiler of *Among the Flowers*, served as a minor official. The splendid and luxurious court in Ch'eng-tu sought to revive in some measure the brilliance of the T'ang. Consequently Szechuan (Shu) became known for its poets and scholars who in an age of confusion attempted to continue the cultural heritage of the T'ang, and in spite of the later criticism, the poets in *Among the Flowers* were not sounding the last frivolous notes of a dying and decadent civilization. Rather, in their songs, they were giving China a new verse form—one of the greatest gifts one generation can give to another, for



by its very shape it alters human perception and experience.

What the critics lament as trivial and Ou-yang lauds as refined is a collection of verses of immense merit and appeal. But the opposition of moral and esthetic values gives rise to two contradictory ways of approaching the verses in *Among the Flowers*. The first would assume that they represent an anticlimax to the literary glories of the T'ang dynasty, and that they reflect the apathy and *déjà-vu* of a fading culture. The second view would acknowledge an artistic debt to the T'ang, but would see in the lyrics in *Among the Flowers* new devices of style and imagery blended into rich and innovative melodies. Ironically, both views are helpful in considering the verses in *Among the Flowers*, for while songs represent the commonest, simplest, and most natural kind of poetry, the lyrics in *Among the Flowers*, in spite of a close musical association, are not fully spontaneous expressions of the human spirit. They are self-conscious exercises devised and executed with respect for traditional literary values. Yet at the same time the ebb and flow of the music imposed new linguistic demands and helped to create new esthetic standards.

Love is the major theme and women the center of the poetic domain. Already in the poems of Li Ho (790—816) “there is a foretaste of the feminine, silken, flower-decked, phoenix-infested imagery of the ninth century.”^① The poetry of Tu Mu (803—852) and Li Shang-yin (813—858), contemporaries of Wen T'ing-yün (812—870), shares this luxurious world of the pleasure quarters. And as A. C. Graham notes in *Poems of the Late Tang*, “From about 800 poetry began to move indoors, and in particular behind the doors of courtesans, from which the *tz'u* was emerging. Nature is seen increasingly in terms of the artificial.”^② Ou-yang Chiung begins

① A.C. Graham, *Poems of the Late T'ang* (Baltimore: Penguin Books, 1965), p. 142.

② *Ibid.*, pp. 141—142.



his preface to *Among the Flowers* with the assertion that the contrived is, at least, the equal of the natural. "Songs are like skillfully carved jade and alabaster which duplicate the artistry of nature. They are like artificial flowers which retain the beauty and freshness of spring."^① One of the major characteristics of the imagery in *Among the Flowers* is this tendency to blend the artificial and the natural in such a way that the real and the unreal become as one. The physical world blends into the world of the dream so that it is difficult to tell where one stops and the other begins.

This is particularly apparent in the *tz'u* of the earliest poet included in *Among the Flowers*, Wen T'ing-yün. Wen may be considered the first master of the *tz'u* form, and he is the only poet in *Among the Flowers* mentioned by name in Ou-yang Chiung's preface. Wen T'ing-yün, despite his accomplishments and brilliance, repeatedly failed the *chin-shih* examination, the all-important entry into official life, and he spent so much time carousing and philandering that he gained an unsavory reputation in the T'ang capital of Ch'ang-an. His rejection of the accepted values and his pursuit of the pleasurable are everywhere in evidence in his *tz'u*. His lyrics are written to please and entertain the *fille de joie*, and in this Wen T'ing-yün was certainly at one with the predilections of his age. A brief discussion of a few of his lyrics will show some of the features of this stylized world in *Among the Flowers*.

Wen T'ing-yün's lyrics are deceptively simple. A lone figure, usually a woman, is portrayed in the scene of a single moment, and in that moment, Wen seeks to capture the sorrow of the human condition. Consider the following *tz'u* written by Wen T'ing-yün to the tune "Deva-like Barbarian":

In the jade tower bright with moonlight, she remembers. (7)

① See preface, p. 3.



The willow branches were long and graceful that spring. (7)
 Outside the gate the grass grew luxuriantly. (5)
 As they parted, she heard his horse cry out. (5)

Gilt kingfishers cover a sheer silk curtain. (5)
 A fragrant candle sheds tears of melted wax. (5)
 The flowers wither and the cuckoo cries out. (5)
 By the silken window, her dream goes astray. ① (5)

In this poem past and present are brought together. The former happiness is contrasted with the unhappiness of the present. The images, “spring” and “long and graceful willows,” together with “the luxuriant grass” create a natural world that was in harmony with the previous joy. But “the tears of the candle,” “the withered flowers,” and “the cry of the cuckoo” all reinforce the desolation of the girl’s longing. The “painted kingfishers” serve as a permanent reminder of a relationship that no longer exists. In this short vignette the human emotion is expressed indirectly through images drawn from the environment. The emotion is objectively detailed and subjectively felt.

Wen T’ing-yün’s use of imagery is highly selective, and one might almost say stereotyped in its consistency. The following, also written to the tune “Deva-like Barbarian,” reveals Wen’s characteristic choices:

The mountains on the screen shimmer in the golden dawn.
 A cloud of hair brushes the fragrant snow of her cheek.
 Lazily, she rises and paints mothlike brows.
 Slowly, tardily, she gets ready for the day.

① See chapter 1, p. 11.



Mirrors, front and behind, reflect a flower,
Face and flower shining each upon the other.
Stitched in the silk of her bright new coat,
Golden-threaded partridges fly pair by pair. ①

The hills painted on the screen and the partridges embroidered on the girl's jacket show Wen's fondness for allusions to the natural world in an artificial state. The frequent mention of fragrance and cosmetics not only betrays the idle surroundings of the pleasure haunts, but also serves a function similar to the above in that the use of such aids supposedly enhances the natural state. The mirror image is important in Wen's work as it brings out the dual elements of the real and the artificial. To Wen, beauty and women are synonymous and are both described by reference to the flower image. "The partridges flying pair by pair" illustrates another important theme, that is, while the creatures of nature are pictured together, the human figure is always alone. This suggests a conflict between the natural world and the manmade world. The following lyric, also to the tune "Deva-like Barbarian," shows a use of imagery identical to that just described:

Two golden-stitched phoenixes lie coiled on her jacket.
Like the delicate showering of evening rain on a peony,
Her new make-up shines in the bright mirror.
But her hair is thin, and her cheeks hollow.

In the painted hall, long she waits for him.
Beyond the balcony, willow branches dip low.

① See chapter 1, p. 7.



Since he left there has been no news of him.
Two swallows circle above the village altar. ①

“A pair of embroidered phoenixes,” “rain on the peonies,” “the bright mirror,” and “powder and rouge,” together with “willow branches,” and “the return of the swallows” are the familiar elements with which Wen again and again fashions his poems.

The emotion evoked by Wen T'ing-yün's lyrics, however, does not arise because of the striking originality or unusual character of the images involved, as they are all common devices of Chinese poets. Rather the author's deeper purpose is accomplished by the manner in which these images are juxtaposed with one another. Consider the following, written to the tune “Deva-like Barbarian”:

Mandarin ducks atop a gold hairpin dip over the pillow.
Above the aloe-wood hall, Wu Mountain seems to be jade.
Once again the willow branches turn to silk.
The spring rains have shut the post-bridges.

In the painted hall, all news is broken off.
South of the river, grasses cover the banks.
A flowering spray in the glow of the mirror,
Who can know what her feelings are just now? ②

The poem opens with the image of “the gold hairpin” decorated with “mandarin ducks.” The birds caught on the pin suggest the plight of the

① See chapter 1, p. 13.

② See chapter 1, p. 15.



girl, a figurative captive in the midst of luxury. Next the poet contrasts this inner image with the outside scene as he describes the view of the Wu Mountain stretching above the gate, a comparison which further emphasizes the confinement of the girl. After establishing this motif, the poet moves on and pictures the newly budding willow branches as “silk.” The willow as a standard symbol of parting evokes a feeling of sadness, and the fact that they are once again in bloom shows that this particular parting has lasted for some time. But the “silk branches” give rise to the next image of the “spring rains,” which fall on the bridge and make communication difficult. Here Wen has placed two images of parting together, one suggesting the past and the other very much in the present. But in the south all is loveliness as “fragrant grass lines the bank.” And the girl, too, is a figure of beauty, the poet likening her to “a spray of flowers.” But ironically even in the midst of all this beauty there is desolation, as she is alone and unappreciated. And the poem ends with the standard rhetorical question, “Who can know her feelings?”

On the surface this poem depicts an elegant scene of sadness and melancholy which, like the eye scanning a scroll painting, selects what it will attend to and what it will ignore. It was obviously written by a poet for whom the visual imagination is paramount. But it is in the juxtaposition of the images, which are so carefully, even artificially selected, that the poem takes on meaning and an interior life. No special significance is attached to the “golden hairpin,” but when this picture is placed next to the image of “the rising mountain” a unique spatial relationship is created. Although the visual effect of this poem is one of frozen beauty, it is not completely static, and the movement is sensed in the shift of the images one to the other. The images of space, “the hairpin over the pillow” and Wu Mountain, blend with the images of time, “the willow branches” and “the spring rains.” But whereas action and change take place in the space and time controlled by



nature, the human world does not share in this natural course of events. Action is suspended as “all news is broken off,” and life hangs in a balance. The poem closes on a curious note of tension as all the elements come together. Life will not forever hold still, and sooner or later all the beauty of the present will be caught in the space and time of the first lines. Meaning, movement, and emotion arise then not from any logically narrated idea, or from an underlying personal symbolism, they come into being through the special positioning of the images.

Another example of Wen T’ing-yün’s technique is the following, written to the tune “Deva-like Barbarian”:

The moon rises on high, shining in the sky at midnight.
It is quiet in the screens, there is no one to talk to.
In the deep recesses, incense still lingers.
As she sleeps, she wears a trace of make-up.

Long ago she held her flowering beauty dear,
But how can she endure memories of the past?
The flowers wither, and the moonlight fades.
Under the quilts she feels the cold of dawn.^①

The rising moon fills the midnight sky, and the girl is alone. Something of the former pleasure remains in the lingering incense and the light make-up. But the happiness is fast fading away with the “withering flowers” and the “fading moon.” The dawn of the present is cold and cheerless. The “rising moon” reaching its midnight or zenith position in the sky signals the decline to come. Once again the scene is one of loneliness as “within the screen

① See chapter 1, p. 17.



there is no one to talk to.” These two images placed together express a feeling that unlike the previous poem, events are already progressing toward an unhappy end. The sleeping girl and the reference to “what has been” create a transition between the past and the present. The girl will wake to face the harshness of reality as she already feels the cold of the dawn.

Wen T’ing-yün leaves much to his reader, and the very nature of his art is to conceal itself. His technique is a surface one, and it cannot be denied that at times the surface is so skillfully presented that it distracts from the basic content. Yet Wen’s subtle suggestiveness, when successful, permits him to express what cannot be directly said, or if it can, certainly not with the same power. However this approach would not be effective if there were not a sense of order in his work. It is his artistic perception, at once contained and limitless, that is able to relate all the different elements into a telling whole as the following, written to the tune “Deva-like Barbarian,” reveals:

The wind rustles the bamboo, and the steps are chilled.
Moonlight playing on the beaded curtains casts shadows.
She hides her face against the block pillow,
A pillow of sandalwood and golden phoenixes.

Her dark brows are pale and worn from grief.
Her old home in the palace of Wu is distant.
At the moment she thinks of spring’s sorrow.
In the painted hall, the water clock sounds. ①

Wen T’ing-yün creates an atmosphere of total isolation. The scene is one

① See chapter 1, p. 19.



in which everything is pale, cold, and distant. His focus is on a girl who is crying. It is a simple enough picture, but Wen does not begin with the central point. He takes the reader first by the bamboo trees, up the cold steps, and through the moonlight and the pearl curtains. Only then does Wen introduce the girl whose sadness and loneliness are exactly in key with the rest of the scene. There is a brief pause of regret for the girl, and finally Wen closes with a mention of the sound of the water clock. This brief reference contains the basic theme of the poem, which is a lament for the inexorable passage of time and, with its passage, the loss of youth, beauty, and happiness. This poem, then, becomes something more than an exercise in the rhetoric of a frustrated desire. Wen conjoins his images to suggest the frustration, but his perspective is not blinded by the tightness of his poetic structure, and he sees that the wind in the trees and the crying girl share equally the possibility of loss and change, and that the truth of this condition exists not only in the present, but for all of life and time.

One of the striking elements of the *tz'u* of Wen T'ing-yün is that while they are poems of love, they are, in fact, filled with frustration and hate, as seen in the following, written to the tune "Dreaming of the South":

Ever rising resentment,	(3)
It reaches out to him at world's end.	(5)
The moon over the mountain cannot know what she feels.	(7)
In water and wind, flowers fall lifelessly before her.	(7)
Dark clouds tremble and drift aslant. ^①	(5)

Wen is described as a "poet of elegant eroticism and fastidious decor,"^② and this

① See chapter 2, p. 63.

② Glen Baxter, *Hua-chien chi: Songs of Tenth Century China* (Ph. D. diss., Harvard University, 1952; Cambridge: Harvard University Microfilms, 1962), p. 222.



is not to be denied. But even more significantly he is a poet of the desolate spirit. The following is written to the tune “Lotus Leaf Cup”:

- The chill dewdrops are like frozen pearls. (6)
- Wavy reflections, (2)
- Sweep the banks of the pond. (3)
- Green stems and red flowers are piled in confusion. (7)
- Her heart breaks. (2)
- The water and wind are cold. ① (3)

There is a quality of exhaustion in Wen’s *tz’u*, as though the characters in his poems are incapable of any emotion other than self-pity. They are caught in a physical and mental torpor from which there is no escape. This lassitude is increased as the grieving women are always the same. They are beautiful and they are suffering. There is no individuality nor personality beyond these two essential qualities. This reduces the human figure to a kind of abstraction that represents not a person but rather a general feeling of aloneness. The reader is touched not by the specific situation, but by an identification with the mood. But behind the words there is neither naiveté nor illusion. This is sophisticated and knowing poetry. It depicts love not in the bright shades of morning and innocence, but in the increasingly darker shades of twilight and experience.

Wen T’ing-yün’s *tz’u* are, in the main, like reflections in a mirror in which figure and replica interact. “Mirrors, front and behind, reflect a flower, face and flower shining each upon the other.” Wen’s world is a dream world in which sensations and images pass through the sleeping mind, and there is no longer much difference between the reflection and the

① See chapter 2, p. 73.



reflected. But the dream resorted to by Wen's characters is not the dream of utopia, it is rather a defense against pain. His figures seek sleep and the dream as a means of oblivion or a return in memory to a happy past. It is a suspension of reality which contrasts with the movement of the present. The association of the real and the artificial colors all of Wen T'ing-yün's work. And this contrast of the live and the fabricated creates a scene that is at once immediate and changeless. But Wen's characters seek refuge in the contrived, not in the natural. The processes of nature contrast with or evoke emotion, but they do not assuage it nor enable the figure to rise above the languor of the moment. The silence and drifting of the characters indicate a rejection of reality, but such emptiness can be hollow as well as profound, and while it can sometimes mean rising above the ordinary levels of perception, it can also be symptomatic of nonthinking and vegetation. Wen T'ing-yün's *tz'u* can be both empty illusion and glimpses into the bottomless pool of life and experience.

The special mood and the duality of meaning created by the skill of Wen T'ing-yün suggest the poetic ideals of the nineteenth-century Symbolists who in turn were attracted by the delicate qualities of Chinese and Japanese verse. Baudelaire attempted to project his inner vision on the outside world and sought to develop the interplay between the subjective and the objective. He strove not to make direct statements of experience but to actualize it in image and symbol. Using the stuff of common life he raised its value by making it represent something much more than itself. The emotional synthesis that takes place in Baudelaire's work arises from a mingling of earthy sense perceptions and experiences; perfumes and tears, sounds and colors. Together these stimuli produce a chain of associations that creates a strong but inexpressible mood in the mind of the reader:



Amongst gilt fabrics, flasks of scent and wine,
Rich furniture, white marble, precious moulds,
Fine paintings, and rich, perfumed robes that shine
Swirled into sumptuous folds,

In a warm room, that like a hothouse stifles
With dangerous and fatal breath, where lie
Pale flowers in crystal tombs, exquisite trifles,
Exhaling their last sigh—...^①

Baudelaire believed that the poetic process was as follows, “the stimulus affects the senses, the senses affect the mind, the result is language, brought together by a suprarational vigilance of the Mind. The poem emerges as a whole without the poet’s having consciously put it together.”^②

But Baudelaire was preoccupied with good and evil, the angelic and the diabolic. For him the natural was evil, and the artificial represented the good. “Virtue, on the contrary, is artificial and supernatural, since at all times and in all nations it has taken gods and prophets to teach it to bestialized humanity, and since man by himself would have been powerless to discover it.”^③ Baudelaire wanted to transcend the limitations of the ordinary and create a whole new world of the mind, “Imagination dissolves all creation. Remassing and reordering her materials by principles which come out of the depths of the human soul, imagination makes a new world,

① Charles Baudelaire, “Une Martyre,” tr. Roy Campbell in *Flowers of Evil*, ed. Marthiel and Jackson Mathews (New York: New Directions, 1955), p.108.

② Anna Balakian, *The Symbolist Movement* (New York: Random House, 1967), p. 43.

③ Charles Baudelaire, “Eloge du Maquillage” (“In Praise of Make-up”) first published in *Le Figaro*, December 3, 1863. The text is in *L’Art Romantiques, Oeuvres Complète*, ed. Jacques Crépet, IV (Paris: L. Conard, 1925), pp. 95—100.



even a new realm of sensory experience.”^① With his imagery of the senses Baudelaire created an intoxication that drew forth the extraordinary and the unusual, and within this scheme he delineated the conflict between good and evil, the artificial and the natural.

Wen T'ing-yün, too, presents a series of sensual associations and creates a mood similar to that of Baudelaire. But Wen is not concerned with good and evil. His imagery is designed to portray a world that for all its loveliness and luxury is essentially empty. In this respect Wen's lyrics resemble those of Mallarmé, who also sought escape in memory and the dream:

O mirror!
cold water frozen by ennui in your frame,
how many times and through what hours, distressed
by dreams and searching my memories, like leaves
under your ice in the deep hole, have I
appeared in you like a shadow far away,
but, horror! in the dusk, in your austere pool
I have known the nakedness of my scattered dreams!^②

In Mallarmé's poetry as in Wen's a powerful ennui of existence is translated into objects and projected onto the character. In Mallarmé as in Wen there is the acute sensitivity and the tendency to reduce life to inaction and the dream, the mere reflection of reality.

Of course Wen T'ing-yün is not a Symbolist poet. His effects rise from a combination of visual and emotional factors and are easily apprehended.

① Charles Baudelaire, "Salon de 1859," in *Curiosités Esthétiques*, as cited in *A Short History of Literary Criticism*, ed. Cleanth Brooks and William K. Wimsatt, Jr. (New York: Vintage Books, 1967), p. 481.

② Stéphane Mallarmé, "Herodiade," tr. C.F. MacIntyre in *Stéphane Mallarmé, Selected Poems* (Berkeley: University of California Press, 1957), pp. 30—33.



But Wen's interplay of the artificial and the natural, the objective and the subjective create an overall poetic effect that is both touching and intriguing. They construct a scene in which the human figure is virtually removed from the stream of life. Added to this are the repeated references to the inevitable passage of time. Thus Wen's basic theme is both tragic and ironic, and the "painted screens" and the "golden partridges" become symbols of the poet's attempt to stop the inevitable and to protect the beautiful from decay and death. The poet's conflict is never excessively nor passionately expressed. All is contained and contrived within the restrictions of the *tz'u* form itself, a fact which further strengthens the air of tension that surrounds Wen's poems.

But quite apart from the impression produced in his lyrics by the skillful interplay of the real and the artificial, Wen's technique represents a departure from the traditional Chinese concept that poetry ought to serve a moral purpose. In him can be seen an alternative view which stressed a kind of esthetic autonomy, and the expression of this idea in an emphasis on sensory and emotive pleasure. It is not unlike Poe's praise of Beauty in *The Poetic Principle*:

we struggle by multiform combinations among the things and thoughts of time, to attain a portion of that Loveliness whose very elements, perhaps, appertain to eternity alone.^①

And in China by the ninth century, the idea of the "beautiful" had developed into a system based on "taste" in which the appreciation of the beautiful became somewhat fixed and complex.

^① Edgar Allan Poe, *The Poetic Principle*, as cited in Brooks and Wimsatt, *A Short History of Literary Criticism*, p. 478.



The second poet who had a deep influence on the early *tz'u* was Wei Chuang (836—910). He was born in the capital district of Ch'ang-an. When the rebellion of Huang Ch'ao interrupted his official examinations, he fled to Lo-yang where in A.D. 883 he wrote his most famous ballad, "The Lament of the Lady of Ch'in." He wandered about eastern and southern China for about ten years, and then returned to Ch'ang-an in A.D. 893. A year later he received his *chin-shih* degree. Wei Chuang's own life is a testament to the uncertainty of the times. Serving the T'ang government in a minor capacity, Wei made the acquaintance of Wang Chien who, while nominally serving the emperor, made himself the virtual ruler of Szechuan. In A. D. 901 Wei went to serve in Wang Chien's administration. When the last T'ang emperor was forced to abdicate in A.D. 907, Wei urged Wang Chien to proclaim himself emperor. The state thus founded was the Early Shu, and Wei Chuang was a power in the Shu government, instrumental in the formulation of political policy.

Compared to the lyrics of Wen T'ing-yün, Wei Chuang's verses are less allusive and less subtle. His style is openhearted, and although his lyrics lack the dreamy dimension of Wen T'ing-yün's, still they convey a mood that is in some ways more appealing in its forthrightness. The following is written to the tune of "Sand of Silk-Washing Stream":

Each night, I think of you until the water clock is still. (7)

Sorrowing, I stand on the balcony in the bright moonlight. (7)

I think you too feel the cold all alone within your quilt. (7)

The painted hall is so near, yet it seems a depthless sea. (7)

I think of you, but all I can do is read your old letters. (7)



When can we be together again, hand in hand, in Ch'ang-an?^① (7)

It is difficult to analyze a poet who writes so simply, and so directly. Any kind of extensive discussion will inevitably appear to labor the obvious.

The mood established by Wen T'ing-yün has delicacy and perception, but it tended to be enervating in the hands of his imitators. Wei Chuang, in contrast, contributed a personal and direct manner to the *tz'u* which enabled it to convey a more intense lyric feeling, but the brevity of the tune patterns limited progression and climax. The short lyric can be extremely effective, but it is generally restricted to the depiction of one quality.

Among the Flowers is significant because the *tz'u* became one of the finest representations of Chinese verse. But though Chao Ch'ung-tso's collection shows the growing popularity of the *tz'u* as a poetic form in the ninth and tenth centuries, it also reveals certain weaknesses that had to be overcome before the *tz'u* could flower as a fully mature literary vehicle. Ironically these obstacles are the very features that identify the lyrics in *Among the Flowers*. These poems explore but one main theme—love and pleasure. They do so with great urgency, but without much variety. The *tz'u*, for all its lyric excellence, might never have made the transition from popular song to full-fledged literary genre if later poets had not developed and expanded the melodic lines, and admitted a greater range of topics and themes. But it was the poets in *Among the Flowers* who were among the first to explore the possibilities of the *tz'u*, and in their verses of love gave it a special dignity and beauty.

A second major contradiction in *Among the Flowers* is that although its poetic world is largely dominated by women, it is very much a man's world. Some poems make this explicit as they depict the poet's joy at succeeding

① See chapter 2, p. 91.



in the civil-service examination, or as they describe places visited by the poet in the course of his travels. Others tell of his homesickness, and the sadness felt when he and his friends must part, while other verses speak of the poet's sorrow and longing for his beloved. Still others praise the pleasures of feasting and drinking, and on occasion the poet finds a kind of literary escape as he casts himself in the role of the carefree fisherman and rustic. But by and large, the world of *Among the Flowers* is a feminine world seen through the eyes of men who assume the female persona. It is not the real world of family and social obligation, but a world of pleasure and entertainment, whose lovely inhabitants literary convention and conceit have stylized to an exquisite perfection.

The women are the palace-ladies, the courtesans, the singing and dancing girls, and the prostitutes who were so much an accepted part of the court and social life of the times. Since the public and private aspects of a man's life were to be kept separate, professional and political matters were handled outside the home in the congenial atmosphere of food and drink, music and song, and pretty women. These women were an accepted and important part of the social structure, and were not considered *déclassé* as in the West. It is Van Gulik's belief that their sexual role was secondary to their social role as hostesses and entertainers.^① The lyrics in *Among the Flowers* would not entirely support this thesis. Nevertheless given the restrictions imposed in the family and the home, it was in the company of these women, not unlike the Greek *hetaerae*, that the scholars and poets, officials and generals spent much of their time in informal and relaxed companionship. And it was for just such gatherings that the lyrics in *Among the Flowers* were composed, to the delight of all concerned.

It is not the purpose of this discussion to relate the inequities and

① R. H. Van Gulik, *Sexual Life in Ancient China* (Leiden: E. J. Brill, 1961), p. 178.



injustices that were a woman's lot in traditional China. Suffice it to say, it was a male-dominated society and, as in the West, women had few choices to make about their lives. The lyrics in *Among the Flowers*, dedicated to these women, might have depicted their sorry plight in somewhat more realistic terms, but instead the women are not really true to life, but are highly stylized representations based much more on the conventions of Chinese love poetry than on the actual experience or revelation of the moment.

The theme of love is as old as Chinese poetry itself. Many of the lyrics in the *Book of Songs*, the *Shih-ching*, composed between the twelfth and the seventh centuries B.C., are forthright declarations of love and desire. The subject matter of the verses ranges from the niceties of courtship and marriage to the intrigues of illicit love and moments of stolen passion. Not much is known about the period represented by the *Book of Songs*, the early Chou (1122—770), and much of what is known is based on materials found in the *Book of Songs* itself. It is therefore difficult to determine with any accuracy the actual background of the love verses in this collection. Some critics have chosen to emphasize their possible folk origin, while others see them as products of the court, and still others opt for a middle view by saying that they are folk songs which have been revised and polished by men-of-letters. Chinese tradition holds that the *Book of Songs* was compiled and edited by Confucius (551?—479?). Whether or not this was actually the case, the connection with Confucius elevated the *Book of Songs* to the status of a classic, and as such it was to exert a powerful influence on the subsequent development of Chinese poetry, most particularly Chinese love poetry.

When Confucianism was accepted as imperial dogma during the first part of the Han dynasty (second and first centuries B. C.), the Confucian



scholars found themselves in something of a dilemma. How could they possibly reconcile the frank, even erotic, expressions of love in the *Book of Songs* with the precepts of Confucianism, which placed a heavy emphasis on the moral and the didactic. Allegorical and symbolic interpretations of the poems were formulated, and by the second century after Christ the denotive became the accepted way to read the *Book of Songs*. The plaint of the frustrated lover became the plea of the government official yearning for a return to stability and good government. The story of a reckless love affair was taken to indicate just how far from the straight and narrow the government of the time had strayed. The loving and even lingering descriptions of one's lover became an image for the "good prince." In short, the prescriptions for one world view were imposed on the literary works of another, and not always to the advantage of either. However in the absence of much real information about the early Chou period, it is possible to assume that at least some of the poems in the *Book of Songs*, even some of the love poems, were written to convey hidden meanings now lost with the passage of time. Nevertheless, the Han Confucians made the lyrics in the *Book of Songs* conform so wholeheartedly to the Confucian tradition that some of the explanations seem quite ridiculous. Chinese scholars such as Chu Hsi (1130—1200) saw the fragile substance of such formulations, and were at pains to place the verses in the *Book of Songs* in a more coherent framework. Yet the idea that the verses in the *Book of Songs* were meant to convey a lesson and illustrate philosophical truth never quite disappeared from the Chinese tradition.

This belief was reinforced by another tradition surrounding the *Book of Songs* and that is that the songs were collected originally from the various parts of the Chou kingdom by emissaries specially dispatched by the king. It was felt that the songs sung by the people would reveal



whether or not a particular area was being governed for good or for ill. There is no evidence to support this story, but it strengthened all the more the already close connection between songs, song lyrics, and the quality of government. This close connection established, rather early in the Chinese tradition, the literary convention of the “neglected wife,” in which a woman abandoned and rejected by her husband or lover becomes a metaphor for the misunderstood and unappreciated courtier or official. Lyrics expressing the grief of the lost woman could be read, at this level, as the veiled complaint of the government official. The whole notion that the relationship between the sexes was to be read symbolically, and from a Confucian viewpoint, derives from the attempt of the scholar-officials to find hidden allegorical meaning in the revered lines of the *Book of Songs*.

The love lyrics in the *Book of Songs*, whatever the symbolism, deal with relationships between very real men and women. Myth and legend are largely confined to the poems dealing with the divine and semidivine origins of the Chou people, the dynastic hymns. The love poems, on the contrary, are remarkably centered in this world. Man and nature are seen in constant interaction. The harmony or disharmony of the natural scene is used as an image to exemplify the human condition, but always the action takes place within the confines of the human world.

The selections in the *Ch'u-tz'u*, translated by David Hawkes as *The Songs of the South*, represent a second ancient tradition, a southern tradition as opposed to the northern tradition of the *Book of Songs*. *The Songs of the South* was compiled in the second century by Wang I (fl. 114—119), long after the composition of its earliest works in the fourth century B.C. In the “*Li-sao*,” “Encountering Sorrow,” by Ch'ü Yüan, the fourth-century-B.C. poet from the state of Ch'u, we find the same metaphor of ruler and minister as lover and rejected mistress. King Huai (r. 329—299),



influenced by slanderers at court, has refused to heed the counsel of Ch'ü Yüan and has sent him into exile. Ch'ü Yüan bemoans his fate and laments the indifference of the king, until he can no longer bear it, and he drowns himself in the Mi-lo River. Although the verse form, the *sao*, and the language and imagery differ from that of the *Book of Songs*, the literary convention, although carried to an extreme, remains the same, the "neglected wife." However the background has changed greatly. The poem is no longer earth-centered, but rather opens in boundless directions as Ch'ü Yüan in his frustration embarks on a magical and wonderful tour of the cosmos in a marvelous flying chariot. The spirits of the four quarters are his to command as he ceases to be a devoted minister, and becomes a master magician. David Hawkes believes the poem, "Encountering Sorrow" is written in imitation of material that was originally shamanistic in nature and was based on the ancient religious practices of the state of Ch'u, and as such represents the secularization of such material. ①

The cycle of poems in *The Songs of the South* entitled the *Nine Songs*, also attributed to Ch'ü Yüan, contains two poems addressed to the Goddess of the Hsiang River, the "Hsiang *fu-jen*," and the "Hsiang-*chün*," as well as a poem to a mountain goddess, simply entitled "*Shan-*kuei**," "The Mountain Goddess." In these poems, the poet-shaman attempts to coax the reluctant goddesses to come to join him. The intent is frankly sexual, but the goddesses do not heed the pleas of the poet-shaman, and his hopes are frustrated. Other poems in *The Songs of the South* imitate these motifs, which David Hawkes has termed the *tristia*, the unendurable sorrow attendant on the poet's plaint, and the "quest of the goddess," the attempt to flee from an impure and hostile world to an ideal world of beauty

① David Hawkes, "The Quest of the Goddess," *Asia Major* 13 (1967), pp. 72—73.



and harmony.^① In the later poems in *The Songs of the South*, probably composed at successive intervals between the second century B.C. and the second century after Christ, the poet seeks to magically escape from this world of suffering to a better world inhabited by the gods and goddesses, but he also attains to immortality as well. With the rising popularity of religious Taoism, in which the adept sought by various means such as diet, yoga, special elixirs, and sexual practices to attain immortality and to live forever among the lovely and charming inhabitants of Paradise, the image of the goddess becomes even more frankly seductive and erotic.

In the “Kao-t’ang *fu*,” and the “Shen-nü *fu*,” attributed to Sung Yü, the third-century-B.C. poet from the state of Ch’u who was believed to be a disciple of Ch’ü Yüan, this view of the goddess, most specifically the Goddess of the Wu Mountain, becomes apparent. King Hsiang (*r.* 298—265), the son and successor of King Huai, is strolling with Sung Yü by the Kao-t’ang Pavilion, a site associated with the rituals devoted to the Goddess of the Wu Mountain. The king asks Sung Yü to describe for him the lovely goddess that once favored a king of Ch’u in a dream. Sung Yü replies with a rhapsodic description of the goddess, and promises King Hsiang that such pleasure, and even long life, can be his if only he will practice good government, a powerful incentive for the promotion of a well-ordered administration. But the beauty of the immortal goddess, on the contrary, also represented a temptation to the would-be supplicant who sought to “still the passions,” to turn away from worldly desire and pleasure in order to attain a spiritual purity in which all desire, including sexual desire, is absent. The topic “Stilling the Passions” became a popular subject for poetic treatment in which the lovely goddess is described in sensuous detail, but although the goddess is eminently desirable, the poet seeks to

① *Ibid.*, p. 82.



remain celibate, “My heart rejoices in her chaste beauty/And I am bound to her in unrequited love.”^①

The “neglected wife” and the “goddess,” the human and divine representations of woman, are two of the most enduring images in Chinese love poetry, and because of their ancient associations and political symbolism, two of the most powerful. But it will be noted that in both conventions the emphasis is on unrequited, and unconsummated love. The overwhelming majority of Chinese love poems are characterized by a mood of sadness and melancholy because for one reason or another the desired union does not take place. This is a curious aspect of Chinese love poetry. Since most of the poems were written by men, even though they frequently assumed the female persona, the viewpoint is nonetheless masculine, and one would expect a much more vigorous celebration of physical pleasure and desire. Of course, many such poems do exist, but the tendency in Chinese poetry is in the opposite direction, it tends to depict the pain and suffering that come from frustration.

The two major male types that occur in such poetry, the *chün-tzu*, the lord (later the emperor) and husband, and the *tang-tzu* or *yu-tzu*, “the wanderer,” “the exile,” and in some contexts, “the profligate” are long absent and distant from the poetic scene. This derives, at least in part, from the early political associations just discussed, so that the plight of the woman becomes a device for the expression of regret and unfulfillment, and in a society that little honored the celibate, the theme of love can be strangely negative. An odd tension is therefore created between what we know of Chinese culture and the manner in which love finds expression in Chinese poetry. In the West, a somewhat similar situation occurs in the

^① Ts'ai Yung (132—192), “Curbing Excess,” tr. James R. Hightower in “The *Fu* of T'ao Ch'ien,” in *Studies in Chinese Literature*, ed. John L. Bishop, Harvard Yenching Institute Studies XXI (Cambridge: Harvard University Press, 1966), p. 190.



“courtly-love tradition” which praises and exalts women, and the reality which finds them in a rather unhappy situation. We can be sure that the importance given to “frustrated feelings” in Chinese love poetry is also such a literary device or convention and may or may not in any given poem reflect a true situation.

The symbolism inherent in the “neglected wife” and the “goddess” is present also in the figure of the palace lady, and by extension, the courtesan and the prostitute as well. Though their beauty is that of the fair goddess, they must live lonely and desolate lives, surrounded by every luxury but without human love and companionship. Nowhere is this image of the palace lady made more explicit than in the palace-style poetry that became the vogue in the sixth century. From the real world of the *Book of Songs*, and the supernatural realms of *The Songs of the South*, we move into the aristocratic setting of palace and court. Examples of this style of poetry are to be found in the *Yü-t' ai hsin yung*, *New Songs from the Jade Terrace*, compiled by Hsü Ling (507—583), and containing over 600 love poems from the Han dynasty to the Liang, from about the second century B.C. to the sixth century after Christ.

The poetic world created in “palace-style poetry” is devoted entirely to women. The development of this style of poetry owes much to the folk song tradition in the region of Wu, the lower Yangtze area around Nanking and Shanghai, and many such lyrics are preserved in the *Yüeh-fu shih-chi*, a collection of song lyrics compiled in the twelfth century. They are generally short, playful, given to puns, and concentrated on the longing for an absent lover. But whereas the Wu-Songs deal with the lives of merchants and traders, palace-style poetry is concerned with the rarefied lives of the aristocracy and the upper classes. The literary image that emerges is once again that of the dazzling beauty of rare accomplishment who languishes all



alone and unappreciated. The metaphor is unmistakable, and all-pervasive. In the lyrics in *Among the Flowers*, the poets sing of the tragedy of unrequited love and the grief of the woman who waits for her loved one in vain, but they sing, too, of their own hopes and dreams lost in the imperfect world around them.

The poetic world of *Among the Flowers* is a world closed to outside demands or responsibility and duty. Elegantly clad men and women move gracefully in silken garments amid luxurious furnishings. The women of the T'ang period wore a long robe, lined in winter and of lighter weight in summer, over a pair of trousers. (The robes of the women resemble the Japanese kimono, which was derived from the T'ang models, and the large sashlike obi was also derived from the T'ang custom of wearing an elaborately wound sash which was tied in a bow in the front.) Over the long robe, the women of the T'ang wore a long apron, tied below the bosom with a ribbon. For outside wear, a loose outer robe with wide flaring sleeves was added. Women of the T'ang and Sung dynasties are often pictured wearing long scarves, the ends of which reached to the floor. Paintings also show that during the T'ang dynasty the neck and a portion of the bosom were exposed. This seems to have been particularly true of dancing girls. During the Sung dynasty, however, the style changed and a high-collared gown similar to the one worn today became the fashion.

Hair was worn piled high in a chignon with softly coiled tresses at the temples. Elaborate gold and jeweled hairpins, flowers, and feathers were worn on the head. The lips were reddened with a cream, and large round patches of rouge were placed under the eyes. Black, red, and gold beauty marks were painted on the forehead, chin, and cheeks, and often a large beauty spot was painted on the forehead with a yellow salve or powder. Eyebrows were an important part of the face, and artificial brows were



painted at various angles above the natural brow line.

The practice of footbinding did not begin until a time shortly before A.D. 950 or just about the time Ou-yang Chiung wrote the preface to *Among the Flowers*. It is mentioned just once in a lyric to “Sand of Silk-Washing Stream” written by Mao Hsi-chen (c. A. D. 940).^① The women of the T’ang lived active lives and were fond of athletics. Dancing was an especially admired part of any entertainment. It was not until the Sung dynasty that the practice of footbinding became so widespread. During the T’ang, women and men both wore boots or shoes with upturned points.

The men wore wide loose trousers indoors under a long robe. A silk sash was used to hold the robe in place. Outdoors men added a second robe, a little smaller so the collar and sleeves of the first robe could still be seen. Their hair was long and wound up in a topknot, and held with a hairpin. Pieces of black gauze stood out from the head like wings. In addition, they also wore caps of different shapes and sizes. The shape of the cap, the design on the robe, the style of the belt, and various insignia suspended from the belt all were indications of official rank. The ideal male figure seems to have been the bearded and mustachioed bravo. The ideal female figure was somewhat rounded, the waist was slender and the hips full. Again during the Sung dynasty, the fashion changed and a slim delicate figure became the ideal for both men and women.

Rooms were furnished with low benches of carved and lacquered wood. There were different kinds of low tables, and small cupboards. The floors were covered with rush mats or rugs, and the people seem to have removed their shoes upon entering a room and, just as in Japan today, thick-soled socks were worn while inside. There were movable screens decorated with paintings and elaborate carvings. Samples of calligraphy were hung

① See chapter 9, p. 487.



on the walls. Incense burners of various shapes and degrees of elegance were placed in the room, and they not only served to scent the room, but to dry and fumigate clothes as well. The bed was placed on a raised dais over which was a frame. Curtains were hung from this frame, and the bed became a private and separate room of its own. Life for the upper classes in the T'ang capital of Ch'ang-an, and later during the Five Dynasties in Ch'eng-tu, was cosmopolitan, sophisticated, and comfortable. The scenes created in the lyrics in *Among the Flowers* are of luxury and beauty dimmed only by the mists and clouds of dreams.

A third major contradiction in *Among the Flowers* is that although the music came from the popular tradition, the lyrics were written in accordance with a carefully prescribed tonal and rhyme sequence that belied too direct a derivation from folk tunes. The origin of the *tz'u* as a distinct poetic genre is still very much a matter of speculation. Some scholars see it as an outgrowth of the *yüeh-fu*, or the folk song tradition, most particularly the popular songs of the region of Wu, much imitated in the Six Dynasties (222—589) and the early years of the T'ang dynasty. Others hold that it developed from the regulated verse, the *lü-shih*, a rigid and somewhat difficult poetic form in which, however, much of the greatest T'ang poetry is written. Those who adhere to the former view do so because any new type of poetry in the history of Chinese literature is closely connected with the introduction of new fashions in music and singing, and the rise and development of a new poetic form has always depended in large part on the influence of folk songs.

This interaction can be seen in the emergence around the second century of the five-character and the later seven-character *shih* form of poetry from the Han *yüeh-fu*, the folk songs of the Han dynasty associated with the Music Bureau established by Emperor Wu around 120 B.C. In the



process of this development, the irregular line lengths of the earlier folk songs more and more often tended toward the regular five-character line length of the *shih*, until textually there was no difference between them. The distinction at the time seems to have been that one set of lyrics was written to be sung, and another set of lyrics was not. But it was the interaction of the folk tradition with the genius and skill of the literati that gave rise to the *shih*, the most durable and popular verse form in Chinese history.

Those who adhere to the latter view trace the development of *tz'u* from the “song-words,” the *ko-tz'u* of the seventh and eighth centuries. These “song-words” are nearly always written in lines of equal length with symmetrical stanzas, and it would seem that the term *ko-tz'u* did not apply to a particular genre of musical lyrics, but rather to the function of the poem as “song-words.”^① Many of these “song-words” turn out to be *chüeh-chü*, four-line verses, written in accord with the rhyme and tonal sequences of the regulated-verse form, or in accord with the ancient-style verse, the earlier and tonally freer *ku-shih*. In the attempt to make a regular pattern of words fit an irregular line of music for purposes of performance, a word might be held for several notes (melisma), short pauses could be taken while the music played on, exclamations and even nonsense words could be thrown in, filler words could be used and so on. The poetic patterns that resulted from the inclusion of these interpolations would consist largely of lines of unequal length.

The *tz'u* began to emerge in the ninth century as a recognizable poetic genre, different and distinct from other forms of poetry, yet still very similar to *shih* in that there was a strong preference for five- and seven-character lines, and most similar to regulated-verse because the *tz'u* form, too, had to

^① Glen W. Baxter, “Metrical Origins of the *Tz'u*” in John L. Bishop, *Studies in Chinese Literature*, p. 190.



follow specific rules for tonal sequence and rhyme. The Chinese language is characterized by a large number of homophones, and to help ease the confusion of so many similar sounds, a system of musical accents or “tones” is employed. The standard pronunciation in Peking today has four tones: the level or even tone, the rising tone, the low tone, and the falling tone. In modern Cantonese there are nine tones. (Modern Cantonese, it may be noted, more closely approximates the pronunciation of the T’ang dynasty than do the other dialects in China today.) In the sixth century there were eight tones. Shen Yüeh (441—512), a poet of the Six Dynasties, devised a system of versification based on the deliberate manipulation of these tones for greater euphony, and these strictures were influential in T’ang verse and in the development of regulated-verse. The tones were divided into two groups, the *p’ing* referred to the level or even tones, and the *tse* referred to the deflected or oblique tones. The patterning of regulated-verse stipulated the tonal sequence for each line, although there was some flexibility. Rhymes had to be either words from the *p’ing* group or words from the *tse* group. In other words, a word pronounced with a *p’ing* tone would not be considered to rhyme with a word of the *tse* group even if they were otherwise identical in sound.

These basic rules were retained for the *tz’u*, but because of the greater variety of line length due to the influence of music, there is a far greater range of tonal and melodic possibilities than is offered by the *shih*. The following pattern is one of three for “The Deva-like Barbarian” as listed in the *Tz’u-p’u*.^① O indicates where a tone from the *p’ing* group is called for, X indicates where a tone from the *tse* group ought to occur, and R indicates the rhyme sequence:

① Based on a *tz’u* written by Chu Tun-ju (1080?—1175?), *Tz’u-p’u*, 5.2a.



OOXXOOX	(RX)	(7)
OOXXOOX	(RX)	(7)
OXXOO	(RO)	(5)
XOOXO	(RO)	(5)
XOOXX	(RX)	(5)
OXOOX	(RX)	(5)
XXXOO	(RO)	(5)
XOOXO	(RO)	(5)

In contrast, the following is a tonal pattern for “The Water Clock at Night”^① as listed in the *Tz'u-p'u*:

XOO		(3)
OXX	(RX)	(3)
XXXOOX	(RX)	(6)
OXX		(3)
XOO	(RO)	(3)
XOOXO	(RO)	(5)
OXX		(3)
XOO	(RO)	(3)
XOXXOO	(RO)	(6)
OXX		(3)
XOO	(RO)	(3)
OOXXO	(RO)	(5)

① Based on a *tz'u* written by Sun Kuang-hsien (898?—968), *Tz'u-p'u*, 6. 2b—3a.



A final illustration of the way the tone and rhyme are used in *tz'u* poetry is the following, a pattern for “The Song of the Heavenly Immortal,” by Huang-fu Sung (c. A.D. 859), as listed in the *Tz'u-p'u*.^① In this pattern there is some flexibility, and the brackets indicate that the tone may be either *p'ing* or *tse* as the poet chooses:

<u>ch'ing</u> [O]	<u>yeh</u> X	<u>lu</u> [X]	<u>-ssu</u> O	<u>fei</u> O	<u>i</u> X	<u>-chih</u> X (RX)	(7)
clear-sky	fields	egret		flies	alone		

<u>shui</u> [X]	<u>-hung</u> [O]	<u>hua</u> O	<u>fa</u> [O]	<u>ch'iu</u> O	<u>chiang</u> [O]	<u>pi</u> X (RX)	(7)
water-pepper	flowers	bloom	autumn	river	jade-green		

<u>Liu</u> [O]	<u>-lang</u> O	<u>tz'u</u> [X]	<u>jih</u> X	<u>pieh</u> X	<u>t'ien</u> O	<u>hsien</u> O	(7)
Liu -master (young man)	this	day	part	heavenly	immortal		

<u>teng</u> [O]	<u>ch'i</u> [X]	<u>hsi</u> X	(RX)				(3)
move-to	silk	mat					

<u>lei</u> [X]	<u>chu</u> [O]	<u>ti</u> X	(RX)				(3)
tears	pearls	drop					

<u>shih</u> [X]	<u>-erh</u> X	<u>wan</u> [X]	<u>feng</u> O	<u>kao</u> O	<u>li</u> X	<u>-li</u> X (RX)	(7)
twelve	evening	peaks	high	in-succession			

Such complexities of rhyme and tonal sequence cannot possibly be conveyed in English. But I have made an attempt in this translation of *Among the Flowers* to suggest the *importance* of the line-pattern even

① *Tz'u-p'u*, 19b—20a.



though it is also impossible to reproduce the original in English. I have translated this *tz'u* as follows:

- A lone egret flies in a clear sky across the open fields. (7)
 Water pepper blooms along the jade green river in autumn. (7)
 This day, the young man must part from his fair immortal. (7)
 He moves up close to her side, (3)
 Her teardrops are like pearls. (3)
 The twelve peaks of Mount Wu loom across the evening sky.^① (7)

It is easy to see why the *tz'u* became such a popular poetic form. The changing tune patterns were a stimulus and a challenge to the poets and they would work the same theme over and over in a variety of different forms, much as musical instruments play in their own way variations on the same melody. In the Sung dynasty, the *tz'u* would rival even the hallowed *shih* for supremacy. The *tz'u* remained a favored form, and even so redoubtable a figure as Mao Tse-tung wrote *tz'u* in the time-honored tradition. The poets in *Among the Flowers*, some known, others virtually unknown, have left an enduring and beautiful legacy to the literature of China.

① See chapter 2, p. 75.

目 录

《花间集》序	2
卷一	6
卷二	56
卷三	110
卷四	168
卷五	220
卷六	278
卷七	336
卷八	394
卷九	446
卷十	500



Contents

Preface to <i>Among the Flowers</i>	3
Chapter One	7
Chapter Two	57
Chapter Three	111
Chapter Four	169
Chapter Five	221
Chapter Six	279
Chapter Seven	337
Chapter Eight	395
Chapter Nine	447
Chapter Ten	501
Notes	556
Biographical Notes	568
Glossary	575
Bibliography	596





《靓妆仕女图》，苏汉臣作，12世纪早期。(波士顿美术馆藏)

“Lady at a Dressing Table,” by Su Han-ch'en, early twelfth century.

(Courtesy Museum of Fine Arts, Boston)

《花间集》序

欧阳炯（896—971）

镂玉雕琼，拟化工而迥巧；裁花剪叶，夺春艳以争鲜。是以唱云谣则金母词清，挹霞醴则穆王心醉。名高白雪，声声而自合鸾歌；响遏行云，字字而偏谐凤律。杨柳大堤之句，乐府相传；芙蓉曲渚之篇，豪家自制。莫不争高门下，三千玳瑁之簪；兑富尊前，数十珊瑚之树。则有绮筵公子，绣幌佳人，递叶叶之花笺，文抽丽锦；举纤纤之玉指，拍按香檀。不无清绝之辞，用助妖娆之态。自南朝之宫体，扇北里之倡风。何止言之不文，所为秀而不实。有唐以降，率土之滨，家家之香径春风，宁寻越艳；处处之红楼夜月，





Preface to *Among the Flowers*

Ou-yang Chiung (896—971)

Songs are like skillfully carved jade and alabaster which duplicate the artistry of nature. They are like artificial flowers which retain the beauty and freshness of spring. When the Queen Mother of the West¹ feasted with King Mu² at the Yao Pond, she sang the “White Cloud Song.”³ The rosy wine was poured, and King Mu’s heart was carried away.⁴ The one who was famous for singing the “White Snow Song,”⁵ sang every note in harmony with the cry of the marvelous *luan*.⁶ The one whose song stilled the drifting clouds⁷ sang every word in accord with the harmony of the phoenix.⁸ The songs, “Picking the Willows,” and “The Great Embankment” were handed down by the Music Bureau.⁹ And gentlemen of the most prominent families wrote lyrics about “hibiscus” and “winding river banks.”¹⁰

Poets competed for precedence before their patrons as in the story of “the three thousand guests and the tortoise shell pins.”¹¹ They strove to outdo each other at their feasts, as did the rivals with their “coral trees.”¹² There were gentlemen on the silken mats, and ladies behind ornamented curtains. Page after page, they passed around the flowered paper,¹³ and their literary offerings were like beautiful embroideries. The women raised their delicate fingers and beat time with the fragrant wood.¹⁴ There was no lack of splendid lines to enhance the graceful postures of the singers. However, during the southern dynasties, the palace-style of poetry¹⁵ revived the music of Pei-li.¹⁶ Not only were the words inelegant, the ideas though flowery were without substance!

From the time of the T’ang dynasty [618—907], in all parts of the country, on the fragrant paths amid spring breezes, every household had its



自锁嫦娥。在明皇朝，则有李太白应制《清平乐》调四首。近代温飞卿复有《金筌集》。迺来作者，无愧前人。今卫尉少卿，字弘基，以拾翠洲边，自得羽毛之异；织绡泉底，独殊机杼之功。广会众宾，时延佳论。因集近来诗客曲子词五百首，分为十卷。以炯粗预知间，辱请命题，仍为序引。昔郢人有歌阳春者，号为绝唱，乃命之为《花间集》。庶使西园英哲，用资羽盖之欢；南国婵娟，休唱莲舟之引。

时大蜀广政三年夏四月日，欧阳炯序。



own beauty of Yüeh.¹⁷ And wherever the evening moon shone on the red towers,¹⁸ there the Lady of the Moon herself was to be found.¹⁹ At the time of the Emperor Hsüan-tsung of the T'ang dynasty [*r.* 713—756], Li Po [701—762] under imperial order wrote the four “*Ch'ing-p'ing*” songs.²⁰ More recently, there is the *Golden Weir Collection* of Wen T'ing-yün [812—870].²¹ Present-day writers are not inferior to their predecessors.

Now the Lesser Lord of the Imperial Insignia, Chao Ch'ung-tso [*fl.* midtenth century], has collected extraordinary songs from near and far, and their literary merit far excels common folk music. Chao has many friends, and often they gave him good suggestions. Consequently, he was able to collect five hundred *tz'u* which he divided into ten chapters. Because I have some slight knowledge of music, Chao was kind enough to ask me to title this collection, and to write a preface. In ancient times in the city of Ying,²² they sang the “Spring Song,”²³ and it was praised as being the most exceptional of lyrics. It was with this in mind that I named this book, *Among the Flowers*. It will add to the pleasure of those gentlemen who ramble in the West Garden in the early spring.²⁴ And the ladies from the south can stop singing songs about the lotus boat.²⁵

Written by Ou-yang Chiung A.D. 940, summer!



卷 一

温庭筠(812—870)

【菩萨蛮】十四首

其一

【原文】

小山重叠金明灭，鬓云欲度香腮雪。懒起画蛾眉，弄妆梳洗迟。
照花前后镜，花面交相映。新帖绣罗襦，双双金鹧鸪。

【今译】

晨曦照着重叠的画屏，暖暖的阳光在卧房内忽明忽灭。乌黑的秀发像轻柔的云朵，娇嫩的脸儿如晶莹的霜雪。慵懒地起身画眉，相思的愁绪又把梳洗延迟。

插花时，看着前镜又觑着后镜。美玉般的容颜，映着娇羞的花影。低头看着新做的绣襦，上边有成双的鹧鸪。

其二

【原文】

水精帘里颇黎枕，暖香惹梦鸳鸯锦。江上柳如烟，雁飞残月天。
藕丝秋色浅，人胜参差剪。双鬓隔香红，玉钗头上风。

【今译】

水晶做的帘子里面摆放着高贵的玻璃枕，既暖和又香软的鸳鸯锦被，让我思念的美梦如此安稳。夜晚江边的柳树朦胧如烟，残月下孤独的雁儿飞向遥远的天边。

衣裙像莲藕一样色泽浅浅。头上的饰品，被长短不一地精心裁剪。两鬓戴的鲜花娇红，头上的玉钗颤巍巍地迎着秋风。



Chapter One

Wen T'ing-yün (812—870)

“Deva-like Barbarian” (*P'u-sa man*), Fourteen Lyrics

1

The mountains on the screen shimmer in the golden dawn. (7)

A cloud of hair brushes the fragrant snow of her cheek. (7)

Lazily, she rises and paints mothlike brows. (5)

Slowly, tardily, she gets ready for the day. (5)

Mirrors, front and behind, reflect a flower, (5)

Face and flower shining each upon the other. (5)

Stitched in the silk of her bright new coat, (5)

Golden-threaded partridges fly pair by pair. (5)

2

Within crystal curtains, she rests on a crystal pillow.

In a mandarin duck quilt, warm fragrances rouse dreams.

The willows on the river are hazy like mist.

Wild geese fly in the sky as the moon fades.

She wears an ivory gown, pale as lotus root,

In her hair, a cluster of fine silk ribbons.

At her temples, sweet buds frame her beauty.

On high, a jade hairpin shivers in the wind.

其三

【原文】

蕊黄无限当山额，宿妆隐笑纱窗隔。相见牡丹时，暂来还别离。
翠钗金作股，钗上双蝶舞。心事竟谁知，月明花满枝。

【今译】

蕊黄如花，模模糊糊地残存在额上。前夜的妆饰和今儿的笑声，被朦胧的纱窗间隔。相见的时候逢着牡丹的花期，短暂地相聚又要无情地分离。

翠色的玉钗啊，是黄金作股。双蝶形的头饰啊，颤动着如飞似舞。她的心事有谁知？只有天上孤零零的明月和阶前缀满骨朵儿的花枝。

其四

【原文】

翠翘金缕双鸂鶒，水纹细起春池碧。池上海棠梨，雨晴红满枝。
绣衫遮笑靥，烟草粘飞蝶。青琐对芳菲，玉关音信稀。

【今译】

翠色的尾毛和金色的花纹，这就是欢快的鸂鶒。成双的鸂鶒嬉戏在春池中，荡起的细纹是多么青碧。池塘上有盛开的海棠和梨，雨后初晴，红花满枝。

轻柔的绣衫，遮着浅浅的笑靥。轻烟细草中，飞舞着成双成对的蝴蝶。雕花的门边花草芳菲，遥远的玉关音信稀少。

3

Her forehead seems powdered with crushed yellow pollen.
In her evening make-up, she smiles shyly by the window.
They were together when the peonies bloomed,
But time is short and soon they had to part.

From the blue-green tip of her gold hairpin,
A pair of butterflies dances back and forth.
Who knows the sorrow that lies in her heart?
In the moonlight flowers cover the branches.

4

The blue tufts of the mandarin ducks are threaded gold.
In spring the azure pond is awash with shallow ripples.
A cherry-apple tree is standing by the pond.
Red blooms fill its branches after the rain.

With her sleeve she hides her dimpled smile.
Butterflies seem pasted to a mist of greens.
Her doorway faces the lush expanse of grass,
But there is little news from the Jade Pass.





其五

【原文】

杏花含露团香雪，绿杨陌上多离别。灯在月胧明，觉来闻晓莺。
玉钩褰翠幕，妆浅旧眉薄。春梦正关情，镜中蝉鬓轻。

【今译】

杏花含着露珠，仿佛凝聚着香雪。绿柳成行的陌上，有着如此多的离别。灯光伴着月华多么明亮，清晨醒来时听到一阵阵黄莺的啼鸣。

玉制的精美帐钩，扯挂着翠色的帷幕。早上未曾换上新妆，昨晚的眉色觉得有些淡了。春梦呀扰乱了她的心情，觉得镜子里的鬓发也稀疏变少。

其六

【原文】

玉楼明月长相忆，柳丝袅娜春无力。门外草萋萋，送君闻马嘶。
画罗金翡翠，香烛销成泪。花落子规啼，绿窗残梦迷。

【今译】

明月照着精美华丽的楼阁，引发了无尽的回忆。春日里柳丝儿轻柔袅娜。门外芳草萋萋，送别时听到他的马儿不停地鸣嘶。

花纹艳丽的罗帷啊，上面绣着的鸟儿叫做金翡翠。饱含香料的蜡烛啊，燃烧的烛泪如离人的眼泪。子规鸟儿伴着落花鸣啼，残梦啊在绿窗里凄迷。



5

The dew-drenched apricot flowers are sweet snowy balls.
On the willow-lined path there have been many partings.
In the waning moonlight, the lamp is bright.
She wakens to the sound of the dawn orioles.

A jade hook catches the blue-green curtains.
Her make-up is pale and worn from the night.
Her dreams are filled with thoughts of love.
In the mirror, her hair looks much too thin.

6

In the jade tower bright with moonlight, she remembers.
The willow branches were long and graceful that spring.
Outside the gate the grass grew luxuriantly.
As they parted, she heard his horse cry out.

Gilt kingfishers cover a sheer silk curtain.
A fragrant candle sheds tears of melted wax.
The flowers wither and the cuckoo cries out.
By the silken window, her dream goes astray.

其七

【原文】

凤凰相对盘金缕，牡丹一夜经微雨。明镜照新妆，鬓轻双脸长。
画楼相望久，栏外垂丝柳。音信不归来，社前双燕回。

【今译】

衣上盘绣着双飞的凤凰，用的是金色的丝缕。盛开的牡丹花呀，昨夜沐浴了一场微雨。对着明镜打量新妆，觉得鬓薄脸瘦双颊细长。

伫立在高高的画楼上，凝望了许久许久。画楼的栏杆外边，有着一排一排的垂柳。心上人的音信一点儿不来，成双的燕子却赶在社日之前早早飞回。

其八

【原文】

牡丹花谢莺声歇，绿杨满院中庭月。相忆梦难成，背窗灯半明。
翠钿金压脸，寂寞香闺掩。人远泪阑干，燕飞春又残。

【今译】

牡丹花刚刚凋谢，黄莺的啼叫也刚刚停歇。庭院里栽着杨柳，沐浴着明月的银辉。念着心上人儿，好梦都做不成；倚着雕花窗儿，灯光朦胧不明。

翡翠珠玉制成的头饰，轻柔地遮住了脸颊。寂寞相思的人儿呀，落寞地待在门窗紧闭的香闺里。思念远方的人儿，泪水呀纵横阑干；看着飞舞的燕子，发现春光已凋残。





7

Two golden-stitched phoenixes lie coiled on her jacket.
Like the delicate showering of evening rain on a peony,
Her new make-up shines in the bright mirror.
But her hair is thin, and her cheeks hollow.

In the painted hall, long she waits for him.
Beyond the balcony, willow branches dip low.
Since he left there has been no news of him.
Two swallows circle above the village altar.

8

The peonies fade, and the orioles' songs are at an end.
Willows fill the garden, and moonlight fills the court.
Because she thinks of him, she cannot sleep.
A flickering lamp burns dimly at the window.

A feathered hairpin falls close to her face.
She is lonely in the fragrance of her rooms.
Tears flow down her cheeks for one far away.
The swallows fly off leaving spring to fade.



其九

【原文】

满宫明月梨花白，故人万里关山隔。金雁一双飞，泪痕沾绣衣。
小院芳草绿，家住越溪曲。杨柳色依依，燕归君不归。

【今译】

明月照在小小的院落中，映得梨花雪白。万里之外的心上人呀，隔着多少山岳和关塞。看着衣襟上的一对金雁展翅欲飞，泪珠儿禁不住打湿了绣衣。

寂静的小园中，芳草多么青绿。她的家呀，就在那越溪之曲。杨柳婀娜多姿，春情依依；双燕交颈飞来，爱人不归。

其十

【原文】

宝函钿雀金鸂鶒，沉香阁上吴山碧。杨柳又如丝，驿桥春雨时。
画楼音信断，芳草江南岸。鸾镜与花枝，此情谁得知。

【今译】

华贵的枕套上，落着饰有钿雀和金鸂鶒的头饰。华美的楼阁边，吴山多么苍翠青碧。今儿杨柳又如细丝，当年分别却是细雨霏霏时。

独自伫立在画楼上，心上人儿的音信全断。看着楼下的芳草，蔓延在江水的南岸。陪伴她的只有鸾镜和花枝，她的相思之情却是无人得知。



9

Bright moonlight in the house whitens the pear blossom.
Unending miles of mountains and passes keep them apart.
A pair of golden geese soar through the sky.
Traces of tears dampen her embroidered robe.

In the small garden the lush grass is green.
Once she dwelt near the winding Yüeh stream.
The rich beauty of the willow has not faded.
The swallows return, but he does not return.

10

Mandarin ducks atop a gold hairpin dip over the pillow.
Above the aloe-wood hall, Wu Mountain seems to be jade.
Once again the willow branches turn to silk.
The spring rains have shut the post-bridges.

In the painted hall, all news is broken off.
South of the river, grasses cover the banks.
A flowering spray in the glow of the mirror,
Who can know what her feelings are just now?



其十一

【原文】

南园满地堆轻絮，愁闻一霎清明雨。雨后却斜阳，杏花零落香。无言匀睡脸，枕上屏山掩。时节欲黄昏，无柰独倚门。

【今译】

南园的地面上，落满了洁白的柳絮。满怀愁绪地迎来清明节，天空中又落下了一场小雨。微雨过后又现出了斜阳，飘落在地的杏花还散发着幽香。

默默无言，用脂粉轻柔地匀一匀睡脸。枕前绘着山水的屏风没有打开。时间已近黄昏，为情所困的人只能寂寞倚着闺门。

其十二

【原文】

夜来皓月才当午，重帘悄悄无人语。深处麝烟长，卧时留薄妆。当年还自惜，往事那堪忆。花露月明残，锦衾知晓寒。

【今译】

凄清的夜晚，明月才刚刚处在中天处。帘幕重重叠叠，静悄悄地无人言语。帘幕深处麝香的烟雾绵长，睡下时脸上还残留着淡妆。

想当年的她呀，对容貌多么护惜。伤心的往事啊，实在是难以回忆。鲜花上的露珠映着明月的光环，孤零零的她即使紧拥锦衾，也抵挡不住清晨的风寒。



11

Piles of catkins cover the grounds in the south garden.
Sadly she had listened as it rained on *ch'ing-ming* day.
It was sundown when the rain came to an end.
Fallen apricot petals spread sweet perfumes.

Without a word, she strokes her sleepy face.
The screen above the pillow is still closed.
Twilight is coming, the hour of yellow dusk.
Cheerless and alone, she stands by the door.

12

The moon rises on high, shining in the sky at midnight.
It is quiet in the screens, there is no one to talk to.
In the deep recesses, incense still lingers.
As she sleeps, she wears a trace of make-up.

Long ago she held her flowering beauty dear,
But how can she endure memories of the past?
The flowers wither, and the moonlight fades.
Under the quilts she feels the cold of dawn.

其十三

【原文】

雨晴夜合玲珑日，万枝香袅红丝拂。闲梦忆金堂，满庭萱草长。
绣帘垂窠窞，眉黛远山绿。春水渡溪桥，凭栏魂欲销。

【今译】

雨后天晴，恰是合欢花盛开的时日。香气回荡在千万条枝头上，红色的花瓣随风飞拂。梦见了华丽的厅堂，还有园中令人忘忧的萱草长得悠长悠长。

美丽的帘子上，下垂的饰物叫做窠窞。画的眉毛呀，像远处的山峰一样青绿。春水流过了溪桥，凭栏的人儿心要碎了。

其十四

【原文】

竹风轻动庭除冷，珠帘月上玲珑影。山枕隐浓妆，绿檀金凤凰。
两蛾愁黛浅，故国吴宫远。春恨正关情，画楼残点声。

【今译】

来自竹林的徐徐清风，把庭阶吹得清冷。月亮照在珠帘上，晃动着玲珑精美的光影。倚着山形的枕头，模糊了浓妆。绿色的檀香枕上，饰着金色的凤凰。

两条含愁的眉毛，浓浓的黛色早已变浅。故乡啊，是在吴国那么遥远。萦绕心头的是思乡之情，画楼上，细数着漏壶的滴答声。





13

After the rain the mimosa are graceful in the sunlight.
Their red flowering branches are delicate and fragrant.
She daydreams, recollecting the golden hall.
Tall day-lilies spread across the courtyard.

Tassels hang down from the brocade curtains.
Her brows are the green of the far mountain.
The waters of spring cross under the bridge.
By the railing, her heart is about to break.

14

The wind rustles the bamboo, and the steps are chilled.
Moonlight playing on the beaded curtains casts shadows.
She hides her face against the block pillow,
A pillow of sandalwood and golden phoenixes.

Her dark brows are pale and worn from grief.
Her old home in the palace of Wu is distant.
At the moment she thinks of spring's sorrow.
In the painted hall, the water clock sounds.



【更漏子】六首

其一

【原文】

柳丝长，春雨细，花外漏声迢递。惊塞雁，起城乌，画屏金鸂鶒。香雾薄，透帘幕，惆怅谢家池阁。红烛背，绣帘垂，梦长君不知。

【今译】

柳丝儿绵长，春雨微细，花丛中雨点的声音像漏壶一样连续。春雨惊醒了边塞的大雁，惊醒了城头上栖宿的鸂鶒，唯独惊动不了画屏上绣着的鸂鶒。

香气轻轻薄薄，透过了重重帘幕，谢家的池阁笼罩着惆怅的气氛。掩住红烛，华美的帘子低垂，长长的梦儿他不知。

其二

【原文】

星斗稀，钟鼓歇，帘外晓莺残月。兰露重，柳风斜，满庭堆落花。虚阁上，倚阑望，还似去年惆怅。春欲暮，思无穷，旧欢如梦中。

【今译】

星光依稀，钟鼓之声刚刚消歇，帘外的晨莺啼醒了天边的残月。兰花上的露珠很多，柳枝儿随风倾斜，小园中堆满了飘零的落花。

空空的阁楼上，倚着栏杆凝望，心情还是像去年一样惆怅。已是暮春时节，相思之情依然无尽无穷，以前的欢愉想来真是像在梦中。



“Song of the Water Clock at Night” (*Keng-lou tzu*), Six Lyrics

1

The willow branches are long.	(3)
The spring rain is a drizzle.	(3)
A distant water clock echoes beyond the flowers.	(6)
The wild geese start in fear,	(3)
And crows rise from the wall.	(3)
Golden partridges decorate the screen.	(5)
A delicate mist of fragrance,	(3)
Spreads through the curtains.	(3)
Sadness permeates the grand ponds and pavilions.	(6)
The red candle is behind her.	(3)
Brocaded curtains trail down.	(3)
Long she dreams, but he does not know.	(5)

2

The stars are thin-scattered.	
The watch bells have stopped.	
Orioles and a faded moon are beyond the curtain.	
The orchids lie heavy in dew.	
The willows bend in the wind.	
Piles of fallen petals fill the court.	
Up above her empty apartment,	
She watches from the balcony.	
Her grief is the same as it was the year before.	
Spring is drawing to a close,	
Her thoughts go on endlessly.	
Past joys return as though in a dream.	

其三

【原文】

金雀钗，红粉面，花里暂时相见。知我意，感君怜，此情须问天。香作穗，蜡成泪，还似两人心意。山枕腻，锦衾寒，觉来更漏残。

【今译】

头上戴着金雀钗，红粉涂匀了娇脸，花丛里暂时相见。知晓我的心意，感谢您的爱怜，见证我们爱情誓言的是苍天。

香儿烧成灰，蜡烛流着泪，宛如我们两人缠绵的情意。山形的枕头上残留着泪痕，锦缎被褥也抵挡不住严寒，醒来时听到漏壶的滴答之声相连。

其四

【原文】

相见稀，相忆久，眉浅淡烟如柳。垂翠幕，结同心，侍郎熏绣衾。城上月，白如雪，蝉鬓美人愁绝。宫树暗，鹊桥横，玉籤初报明。

【今译】

相见日稀，相忆之情却是长久，浅浅的眉黛像烟雾中的杨柳。放下翠色的帘幕，永结相爱之心，精心地侍奉郎君，用香料熏着绣衾。

城头上的一轮皓月，光亮如洁白的冰雪，饰有蝉鬓的美人呀，哀愁不绝。院里的树影昏暗，天上的鹊桥斜横，报更的人已经开始传签报告天明。





3

Gold birds adorn her hairpin.
Her face is dusted with pink.
Among the flowers, they are together so briefly,
“You understand my affection!”
“I am moved by your feelings!”
Only Heaven can appreciate their love.

The incense burns into ashes.
The candle weeps waxen tears.
Just so is the sorrow they felt in their hearts.
Her tears burnish the pillow.
Cold fills her silken covers.
She wakens to the echoing water clock.

4

Their meetings were so brief,
Their partings are very long.
Her brows are colored a pale mist like a willow.
She lowers the azure curtain,
And ties it with a love knot.
Waiting, she perfumes the silk covers.

The moon above the city-wall,
Shines like the whitest snow.
The beautiful woman feels the deepest of sorrow.
The trees are in dark shadow.
The magpies fashion a bridge.
The clock's jade tally points to dawn.



其五

【原文】

背江楼，临海月，城上角声呜咽。堤柳动，岛烟昏，两行征雁分。京口路，归帆渡，正是芳菲欲度。银烛尽，玉绳低，一声村落鸡。

【今译】

背倚着江边的阁楼，面对着海上的明月，城楼上画角的声音喑哑呜咽。堤上的杨柳摆动，岛上的暮烟昏昏，两行远去的大雁在此离分。

去往京口的路，有归乡的帆船飞渡，春日芳菲的景象正是一年又一度。银色的蜡烛燃尽，玉绳星儿开始下落，听到了村落中报晓的鸡鸣。

其六

【原文】

玉炉香，红蜡泪，偏照画堂秋思。眉翠薄，鬓云残，夜长衾枕寒。梧桐树，三更雨，不道离情正苦。一叶叶，一声声，空阶滴到明。

【今译】

玉炉中燃着麝香，红烛流着蜡泪，偏偏照着华堂里秋日的愁思。翠色的蛾眉已经变得淡了，双鬓也散乱凋残，漫漫的长夜呀，锦被和枕头都是多么清寒。

梧桐的叶子零落，又逢着三更的冷雨，全然不晓得离别的凄苦。一片片的梧桐叶，一阵阵的雨点，在空荡荡的台阶上滴滴答答地落到天明。



5

The river tower is behind me.
The moon shines on the water.
The dawn watch horn seems to sob above the city.
Willows tremble on the shore.
Mist swirls along the island.
Two rows of wild geese part in flight.

Along the way to the capital,
Homeward-bound sails pass by.
The fragrant grasses are soon to wither and die.
A silvery candle burns dimly.
The Jade Cord hangs down low.
In the village, a cock starts to crow.

6

The aroma from a jade censer,
The wax tears of red candles,
Reflect the sorrow felt within the painted hall.
Her darkened brows are faded.
Her hair, once full, is thin.
The night is long and the bed is cold.

On a clump of *wu-t'ung* trees,
The midnight rain pours down.
She didn't know being apart could be such agony.
One leaf followed by another,
Sound followed upon by sound,
Echoes from the empty steps till dawn.

【归国遥】二首

其一

【原文】

香玉，翠凤宝钗垂窠髻。钿筐交胜金粟，越罗春水绿。画堂照帘残烛，梦余更漏促。谢娘无限心曲，晓屏山断续。

【今译】

头上戴着金玉，它们是翠凤饰成的宝钗，还垂着美丽的穗子。还有些首饰叫钿筐、交胜和金粟，越罗制成的衣服色泽像春水一样碧绿。

烛光透过帘幕，精美的厅堂还点着残烛。梦醒时分，更漏一声声地催促。谢娘有无限的伤心之处，凝望着晨曦中的画屏，上面的山岳起伏断续。

其二

【原文】

双脸，小凤战篋金飏艳。舞衣无力风敛，藕丝秋色染。锦帐绣帷斜掩，露珠清晓簟。粉心黄蕊花靥，黛眉山两点。

【今译】

把双鬓来看，篋子上绘着彩凤，金光闪闪。下垂的舞衣毫无气力，因为风儿已经消歇收敛，舞衣是用浅如藕色的颜料浸染。

锦缎的帐子和绣花的帷幕，都轻轻地斜掩着。清晨的露珠呀，使床上的席簟更显清凉。黄蕊色的花靥上泛出点点娇羞，黛青色的蛾眉呀，像青碧的山儿两点。



“Returning to My Distant Home” (*Kuei-kuo yao*), Two Lyrics

1

Face fair as jade! (2)
A gold mesh tassel falls from an azure phoenix hairclasp. (7)
Two golden rectangles are coupled high on her chignon. (6)
Her silken gown ripples like the spring waters. (5)

In the painted hall, a candle flickers on the curtain. (6)
Her dream ends with the quickening water clock. (5)
There is no limit to the emotions she must be feeling. (6)
The mountain screen shimmers in the dawn light. (5)

2

Two lovely cheeks!
A small golden phoenix swings back and forth from a comb.
Her dancing robe moves softly in the gathering breeze.
Her gown is of ivory as pale as the lotus root.

The brocaded hangings and silken curtains fall aslant.
Dewdrops glisten on the mats in the clear dawn.
Her face is dusted yellow and graced with flower dots.
Her blackened brows are like distant mountains.

【酒泉子】四首

其一

【原文】

花映柳条，吹向绿萍池上。凭阑干，窥细浪，雨萧萧。近来音信两疏索，洞房空寂寞。掩银屏，垂翠箔，度春宵。

【今译】

落花映着绿柳，飘洒在长满绿萍的池塘上。倚着栏杆，凝望着细细的波浪，微雨连绵。

近来双方的音信疏阔，幽深的闺房更加寂寞。掩上银色的屏风，放下青碧的竹箔，开始了难挨的春宵。

其二

【原文】

日映纱窗，金鸭小屏山碧。故乡春，烟霭隔，背兰缸。宿妆惆怅倚高阁，千里云影薄。草初齐，花又落，燕双双。

【今译】

朝阳透过薄薄的纱窗，金鸭形的香炉和精美的屏风染了纱窗的青碧。故乡又迎来早春，两人间有烟雾相隔。她身后是焚烧兰香膏油的银质油灯。

带着隔夜的残妆，惆怅满怀地独倚着高高的楼阁。春草已经长得整齐，鲜花也开始飘落，归来的燕子成对成双。





“Song of the Wine Spring” (*Chiu-ch’üan tzu*), Four Lyrics

1

The flowers shone on the willows, (4)
Now idly they fall into the green duckweed pond. (6)
She leans against the railing, (3)
And watches the fragile waves. (3)
The rain murmurs in sad sighs. (3)

In past days there has been little news between them. (7)
It is lonely and still within her chamber. (5)
The silver screen stands shut. (3)
The azure curtains hang loose. (3)
So she bears the spring night. (3)

2

The sun shines in a gauze window,
Lighting a golden censer and a landscape screen.
It will be spring in her home,
But fog and mists divide them.
The orchid lamp is behind her.

Her make-up faded, sadly she stands by the high hall.
Shadowy clouds reach across endless miles.
The grass is at its very peak.
Flowers are beginning to fall.
Two by two the swallows leave.



其三

【原文】

楚女不归，楼枕小河春水。月孤明，风又起，杏花稀。玉钗斜簪云鬓髻，裙上金缕凤。八行书，千里梦，雁南归。

【今译】

南国的女子还未归，她的阁楼枕着小河边的春水，孤单的月儿明亮，暮春的风儿吹起，吹得杏花飘落疏稀。

玉钗斜插在乌云般的发髻上，衣裙上用金线绣成华美的鸾凤。小小的信笺只能写八行书，千里之外还做着想他的美梦，此时的大雁也开始成群地南飞。

其四

【原文】

罗带惹香，犹系别时红豆。泪痕新，金缕旧，断离肠。一双娇燕语雕梁，还是去年时节。绿阴浓，芳草歇，柳花狂。

【今译】

罗带散发出迷人的芳香，上面系着分别时你相赠的红豆。天天流泪，泪痕常新，用金线织成的花饰却早已变得陈旧，对此怎能不伤心断肠。

一双小燕儿唧唧喳喳地绕着精美的房梁，还是去年飞来的那个时节。绿色的树荫浓郁，芳草长得茂密幽邃，柳絮漫天飞舞得很是轻狂。



3

The southern lady cannot go home.
Spring waters flow in the stream near the tower.
The lone moon shines brightly.
Gusts of wind rise once again.
Few apricot blossoms are left.

A jade hairpin slants across a cloud of upswept hair,
A golden-threaded phoenix trims her skirt.
If she could send on a letter,
Saying that she dreams of him,
Wild geese could fly it south.

4

Fragrance rises from a silk sash,
Still bound are the love seeds given at parting.
The traces of tears are fresh.
The gold silk threads are old.
Her heart aches in separation.

Two graceful swallows chatter among the carved beams.
A full year has passed since he went away.
The trees grow dark and thick.
The lush grasses are fragrant.
Willow flowers wildly scatter.

【定西番】三首

其一

【原文】

汉使昔年离别。攀弱柳，折寒梅，上高台。千里玉关春雪，雁来人不来。羌笛一声愁绝，月徘徊。

【今译】

想当年汉朝使者与西域人民分别。攀折赠别的细柳，折下赠别的寒梅，登上高高的亭台。

千里之外的玉关春日还在飘雪，大雁归来，人却不再归来，听到一声羌笛，愁苦欲绝，苦闷地在月下独自徘徊。

其二

【原文】

海燕欲飞调羽。萱草绿，杏花红，隔帘栊。双鬓翠霞金缕，一枝春艳浓。楼上月明三五，琐窗中。

【今译】

将要飞起的燕子先梳理着羽毛。萱草长得碧绿，杏花开得绯红，都隔着一层层的帘栊。

双鬓戴着翠色的宝石，垂着金色的丝缕，好像一枝鲜花一样开得正娇艳。十五的月亮高高地照在绣楼上，照亮了窗格。



“Pacifying the Western Barbarians” (*Ting hsi-fan*), Three Lyrics

1

In ancient times when an officer had to say goodbye, (6)
He took down a lithe willow branch, (3)
Or broke off a wintry plum blossom, (3)
As a farewell offering to his lady. (3)

The spring snows cover the borders so very far away. (6)
The wild geese return, but he does not return. (5)
The piping of a foreign flute gives rise to sadness. (6)
An uncertain moon flits to and fro. (3)

2

A seagull shakes its wings as it starts to fly away,
The day-lilies turn green as grass,
The apricot flowers are bright red,
Out beyond a latticework partition.

Ornaments of green, rose, and gold set off her hair.
She is like a branch of lovely spring flowers.
Above the high tower, the full moon shines brightly,
Lighting the grille at the windows.



其三

【原文】

细雨晓莺春晚。人似玉，柳如眉，正相思。罗幕翠帘初卷，镜中花一枝。肠断塞门消息，雁来稀。

【今译】

暮春时节，黄莺在细雨中鸣叫。美人如脂玉，蛾眉如细柳，此时的人儿正在苦苦相思。

轻轻地卷起罗幕和翠帘，镜中的人儿好像鲜花一枝。思念令人愁肠寸断，雁门关上的爱人却全无消息，传书的大雁也日远日稀。

【杨柳枝】八首

其一

【原文】

宜春苑外最长条，闲袅春风伴舞腰。正是玉人肠绝处，一渠春水赤栏桥。

【今译】

宜春苑中那最长的杨柳枝条，迎着春风飞舞，宛如舞女婀娜的细腰。正是愁肠寸断的时节，又看见无情的春水潺潺地流过了赤栏桥。



3

A late spring shower greets the orioles at the dawn.
Her beauty is like the finest jade.
Her brows are like willow branches.
Just now she is thinking about him.

She rolls up the silken hangings and azure curtains.
In the mirror she is like a branch of flowers.
Her heart aches at so little news from the frontier,
Few are the wild geese flying past.

“Willow Branches” (*Yang-liu chih*), Eight Lyrics

1

The very longest willow branches grow in I-ch'un Park. (7)
They bow in the spring wind with the ease of a dancer. (7)
Just now the woman fair as jade feels her heart break. (7)
The waters of spring flow by the red-railinged bridge. (7)

其二

【原文】

南内墙东御路旁，须知春色柳丝黄。杏花未肯无情思，何事行人最断肠。

【今译】

大内皇宫东墙边天子所乘之车经过的道路旁，春日来临之时，柳丝泛出嫩黄。朵朵杏花也不是无情无义的草木，行人却仍旧伤心断肠，究竟又是为了什么？

其三

【原文】

苏小门前柳万条，毵毵金线拂平桥。黄莺不语东风起，深闭朱门伴舞腰。

【今译】

苏小小的门前有杨柳千条万条，细细长长的柳丝轻轻地拂着平桥。东风骤起的时节听不到黄莺鸟儿的啼叫，紧闭的豪门里，杨柳宛如舞女的细腰。

2

East of the South Palace wall, he drives his carriage.
Well he knows the willow is a pallid yellow in spring,
While an apricot flower would never be so halfhearted.
Why then is the traveler so profoundly broken-hearted!

3

Willows stand in profusion at the gate of the Lady Su.
Their fine gold branches brush the flat-topped bridge.
The yellow orioles are silent in the rising east wind.
Behind the red gate, the willows bend with easy grace.





其四

【原文】

金缕毵毵碧瓦沟，六宫眉黛惹春愁。晚来更带龙池雨，半拂阑干半入楼。

【今译】

金色的柳丝映着碧绿的琉璃瓦沟，六宫的妃嫔生发出了无穷无尽的哀愁。夜晚，宫中的细柳受到了龙池细雨的滋润，一半儿拂着栏干一半儿吹入阁楼之上。

其五

【原文】

馆娃宫外邺城西，远映征帆近拂堤。系得王孙归意切，不同芳草绿萋萋。

【今译】

馆娃宫外邺城之西，远处的柳丝映着征帆，近处的柳丝轻拂着长堤。王孙公子哥儿的归心被柳丝牵系得非常急切，牵系归心的柳丝却不同于茂盛的青草。

4

Golden branches trail along the canals tiled in green,
Like the dark brows of palace ladies bent with sorrow.
But at night, the rains favor them at the Dragon Pond.
The branches graze the balcony and reach to the tower.

5

Beyond the Kuan-wa Palace and west of the city of Yeh,
Willows frame the far sails and caress the near shore.
Willows can bind the prince making him want to return,
Unlike the fragrant grasses which grow lush and green.²⁶





其六

【原文】

两两黄鹂色似金，袅枝啼露动芳音。春来幸自长如线，可惜牵缠荡子心。

【今译】

成双的黄鹂毛色好似灿烂的黄金，在柔细的柳枝和晶莹的晨露中亮开了婉转的嗓音。柳丝在春天里发散得如长线，可喜它们还能缠住游子羁荡的心。

其七

【原文】

御柳如丝映九重，凤凰窗映绣芙蓉。景阳楼畔千条路，一面新妆待晓风。

【今译】

皇宫中的柳树如丝一般，一重重接着一重重，花窗上雕着凤凰，窗帘上绣着芙蓉。柳丝遮掩着景阳宫边的条条道路，发出的新芽像是在等待着和煦的春风。

6

Two by two, yellow orioles tinged with brightest gold,
Sing on the graceful willow branches covered with dew.
With spring, the willows delight in their slenderness.
How very sad they have entangled the wanderer's heart!

7

The willows shine like brightest silk upon the palace.
At a phoenix window, they light the hibiscus curtains.
By the Ching-yang Tower, they reach in all directions.
In burgeoning color, they await the winds of the dawn.



其八

【原文】

织锦机边莺语频，停梭垂泪忆征人。塞门三月犹萧索，纵有垂杨未觉春。

【今译】

一边织锦，一边听着黄莺鸟儿的鸣叫频频，停下梭子，含泪思念戍边的心上人。三月份的边塞依然荒凉萧索，即使有垂杨树，也感觉不到烂漫的春意。

【南歌子】七首

其一

【原文】

手里金鸂鶒，胸前绣凤凰。偷眼暗形相。不如从嫁与，作鸳鸯。

【今译】

手里提着金色的鸂鶒，胸前的衣襟上绣着凤凰。偷偷地打量，它们不如彼此结合，做一对相亲相爱的鸳鸯。





8

By the loom, there is the constant chatter of orioles.
She holds the shuttle and weeps for one gone far away.
In the third month the frontier is a barren wasteland.
Even if willows grew there, they wouldn't know spring.

“A Southern Song”(Nan-ko tzu), Seven Lyrics

1

Two golden parrots perch atop her hand. (5)
Two phoenixes are sewn across her coat. (5)
Secretly she observes the paired forms. (5)
They seem not as good as being married, (5)
And being mandarin ducks. (3)



其二

【原文】

似带如丝柳，团酥握雪花。帘卷玉钩斜。九衢尘欲暮，逐香车。

【今译】

女子的腰肢苗条如柳丝，手脸娇嫩得像油酥，洁白得像雪花。玉钩悬挂的车帘微微倾斜。凝望着道路上溅起的尘土直至傍晚，华丽的香车疾驰而过。

其三

【原文】

倭堕低梳髻，连娟细扫眉。终日两相思。为君憔悴尽，百花时。

【今译】

低梳着倭堕髻，描画着纤细的连娟眉，分处两地的人儿呀终日害着相思，思念的煎熬让我的容颜憔悴不堪，庭中的花儿却处在开得最美艳之时。

2

Her waist seems a silken willow branch.
Her face is a smooth snow-white flower.
A jade hook fastens the rolled curtain.
She watches the dusty roads until dusk,
Speeding carriages go by.

3

Her hair is bound loosely in a chignon.
Her painted eyebrows are finely arched.
Day and night, her thoughts are of him.
Because of him, she is worn with grief,
When flowers are so lush.





其四

【原文】

脸上金霞细，眉间翠钿深。欹枕覆鸳衾。隔帘莺百啭，感君心。

【今译】

金色的帘幕掩映着娇嫩的容颜，下垂至眉毛的翠玉制成的头饰颜色更深。靠着枕头，轻轻地盖上鸳鸯锦衾。黄莺隔着帘子千啼百啭，思念无穷无尽。

其五

【原文】

扑蕊添黄子，呵花满翠鬟。鸳枕映屏山。月明三五夜，对芳颜。

【今译】

采撷嫩黄的黄蕊敷在脸上，轻轻地吹着花朵，把它们插上髻鬟。鸳鸯绣枕映着屏风上的山川，皓月当空的十五月圆之夜呀，照亮了娇羞美丽的容颜。

4

A gold curtain shimmers above her face.
A patch of azure glows on her forehead.
She rests on a pillow, beneath a quilt.
Beyond the window screen, orioles sing,
Making her miss him more.

5

She dusts her face with crushed pollen.
Her breath warms a flower for her hair.
Pillow and screen shine on one another.
The full moon brightens the dark night,
Lighting her lovely face.



其六

【原文】

转盼如波眼，娉婷似柳腰。花里暗相招。忆君肠欲断，恨春宵。

【今译】

目光流盼如秋波，姿态秀美的细腰如柳枝。花丛之中悄悄地相招。想念你的人儿肝肠寸断，独自守着难挨的春宵。

其七

【原文】

懒拂鸳鸯枕，休缝翡翠裙。罗帐罢炉熏。近来心更切，为思君。

【今译】

没有心情去拂拭鸳鸯绣枕上的灰尘，也不想缝补我的翡翠罗裙。熄灭了罗帐中的香炉，近来心情低落，都是因为思念郎君。



6

Her gaze is like gently swelling waves.
She moves with the grace of the willow.
Among the flowers, they met in secrecy.
She thinks of him, and her heart aches,
Hating the spring nights.

7

Idly she shakes a mandarin duck pillow,
And leaves off mending her azure skirt.
Fragrance no longer fills the curtains.
Lately her heart breaks more than ever,
For thinking only of him.



【河渚神】三首

其一

【原文】

河上望丛祠，庙前春雨来时。楚山无限鸟飞迟，兰棹空伤别离。
何处杜鹃啼不歇，艳红开尽如血。蝉鬓美人愁绝，百花芳草佳节。

【今译】

独自站在小河边，凝望着树丛里的古祠。古祠中的庙宇，正逢上了春雨降临之时。楚地的山川连绵无尽，山上的飞鸟徘徊栖迟。兰香木做成的精美小船呀，载着无法回避的别离。

哪里的杜鹃鸟呀，总是叫个不停歇。红艳艳的杜鹃花呀，好像杜鹃泣出的鲜血。梳着蝉鬓的美人呀，伤心欲绝。自然界的花草呀，却处在争奇斗艳的好时节。

其二

【原文】

孤庙对寒潮，西陵风雨萧萧。谢娘惆怅倚兰桡，泪流玉箸千条。
暮天愁听思归乐，早梅香满山郭。回首两情萧索，离魂何处飘泊？

【今译】

孤零零的寺庙，迎着寒冷的江潮。西山也是一片凄风苦雨。谢家娇娘呀，伤心地倚着精美的兰桡。止不住的泪水呀，流成了玉箸千条万条。

黄昏时分，满怀愁绪的人儿听到杜鹃的啼叫更加悲伤。早春时节的梅花，开遍了山郭。回过头来暗自想他，心里一片萧索。思念的人儿呀，他如今在何处漂泊？

“The Spirit of the Yellow River” (*Ho-tu shen*), Three Lyrics

1

- She views the clustered shrines by the river. (5)
Spring rains pour down the facades of the temples. (6)
Slow-moving birds fly over the endless southern mountains. (7)
Alone in the boat, she feels the grief of parting. (6)
- Somewhere a cuckoo is crying out, sobbing on without stop. (7)
Flowers in full bloom are as red as spilled blood. (6)
The beautiful woman experiences an intense sorrow. (6)
This is the time the flowers and grasses flourish. (6)

2

- The solitary temple faces the winterly tides.
Wind and rain over the west mound sigh mournfully.
In her sadness the beautiful woman leans against the boat.
The tears pour down her face in countless streams.
- At sunset, she is grieved by the song “Thoughts of Return.”
The scent of early plums fills the mountain’s rim.
She turns her head, desolate with longing for him.
Where is it that he enjoys such ease and pleasure?



其三

【原文】

铜鼓赛神来，满庭幡盖徘徊。水村江浦过风雷，楚山如画烟开。
离别橹声空萧索，玉容惆怅妆薄。青麦燕飞落落，卷帘愁对珠阁。

【今译】

铜鼓敲得咚咚响，赛会上把神灵迎来。满庭院的旌旗和羽盖，迎着风儿飘扬。水村里和江边上，刚刚响过了一阵风雷之声。楚地的山川秀美如画，山上的烟雾慢慢散开。

在江边的小船上分别，船桨击水的声音多么萧索。离别后的人儿无心梳妆，被思念之情折磨得人瘦妆薄。春天的麦子青绿，成双的燕子时飞时落。惆怅满怀地卷起帘子，孤独地坐在幽深的楼阁上。

【女冠子】二首

其一

【原文】

含娇含笑，宿翠残红窈窕。鬓如蝉。寒玉簪秋水，轻纱卷碧烟。
雪胸鸾镜里，琪树凤楼前。寄语青娥伴，早求仙。

【今译】

娇媚可人，含着微笑，隔夜的浓妆虽然已经变淡，但是仍旧美丽窈窕，鬓角也依然娇艳如蝉。晶莹的碧玉簪子冷如寒潭秋水，轻纱织就的帷幕好像卷着一缕青烟。

鸾镜里面的酥胸嫩白如雪，美人如亭亭的玉树，站立在凤楼之前。捎信儿给我的闺中女伴，劝诫她早日求道修仙。



3

A beating brass drum calls forth the spirits.
In front of the hall, banners flutter in the wind.
A clash of wind and thunder whirls across the river banks.
Above the southern mountains, the clouds open out.

The sound of the oars on the departing boat is melancholy.
Her beautiful face is grieving, her make-up faded.
Forlorn swallows fly across fields of green wheat.
Lifting a curtain, she sadly faces the pearl hall.

“The Taoist Nun”(Nü-kuan tzu), Two Lyrics

1

Reserved beauty, restrained smile,	(4)
Her faded make-up, a veil of soft reds and blues.	(6)
Her hair, a cicada's wings,	(3)
Her jade hairpin, a ripple of autumn water,	(5)
The rolled curtain, a silken mist of azure.	(5)
Her breast shines snow-white in the mirror.	(5)
Among the magical trees fronting the tower,	(5)
She gives a message to a lovely fairy girl,	(5)
Let the immortal come soon!	(3)

其二

【原文】

霞帔云发，钿镜仙容似雪。画愁眉。遮语回轻扇，含羞下绣帷。
玉楼相望久，花洞恨来迟。早晚乘鸾去，莫相遗。

【今译】

彩霞一般的披肩和青云一般的鬓发，金片装饰的镜子里，容颜晶莹如雪，愁绪萦怀地描画着蛾眉。用鸾扇遮着脸儿说话，羞羞答答地放下绣帷。

在玉楼上久久地凝望。百花盛开的仙洞口，他却姗姗来迟。他迟早都要乘着鸾凤飞仙而去，请千万不要把她遗弃。

【玉蝴蝶】一首

【原文】

秋风凄切伤离，行客未归时。塞外草先衰，江南雁到迟。芙蓉雕嫩脸，杨柳堕新眉。摇落使人悲，断肠谁得知。

【今译】

无情的秋风萧索凄凉，独自伤感，因为与心上人儿的别离。塞外的野草早已黄枯，江南传书的鸿雁却是姗姗来迟。

美如芙蓉花的容颜憔悴不堪，像柳叶一样飘零枯萎的是我的蛾眉。面容憔悴，令人心悲，愁断肝肠的相思呀，谁人能知？



2

Clouds of hair fall to her collar.
Her fairylike face is as snow in the gilt mirror.
Her delicate brows painted,
She raises her dainty fan to hide her face,
And blushing lowers the brocade curtains.

Long she looks for him from the jade tower,
Let him not come late to the flower grotto.
Eventually he will leave, riding a phoenix,
May he not forget her then!

“Jade Butterflies” (*Yü hu-tieh*), One Lyric

The cold autumn winds cut sharply at her grief.	(6)
The traveler has not yet made his return.	(5)
Beyond the frontier, grass will soon die.	(5)
South of the river, wild geese come late.	(5)
Her fragile face is like the faded lotus.	(5)
Her brows are like tumbled willow leaves,	(5)
The heart breaks to see them so atremble.	(5)
Who can know what she feels in her heart?	(5)

卷 二

温庭筠(812—870)

【清平乐】二首

其一

【原文】

上阳春晚，宫女愁蛾浅。新岁清平思同辇，争那长安路远。凤帐鸳被徒熏，寂寞花锁千门。竟把黄金买赋，为妾将上明君。

【今译】

上阳宫中，宫女含愁的蛾眉妆色浅淡。新年又是河清海晏的太平景象，宫女期盼着游玩时能与皇帝同辇。只可惜，上阳宫离长安道路是多么遥远。

绣着鸾凤的罗帐和绣着鸳鸯的锦被，无望而徒劳地用香熏了又熏。寂寞的宫女呀，望着被花枝遮掩着的千万重宫门。争着用黄金购买司马相如那样华美的《长门赋》，希望它能让她见到当今的圣明之君。

其二

【原文】

洛阳愁绝，杨柳花飘雪。终日行人争攀折，桥下水流呜咽。上马争劝离觞，南浦莺声断肠。愁杀平原年少，回首挥泪千行。

【今译】

洛阳城内，少年哀愁欲绝。飞舞的杨花和柳絮，宛如空中落下的洁白雪花。每日过往的行人，都因为离别而把柳枝儿随意地攀折。桥下的流水潺潺，好似离人伤心的呜咽。

上马离去时，大家都争着劝酒举觞。黄莺的鸣叫声从南浦传来，听到这声音却越发让人伤心断肠。离别让平原的少年万分悲伤，再回首时，流下的泪水纵横千行。



Chapter Two

Wen T'ing-yün (812—870)

“Pure Serene Music” (*Ch'ing-p'ing yüeh*), Two Lyrics

1

Late spring in the Shang-yang Palace! (4)

Her delicate eyebrows are pale with sorrow. (5)

In the new year's calm, she thinks of the imperial outings. (7)

Why is the road to Ch'ang-an so distant and remote? (6)

In vain, the curtains and quilts have been scented. (6)

She sits all alone, locked within a thousand gates. (6)

If only she had gold enough to buy a splendid poem,²⁷ (6)

A poem could plead for her to his glorious majesty. (6)

2

Sorrowful and dismal in Lo-yang city!

Willow catkins whirl like snow in the wind.

Throughout the day, travelers pull at the hanging branches.

Waters cry and sob as they flow beneath the bridge.

The parting company is urged to have another drink.

South of the river, the oriole cries out its grief.

These bravos of P'ing-yüan feel the deepest sorrow.

They turn aside to wipe away their streaming tears.

【遐方怨】二首

其一

【原文】

凭绣槛，解罗帷。未得君书，断肠潇湘春雁飞。不知征马几时归，海棠花谢也，雨霏霏。

【今译】

凭倚着绣槛，轻轻地放下罗帷。没有收到郎君的音信，伤心断肠。春日的潇湘，大雁成群结队地北飞。我却不知道郎君的征马，何时来归。海棠花已经开始凋谢，暮春时节，细雨霏霏。

其二

【原文】

花半坼，雨初晴，未卷珠帘，梦残惆怅闻晓莺，宿妆眉浅粉山横。约鬟鸾镜里，绣罗轻。

【今译】

花朵半开，雨后初晴。没有卷起珠帘，因为好梦刚刚做完。心情微微有些惆怅，听到了黄莺的啼叫。隔夜的眉妆已经变淡，看着好像远处粉色的山头。对着鸾镜，挽起头发，绣花的罗裙轻轻盈盈。



“Hatred of Distant Places” (*Hsia-fang yüan*), Two Lyrics

1

She leans on a carved railing. (3)
She unties the silken curtain. (3)
She has yet to receive his letter. (4)
Her heart breaks as the wild geese return in spring. (7)
She knows not when the traveler’s horse will return. (7)
The cherry-apples will fade and die away. (5)
The freezing rain will follow. (3)

2

The flowers begin their bloom.
The rain is starting to clear.
The beaded curtains remain undone.
Her dream fades as she sadly hears the dawn orioles.
Her pale brows rise and bend like distant mountains.
She ties her hair in front of the mirror.
The silk of her gown is light.

【诉衷情】一首

【原文】

莺语，花舞。春昼午。雨霏微。金带枕，宫锦。凤凰帷。柳弱蝶交飞，依依。辽阳音信稀，梦中归。

【今译】

莺声燕语，落花飞舞，正是春日的最盛时，雨点儿连绵细微。金带缠绕的绣枕，用的是上好的宫锦，屋内还悬挂着绣着凤凰的罗帷。柳丝儿娇弱，蝴蝶成双成对地飞。辽阳那里的音信越来越稀，只有在梦里见到郎君来归。

【思帝乡】一首

【原文】

花花，满枝红似霞。罗袖画帘肠断，卓香车。回面共人闲语，战篋金凤斜。唯有阮郎春尽，不归家。

【今译】

到处都是盛开的鲜花，红红的好似天边的朝霞。罗袖、画帘掩住了她的悲伤，独自拦下了七香车。回过头来和人说几句家常，头上饰有金凤的篋子微微倾斜。可惜郎君呀，暮春时节还未还家。



“Speaking of Love” (*Su chung-ch'ing*), One Lyric

Orioles chirp.	(2)
Flowers dance.	(2)
Spring is at its peak.	(3)
Droplets of rain fall.	(3)
A gold banded cushion,	(3)
Of royal silk.	(2)
Phoenixes on curtains.	(3)
Butterflies dart by the yielding willow.	(5)
Far, far away,	(2)
Few letters have arrived from Liao-yang.	(5)
He returns in a dream.	(3)

“Thoughts of Paradise” (*Ssu ti-hsiang*), One Lyric

61

Flowers, flowers,	(2)
They cover the branches like rosy clouds.	(5)
Silk sleeves and painted curtains hide her grief.	(6)
She stops the carriage,	(3)
And turns round to join him in idle conversation.	(6)
A gold phoenix sways on her shaking comb.	(5)
He will remain only until spring comes to an end,	(6)
And he will not return.	(3)

【梦江南】二首

其一

【原文】

千万恨，恨极在天涯。山月不知心里事，水风空落眼前花，摇曳碧云斜。

【今译】

胸中有万千憾恨，憾恨的尽头是遥不可知的天涯。山中的明月哪里知晓内心的惆怅，水面的清风无情地吹落鲜花，飘荡的浮云斜斜地飘散开去。

其二

【原文】

梳洗罢，独倚望江楼。过尽千帆皆不是，斜晖脉脉水悠悠，肠断白蘋洲。

【今译】

精心梳洗之后，独自倚着江边的阁楼。万千帆船经过，不见郎君归来，斜晖和流水不知道她的哀愁。她望眼欲穿，伤心地望着远处开着白蘋花的小洲。



“Dreaming of the South” (*Meng Chiang-nan*), Two
Lyrics

1

Ever rising resentment, (3)
It reaches out to him at world's end. (5)
The moon over the mountain cannot know what she feels. (7)
In water and wind, flowers fall lifelessly before her. (7)
Dark clouds tremble and drift aslant. (5)

2

Her toilette completed,
She gazes alone from the river tower.
A thousand sails have drifted by, but not one was his.
The setting sun is aflame, but the water reaches away.
She grieves to see the duckweed isle.



【河传】三首

其一

【原文】

江畔，相唤。晓妆鲜，仙景个女采莲。请君莫向那岸边，少年。
好花新满船。红袖摇曳逐风暖。垂玉腕，肠向柳丝断。浦南归，浦北
归，莫知。晚来人已稀。

【今译】

夏日的江畔，采莲女互相呼唤，晓妆鲜艳。仙景中来了个美人儿，也是来采莲。请你千万不要去男孩的那岸边。对面的少年，鲜花插满了小小的船。

红袖飘拂，风儿多么温暖，露出洁白的手腕，含情的心儿，早就飞向了柳树下的男孩那边。从浦南归，还是从浦北归？真的不知。天已傍晚，江上的采莲女越来越少了。





“River Messages” (*Ho ch’uan*), Three Lyrics

1

- On the river bank, (2)
She calls for him. (2)
At dawn, she is so beguiling. (3)
In a scene of enchantment, she is gathering lotus. (6)
“Please do not go to that other bank across the river! (7)
Oh handsome youth, (2)
These pretty flowers will fill up your boat.” (5)
- Her red sleeves flutter in the warm and gentle breeze. (7)
Her wrists appear to be jade. (3)
Her heart grieves to see the broken willows. (5)
Has he gone toward the south? (3)
Has he gone toward the north? (3)
She does not know. (2)
Since evening, not many people have come by! (5)



其二

【原文】

湖上，闲望。雨萧萧，烟浦花桥路遥。谢娘翠蛾愁不销，终朝。
梦魂迷晚潮。荡子天涯归棹远。春已晚，莺语空肠断。若耶溪，溪水
西。柳堤。不闻郎马嘶。

【今译】

湖水上，悠闲地远望，风雨潇潇。烟雾笼罩着花桥，觉得路途更遥。
谢娘紧蹙着蛾眉，心中的哀愁未消。终日终朝，满怀的愁绪呀，伴着夜晚
的江潮。

在外漂泊的郎君呀，归期是那么遥远。美丽的春天多么短暂，听到黄莺
的鸣叫，思念你的人儿肝肠欲断。伫立在小小的若耶溪边，溪水之西是柳
树遮掩的河堤。终日凝望，却听不到归来的马蹄。

2

On the lake shore,
She looks for him.
The rain is sad and mournful.
By misty banks, by flowery bridge, the way is far.
Sorrow yet clings to the brows of the beautiful woman.
From break of day,
She hazily dreams she is adrift on the tide.

The distant traveler's boat still lies at world's end.
It is already late in spring.
Orioles chatter as her heart breaks in vain.
"Waters of the Jo-yeh Stream!
Waters moving on to the west!
Willow embankment!
You will not hear the neighing of his horse!"





其三

【原文】

同伴，相唤。杏花稀，梦里每愁依违。仙客一去燕已飞，不归。泪痕空满衣。天际云鸟引情远。春已晚，烟霏渡南苑。雪梅香，柳带长。小娘。转令人意伤。

【今译】

梦里见到同伴，激动地相互呼喊，杏花疏稀。每每在梦中发愁，生怕刚刚团聚又分离。仙人乘鹤飞去，成双的燕子早已飞回。你却依然不归，泪珠儿滚滚，浸湿了衣襟。

鸟儿在天空飞舞，把思情牵引得很远很远。美丽的春天非常短暂，烟雾迷蒙，笼罩着南苑。雪梅清香，柳丝儿悠长，可怜的小娇娘，情人不归，独自忧伤。



3

For her companion,
She is crying out.
The apricot blossoms are few.
So often in her dreams, she is grieved by parting.
Like a crane so soon gone, or a swallow taking flight,
No more to return.
Stains of tears shed in vain cover her robe.

Birds on the cloudy horizon draw her feelings far off.
It is already late in spring.
A smoky mist passes across the south garden.
The snow plums were fragrant.
The willow branches are long.
Oh beautiful girl,
Their passing can only make a person suffer!

【蕃女怨】二首

其一

【原文】

万枝香雪开已遍，细雨双燕。钿蝉筝，金雀扇，画梁相见。雁门消息不归来，又飞回。

【今译】

千树万树白色的花朵，在春日开得艳丽烂漫。朦胧的细雨中，飞来一对恩爱的小燕。燕子停在画梁上，筝上饰有金蝉，扇上画着金雀。雁门关的音信没有到来，只有旧时的燕子飞回。

其二

【原文】

碛南沙上惊雁起，飞雪千里。玉连环，金镞箭，年年征战。画楼离恨锦屏空，杏花红。

【今译】

大漠之中，边塞鸿雁惊起。连年的征战，使用了多少玉连环和金镞箭。画楼上有美丽的屏风，楼上的人儿愁苦，又是一年杏花红。



“The Foreign Woman’s Complaint” (*Fan-nü yüan*), Two Lyrics

1

Masses of sweet snowy apricot blooms cover the branches. (7)
A pair of swallows in the misty rain, (4)
Inlaid cicadas on the *cheng*, (3)
And gilded birds on the fan, (3)
Seem to gaze in wonder at each other. (4)
There has been no word from the distant frontier passes. (7)
The swallows circle and fly. (3)

2

Wild geese fly up in alarm from the endless rocky sands.
They fly across the far distant snow.
His bridle carved from jade,
His arrows barbed with gold,
Year after year, he rides for battle.
In the painted tower, she grieves by the vacant screens.
The apricot blooms grow red.

【荷叶杯】三首

其一

【原文】

一点露珠凝冷，波影，满池塘。绿茎红艳两相乱，肠断，水风凉。

【今译】

露珠一点一点，凝聚着清冷，像珍珠一般，还倒映着波影，小小的池塘四周满是露珠。绿色的荷叶和红色的荷花多么杂乱。人儿肠断，池水和风儿清凉。

其二

【原文】

镜水夜来秋月，如雪，采莲时。小娘红粉对寒浪，惆怅，正思惟。

【今译】

水平如镜，倒映着秋日的明月，晶莹如雪。采莲之时，脸色红润、楚楚动人的小娇娘，驾着轻舟，在清冷明澈的池水间激起浪花朵朵。她独自惆怅，心中正在思念他。





“Lotus Leaf Cup” (*Ho-yeh pei*), Three Lyrics

1

The chill dewdrops are like frozen pearls. (6)
Wavy reflections, (2)
Sweep the banks of the pond. (3)
Green stems and red flowers are piled in confusion. (7)
Her heart breaks. (2)
The water and wind are cold. (3)

2

The autumn moon shines in a watery mirror.
Petals like snow,
Drift from the picked lotus.
The pretty woman faces into the chill rising waves.
She feels sorrow.
She is thinking only of him.



其三

【原文】

楚女欲归南浦，朝雨，湿愁红。小船摇漾入花里，波起，隔西风。

【今译】

楚地的美人儿，盼望着回到南浦。清晨下了一阵小雨，雨中含愁的人儿美丽不可方物。小船儿摇摇荡荡，滑到了荷花丛里。一阵水波涌起，隔着微冷的西风。

皇甫松（约859年前后）

【天仙子】二首

其一

【原文】

晴野鹭鸶飞一只，水荭花发秋江碧。刘郎此日别天仙，登绮席，泪珠滴，十二晚峰高历历。

【今译】

晴朗的郊野，有飞着的鹭鸶一只。水荭花开得艳丽，映照着秋天青碧的江水。刘郎那天与神仙分别，坐上了凡间的垫席。她的泪珠止不住地往下滴，巫山上的十二座高峰呀，都尽收眼底。



3

The woman from the south longs to go home.
A morning shower.
Bathes her sorrowing beauty.
In rising tides, his skiff sails among the flowers.
The waves billow.
A west wind is between them.

Huang-fu Sung (c. A.D. 859)

“Heaven’s Immortal” (*T’ien-hsien tzu*), Two Lyrics

1

A lone egret flies in a clear sky across the open fields. (7)
Water pepper blooms along the jade green river in autumn. (7)
This day, the young man must part from his fair immortal. (7)
He moves up close to her side, (3)
Her teardrops are like pearls. (3)
The twelve peaks of Mount Wu loom across the evening sky. (7)



其二

【原文】

踯躅花开红照水，鹧鸪飞绕青山觜。行人经岁始归来，千万里，错相倚，懊恼天仙应有以。

【今译】

盛开的红色踯躅花，映照着青碧的江水。鹧鸪鸟儿绕着青山口盘桓，飞舞得多么优美。漂泊的人儿一年之后才归来，回家的路程有千里万里。错误地相信了人间的你，天仙心中懊恼，不是无缘无故的。

【浪淘沙】二首

其一

【原文】

滩头细草接疏林，浪恶罨船半欲沉。宿鹭眠鸥飞旧浦，去年沙嘴是江心。

【今译】

沙滩上的细草连接着一片稀疏的树林，风大浪恶，拍打得小渔船摇摇欲沉。白鹭和鸥鸟又飞回来寻找旧时栖息的沙岸，去年的沙洲却早已没入到了江心。

2

The flowering rhododendron shine crimson upon the waters.
Partridges fly above the lush green of a mountain valley.
He stayed for the year, but now he must start his return.
In their world so far removed,
They were constantly together.
Her deep sadness at their parting is only to be expected.

“Ripples Sifting Sand” (*Lang-t'ao sha*), Two Lyrics

1

Delicate river grasses spread into the tangled undergrowth. (7)
In the rising waves, a fishing boat is very nearly swamped. (7)
Sleepy egrets and drowsy seagulls fly toward the old banks. (7)
The sandy beach of a year ago has now drifted to mid-river. (7)





其二

【原文】

蛮歌豆蔻北人愁，浦雨杉风野艇秋。浪起鸂鶒眠不得，寒沙细细入江流。

【今译】

南方人唱着豆蔻歌，北方人听了却发愁。风雨笼罩着蒲草和杉树，小船儿在秋江里漂流。由于风浪太大，鸂鶒难以入眠，细细的、清冷的河沙汇入江流。

【杨柳枝】二首

其一

【原文】

春入行宫映翠微，玄宗侍女舞烟丝。如今柳向空城绿，玉笛何人更把吹。

【今译】

春天降临行宫，树木茂密青翠。玄宗皇帝的宫女婀娜的细腰像杨柳的细丝。柳丝如今依然在空荡荡的行宫里飘拂，当年的那只玉笛呀，何人再次把它吹起。

2

Southern songs and southern nutmeg sadden the northern man.
Rain on the banks, wind in the pines, his skiff tumbles on.
In the churning waves, there is no sleep for the wild duck.
Chill grains of sand softly slip away into the watery flow.

“Willow Branches” (*Yang-liu chih*), Two Lyrics

1

Spring fills the palace, and the sun sets beyond the hills. (7)
Like graceful dancers entertaining the Emperor Hsüan-tsung, (7)
The willows are burgeoning green within the abandoned city. (7)
But who is there to take up a jade flute and play for them? (7)



其二

【原文】

烂漫春归水国时，吴王宫殿柳丝垂。黄莺长叫空闺伴，西子无因更得知。

【今译】

繁花烂漫，春天回归到吴国之时。吴王宫殿里的柳树呀，婀娜飘拂，依依下垂。黄莺的啼声传入空荡荡的闺阁，可叹西施却再也无法听到，无法得知。

【摘得新】二首

其一

【原文】

酌一卮，须教玉笛吹。锦筵红蜡烛，莫来迟。繁红一夜经风雨，是空枝。

【今译】

饮下酒一杯，一边喝酒，一边让玉笛伴着一起吹。富丽的筵席上燃着红色的蜡烛，你不要姗姗来迟。繁花经过了一夜的风吹雨打，只剩下空落落的花枝。



2

When bright spring returns to the watery land of the south,
Willows arch elegantly among the palaces of the king of Wu.
The cries of the orioles echo long in the empty apartments,
But the beautiful Hsi Shih can have no way of knowing this.

“Picking Fresh Flowers” (*Che-te hsin*), Two Lyrics

1

Fill up the cups to the full! (3)
Let the piping music of the jade flutes begin! (5)
The mats are embroidered, the candles are red, (5)
You must not arrive too late! (3)
Blossoming buds, in the wind and rain of the night, (7)
Leave but the empty branches! (3)



其二

【原文】

摘得新，枝枝叶叶春。管弦兼美酒，最关人。平生那得几十度，展香茵。

【今译】

摘下新发的花儿朵朵，每一枝每一叶都饱含着春日的氤氲。管弦和美酒呀，最能醉人心魂。人的一生能有几十年，能这样悠闲地把芳香的垫子铺展开来？

【梦江南】二首

其一

【原文】

兰烬落，屏上暗红蕉。闲梦江南梅熟日，夜船吹笛雨萧萧。人语驿边桥。

【今译】

蜡烛的灯花落下，烛光将灭，屏风上的芭蕉变得模糊。悠然地梦到了江南的梅子已经成熟，风雨潇潇，载着笛声的小船儿在江水里飘摇。听到驿站边桥上依稀传来人声。





2

Let's pick the fresh flowers!
Branch after branch, leaf upon leaf in spring!
Some very good music, and some very good wine,
Have real influence on a man!
How many tens of years will a man get in this life?
So open up the perfumed mats!

“Dreaming of the South” (*Meng chiang-nan*), Two
Lyrics

1

The orchid lamp burns low. (3)
The banana trees on the screen darken red. (5)
She idly dreams of the plums full ripening in the south. (7)
On a boat, a flute cries in the night as the rain sighs. (7)
Voices carry from the post-station bridge. (5)

其二

【原文】

楼上寝，残月下帘旌。梦见秣陵惆怅事，桃花柳絮满江城。双髻坐吹笙。

【今译】

在画楼上寝息，残缺的月儿穿过门帘和屏风。梦见了秣陵的伤心往事，桃花和柳絮飘零，落满了江边的古城。我所迷恋的佳人呀，盘着双髻，闲坐着吹笙。

【采莲子】二首

其一

【原文】

菡萏香莲十顷陂，举棹。小姑贪戏采莲迟年少。晚来弄水船头湿举棹，更脱红裙裹鸭儿年少。

【今译】

盛开的荷花呀，飘荡在十数顷的池塘里（举起船桨）。小姑调皮贪玩，采莲总是回来得最迟（年纪轻啊）。又喜欢玩水，夜晚驶来的小船都把她弄湿了（举起船桨）。还要脱下红色的裙子，裹起家里养的小鸭儿（年纪轻啊）。





2

In a bedroom in the tower,
A fading moon shines beneath the curtains.
In her dreams, she is in Mo-ling sorrowing for the past.
Peach flowers and willow catkins covered the river city,
Where a girl in pigtails played the *sheng*.

“Gathering Lotus” (*Ts'ai-lien tzu*), Two Lyrics

1

Fragrant lotus spread across the banks of the river. (7)
Raise oars! (2)
A girl merrily picked lotus until the hour was late. (7)
Youngsters! (2)
Come evening, she got splashed by the passing boats. (7)
Raise oars! (2)
She slipped off her petticoat and bundled the ducks. (7)
Youngsters! (2)



其二

【原文】

船动湖光滟滟秋举棹。贪看年少信船流年少。无端隔水抛莲子举棹，遥被人知半日羞年少。

【今译】

小船荡起的湖水光彩闪烁，时节已是深秋（举起船桨）。少女光顾着打量对面的少年，一任小船儿顺水漂流（年纪轻啊）。隔着水波向他抛了一颗莲子，又觉得毫无缘由（举起船桨）。生怕被人看见，小脸儿上布满了绯红的娇羞（年纪轻啊）。

韦庄（836—910）

【浣溪沙】五首

其一

【原文】

清晓妆成寒食天，柳球斜袅间花钿，卷帘直出画堂前。指点牡丹初绽朵，日高犹自凭朱栏，含嗔不语恨春残。

【今译】

清晨梳妆打扮，今儿是寒食天。头上戴着柳球，还在旁边插着花钿。卷起帘子，跑到了画堂前。

手指美丽的牡丹，花朵儿初绽。日当正午，还呆呆地倚着红色的栏杆。含愁的人儿不言不语，憾恨着春天即将结束。



2

The boat glided across the lake shining with autumn.
Raise oars!
She eagerly eyed a handsome young boy sailing along.
Youngsters!
Suddenly, she threw him a lotus seed over the water.²⁸
Raise oars!
As word got around, she blushed for the shame of it.
Youngsters!

Wei Chuang (836—910)

“Sand of Silk-Washing Stream” (*Huan-ch’i sha*),
Five Lyrics²⁹

1

A clear dawn graces the morning of the Cold Food Festival. (7)
A cluster of willow blossoms sets off her golden hairpins. (7)
She rolls up the curtain and goes out of the painted hall. (7)

The tiny peony buds are just starting to burst into bloom. (7)
The sun is on high, and yet she stands by the red railing. (7)
She quietly frowns, hating the spring that will fade away. (7)



其二

【原文】

欲上秋千四体慵，拟交人送又心忪，画堂帘幕月明风。此夜有情谁不极，隔墙梨雪又玲珑，玉容憔悴惹微红。

【今译】

想要坐上秋千，困倦无力的四肢却怎么也生不出力气。想要请人来推，心中又是害怕又是忪忪。明月下画堂里的重重帘幕间，吹过了一阵清风。

今夜我心情急迫，都是因为饱含深情。邻家如雪的梨花呀，开得烂漫晶莹。憔悴不堪的容颜呀，浮着一丝儿娇羞的绯红。

其三

【原文】

惆怅梦馀山月斜，孤灯照壁背窗纱，小楼高阁谢娘家。暗想玉容何所似，一枝春雪冻梅花，满身香雾簇朝霞。

【今译】

愁绪搅扰了美梦，看着窗外的月亮倾斜。窗纱边的一盏孤灯照亮了墙壁。小楼高阁，那是谢娘的家。

暗暗地想着心上的她，想着她迷人的面颊。好像春天的冰雪，冻坏了娇弱的梅花。她通身散发着香气，全身还笼罩着一团朝霞。

2

She yearns to climb on the swing, but she is too hesitant.
She would ask him to push the swing, but she is too timid.
The curtains in the painted hall glisten in moon and wind.

On a night such as this, who does not feel a deep emotion?
The snowy pear blossoms by the wall come to full splendor.
A faint red blush touches the sorrow in her jadelike face.

3

My lonely dream fades as the moon dips over the mountains.
A solitary lamp shines on the wall from the silken window.
The beautiful woman dwells in a room high up in the tower.

I see her lovely jadelike face, yet how can I describe it?
It is like a branch of snowy plum flowers in early spring,
Sweetly scented, and flushed like the rosy clouds of dawn.





其四

【原文】

绿树藏莺莺正啼，柳丝斜拂白铜堤，弄珠江上草萋萋。日暮饮归何处客，绣鞍骢马一声嘶，满身兰麝醉如泥。

【今译】

碧绿的树丛里藏着黄莺，黄莺正在唧唧喳喳地鸣啼。柳丝儿婀娜多姿，轻轻地掩着白铜堤。神女居住的江流，岸边的芳草青翠茂密。

傍晚醉酒归来的人儿呀，家住哪里？马鞍精美艳丽，青白色的马儿不住地啼嘶。通身散发着兰香和麝香，人儿却是烂醉如泥。

其五

【原文】

夜夜相思更漏残，伤心明月凭阑干，想君思我锦衾寒。咫尺画堂深似海，忆来唯把旧书看，几时携手入长安。

【今译】

整晚整晚地害着相思，听着漏声，辗转难眠。皓月当空的夜晚，伤心的人儿倚着栏杆。郎君应该同样地思念我吧，你的锦衾也抵挡不住深夜的风寒。

画堂近在咫尺，却像大海一样深。想你的时候，只能把先前的书信仔细瞧看。不知道何时，才能携着你的手儿去长安。

4

The orioles chatter hidden away in the green of the trees.
The willow branches brush the slopes of the Pai-t'ung Dam.
Along the Pearl-Sporting River, the grass grows luxuriant.

I return after a night of drinking, where else could I go?
My horse, finely saddled and ready to ride, softly neighs,
But I, covered with a heavy perfume, am stone blind drunk!

5

Each night, I think of you until the water clock is still.
Sorrowing, I stand on the balcony in the bright moonlight.
I think you too feel the cold all alone within your quilt.

The painted hall is so near, yet it seems a depthless sea.
I think of you, but all I can do is read your old letters.
When can we be together again, hand in hand, in Ch'ang-an?



【菩萨蛮】五首

其一

【原文】

红楼别夜堪惆怅，香灯半卷流苏帐。残月出门时，美人和泪辞。
琵琶金翠羽，弦上黄莺语。劝我早归家，绿窗人似花。

【今译】

夜晚在红楼上分别，心情多么惆怅。卧房里的香灯忽灭忽明，照着半卷的罗帐。残月当头，分离之时，心上人儿含着泪水和我告辞。

琵琶的弹拨部位饰有金色和绿色的羽毛。琴弦上弹奏的音乐，像美妙的莺声燕语。心上人儿劝我早点回家，绿窗中的人儿貌美如花。

其二

【原文】

人人尽说江南好，游人只合江南老，春水碧于天，画船听雨眠。
炉边人似月，皓腕凝霜雪。未老莫还乡，还乡须断肠。

【今译】

每个人都谈论着江南的美好。来此游玩的人也应该在江南终老。青碧的春水胜过蓝天，躺在画船里面听着雨声入眠。

酒炉边上的心上人儿，貌美如明月。一双洁白的手腕呀，好像凝结了一层晶莹的冰雪。未老之前不要回乡，离开美妙的江南，怎能不令人断肠？



“Deva-like Barbarian” (*P’u-sa man*), Five Lyrics

1

The night we parted in the red tower was hard to endure. (7)

The fragrant lamp was half-hidden by a tasseled curtain. (7)

I went out into the light of the fading moon. (5)

The beautiful lady said her tearful farewell. (5)

Gold and azure streamers hung from a *p’i-p’a*. (5)

Its stringed melody was like a crying oriole, (5)

Urgently beseeching me to return before long. (5)

She was like a flower in a green silk window! (5)

2

Everyone says how good it is to live south of the river.

A traveler ought to remain there until he has grown old.

The spring waters are more blue than the sky.

Adrift in the boat, drowsily I hear the rain.

The girl pouring wine is as fair as the moon.

Her wrists shine white like the frosted snow.

Do not return home before you have grown old,

To return home is surely to break your heart!



其三

【原文】

如今却忆江南乐，当时年少春衫薄。骑马倚斜桥，满楼红袖招。
翠屏金屈曲，醉入花丛宿。此度见花枝，白头誓不归。

【今译】

直到现在还在思念在江南时候的快乐。当时风华正茂，身上的春衫华丽轻薄。骑着马儿路过斜桥，楼上的少女们挥着红袖相招。

镂金的翠色屏风，弯弯曲曲。我喝得酩酊大醉，睡在那花丛深处。再次看到鲜花开满枝头，白发老人发誓永不离去。

其四

【原文】

劝君今夜须沉醉，樽前莫话明朝事。珍重主人心，酒深情亦深。
须愁春漏短，莫诉金杯满。遇酒且呵呵，人生能几何！

【今译】

举酒相劝，今夜应当大醉。酒杯前面，不要言说明天的事。珍惜主人家的一片真心，酒杯里的酒水深，我的感情也深。

应该惆怅的是，春天的夜晚多么短暂。不要推辞，说什么酒杯太满。看到美酒就应该乐呵呵，人生的岁月有几何！



3

I can still remember how happy I was south of the river.
Then I was young, and my spring robes were a light silk.
I would ride my horse by the slanting bridge,
From the tower came a flutter of red sleeves.

Gold ties held the folds of the azure screen.
Drunk, I stopped the night among the flowers.
So now when I see a lovely blossoming branch,
This white-haired head swears not to go home!

4

Host:

I urge you this night to drink until you are very drunk!
You must not speak of tomorrow in front of the wine jar!

Guest:

I appreciate the kindness of your sentiments.
The wine is deep, but my feelings are deeper.

Host:

Grieve for the shortness of the spring night,
And do not complain when your cup is so full!
When we yet have wine, we can laugh together,
For after all, how long does man's life last?



其五

【原文】

洛阳城里春光好，洛阳才子他乡老。柳暗魏王堤，此时心转迷。
桃花春水绿，水上鸳鸯浴。凝恨对残晖，忆君君不知。

【今译】

洛阳城里，春光多么美好。洛阳的才子呀，却在他乡慢慢衰老。柳树遮掩着魏王堤，此时的心境多么凄迷。

桃花红艳，春水清澈碧绿。水面之上，成双的鸳鸯在悠闲地洗浴。含愁带恨地望着斜阳，我想你时你却不知。

【归国遥】三首

其一

【原文】

春欲暮，满地落花红带雨。惆怅玉笼鹦鹉，单栖无伴侣。南望去程何许？问花花不语。早晚得同归去，恨无双翠羽。

【今译】

春天即将结束，花朵飘零了一地，又经历了一场小雨。玉笼里有一只惆怅的鹦鹉，独自栖息，没有伴侣。

向南张望，离去的伴侣在何处？问花花也不言语，何时才能和你一起归去？可惜没有可供飞翔的双翅。



5

The spring scene is splendid within the city of Lo-yang.
But the gifted man of Lo-yang grows old in another land.
Willows shade the Prince of Wei's Embankment.
At this time, I feel restless and bewildered.

Clear waters run beside the blossoming peach.
Mandarin ducks dip themselves in a cool flow.
In an agony of grief, I face the setting sun.
I think always of you, but you don't know it!

“Returning to My Distant Home” (*Kuei-kuo yao*), Three
Lyrics

1

Spring is almost over. (3)
Red petals spattered with raindrops cover over the ground. (7)
The cockatoo is forlorn within its cage of fine jade. (6)
Alone it perches without friends or companions. (5)

I look south at the road and wonder where can you be? (6)
I question the flowers, but they do not answer. (5)
Surely a time must come when we can go back together. (6)
It is a matter of sad regret that I lack wings. (5)



其二

【原文】

金翡翠，为我南飞传我意。罨画桥边春水，几年花下醉。别后只知相愧，泪珠难远寄。罗幕绣帷鸳被，旧欢如梦里。

【今译】

鸟儿名叫金翡翠，请你往南飞翔，传递我的心意。彩色画一样的桥边，春水流去，连续几年在花丛里同醉。

分别后只感到惭愧，泪珠颗颗滚落，只是路途遥远，无法寄达。罗幕绣帷里铺着鸳鸯锦被，旧时的欢乐只能出现在梦里。

其三

【原文】

春欲晚，戏蝶游蜂花烂漫。日落谢家池馆，柳丝金缕断。睡觉绿鬟风乱，画屏云雨散。闲倚博山长叹，泪流沾皓腕。

【今译】

春天多么短暂，蝴蝶和黄蜂游戏，鲜花开得烂漫。太阳落在了谢家的池塘和楼阁边，细柔的柳丝被离别的人儿折断。

醒来时，鬓发像是被风儿吹得散乱，在画屏的遮掩下，男女的欢爱已经消散。倚着香炉哀叹，泪水弄湿了洁白的手腕。



2

Oh, golden kingfisher,
Would you take up my thoughts and carry them south for me?
The waters of spring flow on past the painted bridge.
How long have I been drunk among these flowers?

After a parting, there remains only a painful memory.
Teardrops cannot easily be sent such distances.
Screened by curtains of silk, wrapped within a quilt,
Past happiness returns to me as though a dream.

3

Spring is almost over.
Saucy butterflies and gadabout bees frolic in the flowers.
The sun's last light falls on the pond and pavilions.
Willow branches like golden threads lie broken.

She wakens with hair tousled as if blown by the wind.
Clouds and rain vanish from within the screens.
Listless, she draws near the censer and deeply sighs.
A rush of tears moistens her moon-white wrists.



【应天长】二首

其一

【原文】

绿槐阴里黄莺语，深院无人春昼午。画帘垂，金凤舞，寂寞绣屏香一炷。碧天云，无定处，空有梦魂来去。夜夜绿窗风雨，断肠君信否？

【今译】

碧绿的槐树浓荫里，黄莺呢喃低语。寂静的小院里空无一人，正是春天的正午。画帘低垂，画帘上绣着金凤飞舞，寂寞的绣屏边，燃着麝香一炷。

思念的人儿像天上的白云，飘来荡去，没有定处，只有在梦里见到你有时来有时去。每晚都孤独地伴着窗外的凄风和冷雨，思念你的人儿肝肠寸断，郎君可信否？

其二

【原文】

别来半岁音书绝，一寸离肠千万结。难相见，易相别，又是玉楼花似雪。暗相思，无处说，惆怅夜来烟月。想得此时情切，泪沾红袖黦。

【今译】

分别已经半年，音信也完全断绝。思念你的愁肠呀，好似打了千万个结。难以相见，分别容易，玉楼上的花儿呀白如霜雪。

暗暗地把你思念，心中的愁绪无处诉说，惆怅的人儿独自看着朦胧的烟月。想你的人儿情真意切，红色的衣袖都被泪水浸成了黑黄色。



“Echoing Heaven’s Everlastingness” (*Ying t’ien-ch’ang*),
Two Lyrics

1

- The branches of the locusts shade the chattering orioles. (7)
The inner courtyard is deserted on this spring afternoon. (7)
On the hanging curtain, (3)
Golden phoenixes dance. (3)
A thin wisp of incense awaits her solitude by the screen. (7)
- Clouds in the blue sky, (3)
Drift aimlessly beyond. (3)
Only in her dreams does his spirit come back to her. (6)
Night after night, wind and rain beat on the window. (6)
“Do you believe the truth of my broken heart?” (5)

2

- I have not heard from you since we parted six months ago.
An inch of separation’s sorrow ties into a million knots.
Hard to meet once more,
So easy to say goodbye.
Again the flowers by the jade tower bloom like the snows.
- My thoughts are of you,
But where to tell them?
In the sadness of the night, a mist covers the moon.
As I dwell on this, feelings arise from deep within.
Teardrops have stained the red of my sleeves.

【荷叶杯】二首

其一

【原文】

绝代佳人难得，倾国，花下见无期。一双愁黛远山眉，不忍更思惟。闲掩翠屏金凤，残梦，罗幕画堂空。碧天无路信难通，惆怅旧房栊。

【今译】

绝色的美人实在难得，她的容貌倾城倾国，这样的美人我曾经在花下约会过，可是再见却是遥遥无期。她含愁的双目上，画着一双远山眉，多么娇媚，让我思念断肠。

放下翠屏，屏上绣着金凤。做完美梦，醒来时罗幕遮掩的画堂还是那么凄清。我们天各一方，音信难通，惆怅满怀的我啊，呆呆地望着旧日的房栊。

其二

【原文】

记得那年花下，深夜，初识谢娘时。水堂西面画帘垂，携手暗相期。惆怅晓莺残月，相别，从此隔音尘。如今俱是异乡人，相见更无因。

【今译】

记得那年花树下，那个深夜，首次遇到美丽的谢娘时。水塘的西面，画帘低垂，我们偷偷地约会，携着手儿互相依偎。

惆怅的黄莺伴着天边的残月，我们从此相别，天涯隔绝。而今我们都是漂泊在外的异乡人，相会的愿望也难以成真。



“Lotus Leaf Cup” (*Ho-yeh pei*), Two Lyrics

1

It is difficult to meet with so exquisite a beauty, (6)
A ruin of states.³⁰ (2)
We may not rendezvous among the flowers. (5)
Her darkened brows are like the far distant mountains. (7)
No longer can I bear the thought of her. (5)

Idly I close an azure screen golden with phoenixes, (6)
My dreams ending. (2)
I am very alone within the painted hall. (5)
The sky has no road by which I could send on a letter. (7)
My heart grows heavy in these old rooms. (5)

2

I well remember that year we met among the flowers,
So late at night.
When first the beautiful one came to me,
The curtains hung round us in the hall near the water.
Hand in hand, we secretly drew together.

The dawn orioles and a fading moon were our sorrow.
We said farewell.
“Today, we must go on our separate ways!
Today, we become as strangers living in foreign lands!
Never again will we be with one another!”

【清平乐】四首

其一

【原文】

春愁南陌，故国音书隔。细雨霏霏梨花白，燕拂画帘金额。尽日相望王孙，尘满衣上泪痕。谁向桥边吹笛，驻马西望销魂。

【今译】

思乡的人儿来到春日的郊野，故乡的音信完全断绝。细雨霏霏，梨花洁白，燕子轻盈地掠过画帘的帘额。

整日盼望着远方的王孙，衣服上沾满斑斑泪痕。谁在桥边吹着长笛？我停住马，向西眺望，思乡的哀愁使我断魂。

其二

【原文】

野花芳草，寂寞关山道。柳吐金丝莺语早，惆怅香闺暗老。罗带悔结同心，独凭朱栏思深。梦觉半床斜月，小窗风触鸣琴。

【今译】

野花和芳草，长满寂寞的山阴小道。春日柳丝婀娜，黄莺欢快地啼叫，闺阁中含愁的佳人，不知不觉地衰老。

懊悔当年用罗带连接起爱慕之心，独自倚着红色的栏杆，思念之情多么绵长。一觉醒来，床上的月光洁白如银。和风穿过窗子，轻轻地拂拭着瑶琴。





“Pure Serene Music” (*Ch'ing-p'ing yüeh*), Four Lyrics

1

Spring's sadness lines the south road. (4)

No letters have come with news of my home. (5)

The rain falls in a fine sleet on the white pear blossoms. (7)

Swallows whirl by the golden tablets atop the gates. (6)

All the day through, I have looked in hope for you. (6)

Tear stains have mixed with the dust on my clothes. (6)

Who is it who plays the flute alongside the bridge? (6)

I stop the horse and look west with a broken heart. (6)

2

The flowers and grasses are luxuriant.

It must be desolate on that mountain road.

Willows sputter a fine gold, and orioles start to chatter.

In the sadness of her fragrant room, she grows old.

She regrets the lover's knot tied in her silk sash.

Alone, she stands by a red railing lost in thought.

Awake, she sees a band of moonlight across her bed.

The wind in the window strikes a note on the *ch'in*.

其三

【原文】

何处游女，蜀国多云雨。云解有情花解语，翠地绣罗金缕。妆成不整金钿，含羞待月秋千。住在绿槐阴里，门临春水桥边。

【今译】

哪里来的那么多游玩的少女？她们来自蜀国，蜀国一带多欢合的云雨。飘浮的云儿懂得感情，盛开的花儿也知晓情人之间的言语。缓步慢行，拖着绣罗裙和金丝带。

画完妆懒得去整理头上的金钿，羞红着脸儿，坐在秋千上，等待明月升起。家住在绿槐树荫之下，大门就在小桥春水前。

其四

【原文】

莺啼残月，绣阁香灯灭。门外马嘶郎欲别，正是落花时节。妆成不画蛾眉，含愁独倚金扉。去路香尘莫扫，扫即郎去归迟。

【今译】

黄莺对着天上的残月啼叫，闺房内，香灯熄灭。门外的马儿嘶叫，郎君要与我分别，分别时正是落花纷飞的时节。

画完妆，忘记了画蛾眉，满怀无尽的愁绪，孤零零地倚着金色的大门。不要打扫路上郎君离去时溅起的灰尘，一旦扫净，郎君归来的时间就会延迟。



3

Where can that wanton little wench be?
Shu's domains abound with clouds and rain.
She is a cloud that can feel, and a flower that can speak,
And there is a rustling of silks as she goes along.

Her make-up is done, but her hairpin is not placed.
Coily she sits on a swing waiting for the moonrise.
Her home is in the shade of the green locust trees.
Her gate is by the bridge where spring waters flow.

4

Orioles trill in the fading moonlight.
At the side door, the lamp is burning low.
At the gate, his horse neighs as the man gets ready to go.
It is that time of year when flowers fade and fall.

Her make-up is done, but her brows are not painted.
Stifling her sorrow, she leans on the gold shutter.
“Don't sweep the dust on the path of his departure!
If you sweep it, then he will be slow to come back!”

【望远行】一首

【原文】

欲别无言倚画屏，含恨暗伤情。谢家庭树锦鸡鸣，残月落边城。
人欲别，马频嘶，绿槐千里长堤。出门芳草路萋萋，云雨别来易东西。
不忍别君后，却入旧香闺。

【今译】

临别时，伤心的人儿无言倚着屏风。胸中藏着无限的憾恨，只能私下里独自伤情。谢家庭院里大树上的锦鸡开始啼鸣，一轮残月，落在小小的边城。

人儿就要离去，马儿不停地啼嘶，无边无尽的绿槐呀，映着千里长的河堤。门外到处都是盛开的鲜花，路边的青草也长得那么整齐。怎么忍心让你离去，我又独自一人回到了寂寞的香闺。



“Gazing after the Distant Traveler” (*Wang yüan-hsing*),
One Lyric

- Silently she waits by the screen as he prepares to leave. (7)
She holds back the anguish in her heavy heart. (5)
From a tree in the courtyard comes the sound of cockcrow. (7)
The moon is setting over the border barricade. (5)
- They make their final farewell. (3)
His horse cries and he must go. (3)
Locust trees stretch endlessly along the embankment. (6)
Beyond the gate, lush grass covers the far-reaching road. (7)
The clouds and rain sweep away in an irrevocable parting. (7)
After his departure, it is unbearable for her, (5)
To go back once again to those fragrant rooms. (5)



卷 三

韦庄(836—910)

【谒金门】二首

其一

【原文】

春漏促，金烬暗挑残烛。一夜帘前风撼竹，梦魂相断续。有个
娇娆如玉，夜夜绣屏孤宿。闲抱琵琶寻旧曲，远山眉黛绿。

【今译】

春夜的漏声急促，剔除燃尽的烛心，挑明残存的蜡烛。帘外的寒风吹了一晚，摧折了庭院里的翠竹，梦境也被吹得断断续续。

有个妩媚的美女，好像细腻洁白的美玉，每晚隔着屏风，孤独地睡去。轻柔地抱起琵琶，寻找往日与情郎共赏的歌曲，眉黛像远处的山峰一样翠绿。

其二

【原文】

空相忆，无计得传消息。天上嫦娥人不识，寄书何处觅。新睡觉来无力，不忍把伊书迹。满院落花春寂寂，断肠芳草碧。

【今译】

苦苦相忆，毫无办法传递思念的信息。想请天上的嫦娥传信，但是嫦娥却无人认识，即使要寄，要到哪里才能寻觅到她？

刚刚醒来，浑身无力，不忍心看留下的笔迹。落花飘满庭院，暮春时节的小院多么凄清静谧，牵人魂魄的芳草还是长得那样青碧，但心已破碎。



Chapter Three

Wei Chuang (836—910)

“Paying Homage at the Golden Gate” (*Yeh chin-men*), Two Lyrics

1

- Springtime hurries to its end. (3)
In the gloom, she stirs the wick of the dying candle. (6)
At night, the winds rattle the bamboos beyond the curtain. (7)
Unquiet dreams come in restless starts. (5)
- Here is a woman as beautiful as the very finest jade. (6)
Night after night, she stays all alone by the screen. (6)
She cradles a *p'i-p'a* and lightly strums the old melodies. (7)
Her dark brows seem a distant mountain. (5)

2

- It is useless to think of him.
She doesn't have a way by which to send him a letter.
She would ask the Lady Ch'ang O, but she doesn't know her.
And if it could be sent, send it where?
- She awakes from her fitful sleep exhausted and spent.
She cannot bear to take up his few remaining letters.
Fallen petals cover the court in the desolation of spring.
Her heart breaks at the fragrant grass.

【江城子】二首

其一

【原文】

恩重娇多情易伤，漏更长，解鸳鸯。朱唇未动，先觉口脂香。缓揭绣衾抽皓腕，移凤枕，枕潘郎。

【今译】

郎君的恩情深重，爱撒娇的人儿更容易受伤，晚上的漏声漫长，解开绣着鸳鸯的罗帷。朱红色的嘴唇欲开未启，已感到口内呼出的清香。用洁白的手腕慢慢地拉开香被，微微移动绣着凤凰的枕头，为了枕着貌似潘安的情郎。

其二

【原文】

髻鬟狼籍黛眉长，出兰房，别檀郎。角声呜咽，星斗渐微茫。露冷月残人未起，留不住，泪千行。

【今译】

发髻和云鬟凌乱不整，含愁的蛾眉长长，跑出散发麝香的闺房，就要告别心上的情郎。远处的角声呜咽，天上的星斗也黯然无光。露珠清冷，残月当头，不要爱人起身，可是留不住远行的情郎，伤心的泪水流下千行万行。



“Song of the River City” (*Chiang-ch’eng tzu*), Two Lyrics

1

- She is very loving, very beautiful, and very easily hurt. (7)
The water clock drags along. (3)
He pulls aside the curtains. (3)
Before her crimson lips can move, (4)
He knows the sweet fragrance of her mouth. (5)
Slowly, she opens the quilt and reaches her hand for him. (7)
Yielding the phoenix pillow, (3)
She goes to her young lover. (3)

2

- Her hair is disheveled, and her blackened brows are long.
She leaves her scented room,
Saying goodbye to her lover.
The cry of a watch horn is a sob.
The stars grow pale and fade from the sky.
The dew is chill, the moon is faint, and no one is astir.
He cannot remain any longer.
Tears run across her cheeks.



【河传】三首

其一

【原文】

何处，烟雨。隋堤春暮，柳色葱茏。画桡金缕，翠旗高飏香风，水光融。青娥殿脚春妆媚，轻云里，绰约司花妓。江都宫阙，清淮月映迷楼，古今愁。

【今译】

在何处？有那么多烟雨，隋堤正逢着春暮，河堤上的柳树茂盛葱茏。船桨上装饰着金色的丝穗，飘动的翠旗迎着和煦的春风，水光互相交融。

少女的妆容娇媚，宛如身在轻柔的云朵里，轻盈的体态宛如主管鲜花的神女。江都的宫阙四周，明月照着淮水，淮水倒映着高楼，引发了怀古伤今的无尽哀愁。



“River Messages” (*Ho ch’uan*), Three Lyrics

1

- What place can it be, (2)
So shrouded in mists?³¹ (2)
In late spring on the Sui Embankment, (4)
The willows grew full and lush green. (4)
The painted oars dripped silken gold. (4)
The azure banners flew high in the fragrant wind. (6)
The water was bright and smooth. (3)
- The girls pulling the dragon boats had fine painted brows. (7)
In a drifting gossamer of cloud, (3)
The Keeper of the Flower was enchanting. (5)
Through the palace gate of Chiang-tu, (4)
Moonlight mirrored in the Huai shone on Mi Tower. (6)
Such sadness lasts for all time! (3)



其二

【原文】

春晚，风暖。锦城花满，狂杀游人。玉鞭金勒，寻胜驰骤轻尘，惜良晨。翠娥争劝临邛酒，纤纤手，拂面垂丝柳。归时烟里，钟鼓正是黄昏，暗销魂。

【今译】

春天将要过完，风儿多么温暖，锦城的鲜花开得异常饱满，美景让游人欢喜失神。拿着玉鞭，坐上金鞍，寻芳心切，飞奔的马儿扬起弥漫的细尘，都是为了珍惜这好景良辰。

美丽的少女，争先恐后地劝我喝临邛美酒，细长的玉手，宛如拂过面颊的垂柳。回来时暮霭微沉，暮鼓敲响，正是黄昏，黯然销魂。



2

At the end of spring,
So gentle the breeze.
Flowers bloom in the City of Brocade,
Arousing excitement in the travelers.
With our jade whips and gold bridles,
We gallop in a flurry of dust seeking for beauty,
Holding dear the moments of day.

Beautiful women press us to drink the wine of Lin-ch'iung.
Their slender, delicate fingers,
Are willow branches caressing our faces.
When we return, the mists are rising,
And the drums are just sounding the hour of dusk.
Secretly, my soul seems to melt.





其三

【原文】

锦浦，春女。绣衣金缕，雾薄云轻。花深柳暗，时节正是清明，雨初晴。玉鞭魂断烟霞路，莺莺语，一望巫山雨。香尘隐映，遥望翠槛红楼，黛眉愁。

【今译】

锦江边，有一位怀春的少女，穿着绣衣，衣上绣着金缕，衣服像雾一样薄，像云一样轻。花儿开得茂盛，柳丝儿轻盈，时节恰好是清明，雨后刚刚放晴。

拿着玉鞭的人儿伤心魂断，在暮色沉沉的小路上，听到了黄鹂的呢喃，又到了旧时的游乐之处。尘土遮住了景物，看着远处碧绿栏杆和红色的高楼，少女蹙起蛾眉，暗暗地发愁。

【天仙子】五首

其一

【原文】

怅望前回梦里期，看花不语苦寻思。露桃宫里小腰肢，眉眼细，鬓云垂，唯有多情宋玉知。

【今译】

呆呆地回味梦里的相聚，静静地看着盛开的花儿，心里苦苦地寻思。在露桃宫里，舞动着娇小的腰肢，眉眼娇细，鬓发下垂，只有多情的宋玉才能知晓。



3

By the Brocade River,
So fair is the woman.
Her silken gown is trimmed with gold,
Like a mist of silk, a chiffon cloud.
She is a flower in darkening willows.
It is now the season of the *ch'ing-ming* festival,
And the rain has begun to clear.

My heart breaks as I ride in the dawn haze along the road.
Orioles cry out for one another.
I gaze at the rains falling on Mount Wu.
Fragrant dust screens the bright sun.
I look for the green door and red tower far away,
Her dark brows bend with sorrow.

“Heaven’s Immortal” (*T’ien-hsien tzu*), Five Lyrics

1

She yearns for those times they came together in dreams. (7)
Silently she looks at the flowers with sad deliberation. (7)
She is a dewy peach blossom on a lithe and slender body. (7)
Her brows are finely delicate. (3)
Her hair is a billowing cloud. (3)
But only the romantic Sung Yü would understand all this! (7)

其二

【原文】

深夜归来长酩酊，扶入流苏犹未醒，醺醺酒气麝兰和。惊睡觉，笑呵呵，长道人生能几何。

【今译】

郎君深夜归来，喝得酩酊大醉，把我扶进流苏帐内。酒气醺醺，和着兰香和麝香。美美一觉醒来，心里多么乐啊，人们不是常说，一生的光阴能有几何！

其三

【原文】

蟾彩霜华夜不分，天外鸿声枕上闻。绣衾香冷懒重熏。人寂寂，叶纷纷，才睡依前梦见君。

【今译】

银色的月光和洁白的霜花，实在是难以区分。远处传来鸿雁的鸣叫声，枕上听着多么销魂。绣衾上的香气已经变淡，也没有心情重熏。人儿寂寞，落叶纷纷，刚刚睡下，梦里又见到了郎君。



2

It is late at night when he returns magnificently tipsy.
He clutches the bed-curtain since he is giddy with wine.
Silly and besotted, he reeks of drink and heavy perfume.
Roused from her sweet slumber,
She laughs and giggles at him.
But as it is said, how much of life do we get after all!

3

A shimmering frost of silvery moonlight fills the night.
From my pillow I hear the wild geese cry in the far sky.
I am too lazy to freshen the fading scent on the quilts.
Everything is quiet and still,
But for the whispering leaves.
Just now I slept, and as always, I saw him in my dreams.



其四

【原文】

梦觉云屏依旧空，杜鹃声咽隔帘栊。玉郎薄幸去无踪。一日日，恨重重，泪界莲腮两线红。

【今译】

一觉醒来，望着依旧空荡荡的屏风。呜咽的杜鹃啼声，隔着一层帘栊。心上人儿多么薄情，霎时就无影无踪。时光飞逝，憾恨无穷，泪水流过莲花般美丽的脸颊，泪痕艳丽绯红。

其五

【原文】

金似衣裳玉似身，眼如秋水鬓如云。霞裙月帔一群群。来洞口，望烟分，刘阮不归春日曛。

【今译】

黄金织成的衣裳，白玉铸成的腰身，眼睛如秋日的寒潭之水，鬓发形如天上卷起的白云，穿着霞裙和月帔的仙女成队成群。来到仙洞口，望着烟雾散去，情郎没有归来，春日已近黄昏。





4

She wakes from dreaming to find the screens still empty.
The sobbing cry of a cuckoo is heard outside the window.
Coldly callous, her lover abandoned her without a trace.
One day follows after another.
Her anger deepens and deepens.
Strands of crimson teardrops flow down her lotus cheeks.

5

Raiment like dazzling gold, skin like pure glowing jade!
Eyes like the autumn waters, hair like a floating cloud!
Dressed in the pink light of dawn, cloaked in moonbeams,
The fairies stand by the cave,
Watching the mists whirl away.
Liu and Juan do not return, and spring comes to a close.



【喜迁莺】二首

其一

【原文】

人汹汹，鼓冬冬，襟袖五更风。大罗天上月朦胧，骑马上虚空。
香满衣，云满路，鸾凤绕身飞舞。霓旌绛节一群群，引见玉华君。

【今译】

人潮汹涌，鼓声咚咚，吹起襟袖的是五更时分的和风。金銮殿上的月色在晨曦中朦胧，骑着马儿，登上了皇家殿廷。

香气环绕着衣服，云朵塞满了道路，鸾凤在身边欢快地飞舞。彩色的旌旗和绛色的仪仗，排列成群，它们引导着我，去见大殿上的仙人。

其二

【原文】

街鼓动，禁城开，天上探人回。凤衔金榜出云来，平地一声雷。
莺已迁，龙已化，一夜满城车马。家家楼上簇神仙，争看鹤冲天。

【今译】

街上鼓声震动，皇城的大门洞开，应考的举子高高兴兴地归来。金凤衔着中第的榜单，从云端飞回，恰如大地上一鸣惊人的春雷。

黄莺飞升在天，鱼儿越过龙门，多么神奇的变化，以至于惊动了夜晚满城的车马。家家楼上簇拥着的美女容貌似神仙，她们都争着要看那仙鹤展翅飞天。



“Delight in the High-Flying Orioles” (*Hsi ch'ien ying*),
Two Lyrics

1

A tumultuous clamor of voices, (3)
A thunderous booming of drums, (3)
A morning breeze whipping at my jacket, (5)
A pale fading moon in the upper reaches of the heavens, (7)
I ride on as though galloping in space. (5)

Sweet fragrance fills my robe. (3)
Myriad chariots fill the road. (3)
Flying phoenix banners sweep against my body. (6)
The imperial insignias and emblems stand in vast array, (7)
As I come before her imperial presence. (5)

2

Drums sound along the streets.
The imperial gates swing open,
The examiners withdraw from the palace.
The list of the fortunate candidates is placed on high.
Shouts like thunder resound from below.

These are high-flying orioles.
These are transformed dragons.
Their carriages crowd the city all the night.
In every house and pavilion, bebies of beautiful women,
Press to see the heaven-soaring cranes.

【思帝乡】二首

其一

【原文】

云髻坠，凤钗垂。髻坠钗垂无力，枕函欹。翡翠屏深月落，漏依依。说尽人间天上，两心知。

【今译】

云形的发髻摇摇欲坠，凤形的钗子优雅地下垂，欲坠的发髻和下垂的凤钗娇柔无力，把枕套拿来斜倚。月亮落下，翡翠做的屏风光彩依稀，铜壶滴漏，回想当时许下的誓言，俩人相知。

其二

【原文】

春日游，杏花吹满头。陌上谁家年少，足风流。妾拟将身嫁与，一生休。纵被无情弃，不能羞。

【今译】

春天出来冶游，杏花飘落一头。田间小路上的那个少年，长得多么潇洒风流。真想死心塌地嫁给他，相亲相爱到白头。纵然他无情地拒绝我的请求，我也不会因此而感到羞辱。





“Thoughts of Paradise” (*Ssu ti-hsiang*), Two Lyrics

1

Her cloudlike hair tumbles free. (3)
A phoenix hairpin dangles loose. (3)
Flowing hair, falling pin, how languorous and tender, (6)
As she lazes against the pillow. (3)
Fading moonlight falls deep within the azure screens. (6)
The water clock is a low murmur. (3)
Together they pledged their love, each for the other. (6)
Their two hearts are now as one! (3)

2

[Variation]

On a spring day, I wander about. (3)
A shower of apricot petals drifts round my head. (5)
Wherever did that handsome boy on the path come from? (6)
How truly too romantic he looks. (3)
Why I think I really will have to get married to him, (6)
And be happy my whole life long. (3)
And if it be that he cold-heartedly abandons me, (5)
Still, I'd not be ashamed of it! (3)

【诉衷情】二首

其一

【原文】

烛烬香残帘半卷，梦初惊。花欲谢，深夜月胧明。何处按歌声，轻轻。舞衣尘暗生，负春情。

【今译】

珠帘半遮半掩，蜡烛和麝香都已燃尽，好梦儿刚刚被惊醒。花儿就要凋谢，在这难挨的深夜，天上的月儿高悬。哪里传来隐隐的歌声，那么柔，那么轻。闲置的舞衣上落满灰尘，辜负了春天里那段真挚的感情。

其二

【原文】

碧沼红芳烟雨静，倚兰桡。垂玉佩，交带袅纤腰。鸳梦隔星桥，迢迢。越罗香暗销，坠花翘。

【今译】

烟雨迷蒙的池塘上，花儿开得多么妖娆。美人儿轻轻地倚着木兰做成的船桡，戴着玉佩，束着彩带，细腰婀娜窈窕。思念的梦儿隔着无法逾越的鹊桥，好像有千里之遥。越地丝绸织成的衣裙，上面的香气慢慢地散掉，鸟尾状的首饰还戴在发梢。





“Speaking of Love” (*Su chung-ch'ing*), Two Lyrics

1

A candle dies, and incense fades by the closed curtains. (7)
She awakes with a sudden start. (3)
The flowers are soon to wither. (3)
In deep night, the moon rises bright and splendid. (5)
From somewhere comes the faintest murmur of music. (5)
So low, so soft the song. (2)
Her dancing robes lie dark and dusty with neglect. (5)
He turned his back on her love. (3)

2

A green pond and red flowers lie in the soft misty rain.
She rests on the magnolia boat.
Drops of jade hang at her side.
Her sash winds around her slim and delicate waist.
Love's dream is kept apart by the Bridge of Stars,
So far, so very far away.
The sweet scent from her silken gown slowly fades.
A coronet of feathers dips low.

【上行杯】二首

其一

【原文】

芳草灞陵春岸，柳烟深，满楼弦管，一曲离声肠寸断。 今日送君千万，红缕玉盘金缕盏。须劝，珍重意，莫辞满。

【今译】

碧绿的芳草长满灞河两岸，浓密的柳荫氤氲如烟，楼上的人儿拨弄着悲戚的管弦，一曲送别的调子，让离别的人儿肝肠寸断。

今日你要去的地方非常遥远，玉盘中的菜肴细嫩鲜红，桌上还摆放着刻有花纹的金质杯盏。拿着酒杯殷勤地把你劝，请珍惜我的深情厚意，不要说酒杯倒得太满。

其二

【原文】

白马玉鞭金辔，少年郎，别离容易，迢递去程千万里。 惆怅异乡云水，满酌一杯劝和泪。须愧，珍重意，莫辞醉。

【今译】

配着玉鞭和金辔，白色的马儿高贵华丽。年少的情郎呀，轻易地就要离我而去。你去的离我是那么遥远，至少隔着千里万里。

想到他乡陌生的云水，我的心儿早已破碎，斟上满满一杯酒劝你喝下。你或许也觉得内心有愧。请珍惜我的情意，不要推说担心喝醉。



“A Toast to the Traveler” (*Shang hsing pei*), Two Lyrics

1

Spring grasses grow luxuriantly on Pa-ling’s shores. (6)

Willows stand deep in the mists. (3)

Strings and pipes play within the tower. (4)

The song of farewell breaks my heart, inch by slow inch. (7)

Now I say goodbye as you leave on a distant journey. (6)

Rare fish fills plates of jade, wine fills cups of gold. (7)

I want the best for you! (2)

Take very good care of yourself! (3)

Savor every drop to the fullest! (3)

2

His white horse, jade whip, and golden bridle ready,

The young man looks so handsome.

This parting moment seems to be so easy,

But he leaves on a journey over many thousands of miles.

I grieve that you are going to live in another land,

And tearfully beg you to drink of this full cup of wine.

I want the best for you!

Take very good care of yourself!

Drain every drop to the fullest!



【女冠子】二首

其一

【原文】

四月十七，正是去年今日。别君时。忍泪佯低面，含羞半敛眉。
不知魂已断，空有梦相随。除却天边月，没人知。

【今译】

四月十七，去年那个伤心的时日，正是我们分别之时。轻轻地低下头，怕你看到我的眼泪，还假装说害羞，其实我是因伤心而皱眉。

思念你的人儿整日魂飞肠断，想见你也只有在梦里。相思的愁绪呀，只有天边的月亮才知。

其二

【原文】

昨夜夜半，枕上分明梦见。语多时。依旧桃花面，频低柳叶眉。
半羞还半喜，欲去又依依。觉来知是梦，不胜悲。

【今译】

昨晚夜半，清清楚楚地在梦中相见，缠绵的话儿说了多时。你美丽的容颜，依然像桃花一样娇艳，头轻轻地低垂，蛾眉像柳叶一般妩媚。

你一边害羞一边欢喜，依依不舍，不忍分离。一觉醒来，才知道是在梦里，真是让人忍不住心生悲戚。



“The Taoist Nun” (*Nü-kuan tzu*), Two Lyrics

1

The seventeenth day of the fourth month! (4)
It was exactly one year ago on this very same day, (6)
When you had to go away. (3)
I covered my tears, pretending to look away. (5)
My brows came together with timid confusion. (5)

We couldn't know that our hearts had broken, (5)
That only in dreams would we see each other. (5)
But for the moon on the far distant horizon, (5)
No one could have known! (3)

2

Last night at the very hour of midnight!
As I slept, you came to me so clearly in my dream,
And we talked on and on.
Your face was the same lovely peach blossom.
Your finely curved brows were willow leaves.

Your sweet blushes mixed with smiles of joy.
You started to leave, but still you held me.
I woke and knew it to have been but a dream.
My grief overwhelmed me!

【更漏子】一首

【原文】

钟鼓寒，楼阁暝，月照古桐金井。深院闭，小庭空，落花香露红。烟柳重，春雾薄，灯背水窗高阁。闲倚户，暗沾衣，待郎郎不归。

【今译】

钟鼓的声音如天气一般寒冷，楼阁里昏暗不明，月亮照着古老的梧桐和装饰着雕栏的深井。院子紧紧地关闭，小院显得冷冷清清，飘落的花朵，把露水浸染得鲜红。

柳荫浓密碧绿，春天的雾气柔和轻薄，小窗透出灯光，窗子嵌在高高的阁楼上。倚着门头伤心，泪水浸湿了衣襟，还是没有等到我的心上人。



“Song of the Water Clock at Night” (*Keng-lou tzu*), One Lyric

- The bells and drums lie cold. (3)
The towers stand in darkness. (3)
The moon shines on the *wu-t'ung* trees by a golden well. (6)
The inner gardens are closed. (3)
The small courtyard is empty. (3)
The falling flowers redden the fragrant dew. (5)
- The smoky willows grow heavy. (3)
The spring fog rolls lightly. (3)
A lamp still shines in a high window facing the waters. (6)
Idly I lean against the door. (3)
Hidden tears fall on my robe. (3)
I wait for a gentleman never more to return. (5)



【酒泉子】一首

【原文】

月落星沉，楼上美人春睡。绿云倾，金枕腻，画屏深。子规啼破相思梦，曙色东方才动。柳烟轻，花露重，思难任。

【今译】

月亮和星星都已经西沉，春日的夜晚，楼上睡着一位美人。头发像云朵一样倾斜，枕头上还有泪痕，屏风遮掩的闺房显得那么幽深。

子规鸟惊醒她的美梦，东方才刚刚现出太阳的光明。柳丝浸在薄雾中，花上的露珠显得有些沉重，相思的人儿心里有难以忍受的伤痛。

【木兰花】一首

【原文】

独上小楼春欲暮，愁望玉关芳草路。消息断，不逢人，却敛细眉归绣户。坐看落花空叹息，罗袂湿斑红泪滴。千山万水不曾行，魂梦欲教何处觅。

【今译】

独自登上小小的阁楼，春天即将过去，满怀愁绪地凝望，望着通往玉门关的道路。音信全无，信差也不知在何处，愁眉不展，伤心地回到闺房里。

看着凋零的花瓣叹息，想到了年华老去的自己，手帕上有绯红的斑痕。间隔着万水千山，从未走过一次。即使是在梦中，也找不到漂泊在外的他。





“Song of the Wine Spring”(Chiu-ch’üan tzu), One Lyric

- The moon dips low and the stars grow dim. (4)
In the tower, a lovely girl sleeps in sweet abandon. (6)
Her radiant hair falls tousled. (3)
Her pillow glistens with tears. (3)
It is quiet within the screens. (3)
- The sudden cry of the cuckoo shatters love’s tender dream. (7)
A pale shimmer lights the east as she first awakens. (6)
A thin mist covers the willows. (3)
The flowers are heavy with dew. (3)
Her thoughts become unbearable. (3)

“The Magnolia Flower”(Mu-lan hua), One Lyric

- Alone she climbs the small tower as spring comes to an end. (7)
Sadly she gazes at the thick grass along the frontier road. (7)
All news has come to a stop. (3)
No travelers are to be seen. (3)
Her fine brows caught in a frown, she returns to her rooms. (7)
- She sits and watches the flowers fall, of no use her sighs. (7)
Teardrops, stained with rouge, spill on her silken sleeves. (7)
She has never been across the endless mountains and rivers, (7)
So even in her dreams, she wouldn’t know where to find him. (7)

【小重山】一首

【原文】

一闭昭阳春又春。夜寒宫漏永，梦君恩。卧思陈事暗消魂。罗衣湿，红袂有啼痕。歌吹隔重阍。绕庭芳草绿，倚长门。万般惆怅向谁论？颺情立，宫殿欲黄昏。

【今译】

关上了昭阳殿的宫门，过了一春又一春，寒夜里的铜壶更漏更显悠长，我梦到了君王对我的一片深厚的恩情。躺在床上思念那些美好的往事，一边儿回味，一边儿伤心。泪水慢慢打湿了罗衣，红色的衣袖上还有斑斑的泪痕。

欢愉的音乐隐隐约约，隔着重重宫门。庭外的芳草碧绿，孤单的人儿凝望着长门。满腔的愁绪向谁哭诉，绝望地站立，深宫又迎来了难挨的黄昏。





“Manifold Little Hills” (*Hsiao ch’ung shan*), One Lyric

- In spring I came to the Chao-yang, now spring comes again. (7)
The drone of a water clock fills the cold night. (5)
I dream of your goodness and favor. (3)
I think of things as they used to be, and my heart breaks. (7)
My silken gown is wet from weeping. (3)
A tracery of tears runs down my crimson sleeves. (5)
- Faint melodies filter through the serried doors. (5)
A rich plush of green grass rings the courtyard. (5)
My gaze is drawn toward Ch’ang-men. (3)
So many untold sorrows, but with whom can I speak of them. (7)
With ever growing emotion, I stand. (3)
It is almost the hour of twilight in the palace. (5)



薛昭蕴(约900—932)

【浣溪沙】八首

其一

【原文】

红蓼渡头秋正雨，印沙鸥迹自成行，整鬟飘袖野风香。不语含
颦深浦里，几回愁煞棹船郎，燕归帆尽水茫茫。

【今译】

渡头上的红蓼沐浴在秋雨中，鸥鸟在沙滩上留下一行行足迹。整理被
风吹乱的发髻，素雅的衣袖散发着迷人的芳香。

默默地站在渡头上，焦急地数着归帆，寻找情郎。燕子归来，孤帆远
去，心上的人儿你在流水的哪一方。

其二

【原文】

钿匣菱花锦带垂，静临兰槛卸头时，约鬟低珥算归期。茂苑草
青湘渚阔，梦余空有漏依依，二年终日损芳菲。

【今译】

钿盒、菱花镜上的丝带轻轻地下垂，静静地对着木兰做的窗栏，卸下头
上的妆饰，摘下珥珥，挽起发髻，心里计算着心上人回来的日期。

春日的湘水水面开阔，花枝和青草长得十分茂密。一觉醒来，只听到
更漏的声音滴滴答答，离别已经两年，日子消磨了美丽。



Hsüeh Chao-yün (c. 900—932)

“Sand of Silk-Washing Stream” (*Huan-ch’i sha*), Eight
Lyrics

1

Red smartweed flowers fill the ford in the autumn rains. (7)
The tracks of the seagulls make a path across the sands. (7)
She smooths her hair, sleeves rising in the heady winds. (7)

Silent and sorrowful, she stands alone on the far shore. (7)
Again and again, she turns to look with growing sadness. (7)
The swallows return, the sail is gone, the waters go on. (7)

2

At a mirror set with caltrops, her silken sash is loose.
In the hush of her doorway, she lets down her long hair.
Fixing a topknot, earrings abob, she reckons his return.

Flowers and grasses bloom along the banks of the Hsiang.
In her reverie, she hears a water clock in the distance.
Two years, day after day, her fragrant beauty must fade.



其三

【原文】

粉上依稀有泪痕，郡庭花落敛黄昏，远情深恨与谁论？记得去年寒食日，延秋门外卓金轮，日斜人散暗销魂。

【今译】

敷粉的脸上隐隐地现出泪痕，庭院里的花朵纷纷飘落，又是令人伤心的黄昏，思念之情和离别的憾恨，能找谁来谈论？

记得去年寒食节的那一天，在延秋门外他停住了车轮，夕阳西下的时候，分别的痛楚让人万分伤心。

其四

【原文】

握手河桥柳似金，蜂须轻惹百花心，蕙风兰思寄清琴。意满便同春水满，情深还似酒杯深，楚烟湘月两沉沉。

【今译】

在河边执手话别，阳光下的柳丝宛如丝丝黄金，蜜蜂轻轻地飞入花荫，使得花心荡漾。和暖的春风拂过，美人的心思寄托给了瑶琴。

涌动的离愁像涨起的春水，情意之深宛如酒杯里倒满的醇酒，月夜下的湘水之滨，楚地的烟霭沉沉。

3

Traces of scattered teardrops stain her powdery make-up.
From her room, she sees flowers fall in the coming dusk.
She suffers the agony of parting, but whom can she tell?

She recalls the day of the Cold Food Festival last year.
Just beyond the Yen-ch'iu Gate, his carriage had paused.
The sun has set, he has gone, and her soul melts unseen.

4

Their hands touched by the gold willows near the bridge.
A bee gently nuzzled a flower, rousing its inmost heart.
In the sweet wind, her love is in the song of the *ch'in*.

Her thoughts rush on like the flooding waters of spring.
Her feelings run deep like the wine bubbling from a cup.
The Ch'u mists and the Hsiang moon evoke a heavy sorrow.





其五

【原文】

帘下三间出寺墙，满街垂柳绿阴长，嫩红轻翠间浓妆。瞥地见时犹可可，却来闲处暗思量，如今情事隔仙乡。

【今译】

经过了重重画帘，才走出官府庭院的院墙，碧绿的柳丝飘拂在街道的两旁，红花和绿柳之间，有一位艳妆的小娇娘。

一瞥之下并没有在意，独处时才暗暗思念他，他却在不可企及的神仙居处。

其六

【原文】

江馆清秋缆客船，故人相送夜开筵，麝烟兰焰簇花钿。正是断魂迷楚雨，不堪离恨咽湘弦，月高霜白水连天。

【今译】

秋日的江边，客船待发。好朋友摆下了送别的酒宴，燃起麝香和兰草，陪酒的女子头上戴着花钿。

楚地烟雨迷蒙，离别的人儿伤心肠断，全无心情听那呜咽的潇湘管弦，霜露清寒，明月照着江水，江水映着蓝天。

5

Drawing the curtain to her room, she stands at the door.
Drooping willows cast long green shadows along the path.
Soft shades of red and azure blend in her vivid make-up.

The briefest of looks shows her beauty still flourishes.
But in her lonely life, she secretly thinks only of him.
The far spheres of the immortals lie between their love.

6

Beside a river inn, a boat moors in the chill of autumn.
Old friends come to say goodbye feast through the night.
A smoky perfumed haze drifts around the beautiful women.

Just then their hearts break in the magic rains of Ch'u.
The pain of parting cries out from the southern strings.
The rising moon, the white frost, water and sky are one!





其七

【原文】

倾国倾城恨有余，几多红泪泣姑苏，倚风凝睇雪肌肤。 吴主山河空落日，越王宫殿半平芜，藕花菱蔓满重湖。

【今译】

倾国倾城的美女，心里总有那么多憾恨和委屈，在姑苏流下了多少伤心的泪水，在西风中蹙起蛾眉凝望，肤色白净似雪。

吴国的江山在落日之时空空荡荡，越国的宫殿也早已荒芜，只有藕花和菱蔓，年年覆盖着无边的太湖。

其八

【原文】

越女淘金春水上，步摇云鬓佩鸣珰，渚风江草又清香。 不为远山凝翠黛，只应含恨向斜阳，碧桃花谢忆刘郎。

【今译】

春日的江边，有许多淘金的越国女郎，头插步摇，鬓发下隐藏着一对有声响的耳环，风儿吹过江面，江草散发着清香。

随意涂了一些粉黛，不是远山令她皱起蛾眉。只能怀着满腹惆怅，对着西边的斜阳，眼看着桃花又要凋谢，又想起了情郎。

7

That beauty, the ruin of city and state, had much grief.³²
How many rouge-stained tears fell in the Ku-su Pavilion?
She faces the wind, her gaze fixed, her skin snow-white.

The domains of the lord of Wu stand empty in the sunset.
The palaces of the king of Yüeh lie buried in the weeds.
Lotus and caltrops, layer upon layer, overflow the lake.

8

A lovely woman of Yüeh pans gold from the spring waters.
Her hair sways, her waist pendants ring with every step.
The winds rippling the river grasses are pure and sweet.

It is not the far mountains that make her brow so tense.
She holds back her anger and regret for the setting sun.
The peach blossom is fading with only her memory of him.





【喜迁莺】三首

其一

【原文】

残蟾落，晓钟鸣，羽化觉身轻。乍无春睡有余醒，杏苑雪初晴。
紫陌长，襟袖冷，不是人间风景。回看尘土似前生，休羨谷中莺。

【今译】

残月落下，晨钟把人叫醒，身子好像羽化飞升。忽然醒来，昨晚的酒意还没有清醒，白雪覆盖了杏园，今天刚刚放晴。

禁城中的道路悠长，觉得寒冷，不像是人间的风景。回头看看卑微的人世，那就是我的前世前生，今儿已经进士及第，何必羡慕山谷里穷酸的黄莺。

其二

【原文】

金门晓，玉京春，骏马骤轻尘。禅烟深处白衫新，认得化龙身。
九陌喧，千户启，满袖桂香风细。杏园欢宴曲江滨，自此占芳辰。

【今译】

清晨的宫门口，京城的早春时分，骏马溅起许多灰尘。氤氲的朝堂之上，白衣崭新，很容易看出是进士及第的人。

京城的大道上一阵喧闹，千门万户纷纷开启，衣袖飘香，风儿细细，君王赐宴在江边的杏园里，美好的人生才刚刚开始。



“Delight in the High-Flying Orioles” (*Hsi ch'ien ying*),
Three Lyrics

1

- The moon is slowly sinking. (3)
The dawn watch is sounding. (3)
This brand-new immortal feels a liteness of body. (5)
Suddenly I am awake, still reeling from the night's wine. (7)
In the Apricot Garden, the snows are melting away. (5)
- The royal road reaches far. (3)
The chill fills my sleeves. (3)
The scenery is quite beyond the world of ordinary men. (6)
I turn and look back as though witnessing my former life. (7)
No longer will I envy those orioles in the valley. (5)

2

- Dawn is at the palace gate.
Spring attends the capital.
On my splendid horse I ride through the hazy dust.
My new robe is white in the torchlight of the inner hall.
One knows that this is a newly transformed dragon.
- Shouts rise along the road.
Windows and doors fly open.
Fragrant cassia fills my sleeves in the gentle breeze.
In the Apricot Garden, we gaily feast by the Ch'ü-chiang.
From now on, it will be an endless time of spring.

其三

【原文】

清明节，雨晴天，得意正当年。马骄泥软锦连乾，香袖半笼鞭。
花色融，人竞赏，尽是绣鞍朱鞅。日斜无计更留连，归路草和烟。

【今译】

那天是清明节，半晴半雨的天气，正是春风得意之时。骑着马儿奔驰在绵软的大道上，马儿还装饰着华丽的马饰，飘香的衣袖遮住了手里的马鞭。

繁花争艳，人们争先恐后地把玩，到处都是骏马，骏马佩着朱鞅和绣鞍。天色已晚，无法继续游玩，归来的路上，芳草碧绿，暮霭如烟。



3

It is time for *ch'ing-ming*.

The sky is cleared of rain.

I have achieved my success just at this very time.

My horse proudly paces the mud, secure in silk trappings.

The whip is half-concealed by my fragrant sleeves.

Flowers blossom in harmony.

Men vie to delight in them.

Every saddle is ornamented and every bridle is beaded.

The sun is setting, the joy ending, yet I hesitate to go.

I take to the road through the mist-covered grass.



【小重山】二首

其一

【原文】

春到长门春草青，玉阶华露滴，月胧明。东风吹断玉箫声，宫漏促，帘外晓啼莺。愁起梦难成，红妆流宿泪，不胜情。手挹裙带绕阶行，思君切，罗幌暗尘生。

【今译】

春日里的长门宫，青草长得非常茂盛，露珠滴在冰冷的台阶上，月儿朦胧不明。无情的东风，隔断了呜咽的箫声。宫里的更漏急促，画帘外是清晨啼鸣的黄莺。

愁绪涌动，好梦难成，敷着红粉的脸上还有昨晚流过的泪痕，忍不住伤心动情。用手揉搓着衣裙上的丝带，绕着台阶缓步慢行，思念君王的心儿急切，帷幔上不断有尘土滋生。



“Manifold Little Hills”(Hsiao ch'ung shan), Two Lyrics

1

- Spring has come, and the grass by Ch'ang-men grows green. (7)
The jade steps glitter with droplets of dew. (5)
Mist blurs the bright moon. (3)
The east wind cuts short the wailing melody of the flute. (7)
The water clock hurries on. (3)
Beyond the curtain, the orioles cry at dawn. (5)
- Such intense grief makes dreaming difficult. (5)
Tears shed in the night stain my red cheeks. (5)
Exhausting me with emotion. (3)
My sash is crumpled in my hands as I go around the steps. (7)
My every thought is of you. (3)
Dust quietly gathers on the silken hangings. (5)





其二

【原文】

秋到长门秋草黄，画梁双燕去，出宫墙。玉箫无复理霓裳，金蝉坠，鸾镜掩休妆。忆昔在昭阳，舞衣红绶带，绣鸳鸯。至今犹惹御炉香，魂梦断，愁听漏更长。

【今译】

秋天里的长门宫，衰草枯黄。画梁上的燕子双双飞去，飞出了皇宫的高墙。没有心情吹旧日的碧玉箫，也不再跳那支霓裳舞。发髻上的金蝉饰品微微下垂，从鸾镜中再也看不到往日里的浓妆。

回想以前在昭阳殿，舞衣上装饰着红色的丝带，上边还绣着一对恩爱的鸳鸯。舞衣上还残留着御炉里的幽香，梦已破碎，听到悠长的更漏声，心情更加凄凉忧伤。



2

Autumn has come, and the grass by Ch'ang-men is yellowed.
A pair of swallows depart the painted beams.
They leave the palace wall.
Never again will the jade pipes play the "Rainbow Skirts."
A gold hairpin hangs loose.
The mirror conceals fine powders and rouges.

I remember the Chao-yang Palace of long ago.
My dancing gown was sashed with red ribbons.
Banded with mandarin ducks.
Still the fragrance of the palace incense clings to them.
My heart's dream is broken.
Sadly I hear the water clock's slow advance.

【离别难】一首

【原文】

宝马晓鞞雕鞍，罗帷乍别情难。那堪春景媚，送君千万里，半妆珠翠落，露华寒。红蜡烛，青丝曲，偏能钩引泪阑干。良夜促，香尘绿，魂欲迷。檀眉半敛愁低。未别心先咽，欲语情难说，出芳草，路东西。摇袖立，春风急，樱花杨柳雨凄凄。

【今译】

清晨为宝马安上华美的马鞍，就要走出锦色的帷幔，离别让人无限伤感。正遇上惹人烦恼的明媚春天，送你送了很远，没有来得及梳妆打扮，路上的霜花多么冷多么寒。流泪的红蜡烛和哀婉的五弦琴，偏偏让我伤心的泪水纵横不干。

美好的夜晚就要过去，燃落的香灰碧绿，梦魂凄迷，蹙起画过的蛾眉。还未离别就已经伤心呜咽，心里有千言万语，可是不知道该如何诉说。走出青碧的芳草地，从此就是你往东去我在西，挥舞着衣袖站立，无情的春风呀，吹落了樱花和柳絮，连绵的春雨更让人心情低落。





“The Difficulty of Parting”(Li-pieh nan), One Lyric

- Your horse stands saddled and ready in the dawn. (6)
By the curtains, suddenly it is so hard to part. (6)
How can I endure the beautiful spring scene? (5)
I will watch you go thousands of miles away. (5)
My make-up undone, a pearl hairpin dips low. (5)
The drops of dew lie chilled. (3)
Red candles burn so brightly. (3)
Green strings play so softly. (3)
But the tears rush down my cheeks in a steady stream. (7)
- Our happy night went so fast, (3)
Drifting petals on the grass! (3)
My soul is lost and confused. (3)
I bow my head to hide the suffering on my brows. (6)
You've not gone, but my heart begins to sob. (5)
I try to speak, but I can't say what I feel. (5)
You leave the teeming growth. (3)
The road opens east and west. (3)
I raise my trembling sleeves. (3)
The spring wind hurries past. (3)
The bleak rain soaks the cherry blossoms and willows. (7)

【相见欢】一首

【原文】

罗襦绣袂香红，画堂中。细草平沙蕃马，小屏风。卷罗幕，凭妆阁，思无穷。暮雨轻烟魂断，隔帘栊。

【今译】

画堂内，帷幔和衣袖上散发着幽香，颜色鲜红。小扇的屏风上画着小草、沙漠和蕃马。

卷起帷幔，化妆时倚着窗阁，思念无穷。夜晚的阴雨和烟霏让人销魂，人儿隔着一层层的帘栊。

【醉公子】一首

【原文】

慢绾青丝发，光研吴绫袜。床上小熏笼，韶州新退红。 叵耐无端处，捻得从头污。恼得眼慵开，问人闲事来。

【今译】

轻轻地挽起青丝一般的头发，脚上穿着研过光的吴绫丝绸袜。床上放着一个小小的熏笼，韶州颜料染成的衣被色泽粉红。

不知道是何缘故，他弄得凌乱不堪。她气得把醉眼懒懒地睁开，开始埋怨起毫不相干的仆人来。



“The Joy of Meeting”(Hsiang-chien huan), One Lyric

- Silk jacket, embroidered sleeves, a beautiful girl, (6)
In the painted hall. (3)
Delicate tufts of grass, level sands, a fine horse, (6)
On the small screen. (3)
- Curtain lifted high, (3)
In her make-up room, (3)
Her thoughts run on. (3)
Rain at sunset, a scattered mist, a breaking heart, (6)
Out beyond the door. (3)

“The Drunken Gentleman”(Tsui-kung tzu), One Lyric

- Leisurely she binds her shining black hair. (5)
Her Wu silk stockings are sleek and glossy. (5)
A steaming rack nestles warm above the bed.³³ (5)
A new gown in a stylish pink hangs over it. (5)
- Inexplicably, and without any clear reason. (5)
He manages to get it all twisted and dirty. (5)
Vexed and angry, she slowly opens her eyes, (5)
Only to be scolded with lots of silly talk! (5)

【女冠子】二首

其一

【原文】

求仙去也，翠钿金篦尽舍。入崖巖。雾卷黄罗帔，云雕白玉冠。
野烟溪洞冷，林月石桥寒。静夜松风下，礼天坛。

【今译】

寻道求仙去了，把翠钿金篦全都抛舍，到了山峦岩壑边。迷蒙的烟雾好像飘拂的黄色衣服，云朵自由地舒展好像白玉做的帽子。

雾气下的溪水和岩洞冷冷清清，月夜下的石桥显得更加冰寒。夜晚跪倒在松树下，虔诚地祭天。

其二

【原文】

云罗雾縠，新授明威法箓。降真函，髻绾青丝发，冠抽碧玉簪。
往来云过五，去住岛经三。正遇刘郎使，启瑶缄。

【今译】

云朵织成的丝，仙雾做成的縠，这就是身上的升仙衣服，刚要接受上天授予的法箓。天上降下装着法箓的宝函，把青黑色的头发挽成一个道髻，道冠上横插着一根碧玉簪。

穿过五色的云端，飞往海外三座神山。正好遇上仙人刘晨派来的使者，急忙打开美玉一般的信笺。





“The Taoist Nun”(Nü-kuan tzu), Two Lyrics

1

I'm off in search of the immortals! (4)
I've put aside all my plumed pins and golden combs. (6)
Entering the high mountain peaks, (3)
The fog enfolds me in a cape of yellow silk. (5)
The clouds clothe me in a cap of white jade. (5)

Mist on the wilds, the watery cave is chill. (5)
Moon over the trees, the rock bridge is icy. (5)
In the quiet night a breeze stirs the pines. (5)
I worship at the altar of heaven! (3)

2

In cloudlike silks and filmy gauze,
I receive the bright and awesome secret of the Way.
The True Word is handed on to me.
I bind up my hair dark as the deepest black.
I pull out the emerald jade pin atop my cap.

Back and forth I go through the Five Clouds.
Back and forth I go above the Three Islands.
Just then a messenger comes from Master Liu.
I open this most precious letter!

【谒金门】一首

【原文】

春满院，叠损罗衣金线。睡觉水晶帘未卷，檐前双语燕。斜掩金铺一扇，满地落花千片。早是相思肠欲断，忍教频梦见。

【今译】

春色满院，没有脱掉罗衣就睡下，损坏了衣服上的金丝线。一觉醒来，水晶帘子还未卷起，呢喃的燕子在门檐之前嬉戏。

掩上大门一扇，满地都是飘落的花瓣，足有千片万片。如果早些知道是相思害得人肠断，又怎么会让他频频地在梦里出现。

牛峤（约850—约920）

【杨柳枝】五首

其一

【原文】

解冻风来末上青，解垂罗袖拜卿卿。无端袅娜临官路，舞送行人过一生。

【今译】

春风把冰冻吹化，柳枝梢头发嫩芽，柳丝儿飘摆，仿佛在敛袖拜人。如人儿袅娜地站在大路旁，一生都在为送别离人而起舞。





“Paying Homage at the Golden Gate”(Yeh chin-men),
One Lyric

- Spring overflows the garden. (3)
Gold threads on her robe are worn with folding. (6)
When she awakens, the crystal curtains are yet unrolled. (7)
A pair of swallows chatter by the eaves. (5)
- A gold knocker is poised on the half-open door. (6)
A thousand fallen petals scatter on the ground. (6)
So long her thoughts of him, her heart will soon break. (7)
So hard to bear, the meetings in dreams! (5)

Niu Chiao (850?—920?)

“Willow Branches” (Yang-liu chih), Five Lyrics

1

- In the first spring winds, my branches grow new green. (7)
I let fall my silken sleeves and bow to the gentlemen. (7)
Delicate and graceful, I wait aimlessly near the road. (7)
My whole life long, I dance for the parting travelers. (7)



其二

【原文】

吴王宫里色偏深，一簇纤条万缕金。不愤钱塘苏小小，引郎松下结同心。

【今译】

吴王宫殿里多柳，景致偏暗，一簇飘摆的柳丝，宛如万条闪闪的黄金。不服气的钱塘的苏小小，偏偏在松树下与情郎永结同心。

其三

【原文】

桥北桥南千万条，恨伊张绪不相饶。金鞮白马临风望，认得杨家静婉腰。

【今译】

桥南桥北有柳树千条万条，恨那张绪与柳树比美而不相让。少年公子哥儿骑着饰有金鞮的白马，在风中四处张望，柔软的柳丝好像杨家舞女纤柔善舞的腰肢。

2

In the palace of the king of Wu, a willow ripens dark.
Its slender branches fall like myriad strands of gold.
The willow is really vexed by the Lady Su Hsiao-hsiao.
She led her lover to tie the love-knot beneath a pine.

3

Thousands of my branches spread out across the bridge.
I hate Chang Hsü for not admitting my superior beauty.
On a gold-bridled white horse, a youth faces the wind.
He recalls the slim-waisted dancer of the family Yang.³⁴





其四

【原文】

狂雪随风扑马飞，惹烟无力被春欺。莫教移入灵和殿，宫女三千又妒伊。

【今译】

风中的柳絮在马前纷飞，烟雾中的柳枝娇柔无力，好像被无情的春风蹂躏。千万不要移栽到灵和宫殿里，那里的宫女们会心生嫉妒。

其五

【原文】

袅翠笼烟拂暖波，舞裙新染曲尘罗。章华台畔隋堤上，傍得春风尔许多。

【今译】

绿烟笼罩着的翠柳姿态多么婀娜，飘拂在水波之上，舞裙上刚刚染过淡黄色。章华台的旁边和隋朝堤坝之上，春风里柳枝飞舞。

4

Snowy catkins racing the wind pelt the passing horses.
Powerless in the rising mist, I am beguiled by spring.
Please do not move me from here to the Ling-ho Palace.
Thousands of lovely ladies there will only be jealous.

5

My mist-covered branches gently caress the warm waves.
I wear a newly dyed dancing skirt of pale yellow silk.
I grow by the Chang-hua Palace and the Sui Embankment.
Here, so many willows take delight in the spring wind.





卷 四

牛峤(约850—约920)

【女冠子】四首

其一

【原文】

绿云高髻，点翠匀红时世。月如眉，浅笑含双靥，低声唱小词。
眼看唯恐化，魂荡欲相随。玉趾回娇步，约佳期。

【今译】

将满头黑发挽成高高的发髻，化妆时绿色和红色搭配得多么入时。美人的蛾眉好像弯弯的月亮，微笑时露出的酒窝非常美丽，还低声唱着流行的小词。

担心他一转眼就羽化登仙，魂牵梦萦，想要追随着他。她娇美地转身回来，他约下了再会的佳期。

其二

【原文】

锦江烟水，卓女浣春浓美。小檀霞，绣带芙蓉帐，金钗芍药花。
额黄侵腻发，臂钏透红纱。柳暗莺啼处，认郎家。

【今译】

锦江被烟雾和云水笼罩，酿酒的卓文君长得多么娇媚。美艳如朝霞，罗衣上绣着芙蓉花，金钗上一朵芍药花。

头上的额黄紧挨着光亮的秀发，手臂上的钏子隔着一层红纱。黄莺啼叫的柳树荫下，就是心上人儿的家。



Chapter Four

Niu Chiao (850?—920?)

“The Taoist Nun”(Nü-kuan tzu), Four Lyrics

1

- Her shining black hair is swept high. (4)
A spot of azure on her rouged face is the fashion. (6)
Her eyebrows are crescent moons. (3)
She softly smiles and dimples dot her cheeks. (5)
Her voice a whisper, she sings a little tune. (5)
- Her eyes betray fear that he will not return. (5)
Her unsettled soul seeks to follow after him. (5)
With dainty steps, she gracefully turns back. (5)
He has set a time to meet again! (3)

2

- Mist rises on the waters of the Chin.
A beautiful woman serves the warm and savory wine.
She is a gossamer cloud of rose.
A brocade sash winds round her hibiscus gown.
Peony blossoms grace the gold of her hairpin.
- Yellow on her brow touches her gleaming hair.
A tissue of red chiffon reveals her bracelet.
Orioles sing in the shade of the willow tree.
We know a gentleman dwells here!



其三

【原文】

星冠霞帔，住在蕊珠宫里。佩玎珰，明翠摇蝉翼，纤手理宿妆。
醮坛春草绿，药院杏花香。青鸟传心事，寄刘郎。

【今译】

戴着镶满宝石的帽子，身上的披肩像艳丽的彩霞，住在仙界的蕊珠宫里面，佩戴的珠玉叮当响，头上戴着翡翠钗钿和蝉翼状饰物，用纤纤玉手整理昨晚的淡妆。

醮坛上的青草碧绿，药草院里飘来一阵阵的杏花香。青鸟传递我的心事，寄给心上人儿刘郎。

其四

【原文】

双飞双舞，春昼后园莺语。卷罗帷，锦字书封了，银河雁过迟。
鸳鸯排宝帐，荳蔻绣连枝。不语匀珠泪，落花时。

【今译】

春天里的黄莺成双成对地飞舞，还在后院里呢喃燕语。卷起帷幔，封好装满心事的信笺，盼着银河里迟迟不来的鸿雁。

华美的罗帐，上面绣着连理枝和成双的鸳鸯。默默地拭去眼泪，满天的落花纷飞。



3

Stars form a cap, rosy clouds a cape.
She dwells in Fairyland within the Jui-chu Palace.
Her waist pendants softly sound.
A pin of bright azure trembles atop her hair.
Her slender hands repair the night's make-up.

Round the altar the spring grass grows green.
In the herb garden the apricots are fragrant.
The Bluebird will carry her heart's feelings.
He will send them to Master Liu!

4

Two by two, birds take wing to dance.
On a spring morning orioles chatter in the garden.
She rolls up the silken screens.
Her elegant letter is sealed and ready to go,
But the wild geese linger near the Milky Way.

A row of mandarin ducks decorate the curtain.
Branches of nutmeg are stitched in the folds.
She is without words as tears wet her cheeks.
It is the time the flowers fall!

【梦江南】二首

其一

【原文】

衔泥燕，飞到画堂前。占得杏梁安稳处，体轻唯有主人怜，堪羨好姻缘。

【今译】

衔着春泥的小燕，飞到画堂前面，住在安稳的杏梁上，体态轻柔，惹得主人把它们爱怜，成双的燕子真是天赐的好姻缘。

其二

【原文】

红绣被，两两间鸳鸯。不是鸟中偏爱尔，为缘交颈睡南塘，全胜薄情郎。

【今译】

红色的被子上，绣着成双成对的鸳鸯。鸟儿那么多，不是我偏爱鸳鸯，是因为它们总是形影不离，一起睡在南边的池塘，胜过了我那个薄情的情郎。





“Dreaming of the South”(*Meng chiang-nan*), Two Lyrics

1

A swallow, mud in its beak, (3)
Flies to the front of the painted hall. (5)
It has found a safe and secure haven in the beams. (7)
The fragile swallow has stirred the master's pity. (7)
One can only envy this fortunate union! (5)

2

On a red embroidered quilt,
Mandarin ducks parade, pair after pair.
It isn't that I like them better than other birds,
But throats entwined, dozing on the southern bank,
They care more than that heartless man!

【感恩多】二首

其一

【原文】

两条红粉泪，多少香闺意。强攀桃李枝，敛愁眉。陌上莺啼蝶舞，柳花飞。柳花飞，愿得郎心，忆家还早归。

【今译】

敷着红粉的脸上流下两行清泪，春闺里有无限情意，勉强折下一段桃李树枝，又蹙起发愁的蛾眉。

路旁蝴蝶飞舞黄莺鸣啼，柳絮飘洒了一地。飘洒的柳絮呀，我渴望情郎的真情实意，希望情郎早早地回到家里。

其二

【原文】

自从南浦别，愁见丁香结。近来情转深，忆鸳衾。几度将书托烟雁，泪盈襟。泪盈襟，礼月求天，愿君知我心。

【今译】

自从在南浦分别，就怕看到了丁香含苞的花朵。近来对你的思念之情越来越深，回忆起当时盖着同一条鸳鸯被衾。

多少次把信件托付给传书的鸿雁，泪水沾湿了衣襟。泪水沾湿了衣襟，我礼拜明月和青天，希望郎君知晓我的一片痴心。





“Deep Gratitude”(*Kan-en to*), Two Lyrics

1

He:

Her tears fell in two reddening streams. (5)
So often I think of those scented rooms. (5)
I clutch the branches of peach and pear, (5)
My brow is so very sad. (3)

She:

On the path, orioles cry and butterflies dance. (6)
Blossoms of willow fly! (3)
Blossoms of willow fly! (3)
I want his loving heart to be mine. (4)
May he remember my home and soon return! (5)

2

[Variation]

He:

Ever since I left those southern shores,
I sorrow at the lilacs in knotted bloom.
Recently my feelings have grown so deep.
I think of us together.

She:

Often I wanted to send a letter with the wild geese. (7)
Tears spill on my robe!
Tears spill on my robe!
I honor the moon and beg to Heaven.
Please understand what lies in my heart!



【应天长】二首

其一

【原文】

玉楼春望晴烟灭，舞衫斜卷金条脱。黄鹂娇啭声初歇，杏花飘尽
龙山雪。凤钗低赴节，筵上王孙愁绝。鸳鸯对衔罗结，两情深夜月。

【今译】

春日里站在楼上远望，烟雾在太阳的照耀下慢慢地散了，风儿吹动着
舞衣，露出手腕上的金饰。黄莺娇柔婉转的声音刚刚停歇，龙山上落满了
洁白的杏花，宛如下了一场大雪。

金钗附和着歌声的音节低垂，筵席上王孙公子愁绪越来越多。宛如鸳
鸯一般将罗带打成结，恋情在那个明月夜里加深。

其二

【原文】

蛾眉淡薄藏心事，清夜背灯娇又醉。玉钗横，山枕腻，宝帐鸳鸯
春睡美。别经时，无限意，虚道相思憔悴。莫信彩笺书里，赚人肠断
字。

【今译】

蹙起的蛾眉里隐藏着无限的心事，清静的夜晚，酒醉后的她多么娇柔
多么妩媚。横放起玉钗，枕上流下几行清泪。锦色的帷幔上，恩爱的交颈鸳
鸯正在酣睡。

离别之时，深情厚意无限，不要说他还会思念，还会憔悴。不会相信
信笺里的花言巧语，那些字眼只能让人更加伤悲。



“Echoing Heaven’s Everlastingness”(Ying t’ien-ch’ang),
Two Lyrics

1

- A fading mist unveils spring’s scene by the jade tower. (7)
Her dancing skirt hangs in folds from a golden circlet. (7)
The sweet harmonies of the orioles have come to a stop. (7)
Fallen apricot petals are like drifts of mountain snow. (7)
- Her phoenix hairpin dips low as the song ends. (5)
He joins in the revels but with the utmost sadness. (6)
They are mandarin ducks holding to a silken thread. (6)
Their love grows ever deeper in the moonlight. (5)

2

[Variation]

- Her pale brows hide what lies so deep within her heart. (7)
In the lamplight, her rare beauty is flushed with wine. (7)
Her hairpin falls to the side. (3)
Her teardrops blot the pillow. (3)
On the screen, mandarin ducks doze contented in spring. (7)
- When they had to say farewell, (3)
Their affection had no bounds. (3)
His promises of enduring love were hollow promises. (6)
“Don’t believe a letter even if on exquisite paper! (6)
Its words will cheat you and break your heart.” (5)



【更漏子】三首

其一

【原文】

星渐稀，漏频转，何处轮台声怨？香阁掩，杏花红，月明杨柳风。挑锦字，记情事，唯愿两心相似。收泪语，背灯眠，玉钗横枕边。

【今译】

星光依稀，漏声频传，不知从何处传来边防的曲调，那曲调满含着呜咽哀怨。躲在香阁中，看外面的杏花开得正红，皓月当空的夜晚，柳树边吹来一阵微风。

灯下织着回文锦字，想起甜美的往事，希望思念的心情两人都相似。把脸颊上的泪水擦干，背对着灯儿睡去，玉钗横放在枕头边。

“Song of the Water Clock at Night”(Keng-lou tzu),
Three Lyrics

1

- The stars slowly fade from view. (3)
The water clock rolls on faster. (3)
From somewhere comes a plaintive song of the frontier. (6)
The fragrant door has been shut. (3)
Red is the bloom on the apricot. (3)
The moon is bright, and wind blows the willows. (5)
- She stitches characters on silk, (3)
A reminder of her every feeling. (3)
Her only longing is for their two hearts to be as one. (6)
She stops this tearful phrasing. (3)
And drowns in the lamp's light. (3)
Her jade hairpin falls askew beside the pillow. (5)





其二

【原文】

春夜阑，更漏促，金烬暗挑残烛。惊梦断，锦屏深，两乡明月心。 闺草碧，望归客，还是不知消息。辜负我，悔怜君，告天天不闻。

【今译】

春天的夜晚，更漏的声音急促，灯花暗淡，烛火熄灭。好梦被惊醒，屏风重重，两颗思念的心儿相同。

闺房外的草儿青碧，盼望着情郎归来，可是最终还是没有消息。被情郎辜负，后悔不该爱上薄幸的郎君，向着上天哭诉，上天却是不听不闻。

其三

【原文】

南浦情，红粉泪，争奈两人深意。低翠黛，卷征衣，马嘶霜叶飞。 招手别，寸肠结，还是去年时节。书托雁，梦归家，觉来江月斜。

【今译】

离别时心情低落，敷着红粉的脸上还有眼泪的痕迹，两人心里都装满了离别的愁绪。低下青黛色的蛾眉，用手抚弄着他的上衣，马儿不停地鸣嘶，霜叶被风吹得满天纷飞。

挥手告别，愁肠百结，还是去年一样的时节。把信笺托付给鸿雁，梦到已还家，醒来见江月开始西斜。



2

It is late on a night in spring.
The water clock races on faster.
The fading candle flares into golden ash and goes out.
She wakes startled from a dream.
It is hushed within the screens.
Parted, the same bright moon makes them as one.

The grass by her rooms is green.
She watches afar for his return.
She still has not gotten any word or message from him.
He is without gratitude for her.
She regrets her feeling for him.
She cries to Heaven, but Heaven doesn't listen.

3

She was saddened as they parted.
Her tears wet her rouged cheeks.
How would they bear their deep longing for each other?
She lowered her blackened brows,
And bundled up his army clothes.
His horse cried amidst the frost-tipped leaves.

She lifted her hand in farewell.
Her heart broke with the sorrow.
Now the season is the same but a full year has passed.
The wild geese take her letters.
She dreams of his return to her.
When she wakes the moon is just over the river.



【望江怨】一首

【原文】

东风急，惜别花时手频执，罗帷愁独入。马嘶残雨春芜湿，倚门立。寄语薄情郎，粉香和泪泣。

【今译】

东风吹得很急，花开的时候却要分离，频频地拉着手儿不忍离去，满怀伤感，害怕一个人回到帷幔里。马儿在雨中不停地啼嘶，雨水把青青的草地打湿，倚着门儿孤零零地站立。写信给那个薄情郎，敷着脂粉的脸上泪珠儿一滴接着一滴。

【菩萨蛮】七首

其一

【原文】

舞裙香暖金泥凤，画梁语燕惊残梦。门外柳花飞，玉郎犹未归。愁匀红粉泪，眉剪春山翠。何处是辽阳，锦屏春昼长。

【今译】

舞裙上散发着幽香，上面用泥金印着一对鸾凤。画梁上唧唧喳喳的燕子，惊醒了美梦。门外的柳絮纷飞，情郎却至今未归。

拭去粉面上的眼泪，眉毛妆饰得像远山一样青翠。情郎所在的辽阳在何方？画屏里的春日总是那样漫长。



“Sorrow on Gazing at the River”(Wang chiang yüan),
One Lyric

- The east wind rises in hurried gusts. (3)
With a clasp of hands, they parted among the flowers. (7)
She grieves to enter the silken curtains alone. (5)
The horse cries out, and rain soaks the spring grass. (7)
She stands, leaning against the gate. (3)
She sends her love to that heartless gentleman. (5)
Her fragrant powder mixes with her quiet tears. (5)

“Deva-like Barbarian”(P’u-sa man), Seven Lyrics

1

- A golden phoenix swirls across her warmly fragrant skirt. (7)
Swallows chattering in the beams wake her from her dream. (7)
Beyond the gate, catkins float through the air. (5)
The handsome young man still has not come home. (5)
- Pink powdery tears cover the grief on her face. (5)
Her brows are the blue of a mountain in spring. (5)
Where is that faraway place known as Liao-yang? (5)
By the silken screens the spring days are long. (5)

其二

【原文】

柳花飞处莺声急，晴街春色香车立。金凤小帘开，脸波和恨来。
今宵求梦想，难到青楼上，赢得一场愁，鸳衾谁并头？

【今译】

黄莺啼叫，在柳絮纷飞的春日里，有一辆华丽的车子在街上停下。掀开饰有金色凤凰花纹的车帘，眼里带着愁绪，慢慢地走下车来。

今夜要在梦里寻他，可是难以相见，无缘无故地招惹了一顿闲愁，不知道她和谁同床共枕？

其三

【原文】

玉钗风动春幡急，交枝红杏笼烟泣。楼上望卿卿，窗寒新雨晴。
熏炉蒙翠被，绣帐鸳鸯睡。何处有相知，羡他初画眉。

【今译】

头上的玉钗颤动，风儿吹起春旗，烟雾中带着雨滴的红杏花，好像人儿刚刚哭泣。在楼上盼望着情郎，初晴的寒气透过纱窗。

用香炉熏着锦被，帷幔上的鸳鸯交颈而睡。相爱的人儿在哪里，想着他初次为她画眉。



2

Catkins soar on high to the anxious cries of the orioles.
On a sunny street in the warm spring the carriage stands.
Its curtain banded with a golden phoenix opens.
In her eyes there is a look of deep melancholy.

Tonight, she will search for him in her dreams.
It is so hard to think of their times together.
She can only realize an extra measure of grief.
Whose head will lie by hers beneath the quilts?

3

The wind blows her hairpin in a flurry of spring ribbons.
Mist covers the twined apricot branches like quiet tears.
From the tower she watches for his return home.
The window is chill as a drizzling rain clears.

An azure coverlet hangs over the steaming rack.³⁵
On the embroidered curtain mandarin ducks doze.
Where is the man who was dearest to her of all?
She loved that first time he painted her brows.





其四

【原文】

画屏重叠巫阳翠，楚神尚有行云意。朝暮几般心，向他情谩深。
风流今古隔，虚作瞿塘客。山月照山花，梦回灯影斜。

【今译】

画屏上重重叠叠的巫山多么青碧，巫山神女有长相厮守的心意。朝秦暮楚的情郎让我倍感伤心，白白地爱他爱得那么深沉。

巫山神女的故事今古相隔，情郎却成了重利轻别离的瞿塘客。山上的月亮照着山里的鲜花，醒来时灯影已经倾斜。

其五

【原文】

风帘燕舞莺啼柳，妆台约鬓低纤手。钗重髻盘珊，一枝红牡丹。
门前行乐客，白马嘶春色。故故坠金鞭，回头应眼穿。

【今译】

帘外的燕子双双飞舞，黄莺在一行翠柳上啼鸣。坐在梳妆台边，轻轻挽起头发，露出了纤纤玉手。玉钗横插发髻，头戴一枝红色的牡丹。

门前都是骑着白马的少年，在美好的春天出来游玩。故意丢下手里的马鞭，频频回头，望眼欲穿。



4

Wu Mountain is brushed in azure along the folding screen.
The goddess of Ch'u still desires to be a floating cloud.³⁶
Day and night, so many feelings fill her heart,
But he has taken advantage of her love for him.

Romance today is just as it was in olden times.
He, too, is a false traveler to the Ch'ü-t'ang.³⁷
The moon on the mountain shines on the flowers.
When she wakes, the lamp's shadow falls aslant.

5

Wind blows the curtain, swallows dance, and orioles sing.
At her dressing table, hands so soft, she combs her hair.
Her hairpin hangs heavy above her flowing hair.
She fastens a cluster of red-flowering peonies.

A happy traveler is making his way to the gate.
His white horse whinnies in the spring scenery.
Again and again, he lets fall his whip of gold.
He turns and looks round with a burning desire.



其六

【原文】

绿云鬓上飞金雀，愁眉敛翠春烟薄。香阁掩芙蓉，画屏山几重。
窗寒天欲曙，犹结同心苣。啼粉污罗衣，问郎何日归。

【今译】

乌黑的头发上，戴着金雀钗，蹙起一双蛾眉，春日里烟雾稀薄。香阁被芙蓉掩住，画屏上的远山一重接着一重。

朝晖笼罩着寒窗，两人结为同心。眼泪和妆粉弄脏了罗衣，情郎哪天才能归来？

其七

【原文】

玉楼冰簟鸳鸯锦，粉融香汗流山枕。帘外辘轳声，敛眉含笑惊。
柳阴烟漠漠，低鬓蝉钗落。须作一生拼，尽君今日欢。

【今译】

楼上铺设着竹凉席和鸳鸯锦，香汗打湿了妆粉，又浸湿了竹枕。帘外忽然传来一阵辘轳声，她蹙起蛾眉笑着埋怨。

柳荫下烟雾弥漫，她的头发散乱，蝉翼样的金钗放在床边。即使要拼尽一生，今日也要郎君尽情地寻欢。



6

Gilded birds fly in the shining dark hair at her temples.
She frowns with grief at the thinness of the spring mist.
Her fragrant door is hidden by hibiscus blooms.
Mountains reach across the folds of the screen.

The window is cold, but soon the sun will rise.
Their love knot made of rush is still fastened.
Tears mixed with powder stain her silken robes.
She asks whenever will the gentleman come home?

7

The mats and the coverlets lie waiting in the jade tower.
Her powder blends with her moist fragrance on the pillow.
Outside she hears the sound of the well-pulley.
Suddenly a smile wipes the gloom from her face.

The willows are dark, and the mist without end.
Her hair is loose as the cicada pin falls away.
Even if it is necessary to forfeit life itself,
May this day be filled with complete happiness!

【酒泉子】一首

【原文】

记得去年，烟暖杏园花正发，雪飘香。江草绿，柳丝长。 钿车纤手卷帘望，眉学春山样。凤钗低袅翠鬟上，落梅妆。

【今译】

记得那是去年的今天，天气温暖，杏花开满了小园。洁白如雪的杏花散发出幽香，江边的草儿碧绿，柳丝儿悠长。

纤纤玉手卷起车帘，坐在华丽的车子里向外张望，蛾眉画成最流行的春山那样。风形的金钗斜插在秀发上，脸上画着落梅妆。

【定西番】一首

【原文】

紫塞月明千里，金甲冷，戍楼寒，梦长安。 乡思望中天阔，漏残星亦残。画角数声呜咽，雪漫漫。

【今译】

明月照着紫塞，将士们的盔甲冰冷，戍楼上阵阵风寒，将士们都想早点回到长安。

怀着思乡之情，望着辽阔的苍天。通过观察更漏和星星，知道时间已经是夜半。画角的声音凄惨呜咽，无边的风雪覆盖了边关。



“Song of the Wine Spring”(Chiu-ch’üan tzu), One Lyric

- She holds in memory this time last year. (4)
In the warm mists of the Apricot Garden, flowers bloomed. (7)
Petals drifted like sweet snow. (3)
River grasses grew thick green. (3)
Willow branches stretched long. (3)
- She raises the curtains of the gilt carriage to look out. (7)
Her eyebrows are like the mountains in spring. (5)
Her phoenix hairpin dips low, and azure curls in a crown. (7)
Her make-up is a fragile bloom. (3)

“Pacifying the Western Barbarians”(Ting hsi-fan), One
Lyric

- The moon shines across miles of purple frontier. (6)
The metal armor is cold. (3)
The guard tower is cold. (3)
Ch’ang-an is in a dream. (3)
- He looks at the wide heavens and thinks of home. (6)
The water clock slows, and the stars fade. (5)
The sound of the watch horn is a melancholy cry. (6)
Snow fills the distance. (3)

【玉楼春】一首

【原文】

春入横塘摇浅浪，花落小园空惆怅。此情谁信为狂夫，恨翠愁红流枕上。小玉窗前嗔燕语，红泪滴穿金线缕。雁归不见报郎归，织成锦字封过与。

【今译】

春日的横塘荡起浅浅的波浪，花瓣飘落在小园中，使人伤心惆怅。这样深沉的感情竟是为了那个薄情郎，伤心的泪水流在枕头上。

窗前传来轻柔的燕语，泪水浸湿了金色的丝缕。大雁都已归来，郎君的音信全无。把回文锦字封好，请大雁寄给他。

【西溪子】一首

【原文】

捍拨双盘金凤，蝉鬓玉钗摇动。画堂前，人不语，弦解语。弹到昭君怨处，翠娥愁，不抬头。

【今译】

用捍拨拨弄着琵琶，琵琶上雕刻着金色的鸾凤，玉钗在鬓角边颤巍巍晃着。寂静的画堂前，人们都沉默不语，琵琶弦传递出琵琶女内心的委屈。弹到《昭君怨》那首哀怨的曲调时，琵琶女眉间含着怨愁，深深地埋下了头。





“Song of the Jade Tower in Spring”(Yü-lou ch'un), One Lyric

- Spring comes to the pond in a ripple of shallow waves. (7)
Flowers fall in the garden, and she is sad and lonely. (7)
Who would believe her feelings for a good-for-nothing? (7)
Azure and red from hatred and grief run on the pillow. (7)
- Beyond Little Jade's window swallows jabber and scold. (7)
Reddened tears fall on the golden-threaded embroidery. (7)
The wild geese return but cannot report on his return. (7)
Verses stitched in silk lie ready as her gift for him. (7)

“Song of the West Stream”(Hsi-ch'i tzu), One Lyric

- A pair of golden phoenixes wind round the lute. (6)
Jade hairpins at her temples tremble and shake. (6)
In front of the painted hall, (3)
People say not a single word. (3)
The music is able to say all. (3)
The melody tells of the sad exile of Chao-chün. (6)
The lovely girl is sorrowful, (3)
And cannot raise up her head. (3)

【江城子】二首

其一

【原文】

鸂鶒飞起郡城东，碧江空，半滩风。越王宫殿，蘋叶藕花中。帘卷水楼渔浪起，千片雪，雨濛濛。

【今译】

郡城之东，鸂鶒鸟儿飞在它的上空。碧绿的河水空寂，沙滩上吹起一阵冷风。越王的宫殿，隐藏在蘋叶和藕花之中。风儿把水楼上的帘子卷起，还掀起一阵阵的浪花，水花如洁白的雪花，也像细雨一样迷蒙。

其二

【原文】

极浦烟消水鸟飞，离筵分首时，送金卮。渡口杨花，狂雪任风吹。日暮空江波浪急，芳草岸，雨如丝。

【今译】

烟雾在水滨慢慢消散，水鸟成群飞起。分别的席筵上，举起金色的酒杯。渡口上杨花纷飞，像雪花一样任意地被风吹。傍晚江面上风大浪急，碧绿的芳草岸边，微雨如丝般落下。



“Song of the River City”(Chiang-ch'eng tzu), Two Lyrics

1

- A red-capped egret rises high flying east of the city. (7)
The green river is deserted. (3)
Winds cross the tiny island. (3)
The palaces of the king of Yüeh, (4)
Stand amid the duckweed and the lotus. (5)
Beyond the rolled curtains, waves lap the water tower. (7)
A thousand petals like snow! (3)
A drizzling scatter of rain! (3)

2

- [Variation]
In the melting mist of the river bank birds rose high.
When you took your leave of the feast, (5)
I gave you a goblet of wine.
At the ford the willow blossoms,
Blew in the winds like a driving snow.
At twilight the waves churn across the deserted river.
Luxuriant grass on the bank!
Silken showers of fine rain!





张泌（约961年前后）

【浣溪沙】十首

其一

【原文】

钿毂香车过柳堤，桦烟分处马频嘶，为他沉醉不成泥。花满驿亭香露细，杜鹃声断玉蟾低，含情无语倚楼西。

【今译】

华美的车子经过柳树遮掩的岸堤，桦烛的烟雾下，马儿不住地啼嘶。为他她想要一醉方休，但却依旧清醒如昔。

驿站小亭子里开满鲜花，细小的露珠上沾满花朵的香气，杜鹃已经停止了啼叫，天空中悬挂的月亮逐渐偏低。默默地伤心，孤零零地伫立在小楼西边。

其二

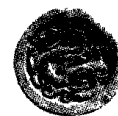
【原文】

马上凝情忆旧游，照花淹竹小溪流，钿筝罗幕玉搔头。早是出门长带月，可堪分袂又经秋，晚风斜日不胜愁。

【今译】

坐在马上，痴情地回想那次嬉游。翠竹掩映在花丛中，小溪里有潺潺的水流，帷幔里摆放着镶金的古筝，发髻上横插着碧玉搔头。

他经常披星戴月地在外奔走，今日的分别又遇上令人伤感的深秋。夕阳西下，晚风冷飕飕，禁不起这离别的哀愁。



Chang Pi (c. A. D. 961)

“Sand of Silk-Washing Stream”(Huan-ch'i sha), Ten
Lyrics

1

The golden-wheeled carriage passes the willow embankment. (7)

Torches light his departure as his horse urgently whines. (7)

Because of him, she is very drunk, but not entirely numb. (7)

Flowers cover the post-station, softly perfuming the dew. (7)

The cry of the cuckoo abruptly ends, and the moon is low. (7)

Restrained, wordless, she turns to the west of the tower. (7)

2

On horseback, he recalls with emotion a love of long ago.

Shining flowers overran the bamboo near a flowing stream,

A gold zither, silk curtains, and a hairpin made of jade!

When he left in early morning, the moon was still bright.

How did he bear to part from her and live another autumn?

In the evening wind at sunset, he is overcome with grief.

其三

【原文】

独立寒阶望月华，露浓香泛小庭花，绣屏愁背一灯斜。云雨自从分散后，人间无路到仙家，但凭魂梦访天涯。

【今译】

独自伫立在寒冷的台阶上，仰望着月亮凄美的光华。露水浓重，小院中盛开着香气飘浮的鲜花。闺房内有一盏昏黄的孤灯，灯光透过屏风上的细纱。

悲戚的离别之后云雨聚了又散，就好像凡人无法迈入仙人之家，无尽思念，只有在梦里才能追随天涯。

其四

【原文】

依约残眉理旧黄，翠鬟抛掷一簪长，暖风晴日罢朝妆。闲折海棠看又捻，玉纤无力惹余香，此情谁会倚斜阳。

【今译】

蛾眉上的妆饰已经变淡，重新整理额黄，青黑色的秀发用簪子随意地簪起，蓬蓬松松地垂在两耳旁。虽然明天还是风暖日丽的好天气，却没有心情画晨妆。

看着捻在手里的海棠，娇柔无力的纤纤玉手上，还残留着海棠花的芳香。愁绪满怀，又怎会看着天边的斜阳？

3

All alone on the cold steps she looks at the bright moon.
The dew is thick, and a flowery bouquet scents the court.
By the silken screen she grieves in flickering lamplight.

Since he left the clouds and rain are scattered and gone.
Humans have no roads to reach the dwellings of immortals.
Only by way of dreams can she search the distant horizon.

4

She freshens the color of her smudged and faded eyebrows.
She pulls away the long hairpin and her hair falls loose.
In warm breezes and a clear light she finishes making-up.

She picks a cherry-apple bloom, twisting it in her hands.
Her frail fingers are touched with a lingering fragrance.
With feelings such as these who can face the setting sun?



其五

【原文】

翡翠屏开绣幄红，谢娥无力晓妆慵，锦帷鸳被宿香浓。微雨小庭春寂寞，燕飞莺语隔帘栊，杏花凝恨倚东风。

【今译】

拉开翡翠色的屏风，闺房内的帷帐颜色鲜红。谢娘慵懒无力，即使是早妆也不曾仔细去画。锦色的帷幔和鸳鸯衾被上，昨夜熏过的香气还很浓郁。

细雨飘洒在春日寂静的小园中，燕子飞舞，黄莺啼鸣。隔着一层帘栊，悲伤地望着零落的杏花，小院又吹来一阵无情的东风。

其六

【原文】

枕障熏炉隔绣帷，二年终日两相思，杏花明月始应知。天上人间何处去，旧欢新梦觉来时，黄昏微雨画帘垂。

【今译】

玉枕和香炉，摆放在帷幔后面的闺房里。两年来无日无夜不相思，思念之情，杏花和明月都熟知。

天上人间都苦苦寻觅，心上人儿究竟在哪里？刚才还在梦里见到了，黄昏时从梦中醒来，外面小雨霏霏，画帘依然低垂。



5

An azure screen is open, and the silken hangings are red.
She is listless, her make-up for the day carelessly done.
The curtain and quilt hold the fragrances from the night.

Fine rains wet the courtyard in the loneliness of spring.
Outside the curtains, swallows wheel and orioles chatter.
Bitterly the apricot blossom surrenders to the east wind.

6

A pillow screen and a brazier stand outside the curtains.
For two years, every day, their hearts were close as one.
He must remember the apricot blossoming in the moonlight.

Where in the reaches of heaven of this world could he be?
When sleep comes, the old pleasures return in new dreams.
Rain mists the air at dusk, and the curtains trail loose.





其七

【原文】

花月香寒悄夜尘，绮筵幽会暗伤神。 人不见
时还暂语，令才抛后爱微嗔，越罗巴锦不胜春。

【今译】

鲜花飘香，月亮清寒，静静地夜已深沉。丰盛的宴席上，却独自伤神。
心上人貌美婀娜，宛如画屏上的美人。

耳朵里全是她的声音，酒令发出后她爱皱眉。身穿越罗和巴锦，仍然不
胜早春的寒意。

其八

【原文】

偏戴花冠白玉簪，睡容新起意沉吟，翠钿金缕镇眉心。 小槛日
斜风悄悄，隔帘零落杏花阴，断香轻碧锁愁深。

【今译】

头上戴着微微倾斜的花冠，冠上横插着一根白玉簪。脸上还残留着睡
意，默默无语地坐起，低垂在眉心的秀发上，插着缠着金缕的翠钿。

微风轻柔地拂过细栏杆，帘外的杏花飘洒在地上，杏树的叶子青碧，
花香却早已飘散，这景象又勾起无尽的愁怨。

7

Bright moonlight and fresh coolness fill the quiet night.
At the feast, he secretly sees her, and secretly suffers.
She seems to be a beautiful portrait painted on a screen.

When no one is watching, he undertakes a few brief words.
Only after she drinks in her turn does she deign a frown.
All the Yüeh silks and Pa brocades cannot surpass spring!

8

A white jade hairpin hangs rakishly from her flowery cap.
Sleep covers her face, and she sighs deeply at waking up.
A circlet of azure fringed with gold presses on her brow.

The sun's last rays and a quiet breeze enter the lattice.
Behind the curtains, an apricot flower languishes unseen.
Its faded perfume and frail green lock grief deep within.





其九

【原文】

晚逐香车入凤城，东风斜拂绣帘轻，慢回娇眼笑盈盈。消息未通何计是，便须佯醉且随行，依稀闻道太狂生。

【今译】

晚上追逐着心上人华丽的车子来到京城，风儿把车帘的一角掀开，她回眸一笑，姿态娇媚轻盈。

想不出好办法，向她倾诉衷肠，只好假装喝醉，踉踉跄跄地跟在车子的后方。即使是这样，还隐隐约约地听到她说此人太轻狂。

其十

【原文】

小市东门欲雪天，众中依约见神仙，蕊黄香画贴金蝉。饮散黄昏人草草，醉容无语立门前，马嘶尘烘一街烟。

【今译】

在集市的东门旁边，快要下雪的那天，仿佛在人群中看到了貌美的天仙。额黄压着眉心，头上的金蝉发钗金光闪闪。

酒宴散后，街上已经没有什么行人，略带酒意地站在门前寻找，嘶叫的马儿飞奔过街道，溅起的尘土好像滚滚浓烟。

9

At evening, he follows after her carriage to the capital.
The east wind lightly tosses aside the brocaded curtains.
With a charming smile, she turns her shining eyes to him.

Since he can't speak to her, what is there for him to do?
He just pretends to be tipsy, and goes along with it all.
And she can be heard to say, "What a really crazy fellow!"

10

At the east gate of the small market it is about to snow.
Among the crowd, he seems to glimpse his lovely immortal.
A gold cicada dangles above her brow brushed with yellow.

At twilight, the revel over, she grows ever more anxious.
Tipsily, silently, she stands and waits outside the gate.
His horse cries out, and the road swirls with smoky dust.



【临江仙】一首

【原文】

烟收湘渚秋江静，蕉花露泣愁红。五云双鹤去无踪。几回魂断，凝望向长空。翠竹暗留珠泪怨，闲调宝瑟波中。花鬟月鬓绿云重。古祠深殿，香冷雨和风。

【今译】

江上的烟雾慢慢消散，秋日的湘江一片寂静，美人蕉的露珠，像泣血的泪水一样绯红，仙人所乘的五彩祥云和一双白鹤，都已一去无踪。心已破碎多次，仰面凝视着苍穹。

翠竹上还残留着湘妃的泪水，湘妃弹奏起宝瑟，声音回荡在滚滚的湘水波涛中。鬟髻如云似月，乌黑的秀发也像绿云一重重。湘妃祠的大殿里，香火冷冷清清，殿外的冷雨伴着寒风。

【女冠子】一首

【原文】

露花烟草，寂寞五云三岛。正春深。貌减潜销玉，香残尚惹襟。竹疏虚槛静，松密醮坛阴。何事刘郎去，信沉沉。

【今译】

露水打湿了花朵，烟雾笼罩着青草，五彩祥云笼罩着三座仙岛，春天就要过去了。容颜日渐憔悴，就像污损的美玉，衣襟上残留着芳香。

翠竹和栏杆修饰的小院多么寂静，松树茂密，醮坛上阴沉不明。刘郎为何事而离去？至今连书信都不写一封。



“Immortal at the River”(Lin-chiang hsien), One Lyric

- In the calm of the autumn river, mist rises on the Hsiang. (7)
 Dew soaks the flowering banana in red tears of grief. (6)
 A pair of cranes vanish into the empyrean without a trace. (7)
 Her heart breaks over and over again, (4)
 As she stares at the emptiness of the vast sky. (5)
- The pearl tears shed in mourning lie hidden on the bamboo.³⁸ (7)
 Idly, she plays a precious *se* amid the surging waves. (6)
 Her upswept hair rises in a billow of dark shining clouds. (7)
 By ruined shrines and sunken palaces, (4)
 The fragrant chill is mixed with wind and rain. (5)

“The Taoist Nun”(Nü-kuan tzu), One Lyric

- Dew for flowers, mist for grass! (4)
 Loneliness and desolation cover this magic land. (6)
 Now it is late springtime. (3)
 Her beauty fades away like dissolving jade. (5)
 A delicate fragrance lingers at her throat. (5)
- The bamboo are thin, the empty door hushed. (5)
 The pines are thick, the spirit-altar dark. (5)
 Why did that Liu gentleman have to go away? (5)
 No word has come from him. (3)

【河传】二首

其一

【原文】

渺莽云水，惆怅暮帆，去程迢递。夕阳芳草，千里万里，雁声无限起。梦魂悄断烟波里，心如醉，相见何处是。锦屏香冷无睡，被头多少泪。

【今译】

烟云和江水浩渺无边，惆怅地望着傍晚的帆船，郎君要去的地方非常遥远。夕阳下芳草繁茂，足有千里万里，一行行的大雁鸣叫着飞起。

烟波荡漾的江水里，心儿早已破碎，昏昏沉沉好像喝醉。何时才能相见？屏风里的兰香都已燃尽，辗转难眠，被头上泪水长流不干。

其二

【原文】

红杏交枝相映，密密濛濛。一庭浓艳倚东风，香融，透帘栊。斜阳似共春光语，蝶争舞，更引流莺妒。魂销千片玉樽前，神仙，瑶池醉暮天。

【今译】

那么多红杏，枝叶互相掩映，细雨在烟雾间下落。满园花开艳丽，又吹来和煦的东风，杏花的香气穿过重重的帘栊。

斜阳好像在与春光尽情地倾诉，蝴蝶争相飞舞，惹得流莺嫉妒。在玉制的酒樽前心儿破碎成片。惬意的人儿醉倒在瑶池里，好似神仙。



“River Messages”(Ho ch’uan), Two Lyrics

1

- Distant clouds churn the waters. (4)
 A boat sails in the somber dusk. (4)
 Ahead stretches the far journey. (4)
 At sunset, the grasses are lush. (4)
 Past thousands of endless miles, (4)
 The cries of the wild geese never stop. (5)
- Among the mist and waves, her dream comes to an end. (7)
 Her heart seems dizzied. (3)
 Where will they meet one another again? (5)
 She lies sleepless in the chill of the screen. (6)
 Teardrops, uncounted, lie on the quilt! (5)

2

[Variation]

- Twining apricot branches shine on one another. (6)
 Fine rain falls in a light mist. (4)
 In the court, pungent flowers turn to the east wind. (7)
 A steamy fragrance, (2)
 Penetrates the curtains. (3)
- The setting sun seems to chat with the spring scene. (7)
 Rival butterflies dance. (3)
 The flitting orioles grow more jealous. (5)
 Her heart shatters in tiny pieces near the wine cup. (7)
 Celestial immortal, (2)
 At twilight he lies drunk in fairyland! (5)

【酒泉子】二首

其一

【原文】

春雨打窗，惊梦觉来天气晓。画堂深，红焰小，背兰缸。酒香
喷鼻懒开缸，惆怅更无人共醉。旧巢中，新燕子，语双双。

【今译】

春天的细雨敲打着小窗，从梦中醒来，天才刚刚放亮。幽深的画堂，灯
焰微弱，灯油里放了一些兰香。

闻到扑鼻的酒香，却无心情打开酒缸，暗暗地发愁，因为没有人与我共
入酒乡。旧巢还在房梁上，新长成的小燕子，正在互相说着话儿。

其二

【原文】

紫陌青门，三十六宫春色，御沟辇路，暗相通，杏园风。咸阳
沽酒宝钗空，笑指未央归去，插花走马落残红，月明中。

【今译】

京城的宫门和大道都已经经过，饱览了三十六宫的艳丽春色。皇宫里
的车道和水沟各自相连，微风拂过久负盛名的杏园。

咸阳的酒肆和美女已无影无踪，笑着用手指着未央宫里的垂柳。骑着
骏马，头上花瓣落下，皓月当空的夜晚，得意地归去。





“Song of the Wine Spring”(Chiu-ch’üan tzu), Two Lyrics

1

- The spring rains beat at the window. (4)
 Suddenly roused from her dream, she awakens to the dawn. (7)
 In the depths of the hall, (3)
 A sliver of reddish flame, (3)
 Burns in the scented lamp. (3)
- She smells the wine’s fragrance, and idly opens the jar. (7)
 She is heartsick that there is no one to drink with her. (7)
 Dwelling in the old nests, (3)
 The newly paired swallows, (3)
 Converse with one another. (3)

2

- [Variation]
- From the royal roads to Ch’ing Gate, (4)
 The imperial palaces grace the spring scenery. (6)
 Along the water of the palace drain, (4)
 Once went secret messages.³⁹ (3)
 Wind stirs Apricot Garden. (3)
- The wine shops and the women of Hsien-yang are all gone. (7)
 Smiling, he points to Wei-yang for his return. (6)
 A flower atop his head, he gallops across fallen petals, (7)
 In a shimmer of moonlight. (3)



【生查子】一首

【原文】

相见稀，喜相见，相见还相远。檀画荔枝红，金蔓蜻蜓软。鱼雁疏，芳信断，花落庭阴晚。可惜玉肌肤，销瘦成慵懒。

【今译】

分别的时候，盼望着团圆，团圆不久又要相隔得更加遥远。衣服上绣着鲜红的荔枝图案，头上束着金丝制成的轻软的蜻蜓状发饰。

鸿雁不来，音信全部隔断，落花飘零，小院迎来又一个夜晚。可惜美玉一般的肌肤，因相思而消瘦和憔悴。

【思越人】一首

【原文】

燕双飞，莺百啭，越波堤下长桥。斗钿花筐金匣恰，舞衣罗薄纤腰。东风淡荡慵无力，黛眉愁聚春碧。满地落花无消息，月明肠断空忆。

【今译】

那天燕子成双飞舞，黄莺呢喃轻语，送他直到越波堤下的那座长桥。早早地把首饰斗钿和花筐戴好，穿着轻纱舞衣，衬出纤纤细腰。

东风把人吹拂得慵懒无力气，因发愁而蹙起的蛾眉像山峦般青碧。又是一年落花飘零时，还是没有一点消息，望着天上的明月，即使伤心肠断也不顾惜。



“Mountain Hawthorns”(Sheng-ch’a-tzu), One Lyric

- Their meetings were so few, (3)
 But oh, so very delightful. (3)
 Their every meeting was to be a parting. (5)
 Red lichees are painted across her gown. (5)
 A dragonfly of soft gold holds her hair. (5)
- Her letters have gone away, (3)
 His messages of love ended. (3)
 Flowers fall, and the garden grows dark. (5)
 Have pity for her skin like finest jade, (5)
 As she grows thin and frail with sorrow. (5)

“Thoughts of the Yüeh Beauty”(Ssu Yüeh-jen), One
Lyric

213

- Paired swallows soar above. (3)
 Orioles warble their songs. (3)
 The long bridge runs below the Yüeh Embankment. (6)
 Flowers, richly encrusted with gold, overlay her hair. (7)
 Her dancing gown is sheer silk, her waist slim. (6)
- In the stillness of the east wind, she feels listless. (7)
 The fresh green of her brows gathers in sorrow. (6)
 Fallen flowers cover the ground, but no news has come. (7)
 In the moonlight, vain memory breaks her heart. (6)

【满宫花】一首

【原文】

花正芳，楼似绮，寂寞上阳宫里。钿笼金锁睡鸳鸯，帘冷露华珠翠。娇艳轻盈香雪腻，细雨黄莺双起。东风惆怅欲清明，公子桥边沉醉。

【今译】

花儿开得多么美丽，小楼好像披着一层罗绮，寂寞的宫女躲在凄清的上阳宫。一对鸳鸯被锁在钿笼里，华丽的画帘上露珠清冷。

腰身轻盈，肌肤如香雪一般细腻，细雨中一对黄莺振翅飞起。临近清明，惆怅的东风使人心情低迷，公子还沉醉在桥边。

【杨柳枝】一首

【原文】

腻粉琼妆透碧纱，雪休夸。金凤搔头坠鬓斜，发交加。倚着云屏新睡觉，思梦笑。红腮隐出枕函花，有些些。

【今译】

细白的容颜隔着一层碧绿轻纱，洁白胜雪。金凤钗和玉搔头微微倾斜，头上是乌黑的秀发。

斜倚着屏风小憩，刚刚醒来，想起刚才的美梦笑嘻嘻。印花的枕头在脸颊上留下了点点痕迹。



“Flowers Fill the Palace”(Man-kung hua), One Lyric

- The flowers bloom in abundance. (3)
The tower is like cutwork silk. (3)
It is desolate within the Shang-yang Palace. (6)
Mandarin ducks doze in a gilt cage locked with gold. (7)
The dew on the curtains makes a pearl crown. (6)
- She is lovely and graceful with skin smooth as snow. (7)
A pair of orioles rise up in the misty rain. (6)
It is almost *ch'ing-ming*, and the east wind grieves. (7)
That man by the bridge must really be drunk! (6)

“Willow Branches”(Yang-liu chih), One Lyric

- Behind a cloud of green gauze is her jadelike face, (7)
Putting even snow to shame. (3)
A golden phoenix hairpin dangles across her temple. (7)
Her hair falls in a tangle. (3)
- She turns to the cloud screen when she first wakes. (7)
Her dreams make her giggle. (3)
The ornamented pillow has left marks on her cheeks, (7)
Just a few, here and there! (3)

【南歌子】三首

其一

【原文】

柳色遮楼暗，桐花落砌香。画堂开处远风凉。高卷水精帘额，衬斜阳。

【今译】

柳荫遮住了画楼中的阳光，落在台阶上的桐花还散发着幽香。打开画堂之门，远处吹来的风儿非常清凉。把水晶帘子高高地卷起，不要挡住了夕阳。

其二

【原文】

岸柳拖烟绿，庭花照日红。数声蜀魄入帘栊，惊断碧窗残梦，画屏空。

【今译】

江边的柳树笼罩在烟雾中，阳光照在小院里，院里的花儿开得鲜红。杜鹃鸟的啼声隔着层层帘栊，惊醒了碧窗里美人的好梦，她正望着空荡荡的画屏独自伤情。



“A Southern Song”(Nan-ko tzu), Three Lyrics

1

- Willow trees screen the tower in darkness. (5)
Fallen *wu-t'ung* flowers perfume the steps. (5)
The chill of a distant wind fills the painted hall. (7)
The crystal curtains are rolled to the very top, (6)
Burnished by the setting sun. (3)

2

- The willows on the shore trail green mist.
The garden flowers redden in the sunlight.
The cry of the cuckoo enters the gathered curtains.
Her dreams are suddenly shattered at the window.
The painted screen is vacant.



其三

【原文】

锦荐红鸂鶒，罗衣绣凤凰。绮疏飘雪北风狂。帘幕尽垂无事，郁金香。

【今译】

垫席上编织有红鸂鶒，罗衣上绣着美丽的凤凰。北风吹起雪花，敲打着雕花的小窗。帘幕低垂，花香袭来。



3

Mandarin ducks lie red on the silken mats.
Phoenixes are stitched on her silken gown.
At the window, snow rages wildly in the north wind.
The loosened curtains are closed and motionless.
There is a scent of turmeric.



卷 五

张泌（约961年前后）

【江城子】二首

其一

【原文】

碧栏干外小中庭，雨初晴，晓莺声。飞絮落花，时节近清明。睡起卷帘无一事，匀面了，没心情。

【今译】

碧绿的栏杆外，有一个小小的中庭，雨过天初晴。听到一阵黄莺的鸣叫声，柳絮飞舞，落花飘零，时节接近清明。早晨起来，卷起帘栊，擦完脂粉，既无事做也无心情。

其二

【原文】

浣花溪上见卿卿，脸波秋水明，黛眉轻。绿云高绾，金簇小蜻蜓。好是问他来得么，和笑道，莫多情。

【今译】

在浣花溪上见到了心上人儿，眼睛像秋水一样清澈澄明，画着淡淡的蛾眉妆。秀发高高地挽起，头上戴着的首饰像一只小蜻蜓。真想问问她能来吗，她笑着回答说：“不要太多情。”



Chapter Five

Chang Pi (c. A.D. 961)

“Song of the River City”(Chiang-ch’eng tzu), Two Lyrics

1

Beyond the green railings there is a small garden. (7)
The rain has just passed. (3)
The orioles sing at dawn. (3)
Flowers fall amid the flying catkins. (4)
It is almost the time of the *ch’ing-ming*. (5)
She wakes with little to do but raise the curtain. (7)
She has done her make-up. (3)
She feels dull and weary. (3)

2

[Variation]
On the Brocade River he glimpses his dear darling. (7)
Her eyes shine like the waters in autumn. (5)
Her brows are a gossamer. (3)
A cloud of dark hair is brushed high. (4)
A dragonfly clings to her golden hairpin. (5)
He asks her for a time when they can get together. (7)
She answers with a smile, (3)
“You needn’t get excited!” (3)

【河渚神】一首

【原文】

古树噪寒鸦，满庭枫叶芦花。昼灯当午隔轻纱，画阁珠帘影斜。
门外往来祈赛客，翩翩帆落天涯。回首隔江烟火，渡头三两人家。

【今译】

古树上有一群聒噪的乌鸦，庭院中到处都是飘落的枫叶和芦花。寺庙里正午点燃的油灯，隔着一层薄薄的细纱，画阁里珠帘的影子微微倾斜。

寺庙门外都是前来祈福的香客，船帆片片远去。回头看看江对面的炊烟，渡头上有两三户人家。

【蝴蝶儿】一首

【原文】

蝴蝶儿，晚春时。阿娇初着淡黄衣，倚窗学画伊。还似花间见，
双双对对飞。无端和泪拭胭脂，惹教双翅垂。

【今译】

蝴蝶呀蝴蝶，飞舞在晚春时节。少女穿着淡黄的单衣，靠着小窗学着如何画你。好像曾经在花丛中相见，成双成对地飞着。无缘无故地泪水打湿了胭脂，惹得蝴蝶垂下双翼久久不肯离去。



“Spirit of the Yellow River”(Ho-tu shen), One Lyric

- Crows are cawing from the ancient trees. (5)
Maple leaves and rush tassels fill the court. (6)
At noon, the sanctuary lamp burns behind a silk curtain. (7)
A pearl screen casts a shadow along the room. (6)
- Beyond the gate, pious pilgrims come and go from prayer. (7)
A billowing sail disappears over the horizon. (6)
I turn and see smoke rising across the river. (6)
A few families are settled close to the ford. (6)

“Song of the Butterflies”(Hu-tieh-erh), One Lyric

- There are butterflies! (3)
It is late springtime! (3)
A pretty lady in a brand-new pale yellow gown, (7)
Paints the butterflies from the window. (5)
So real, they seem to be in the garden, (5)
Two by two, pair after pair, they soar. (5)
Unwitting tears splash from her rouged cheeks, (7)
Slowly a pair of wings starts to droop. (5)



毛文锡(约930年前后)

【虞美人】二首

其一

【原文】

鸳鸯对浴银塘暖，水面蒲梢短。垂杨低拂曲尘波，蛛丝结网露珠多，滴圆荷。遥思桃叶吴江碧，便是天河隔。锦鳞红鬣影沉沉，相思空有梦相寻，意难任。

【今译】

成对的鸳鸯在池塘里洗浴，多么亲昵温暖，水面上的蒲草还长得很短。杨柳下垂，轻轻地拂过水波，树上有一些蜘蛛结的网，叶子上的露珠也有很多，露珠落下来，滴在了圆圆的荷叶上。

想到心上人儿住在青碧的吴江岸边，好像隔着一条天河那样遥远。传书的锦鳞红鬣都不出现，音信全断，只能在梦里相见，想来真是不胜伤感。

其二

【原文】

宝檀金缕鸳鸯枕，绶带盘宫锦。夕阳低映小窗明，南园绿树语莺莺，梦难成。玉炉香暖频添炷，满地飘轻絮。珠帘不卷度沉烟，庭前闲立画秋千，艳阳天。

【今译】

粉红色的枕头上用金线绣着一对鸳鸯，用绶带系起宫锦织成的帷帐。夕阳照着雕花的窗子，窗子里还有些光明，院中绿树上还有一对啼鸣的黄莺，伤感的人儿难以入梦。

向香炉里添些香料，庭外到处都是洁白的柳絮。帘子尚未卷起，兰烟已经飘到帘子外边。庭前的秋千不动，今天又是一个艳阳天。





Mao Wen-hsi (c. A.D. 930)

“The Beautiful Lady Yü”(Yü mei-jen), Two Lyrics

1

Mandarin ducks swim in the warmth of the clear pond. (7)
Stubby reeds break the water's surface. (5)
Trailing willow branches brush the pale amber waves. (7)
The dew, like pearls scattered on a gossamer cobweb, (7)
Splashes the budding lotus. (3)

Far away, I think of the T'ao-yeh Ford in Wu-chiang. (7)
My home is as distant as the Milky Way. (5)
Lacy scales and red fins are vanished in the depths.⁴⁰ (7)
I think of you, and in vain, seek for you in dreams. (7)
Thoughts so hard to endure! (3)

2

Mandarin ducks embroidered in gold adorn the pillow.
Ribbons encircle the brocaded hangings.
The setting sun shines brightly on the small window.
In the south garden, orioles gossiping in the trees,
Make dreaming so difficult.

I add incense to the warm aromas of the jade censer.
Catkins lightly whirl along the ground.
The smoky scent of aloes passes the closed curtains.
The swing stands deserted in front of the courtyard.
Such a splendid lovely sky!



【酒泉子】一首

【原文】

绿树春深，燕语莺啼声断续。蕙风飘荡入芳丛，惹残红。柳丝无力袅烟空，金盏不辞须满酌。海棠花下思朦胧，醉香风。

【今译】

树木茂盛，春意正浓，远处传来时断时续的燕声和莺声。香风吹过茂密的花丛，一些花瓣开始飘零。

笼罩在烟雾中的柳丝绵软无力，金杯里满满的美酒无须推辞。在海棠花下蒙蒙眈眈地睡去，醉倒在和煦的春风里。

【喜迁莺】一首

【原文】

芳春景，暖晴烟，乔木见莺迁。传枝俚叶语关关，飞过绮丛间。锦翼鲜，金毳软，百啭千娇相唤。碧纱窗晓怕闻声，惊破鸳鸯暖。

【今译】

春日的景色多么美丽，晴空里飘着一丝丝暗淡的烟雾，黄莺飞舞在乔木丛中间。黄莺鸟儿在树枝间穿过，雌雄和鸣，飞过树丛中。

翅膀颜色鲜艳，腹部上的羽毛非常柔软，唧唧喳喳地不停呼唤。纱窗里的人儿就怕听到黄莺的啼鸣，这啼鸣往往把美梦惊醒。

“Song of the Wine Spring”(Chiu-ch’üan tzu), One Lyric

- The trees are green in the late spring. (4)
Now and then, swallows chat and orioles sing a tune. (7)
An orchid-scented breeze stirs the flowering shrubs, (7)
And red petals flutter down. (3)
- Willow branches are softly swaying in the misty air. (7)
I never decline a wine-cup, but keep it always full. (7)
Beneath the wild plum, my thoughts are in confusion. (7)
And I lie drunk in the wind! (3)

“Delight in the High-Flying Orioles”(Hsi ch’ien ying),
One Lyric

- The spring scenery is luxuriant. (3)
It is shimmering in a hazy mist. (3)
The orioles flit about among the tall trees. (5)
Chirping, they gather twigs and nestle in the leaves. (7)
They skip in and out of a tracery of bushes. (5)
- Their lovely wings shine bright. (3)
Their golden down is silky soft. (3)
In melody and harmony, they call to one another. (6)
Dawn is at the window but some fear to hear the song. (7)
It will surely wake the cozy mandarin ducks. (5)



【赞成功】一首

【原文】

海棠未坼，万点深红。香包绒结一重重。似含羞态，邀勒春风。
蜂来蝶去，任绕芳丛。昨夜微雨，飘洒庭中。忽闻声滴井边桐。美人
惊起，坐听晨钟。快教折取，戴玉珑璁。

【今译】

海棠还没有全开，透出一片鲜红。未开的花苞一重压着一重，好像有点害羞，要求即将消逝的春风停下脚步。时时飞来的蝴蝶和蜜蜂，随意地出入海棠花丛。

昨夜下了一场小雨，雨点洒落在庭院中。忽然听到雨点敲打井边的梧桐，美人从睡梦中惊醒，起来听着晨钟。命人赶快折下一枝海棠，戴在头上好像玉簪一样美艳晶明。





“In Praise of Merit”(Tsan ch'eng-kung), One Lyric

- The budding wild plum has yet to burst. (4)
It is thick with dots of deepening red. (4)
In knotted clusters, the sweet buds pile on one another. (7)
It seems as if they are shyly blushing, (4)
As if they are snaring the spring wind. (4)
The bees come while the butterflies go, (4)
Freely they circle its abundant beauty. (4)
- Last night, rain fell in a fine shower, (4)
And raindrops splattered the courtyard. (4)
Water suddenly spills from the *wu-t'ung* beside the well. (7)
The beautiful lady awakes with a start. (4)
She sits and listens to the dawn bells. (4)
“Quickly,” she says, “Pick some for me!” (4)
She puts the dainty blooms in her hair. (4)

【西溪子】一首

【原文】

昨夜西溪游赏，芳树奇花千样。锁春光，金樽满，听弦管，娇妓舞衫香暖。不觉到斜晖，马驮归。

【今译】

昨晚到西溪去游玩观赏，芳树和奇花有千万种式样。春光笼罩着庭院，金杯里的美酒斟满，闲坐下来听弦管。娇媚的舞女，舞衣散发出淡淡的香味，没有发现夕阳落下仅剩余晖，被马儿驮回。

【中兴乐】一首

【原文】

豆蔻花繁烟艳深，丁香软结同心。翠鬟女，相与，共淘金。红蕉叶里猩猩语，鸳鸯浦。镜中鸾舞，丝雨隔，荔枝阴。

【今译】

豆蔻花儿开得繁茂，丁香结似人的愁心。梳着髻鬟的少女，相约一同去淘金。

美人蕉花丛里传来猩猩的声响，小洲上游过一对鸳鸯，江水映照着鸳鸯的模样。丝丝细雨遮住了荔枝花。





“Song of the West Stream”(Hsi-ch’i tzu), One Lyric

- Yesterday, I amused myself at the western stream. (6)
Lush trees and rare flowers grow in extravagance. (6)
I was locked in spring’s beauty. (3)
My gold cup was full to the top. (3)
Strings and pipes filled my ear. (3)
The graceful dancer’s robe was fragrant and warm. (6)
Before I knew it, the bright sun was setting, (5)
And my horse carried me on home! (3)

“Joy at Renewal”(Chung-hsing le), One Lyric

- In the mist, the flowering nutmeg is beautiful. (7)
The lilac buds are like fragile love-knots. (6)
A touch of azure trims her hair. (3)
They are together, (2)
And together they wash for gold. (3)
- Chimpanzees are jabbering in the banana leaves. (7)
Mandarin ducks sit on the shore. (3)
A phoenix dances on a shining mirror. (4)
Behind the soft drizzling rains, (3)
The lichee bloom lies in shadow. (3)

【更漏子】一首

【原文】

春夜阑，春恨切，花外子规啼月。人不见，梦难凭，红纱一点灯。偏怨别，是芳节，庭下丁香千结。宵雾散，晓霞辉，梁间双燕飞。

【今译】

时间已是深夜，春日里的憾恨不绝，花丛里的杜鹃在明月下啼叫着。心上人儿在漂泊，梦里也没有见到他的身影，孤独的人儿，对着红纱帐里的一盏孤灯。

记得那次让人伤心的分别，正是春天时节，院子里的丁香花儿朵朵都是同心结。夜晚的烟雾消散，天边露出朝晖，梁上的燕子又开始双入双飞。





“Song of the Water Clock at Night”(Keng-lou tzu), One
Lyric

- Late in the spring night, (3)
Spring's grief cuts deep. (3)
Beyond the flowers, the cuckoo mourns the moon. (6)
They can't meet together. (3)
She can't rely on dreams. (3)
A single flame burns by the curtain. (5)
- She resented his leaving. (3)
The year is in its prime. (3)
Lilacs in the garden swarm with knotted blooms. (6)
The nighttime mist fades. (3)
The dawn clouds are rosy. (3)
Paired swallows fly among the beams. (5)

【接贤宾】一首

【原文】

香鞞镂檐五色骢，值春景初融。流珠喷沫，蹀躞汗血流红。少年公子能乘驭，金镫玉辔珑璁。为惜珊瑚鞭不下，骄生百步千踪。信穿花，从拂柳，向九陌追风。

【今译】

佩戴着金鞞和宝鞍的马儿叫五色骢，正逢上春日的景色正浓。马儿喘气流沫，流出的汗水像鲜血一样红。

少年公子能够驾驭它，马衔和缰绳叮咚相撞。爱惜马鞭而不肯鞭打宝马，马儿昂首阔步地往前行。信步跃过花圃，又从容地穿过柳荫，在京郊宽阔的大路上，宝马奔驰如风。

【赞浦子】一首

【原文】

锦帐添香睡，金炉换夕熏。懒结芙蓉带，慵拖翡翠裙。正是柳夭桃媚，那堪暮雨朝云。宋玉高唐意，裁琼欲赠君。

【今译】

在燃香的锦帐里酣睡，金炉里换上了夜间的熏香。慵懒的人儿没有把芙蓉绣带系起，翡翠裙子也任意地拖在地上。

正是柳绿桃红的美好季节，禁不起暮雨朝云。心情就像宋玉的《高唐赋》里所写，取下美玉赠给心爱的人。



“Welcoming the Worthy Guest”(Chieh hsien-pin), One
Lyric

- A scented cloth and tooled flaps outfit his fine horse. (7)
 In early spring, the earth begins to stir. (5)
 Beads of foam fleck the horse’s mouth. (4)
 Blood-red sweat splashes from its every stride.⁴¹ (6)
- The young gentleman rides his horse with supreme skill. (7)
 The gold bit and jade bridle are finely chased. (6)
 He is kindhearted and doesn’t bear down the coral whip. (7)
 The spirited horse gallops in quickening steps. (6)
 They saunter through the flowers. (3)
 They idly brush away the willows. (3)
 Toward the open road, they chase the wind. (5)

“The Tsan-p’u Chieftain”(Tsan-p’u tzu),⁴² One Lyric

- The silk curtains will be fragrant as she sleeps. (5)
 Fresh incense has been added to the gold brazier. (5)
 She is too lazy even to fasten her hibiscus sash, (5)
 And her skirt of azure trails loosely behind her. (5)
- Just now the peach is tender and the willow beguiling. (6)
 How can she bear the evening rains and morning clouds. (6)
 Her thoughts are much with Sung Yü and Kao-t’ang. (5)
 She wishes pretty words would convey this to him. (5)

【甘州遍】二首

其一

【原文】

春光好，公子爱闲游，足风流。金鞍白马，雕弓宝剑，红缨锦襜出长秋。花蔽膝，玉衔头，寻芳逐胜欢宴，丝竹不曾休。美人唱，揭调是甘州，醉红楼，尧年舜日，乐圣永无忧。

【今译】

春天的景色多么美好，公子哥儿最喜欢出来冶游，他们的相貌也足够风流。骑着白马，配着金鞍，背着雕弓，腰悬宝剑，头上的冠帽非常精美，膝盖上绑着护膝锦襜，兴高采烈地出了长秋宫。

马车配饰华美，马笼头是玉制的。在野外踏青排宴，宴席上的音乐无止无休。美人出来演唱，第一曲就是动人的《甘州》，席上的公子一个个醉倒在红楼。就像生活在尧舜的太平盛世，尽情欢乐没有忧愁。



“Roaming in Kan-chou”(Kan-chou pien), Two Lyrics

1

- The spring scene is splendid. (3)
The gentleman likes to leisurely ramble about. (5)
He really is so good-looking. (3)
His white horse is saddled with gold. (4)
He has a carved bow and a rare sword. (4)
In red hat-strings and silken chaps, he roams the lanes. (7)
- His horse has rich trappings. (3)
A jade bit bridles its mouth. (3)
The gentleman seeks beauty and the joys of a feast. (6)
The music of pipes and strings goes on and on. (5)
A pretty lady sings the song. (3)
The song is that well-known melody, “Kan-chou.” (5)
He is drunk in the red tower. (3)
It is the golden age of Yao and Shun. (4)
Rejoice in the sages and never ever be gloomy! (5)



其二

【原文】

秋风紧，平碛雁行低，阵云齐。萧萧飒飒，边声四起，愁闻戍角与征鼙。青冢北，黑山西。沙飞聚散无定，往往路人迷。铁衣冷，战马血沾蹄，破蕃奚。凤凰诏下，步步蹶丹梯。

【今译】

秋风萧瑟，沙漠上的雁群飞得很低，天边的乌云密集。在萧萧飒飒的秋日里，预警的声音四起，最怕听到这种戍角与征鼙。

昭君墓的北边，黑山以西。飞舞的沙子时聚时散，往往使人迷路。身上的铁衣寒冷，鲜血沾满了马蹄，刚刚大败了蕃奚。皇帝的诏书颁发下来，将军们一步步登上了皇宫里受赏的阶梯。



2

The autumn wind surges ahead.
Over the sandy flats, the wild geese file low.
Clouds rise in ordered ranks.
The whistling wind is a sharp scream.
The frontier sounds sweep all around.
Sadly, we listen to the watch horn and the battle drums.

North from Chao-chün's grave,
And west of the Hei Mountain,
The swirling sands toss and turn in unending waves.
Travelers are often confused and lose the way.
The frozen armor is like ice.
Blood drips from the hooves of the war horses.
The tartars have been beaten.
The emperor proclaims his kind favor.
Step by step, we move up the vermilion stairs!

【纱窗恨】二首

其一

【原文】

新春燕子还来至，一双飞。垒巢泥湿时时坠，浣人衣。后园里看百花发，香风拂绣户金扉。月照纱窗，恨依依。

【今译】

新春的燕子还时常来这里，飞舞的时候成对成双。垒巢时的湿泥巴常常落下，弄脏了人们的衣裳。

后园里鲜花都已经开放，香风弥漫在长长的门廊。月亮照着纱窗，像挥之不去的惆怅。

其二

【原文】

双双蝶翅涂铅粉，啜花心。绮窗绣户飞来稳，画堂阴。二三月爱随飘絮，伴落花来拂衣襟。更剪轻罗片，傅黄金。

【今译】

蝴蝶的翅膀好像涂着一层脂粉，蝴蝶吸吮着花心。自由自在地飞过绮窗绣户，在画堂的阴凉处暂时停留。

二月三月里喜欢追逐柳絮，也和落花一起粘上人们的衣襟。蝴蝶的翅膀像绸片一样轻盈，那颜色也像涂了一层黄金。



“Feeling Regret at the Silk Window”(Sha-ch’uang hen),
Two Lyrics

1

The swallows return in the freshness of spring. (7)
A pair is flying about. (3)
The oozy mud of their nest often splashes down, (7)
Spattering one’s robes. (3)

The flowers teem with bloom in the back garden. (7)
A sweet wind brushes the gilt door to her room. (7)
Moonlight shines on a silk window. (4)
Her regret is unending! (3)

2

[Variation]

The wings of the butterflies are powdery white,
From snuggling flowers.
They come to rest on a silk window in her room.
Shadow covers the hall.

In spring, they fly the winds with the catkins.
With the falling petals, they brush her collar.
She cuts silk in the shape of their wings, (5)
Adding a touch of gold!

【柳含烟】四首

其一

【原文】

隋堤柳，汴河春。夹岸绿阴千里，龙舟凤舸木兰香，锦帆张。
因梦江南春景好，一路流苏羽葆。笙歌未尽起横流，锁春愁。

【今译】

隋堤上栽满杨柳，汴河迎来了新春，河两岸是一望无垠的绿荫。皇帝的龙船散发出木兰的芳香，丝织的船帆鼓起。

因为梦到江南的春景十分美好，就大张旗鼓地到此游玩，龙船上饰以流苏。欢快的音乐还没有演奏完，就兴起了风波浪涌，春天的哀愁不断。

其二

【原文】

河桥柳，占芳春。映水含烟拂路，几回攀折赠行人，暗伤神。
乐府吹为横笛曲，能使离肠断续。不如移植在金门，近天恩。

【今译】

河边上的柳树，占据了美好的春景，嫩柳遮掩着道路，水里有它妩媚的身影。折下柳枝送给离别的人，它又暗自伤神。

乐府里有一首笛曲叫《折杨柳》，能使离别的人儿断魂。不如把它种在宫门里，天天沐浴着皇恩。





“Mist on the Willows”(Liu han yen), Four Lyrics

1

- Willows line the Sui Embankment. (3)
They edge the banks of the Pien. (3)
Mile upon mile, green shadow covers the shores. (6)
The wood of the imperial boats and barges is fragrant. (7)
The silk sails are all unfurled. (3)
- I dream about the beautiful spring south of the river. (7)
We sail as though screened by feathery tassels. (6)
The unfinished song of the pipes rises like a riptide, (7)
Enveloping the sorrow of spring! (3)

2

- Willows stand beside the bridge.
They overrun the spring scenery.
Mirrored in water, misted, they brush the road.
Often their branches are cut to give to the travelers.
In secret, their spirits grieve.
- The song that is heard is an air for the bamboo flute.
The pain of parting is throbbing at every note.
Better to transfer the willows nearer the palace gate,
Near the emperor's loving grace!



其三

【原文】

章台柳，近垂旒。低拂往来冠盖，朦胧春色满皇州，瑞烟浮。
直与路边江畔别，免被离人攀折。最怜京兆画蛾眉，叶纤时。

【今译】

章台街下垂的柳丝，好像悬垂的飘带，轻轻地遮掩着往来的车盖和冠服。朦胧的春色笼罩着帝王州，吉祥的烟雾飘浮。

一直希望它远离街道和江畔，免得被送别的离人攀折。羡慕张敞为妻画眉的雅事，那恰好是柳叶长得茂盛的时节。

其四

【原文】

御沟柳，占春多。半出宫墙婀娜，有时倒影蘸轻罗，曲尘波。
昨日金銮巡上苑，风亚舞腰纤软。栽培得地近皇宫，瑞烟浓。

【今译】

皇宫水渠外面的柳树，占据的春光它最多，伸出墙外的柳枝柔美婀娜。它的倒影好像水中蘸湿了的轻罗，还在水面上拂起了嫩黄的水波。

昨天皇帝巡幸上林苑，风中的柳条更加娇美绵软。有幸被栽培在皇宫，整日沐浴在祥和的烟雾中。



3

Willows thrive along Chang-t'ai.
Their branches are like banners.
They dip low, grazing the hats of the visitors.
The shimmering beauty of springtime fills the capital.
Lovely shaded mists drift about.

These willows have parted from roadside and riverside.
They escape being pulled away by the travelers.
And they are so much envied by the fine-browed ladies,
When their leaves are so dainty!

4

Willows fill the imperial canal.
They overrun the spring scenery.
Gracefully, they trail across the palace walls.
Sometimes, their watery image is like the finest silk,
Waves of pale yellow surging up.

Yesterday when the emperor's carriage toured the park,
The wind pressed their waists, pliant and soft.
These willows have a good place, very near the palace,
Thick with a lovely shaded mist!

【醉花间】二首

其一

【原文】

休相问，怕相问，相问还添恨。春生满塘生，鸂鶒还相趁。昨日雨霏霏，临明寒一阵。偏忆戍楼人，久绝边庭信。

【今译】

不是不想问，而是怕人问，问起来会增添更多的憾恨。春草长满了池塘，看到嬉戏追逐的鸂鶒更加让我伤心。

昨夜连绵的春雨下了一整晚，天亮的时候感到一阵阵的清寒。偏偏想到心上人儿还在戍楼边，很久以来边关的音信都被隔断。

其二

【原文】

深相忆，莫相忆，相忆情难极。银汉是红墙，一带遥相隔。金盘珠露滴，两岸榆花白。风摇玉佩清，今夕为何夕。

【今译】

深深地思念，还不如不要思念，思念使人心碎肠断。银河就像凡间高高的红墙，一带之遥的距离就把我们隔在河水的两岸。

仙露滴到了柏梁台的金盘上，两岸的榆花开得雪白娇艳。风儿吹拂着玉佩发出清响，美景让我忘记了今夕是何日。





“Drunk Among the Flowers”(Tsui hua-chien), Two Lyrics

1

Don't ask any questions! (3)
I'm afraid of questions! (3)
Questions add all the more to my suffering. (5)
The waters of spring are flooding the pond. (5)
Mandarin ducks still seek each other there. (5)

Last night, the rains fell in an icy sleet. (5)
At a time near dawn, it was extremely cold. (5)
I think of him in the frontier guard tower. (5)
No news has come for such a very long time. (5)

2

I think of him so often!
I oughtn't think at all!
Thinking adds all the more to my suffering.
The Milky Way forms an impermeable barrier,
A barrier that divides us from one another.

Dewdrops are spilling into the golden pans.⁴³
Along the river, the elm flowers are white.
The wind tosses the tinkling jade pendants.
This night, what special night could it be?

【浣溪沙】二首

其一

【原文】

春水轻波浸绿苔，枇杷洲上紫檀开。晴日眠沙鸂鶒稳，暖相偎。
罗袜生尘游女过，有人逢着弄珠回。兰麝飘香初解珮，忘归来。

【今译】

春水的清波浸湿了水边的青苔，枇杷洲上的紫檀花正在盛开。晴朗的沙滩上酣睡着一对鸂鶒鸟，温馨地交颈依偎。

游玩少女的罗袜荡起细小的水雾，看见有人采完珍珠回来。解下珍珠的时候有香气散出来，让人久久地流连徘徊。

其二

【原文】

七夕年年信不违，银河清浅白云微，蟾光鹊影伯劳飞。每恨蟋
蟀怜婺女，几回娇妒下鸳机，今宵嘉会两依依。

【今译】

每年七夕节都按时到来，清清浅浅的银河上飘着几缕云彩，伯劳鸟飞过鹊桥，月亮也明亮洁白。

最恨蟋蟀啼鸣，它和婺女时常可以相聚。好多次略带嫉妒地放下织布机，想着他们今夜的约会多么恩爱甜蜜。





“Sand of Silk-Washing Stream”(*Huan-ch’i sha*), Two Lyrics

1

- Rippling waves of spring water drench the green moss. (7)
The purple sandalwood blossoms across P’i-p’a Island. (7)
Under a clear sky, mandarin ducks sleep on the sands. (7)
They snuggle to keep nice and warm. (3)
- The dust stirring at their feet, the goddesses go by. (7)
They come upon a man beside the Pearl-Sporting River. (7)
A heady scent of musk rises as they undo their belts. (7)
Returning home slips from his mind. (3)

2

- [Variation]
- Each year on the seventh night, they are always true.⁴⁴ (7)
The bright Milky Way runs shallow in a wisp of cloud. (7)
In the moonlight a shrike flies by the Magpie Bridge. (7)
- I hate the fleeting cicada and pity the Waiting-Maid.⁴⁵ (7)
I am touched with envy as I sit and work at the loom. (7)
Limitless love will fill their meeting on this night. (7)

【月宫春】一首

【原文】

水晶宫里桂花开，神仙探几回。红芳金蕊绣重台，低倾玛瑙杯。
玉兔银蟾争守护，姮娥姹女戏相偎。遥听钧天九奏，玉皇亲看来。

【今译】

月宫里的桂花正在盛开，神仙们都来欣赏桂花的风采。红花和金蕊装饰着重重楼台，举着玛瑙酒杯欢乐开怀。

玉兔和银蟾争着守护桂花，嫦娥和仙女们互相依偎。遥远的上空响起帝王巡幸的音乐，原来玉皇大帝也正往月宫里赶来。

【恋情深】二首

其一

【原文】

滴滴铜壶寒漏咽，醉红楼月。宴余香殿会鸳衾，荡春心。真珠帘下晓光侵，莺语隔琼林。宝帐欲开慵起，恋情深。

【今译】

铜壶里滴滴答答的更漏声凄清呜咽，酒醉之后凝望着红楼上空的明月，宴罢归来拥着鸳鸯被衾，又勾起了我的爱恋之心。

晨光透过晶莹的珠帘，林中黄莺的啼叫声吵醒了我的睡眠。想要拉开帷帐，又觉得身子慵慵懒懒，还在想着缠绵的深情。



“Spring in the Moon Palace”(Yüeh-kung ch'un), One
Lyric

- Within the crystal palace, the cassia is in flower. (7)
The immortals often come to look. (5)
Double petals decorate the gold-hearted red blooms. (7)
Toasts are drunk from agate cups. (5)
- The jade rabbit and silver toad vie to be on guard. (7)
The goddesses Ch'ang O and Ch'a Nü frolic together. (7)
Heavenly music can be heard in the distance. (6)
The Jade Emperor has come to see. (5)

“A Deep Love”(Lien-ch'ing shen), Two Lyrics

1

- Drop by drop, the water clock drips sadly in the cold. (7)
I was drunk in the moonlit red tower. (4)
As the feast was ending, we met together in the quilt. (7)
My heart knew reckless desire. (3)
- Now the dawn light is peeking under the pearl screens. (7)
The chatter of orioles comes from the grove. (5)
Languorously, I get up and pull open the curtains. (6)
My feeling of love is so deep! (3)



其二

【原文】

玉殿春浓花烂漫，簇神仙伴。罗裙窄地缕黄金，奏清音。酒阑歌罢两沉沉，一笑动君心。永愿作鸳鸯伴，恋情深。

【今译】

春天庭院里的鲜花开得非常娇艳，花下聚集着一群仙女般的女子。金线缝制的罗裙轻轻地拖在地上，优雅的音乐也开始奏响。

散了音乐和酒宴，嫣然一笑使人神魂颠倒。多么希望与她做一对鸳鸯，彼此恩爱直到终老。

【诉衷情】二首

其一

【原文】

桃花流水漾纵横，春昼彩霞明。刘郎去，阮郎行，惆怅恨难平。愁坐对云屏，算归程。何时携手洞边迎，诉衷情。

【今译】

桃花飘落在流水上，水面起伏纵横，白日里的彩霞艳丽晶明。刘郎已经离去，阮郎也已经启程，分别的惆怅使我的内心难以平静。

含愁对着屏风，计算着归程。他什么时候还能回到桃源洞，让我们携手倾诉内心的感情？



2

The flowers by the jade hall shine in the rich spring.
The goddesses are all together there.
Their gold-threaded silk skirts whisper on the ground.
The melodic strains are clear.

When wine and music are done, we feel heavy and sated.
Just one smile from her can sway your heart.
Forever, I want to be as close as a mandarin duck.
My feeling of love is so deep!

“Speaking of Love”(Su chung-ch'ing), Two Lyrics

1

Peach blossoms are adrift on rippling tides of water.	(7)
Rosy clouds brighten the spring day.	(5)
Gentleman Liu has gone.	(3)
Gentleman Juan is gone.	(3)
Sad regrets make it hard to be calm.	(5)
Grieving, I sit by the cloud screen,	(5)
Calculating his return.	(3)
When will I again hold his hands to welcome him home?	(7)
I tell him my feelings!	(3)



其二

【原文】

鸳鸯交颈绣衣轻，碧沼藕花馨。偎藻荇，映兰汀，和雨浴浮萍。
思妇对心惊，想边庭。何时解珮掩云屏，诉衷情。

【今译】

轻软的衣服上绣着一对交颈的鸳鸯，碧绿的池塘里飘来荷花的清香。
荷花紧靠着藻荇，映衬着兰汀，和池塘里的浮萍一起沐浴在细雨中。

这美景让思妇更加伤情，想起丈夫还在遥远的边关。什么时候才能解下环佩，掩上屏风，向他倾诉我的思念之情？

【应天长】一首

【原文】

平江波暖鸳鸯语，两两钓船归极浦。芦洲一夜风和雨，飞起浅沙
翘雪鹭。渔灯明远渚，兰棹今宵何处？罗袂从风轻举，愁杀采莲女。

【今译】

平静而温暖的江水里，有一对鸳鸯在呢喃燕语，三三两两的渔船，都已
回到江浦。昨夜芦花洲里起了狂风和暴雨，惊飞了沙滩上的长颈白鹭。

渔船上的灯笼照亮了江渚，美丽的画船今夜将驶向何处？在风中把罗袖
轻轻地挥舞，离别使美丽的采莲女伤心不已。



2

Their plumage soft and bright, mandarin ducks cuddle,
By a pond filled with scented lotus.
They snuggle the grass.
They shine on the bank.
They wash in duckweed wet with rain.

But I am lost in my uneasy thoughts,
Thoughts of the border.
When will I again untie my sash and close the screen?
I tell him my feelings!

“Echoing Heaven’s Everlastingness”(Ying t’ien-ch’ang),
One Lyric

Mandarin ducks coze in the warmth of the quiet river.	(7)
Two by two, fishing boats return to the distant bank.	(7)
At evening, wind and rain blow over the islet rushes.	(7)
Great snow-white egrets fly up from the sandy shoals.	(7)
The boat lamps are a glow on the far shore.	(5)
But in what place does his boat stop the night?	(6)
Her silken sleeves gently ripple in the breeze.	(6)
The girl picking lotus is deeply sorrowful.	(5)

【河满子】一首

【原文】

红粉楼前月照，碧纱窗外莺啼。梦断辽阳音信，那堪独守空闺。恨对百花时节，王孙绿草萋萋。

【今译】

红楼上空的月亮皎洁明亮，黄莺的啼叫声透过了青碧的纱窗。辽阳的音信断绝，少妇独自一人守着空荡荡的闺阁。最怕看到百花盛开的时节，萋萋芳草使思念之心更加落寞。

【巫山一段云】一首

【原文】

雨霁巫山上，云轻映碧天。远风吹散又相连，十二晚峰前。暗湿啼猿树，高笼过客船。朝朝暮暮楚江边，几度降神仙。

【今译】

巫山上刚刚下过一场小雨，洁白的云朵把天空映衬得更加碧蓝。云朵被风吹得时而散乱时而相连，有些还被吹到了十二晚峰前。曾经打湿过猿猴栖息的大树，也曾笼罩着来往的客船。每天都痴痴地伫立在楚江边，等待着天上降临的神仙。



“Song of Ho Man-tzu”(Ho Man-tzu),⁴⁶ One Lyric

- The moon shines in front of the red tower. (6)
Orioles cry outside the green silk window. (6)
She lies awake, wanting news of Liao-yang. (6)
How can she bear to be in her lonely room? (6)
She hates the time the flowers will bloom. (6)
Oh Prince, the grass grows lush and green!⁴⁷ (6)

“A Stretch of Cloud over Mount Wu”(Wu-shan i-tuan
yün), One Lyric

- The rains have cleared above Wu Mountain. (5)
Wispy clouds set off the bright blue sky. (5)
Once scattered by the wind, they come together again. (7)
At evening, in front of the twelve peaks,⁴⁸ (5)
They enfold the trees where monkeys wail. (5)
They mist the tops of the drifting boats. (5)
By day and by night near the banks of the Ch'u River, (7)
How often does that fair goddess descend? (5)



【临江仙】一首

【原文】

暮蝉声尽落斜阳，银蟾影挂潇湘。黄陵庙侧水茫茫。楚山红树，
烟雨隔高唐。岸泊渔灯风飏碎，白蘋远散浓香。灵娥鼓瑟韵清商。
朱弦凄切，云散碧天长。

【今译】

蝉停止了鸣叫，夜色遮掩住了夕阳，月亮高高地悬挂在潇水湘江上。黄陵庙旁江水茫茫。烟雨笼罩着楚山上的红树，也笼罩着高唐观。

岸上的渔灯被风吹得摇曳昏黄，风儿也吹来了白蘋花的幽香。水声好像湘灵弹奏的曲调，凄美高亢，回荡在蓝天白云上。



“Immortal at the River”(Lin-chiang hsien), One Lyric

- The cry of the cicada dies away with the setting sun. (7)
The Hsiao and Hsiang glow with silvered moonlight. (6)
The waters rush endlessly near the Huang-ling Shrine. (7)
Crimson trees cover the Ch'u mountains. (4)
Mist and rain screen the Kao-t'ang Pavilion. (5)
- The lights on the moored boats flicker with the wind. (7)
The white duckweed spreads far its fragrant scent. (6)
The goddesses play the *se* in clear and sweet harmony,⁴⁹ (7)
Scarlet strings, sorrowful and restive! (4)
Clouds scatter, unveiling the limitless sky. (5)



牛希济（约930年前后）

【临江仙】七首

其一

【原文】

峭碧参差十二峰，冷烟寒树重重。瑶姬宫殿是仙踪。金炉珠帐，
香霭昼偏浓。一自楚王惊梦断，人间无路相逢。至今云雨带愁容。月
斜江上，征棹动晨钟。

【今译】

参差的悬崖峭壁上有巫山十二峰，烟雾中的树木一重压着一重。这座
庙宇就是瑶姬的仙宫，庙里有金炉和宝帐，香炉里散发出的幽香在白天也
很浓。

自从楚王的美梦惊醒，就再也无法相逢尘世中。直到现在云雨还现出
愁容，每天月亮在江边升落，船只迎着早晨的钟鼓声远行。



Niu Hsi-chi (c. A.D. 930)

“Immortal at the River”(Lin-chiang hsien), Seven Lyrics

1

- Jagged cliffs overhang the soaring peaks of Mount Wu. (7)
Chill mist and icy trees ascend level after level. (6)
The palace of Yao Chi remains but an ethereal vision. (7)
A golden censer within beaded curtains, (4)
Its spicy smoke rises thickest in the day. (5)
- Since the king of Ch’u awoke suddenly from his dream, (7)
There has been no pathway on earth to the goddess. (6)
Even today clouds and rain are a melancholy presence. (7)
Above the river, the moon slowly sinks. (4)
The boat sets forth with the morning bell. (5)





其二

【原文】

谢家仙观寄云岑，岩萝拂地成阴。洞房不闭白云深。当时丹灶，一粒化黄金。石壁霞衣犹半挂，松风长似鸣琴。时闻唳鹤起前林。十洲高会，何处许相寻。

【今译】

谢家的神仙道观高耸入云，崖间的藤萝形成一片浓荫。白云环绕着大开的洞门。还有当年的炼丹炉灶，炼成的丹药珍贵胜黄金。

云霞制成的仙衣挂在石壁上，松风的声音好像人在弹奏瑶琴。时而听到仙鹤在前面的树林里长吟。谢女已去十洲参加神仙的聚会，我到何处才能找到你的真身？

其三

【原文】

渭阙宫城秦树凋，玉楼独上无憀。含情不语自吹箫。调清和恨，天路逐风飘。何事乘龙人忽降，似知深意相招。三清携手路非遥。世间屏障，彩笔画娇娆。

【今译】

渭水边宫阙里落叶飘飘，独自登上高楼非常无聊。默默无语，静静地吹箫。凄清的曲调里含着哀怨，箫声在天空中飞得很远。

有人骑着龙从天而降，好像被我的深情感召。有他指引，仙人所居的三清宫也不再路途遥远。人世间就像一个巨大的屏风，用彩笔描画着动人的图景。



2

The home of the goddess Hsieh is in the cloudy peaks.⁵⁰
Twisting creepers cast dark shadows on the ground.
Deep within the white clouds, the grotto stands open.
At this time, in the alchemist's stove,
A single pellet is changed to yellow gold.

A gossamer gown of rose falls across the rocky ledge.
Wind wails in the pines like the cry of the *ch'in*.
Often the trumpet of the crane rises from the forest.
They are feasting on the Magic Islands.
But is there a place where I can find you?

3

Wasted trees line the palace wall by the Wei Parapet.⁵¹
Cheerless and alone, I sadly climb the jade tower.
In silence, I contain my feelings and play the pipes.
The clear melody is mixed with anguish.
It whirls on the winds to the far horizon.

Why is the one riding the dragon suddenly descending?⁵²
It is as if he sensed my deep need crying for him.
If he guides me, the road to the immortals isn't far.
This world is very like a large screen,
Emblazed with the most beguiling pictures!



其四

【原文】

江绕黄陵春庙闲，娇莺独语关关。满庭重叠绿苔斑。阴云无事，四散自归山。箫鼓声稀香烬冷，月娥敛尽弯环。风流皆道胜人间。须知狂客，判死为红颜。

【今译】

江水环绕着黄陵庙，春日的庙宇非常寂静，只有一些黄莺唧唧喳喳的啼叫声。青苔长满庙宇的庭院。乌云无端飘来飘去，四散开，飘向山里。

湘妃离去后庙里的烟火就开始冷清，嫦娥收回了月亮的光环。都说神仙风韵胜人间。可是狂客屈原，原是为了美人不惜舍生赴死。

其五

【原文】

素洛春光潋潋平，千重媚脸初生。凌波罗袜势轻轻。烟笼日照，珠翠半分明。风引宝衣疑欲舞，鸾回凤翥堪惊。也知心许恐无成。陈王辞赋，千载有声名。

【今译】

清澈的洛水，水波荡漾，千娇百媚的面容浮现出来。缓缓地在水上漫步，罗袜溅起水波。在烟雾的笼罩下，日光暗淡，珠翠看得不太分明。

衣衫被风拂起，好似在翩翩起舞，鸾鸟和凤凰飞去，我看得如痴如醉。愿望终究落空，陈思王曹植的辞赋，千万年来始终为人传诵。



4

By the river in spring, Huang-ling remains abandoned.
Only the orioles can be found singing their songs.
The garden is filled with layers of thick green moss.
The dark clouds are aimlessly drifting.
They scatter and go back to the mountains.

Pipes and drums seldom play, and the incense is cold.
The goddess of the moon is a resplendent crescent.
Everyone agrees that I am the most romantic creature.
You know even the passionate Ch'ü Yüan,
Was quite willing to risk all just for me!⁵³

5

Rippling waves cross the Lo River in glorious spring.
A lovely woman seems to rise up out of the depths.
She skims the waters as though wearing sheerest silk.
Folds of mist hold back the bright sun.
A pearl and azure crown is dimly glimpsed.

Her gown billows in the winds as if she were dancing.
Phoenixes circle and soar, and I watch breathless.
But well I know that such intimacy can never be mine.
Ts'ao Chih's tribute to the Lo goddess,⁵⁴
In a thousand years will still be honored!



其六

【原文】

柳带摇风汉水滨，平芜两岸争匀。鸳鸯对浴浪痕新。弄珠游女，微笑自含春。轻步暗移蝉鬓动，罗裙风惹轻尘。水精宫殿岂无因。空劳纤手，解佩赠情人。

【今译】

风中的柳丝轻轻地遮掩着汉水之滨，芳草在两岸繁茂地生长。鸳鸯在水里洗浴，掀起一层一层的波纹。佩戴着珍珠的女子，微笑是那么撩人春心。

缓步前行时头饰也跟着摆动，拖在地上的裙子卷起一丝烟尘。怎么无法在水晶殿里结成婚姻？徒劳地举起纤柔之手，解下玉佩赠送给所爱慕的人。

其七

【原文】

洞庭波浪飏晴天，君山一点凝烟。此中真境属神仙。玉楼珠殿，相映月轮边。万里平湖秋色冷，星辰垂影参然。橘林霜重更红鲜。罗浮山下，有路暗相连。

【今译】

洞庭湖的波浪在晴空下翻滚，君山好像凝聚着一团云烟。这样的美景真应该属于神仙。美玉般的楼阁和珍珠般的宫殿，高高地耸立在明月下边。

秋日里的湖水显得有些清冷，倒影在水里的星辰光芒闪闪。经霜的橘林颜色更加红艳。罗浮山的下面，有条小道与它暗暗相连。



6

Wind blows the willows on the banks of the Han River.
Wild grasses compete for a place along the shores.
Fresh ripples trail the splash of the mandarin ducks.
Those alluring goddesses of the pearls,⁵⁵
Smile with just a hint of what is to come.

Their softly rolled hair sways with each dainty step.
Breezes toss their silk skirts in a whirl of dust.
Can their sojourn in the crystal palace be so futile?
In vain they suffer their tender hands,
To loosen their belts as gifts for lovers!

7

The waves of Lake Tung-t'ing churn under a clear sky.
Chün Mountain is covered by a cloud of heavy mist.
There lies the true border between men and immortals.
There, jade towers and jeweled palaces,
Shine on one another by the circling moon.

For endless miles the lake is the cold hue of autumn.
The bright light of the stars mingles in its flow.
Oranges in the frosty groves seem redder and fresher.
At the very foot of the Lo-fu Mountain,
Lies a path where we could meet in secret!

【酒泉子】一首

【原文】

枕转簟凉，清晓远钟残梦。月光斜，帘影动，旧炉香。 梦中说尽相思事，纤手匀双泪。去年书，今日意，断离肠。

【今译】

频频地调整枕头，感到身下的竹席冰凉，听到了远处晨钟传来的声响。月光微微倾斜，画帘上的影子晃动，古旧的香炉里还燃着麝香。

在梦中诉说着思念郎君，用纤纤玉手拭去了脸上的泪痕。重新翻开去年的来信，更增添今日的怨恨，这离别的滋味真让人断魂。

【生查子】一首

【原文】

春山烟欲收，天淡稀星小。残月脸边明，别泪临清晓。 语已多，情未了，回首犹重道。记得绿罗裙，处处怜芳草。

【今译】

山上的烟雾即将散去，天亮时天上只有依稀的几颗星星。弯弯的月儿照着她脸上晶莹的泪珠，泪珠洒落在分别那天的黎明。

嘱咐的话儿已经说了很多，还是没有完全表明牵挂之心。离别时回头来说：要记得这件罗裙，不管在哪里看到青碧的芳草，都会想到深爱的人。





“Song of the Wing Spring”(Chiu-ch’üan tzu), One Lyric

- She stirs on the pillow and cold mat. (4)
At dawn, a faraway bell breaks her fading dream. (6)
Slanted moonbeams grow pale. (3)
Curtains shimmer in shadows. (3)
Sweet incense still lingers. (3)
- In her dreams, they spoke of their love for one another. (7)
Her delicate hands wipe the welling tears. (5)
The letters from a year ago, (3)
The things remembered today, (3)
All attend her broken heart. (3)

“Mountain Hawthorns”(Sheng-ch’a-tzu), One Lyric

269

- Mist dissolves above the mountains in spring. (5)
Bare pinpoints of stars dot the tranquil sky. (5)
The fading moonlight falls across her cheeks. (5)
She wept sad tears of parting until the dawn. (5)
- They have already said so much, (3)
But their love is not yet done. (3)
She turns round to him to say one thing more, (5)
“Please keep in memory this green silk skirt, (5)
Wherever you go cherish the blossoming grass!” (5)

【中兴乐】一首

【原文】

池塘暖碧浸晴晖，濛濛柳絮轻飞。红蕊凋来，醉梦还稀。春云空有雁归，珠帘垂。东风寂寞，恨郎抛掷，泪湿罗衣。

【今译】

春日的池塘非常温暖，上面笼罩着一团清晖，柳絮像雪花一样纷飞。鲜红的花儿纷纷枯萎，醉梦难成。

望着春日里大雁成群成对地飞回，珠帘轻轻地下垂。春天里的风儿多么寂寞，恨情郎把美好的光阴虚掷，止不住的泪水浸湿了罗衣。

【谒金门】一首

【原文】

秋已暮，重叠关山歧路。嘶马摇鞭何处去，晓禽霜满树。梦断禁城钟鼓，泪滴枕檀无数。一点凝红和薄雾，翠蛾愁不语。

【今译】

分别时刚好是秋暮，重重叠叠的山脉连着条条小路。马儿不住地嘶鸣，他挥舞着马鞭到哪里去？清晨的霜雪和鸟儿落了一树。

梦到了皇宫大院的钟鼓，梦醒时檀木枕头上的泪珠无数。红彤彤的太阳隔着一层烟雾，美人儿含愁不语。

“Joy at Renewal”(Chung-hsing le), One Lyric

- The warm green pond is flooded with radiant sunlight. (7)
Willow catkins whirl like sprays of fine rain. (6)
The red flowers have withered. (4)
And my drunken dreams are few. (4)
- Only the wild geese come on the spring clouds. (6)
The curtains hang loose. (3)
The east wind is a bleak sigh. (4)
I despise the man who left me. (4)
The tears dampen my silk robe. (4)

“Paying Homage at the Golden Gate”(Yeh chin-men),
One Lyric

- It was already late autumn. (3)
A zigzag of mountain roads went in all directions. (6)
His horse gave a cry, he used the whip, and off he went. (7)
At dawn, birds filled the frost-covered trees. (5)
- Her dream is broken by the palace bells and drums. (6)
Numberless tears have stained the fragrant pillow, (6)
A lone patch of crimson aswirl in the thin morning mist. (7)
The lovely woman grieves, but says not a word. (5)





欧阳炯(896—971)

【浣溪沙】三首

其一

【原文】

落絮残莺半日天，玉柔花醉只思眠，惹窗映竹满炉烟。独掩画屏愁不语，斜欹瑶枕髻鬟偏，此时心在阿谁边。

【今译】

黄莺啼鸣柳絮飞舞的黄昏，花儿和人儿都被骄阳晒得困倦欲眠，翠竹的影子在纱窗上轻轻地摆动，香炉里升起香烟。

孤零零地倚着画屏，面带愁容不语不言，倚着玉枕，髻鬟微微斜偏，此时的心儿不知飞到谁那边。

其二

【原文】

天碧罗衣拂地垂，美人初着更相宜，宛风如舞透香肌。独坐含嚙吹风竹，园中缓步折花枝，有情无力泥人时。

【今译】

浅碧色的绫罗衣裳轻轻地下垂，穿在美人身上更是非常妩媚，衣服飘飞舞，和煦的风儿爱抚着美人的肌肤。

独自坐下吹着风箫，在院子里缓缓地折下一束花枝，止不住爱恋之情，娇柔的身子生不出一口气。



Ou-yang Chiung (896—971)

“Sand of Silk-Washing Stream” (*Huan-ch’i sha*), Three
Lyrics

1

The catkins fall and the orioles’ cries fade at sundown. (7)

Her jade face is like a sleepy flower flushed with wine. (7)

Bamboos etch the window, and smoke rises from a brazier. (7)

She draws the screens, and in solitary silence, grieves. (7)

She pulls the pillow close, her hair spills to the side. (7)

At this time, beside whom does her heart so closely lie? (7)

2

Her gown of bright azure silk gently brushes the ground.

On this occasion, her new robe is especially enchanting.

Soft winds dance in the folds, revealing her sweet skin.

She sits alone, and in solitary plaint, plays the pipes.

She walks in the garden, and plucks a blossoming branch.

What can she do when she is hopelessly smitten with him!

其三

【原文】

相见休言有泪珠，酒阑重得叙欢娱，凤屏鸳枕宿金铺。 兰麝细
香闻喘息，绮罗纤缕见肌肤，此时还恨薄情无？

【今译】

团聚时泪水纵横，让我们高兴地饮酒，尽情地欢娱，绣着凤凰的屏风和绣着鸳鸯的枕头遮住了床铺。

兰香麝香弥漫，听到她的喘息，透过薄薄的绮罗看到了雪白的肌肤，此时还恨他薄情也不？



3

They see one another, and tears take the place of words.
Done with drinking, he shares with her the joys of love.
A phoenix screen and mandarin duck quilt shield the bed.

In a mist of musk and orchid, he listens to her breathe.
Through the sheerest film of silk, he looks at her body.
Does she hate him now for being such a no-account lover?



【三字令】一首

【原文】

春欲尽，日迟迟，牡丹时。罗幌卷，翠帘垂。彩笺书，红粉泪，
两心知。人不在，燕空归，负佳期。香烬落，枕函欹。月分明，花淡
薄，惹相思。

【今译】

春天就要过去，太阳落得越来越迟，正是牡丹花开之时。卷起幔帷，
画帘低垂。一边看着信笺，一边流着眼泪，两人知道相思的滋味。

人儿漂泊在外，燕子双双飞回。辜负了良辰美景，香炉里的灰烬早已寒
冷。枕套有点歪斜，望着天上的明月。花朵就要凋零，又勾起了相思
之情。



“A Song in Three Characters”(San-tzu ling), One Lyric

Spring is coming to an end.	(3)
The days go by more slowly.	(3)
Peonies have come to bloom.	(3)
The silk curtain is raised.	(3)
The azure screen is closed.	(3)
She holds his sweet letter.	(3)
Tears mark her pretty face.	(3)
They are one in their love.	(3)
He has yet to come in view.	(3)
Only the swallows reappear.	(3)
He scorns to keep his date.	(3)
The fragrant incense fades.	(3)
She slumps over the pillow.	(3)
The moon is shining bright.	(3)
The flowers are dimly pale.	(3)
It rankles to think of him!	(3)

