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VERSE VERSION

Chief editor: Zhang Guanghua

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Vol.1 No.2 December 2012



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**Zhang Guangkui**

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# VERSE VERSION

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**To our honorable readers,  
translators and poetry enthusiasts**



## English-Chinese Version

### On the Life of Man<sup>1</sup>

Walter Raleigh<sup>2</sup>

What is our life? a play of passion;  
Our mirth the music of division;  
Our mothers' wombs the tiring-houses be  
Where we are dressed for this short comedy.  
Heaven the judicious sharp spectator is,  
That sits and marks still who doth act amiss;  
Our graves that hide us from the searching sun  
Are like drawn curtains when the play is done.  
Thus march we, playing, to our latest rest,  
Only we die in earnest—that's no jest.

---

<sup>1</sup> M. H. Abrams, ed. *The Norton Anthology of English Literature* (Sixth Edition, Volume 1). London: W. W. Norton & Company, 1993: 1023.

<sup>2</sup> Walter Raleigh (1554-1618) was an English aristocrat, writer, poet, soldier, courtier, spy and explorer.

Translation:

## 論人生

沃爾特·拉雷

何謂人生？一場激情戲；  
我們的歡樂，是那樂曲的篇章；  
母親的子宮，是我們的梳妝房，  
在那裏我們裝扮，只為短暫的喜劇登場。  
上蒼是那敏銳的判官，  
坐陣指點著迷途的羔羊。  
當曲終人散，我們的墳墓就像落下的帷幔，  
將我們隱入黑暗。  
人生如此上演，直到終點。  
只有死亡真真切切，不是戲言。

（宋梅梅 譯）

## When I was Fair and Young<sup>1</sup>

Queen Elizabeth I<sup>2</sup>

When I was fair and young, and favor graced me,  
Of many was I sought, their mistress for to be;  
But I did scorn them all, and answered them therefore,  
Go, go, go, seek some otherwhere,  
Importune me no more!

How many weeping eyes I made to pine with woe,  
How many sighing hearts, I have no skill to show;  
Yet I the prouder grew, and answered them therefore,  
Go, go, go, seek some otherwhere,  
Importune me no more!

Then spake fair Venus'son, that proud victorious boy,  
And said: Fine dame, since that you be so coy,  
I will so pluck your plumes that you shall say no more,  
Go, go, go, seek some otherwhere,  
Importune me no more!

When he had spake these words, such change grew in my breast.  
That neither night nor day since that, I could take any rest.  
Then lo! I did repent that I had said before,  
Go, go, go, seek some otherwhere,  
Importune me no more!

---

<sup>1</sup> Kenneth Koch. *Making Your Own Days*. New York: Simon & Schuster, 1999: 162.

<sup>2</sup> Queen Elizabeth I (1558-1603) was queen regnant of England and Ireland from 17 November 1558 until her death. She was the fifth and last monarch of Tудо Dynasty.

Translation:

## 彼時年少如畫

伊莉莎白一世

彼時年少如畫，命運青睞我，  
追求者眾；  
但我不屑一顧，回絕道，  
走開、走開、走開，到別處追尋，  
何苦糾糾纏纏。

曾讓多少眼睛流淚悲戚，  
曾讓多少靈魂獨自嗚咽，我恍然無覺；  
但我益發驕傲，回絕道，  
走開、走開、走開，到別處追尋，  
何苦糾糾纏纏。

然後丘比特，那驕傲的勝利男孩  
說：好吧，既然如此靦腆作態，  
那讓我拔去你的羽翼，你便無法再道，  
走開、走開、走開，到別處追尋，  
何苦糾糾纏纏。

話音落了，一切變了。  
日日夜夜，無法再眠。  
瞧！此時我才懊悔曾道，  
走開、走開、走開，到別處追尋，  
何苦糾糾纏纏。

（葛麗 譯）

## If Poisonous Minerals<sup>1</sup>

John Donne<sup>2</sup>

If poisonous minerals, and if that tree  
Whose fruit threw death on else immortal us,  
If lecherous goats, if serpents envious  
Cannot be damned, Alas! why should I be?  
Why should intent or reason, born in me,  
Make sins, else equal, in me more heinous?  
And mercy being easy, and glorious  
To God, in his stern wrath why threatens he?  
But who am I, that dare dispute with thee,  
O God? Oh! of thine only worthy blood,  
And my tears, make a heavenly Lethean flood,  
And drown in it my sins' black memory;  
That thou remember them, some claim as debt,  
I think it mercy, if thou wilt forget.

---

<sup>1</sup> Cleanth Brooks, Robert Penn Warren. *Understanding Poetry*. Beijing: Foreign Language Teaching and Research Press, 2009: 330.

<sup>2</sup> John Donne was born in 1572 in London, England. He is known as the founder of the Metaphysical Poets, a term created by Samuel Johnson. The loosely associated group also includes George Herbert, Richard Crashaw, Andrew Marvell, and John Cleveland. The Metaphysical Poets are known for their ability to startle the reader and coax new perspective through paradoxical images, subtle argument, inventive syntax, and imagery from art, philosophy, and religion using an extended metaphor known as a conceit.

Translation:

## 礦物之毒

約翰·鄧恩

君不聞礦物，邀命般有毒。  
一樹結碩果，能令人作古。  
曾有羊與蟒，急色和嫉妒。  
其罪偏可恕，吾罪無可恕。  
吾不缺理智，緣此吾受詛。  
吾不缺意念，緣此難罪恕。  
惟歎之憤憤，哀問求我主。  
您本仁與慈，何必威恫促。  
吾歎吾是誰，唯有無力默。  
唯那濃烈血，能洗吾罪過。  
唯有無盡淚，能淨潔我錯。  
您血和我淚，從忘川淌過。  
惟主將此忘，吾罪無下落。  
您若長記掛，吾便從此寞。

(葛麗 譯)

## Virtue<sup>1</sup>

George Herbert<sup>2</sup>

Sweet day, so cool, so calm, so bright,  
The bridal of the earth and sky:  
The dew shall weep thy fall tonight,  
    For thou must die.

Sweet rose, whose hue, angry and brave,  
Bids the rash gazer wipe his eye:  
Thy root is ever in its grave,  
    And thou must die.

Sweet spring, full of sweet days and roses,  
A box where sweets compacted lie;  
My music shows ye have your closed,  
    And all must die.

Only a sweet and virtuous soul,  
Like seasoned timber, never gives;  
But though the whole world turn to coal,  
    Then chiefly lives.

---

<sup>1</sup> M. H. Abrams, ed. *The Norton Anthology of English Literature* (Sixth Edition, Volume 1). London: W. W. Norton & Company, 1993: 2462.

<sup>2</sup> George Herbert (1593-1633) was a Welsh-born English poet, orator and Anglican priest. Throughout his life, he wrote religious poems characterized by a precision of language, a metrical versatility, and an ingenious use of imagery or conceits that was favoured by the metaphysical school of poets.

Translation:

## 美德

喬治·赫伯特

甜蜜的日子，涼爽，寧靜而又明朗，  
天空與大地的婚禮！  
夜晚的露珠將滴滴泣下，  
為你今夜的凋零。

甜蜜的玫瑰，鮮豔、怒放而華麗，  
粗心的人拭目凝視；  
你的根植於葬身的墳墓，  
註定紅顏凋落。

甜蜜的春日，載滿甜甜的日子和玫瑰，  
盒裏壓滿甜甜的謊言；  
我的音樂奏響你的末日，  
萬物勢必消亡。

唯靈魂，甜蜜而聖潔，  
如風乾的木板，永不屈服，  
即使世界變遷，成了黑炭，  
他依舊屹立昂然。

（呂愛晶 譯）



## Song<sup>1</sup>

Edmund Waller<sup>2</sup>

Go, lovely rose!  
Tell her that wasters her time and me  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be.

Tell her that's young,  
And shuns to have her graces spied,  
That hadst thou sprung  
In deserts, where no men abide,  
Thou must have uncommended died.

Small is the worth  
Of beauty from the light retired;  
Bid her come forth,  
Suffer herself to be desired,  
And not blush so to be admired.

Then die! that she  
The common fate of all things rare  
May read in thee;  
How small a part of time they share  
That are so wondrous sweet and fair!

---

1 M. H. Abrams, ed. The Norton Anthology of English Literature (Sixth Edition, Volume 1). London: W. W. Norton & Company, 1993: 1712.

<sup>2</sup> Waller, Edmund (1607-1687) was an English poet, His best-known lyrics are "Go, Lovely Rose" and "On a Girdle".

Translation:

## 歌

愛德蒙·沃勒

去吧，可愛的玫瑰！  
告訴她，別把我們的時光荒廢，  
現在她應該已經知道，  
當我說她跟你有多相像的時候  
她看起來是多麼的迷人和嬌美。

告訴她，那是稚幼，  
別再藏匿自己的嫵媚。  
告訴她，正如你，  
倘若從荒漠里鵲起而周圍無人，  
你會無人讚美而枯萎逝去。

當美被隱蔽，  
美的價值微乎其微。  
邀她出來吧，  
別再封閉自己，  
別再羞於別人的讚美。

香消玉碎，這是  
躲不過的萬物宿命，  
讓她從你身上看到應驗。  
共度的時光如此甜美，  
這般的美好短暫珍貴。

（宋梅梅 譯）

## Ah, Sun-Flower<sup>1</sup>

William Blake<sup>2</sup>

Ah, Sun-flower! weary of time,  
Who countest the steps of the sun;  
Seeking after that sweet golden clime,  
Where the traveller's journey is done;

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow,  
Arise from their graves, and aspire  
Where my Sun-flower wishes to go.

---

<sup>1</sup> M. H. Abrams, ed. *The Norton Anthology of English Literature* (Fifth Edition, Volume 2). London: W. W. Norton & Company, Inc, 1986: 42.

<sup>2</sup> William Blake (1757-1827) was an English poet, engraver, and painter. A boldly imaginative rebel in both his thought and his art, he combined poetic and pictorial genius to explore important issues in politics, religion, and psychology.

Translation:

## 啊，向日葵

威廉·布莱克

啊，向日葵！厭倦了時光，  
她追逐著太陽的步伐；  
尋覓著馨香金色的地方，  
行者在此結束了徜徉；

青春年華因欲望而傷，  
玉女香消被白雪裹上，  
一切源於墳塋與熱望，  
那是我向日葵的嚮往。

（傅霞 譯）

## The Flower that Smiles Today<sup>1</sup>

Percy Bysshe Shelley<sup>2</sup>

The flower that smiles today  
Tomorrow dies;  
All that we wish to stay  
Tempt and then flies;  
What is this world's delight?  
Lightning, that mocks the nights,  
Brief even as bright.—

Virtue, how frail it is!—  
Friendship, how rare!—  
Love, how it sells poor bliss  
For proud despair!  
But these though soon they fall,  
Survive their joy, and all  
Which ours we call.—

Whilst skies are blue and bright,  
Whilst flowers are gay,  
Whilst eyes that change ere night  
Make glad the day;  
Whilst yet the calm hours creep,  
Dream thou—and from thy sleep  
Then wake to weep.

---

<sup>1</sup> M. H. Abrams, ed. *The Norton Anthology of English Literature* (Fifth Edition, Volume 2). London: W. W. Norton & Company, Inc, 1986: 737.

<sup>2</sup> Percy Bysshe Shelley (1792-1822) was English romantic poet. He is perhaps best known for such classic poems as *Ozymandias*, *Ode to the West Wind*, *To a Skylark*, *Music*, *When Soft Voices Die*, *The Cloud* and *The Masque of Anarchy*, which are among the most popular and critically acclaimed poems in the English language. His major works, however, are long visionary poems that include *Queen Mab* (later reworked as *The Daemon of the World*), *Alastor*, *The Revolt of Islam*, *Adonaš*, the unfinished work *The Triumph of Life*; and the visionary verse dramas *The Cenci* (1819) and *Prometheus Unbound* (1820). The latter is widely considered one of Shelley's most fully realised works.

Translation:

## 今日花正開

珀西·比希·雪萊

今日花正開  
明日花將敗；  
眾人所期待  
誘惑轉瞬飛；  
何謂世間樂？  
閃電諷長夜，  
流光卻溢彩。

美德何其脆！—  
友誼何其貴！—  
愛情怎賤賣  
清高多難耐！  
此情倏忽逝，  
歡樂暫留待，  
念念不忘懷。—

趁著天正藍，  
趁著花正開，  
趁著夜未央  
白日且開懷；  
但等長夜來，  
邀你入夢中  
醒來卻傷懷。

（傅霞 譯）

## Remember<sup>1</sup>

Christina Georgina Rossetti<sup>2</sup>

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,  
Nor I half turn to go yet turning stay.

Remember me when no more day by day  
You tell me of our future that you planned:  
Only remember me; you understand  
It will be late to counsel then or pray.

Yet if you should forget me for a while  
And afterwards remember, do not grieve:  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far you should forget and smile  
Than that you should remember and be sad.

---

<sup>1</sup> Margaret Ferguson, ed. *The Norton Anthology of Poetry*. London: W. W. Norton & Company, Inc, 1996: 1026.

<sup>2</sup> Christina Georgina Rossetti (1830-1894) was an English poet who wrote poems of love, fantasy, and nature, verses for children, and devotional poetry and prose. Rossetti's three major volumes of poetry were *Goblin Market and Other Poems* (1862), *The Prince's Progress and Other Poems* (1866), and *A Pageant and Other Poems* (1881). She also published *Commonplace* (1870), a book of short stories; *Sing-song: A Nursery Rhyme Book* (1872), beautifully illustrated by Arthur Hughes and a favorite of Victorian children; and *Speaking Likenesses* (1874), a book of tales for children.

Translation:

## 追憶

克莉絲蒂娜·喬治娜·羅塞蒂

請記住我，當我離開你的時候  
遠遠地離去到那寂靜的天國；  
當你不能再將我的手緊握，  
我也無法猶豫徘徊，欲去還留。

請記住我，當你不能再每一天  
都向我描繪我們所嚮往的未來，  
唯有把我懷念；但你早已明白  
此時的眷戀或祈禱都已經太晚。

然而，如果你有時把我忘記  
之後又把我想起，請不要哀愁：  
因為在黑暗和腐朽中依舊殘留  
我過去的某些思想的痕跡。  
因此，我寧願你微笑並把我忘記  
也遠勝於你悲傷卻把我追憶。

(李磊 譯)



## **Crazy Jane Talks with the Bishop<sup>1</sup>**

William Butler Yeats<sup>2</sup>

I met the Bishop on the road  
And much said he and I.  
“Those breasts are flat and fallen now,  
Those veins must soon be dry;  
Live in a heavenly mansion,  
Not in some foul sty.”

“Fair and foul are near of kin,  
And fair needs foul,” I cried.  
“My friends are gone, but that’s a truth  
Nor grave nor bed denied,  
Learned in bodily lowliness  
And in the heart’s pride.”

“A woman can be proud and stiff  
When on love intent;  
But Love has pitched his mansion in  
The place of excrement;  
For nothing can be sole or whole  
That has not been rent.”

---

<sup>1</sup> Kenneth Koch. *Making Your Own Days*. New York: Simon & Schuster, 1999: 216.

<sup>2</sup> The Irish poet and dramatist William Butler Yeats (1865-1939) was perhaps the greatest poet of the 20th century. He won the Nobel Prize for literature in 1923 and was the leader of the Irish Literary Renaissance.

Translation:

## 瘋女簡與主教談話

威廉·巴特勒·葉芝

在路上我遇到主教，  
我與他聊了許多。  
“乳房已平坦下垂，  
血管就要乾枯萎縮；  
棲居於美好的宅邸吧，  
別留在醜惡的住所。”

“美好與醜惡本是近親，  
美好依存於醜惡，”我抗議。  
“朋友都已長眠，但此真理  
在冥界和人世同樣成立，  
不管是卑微低下的身軀  
還是驕傲高貴的內心都已知悉。”

“傾心于愛情的女人  
也許驕傲而固執。  
愛情將宅邸  
建在了糞臭之地；  
已經撕裂的一切  
無法再完整歸一。”

(劉朝暉 譯)

## To a Waterfowl<sup>1</sup>

William Cullen Bryant<sup>2</sup>

Whither, 'midst falling dew,  
While glow the heavens with the last steps of day,  
Far, through their rosy depths dost thou pursue  
Thy solitary way?

Vainly the fowler's eye  
Might mark thy distant flight, to do thee wrong,  
As, darkly seen against the crimson sky,  
Thy figure floats along.

Seek'st thou the plashy brink  
Of weedy lake, or marge of river wide,  
Or where the rocking billows rise and sink  
On the chaf'd ocean side?

There is a Power, whose care  
Teaches thy way along that pathless coast, —  
The desert and illimitable air,  
Lone wandering, but not lost.

All day thy wings have fanned  
At that far height, the cold thin atmosphere;  
Yet stoop not, weary, to the welcome land,  
Though the dark night is near.

---

<sup>1</sup> Nina Bayn, Wayne Franklin. *The Norton Anthology of American Literature* (Fourth Edition). New York: W. W. Norton & Company, Inc, 1995: 425.

<sup>2</sup> William Cullen Bryant (1794-1878) was an American poet and newspaper editor who helped introduce European romanticism into American poetry. As an editor, he championed liberal causes. He was one of the most influential and popular figures of mid-19<sup>th</sup>-century America.

Translation:

## 致水鳥

威廉·卡倫·布賴恩特

當露珠滴落，  
天空燦爛白晝行將結束，  
穿越遙遠的玫瑰深處，  
你將在何處追尋你的獨行？

你在浩渺的天際飛翔，  
獵鳥人徒然遠望，他無法將你傷及；  
漫天的彩霞映襯你的身影，  
你獨自飄逸前行。

你將棲身何地？  
在雜草茂密、潮濕的湖邊？  
在江河寬闊的堤岸？  
還是驚濤拍打的大海之濱？

一股神明的力量將你關照，  
指引著你，你在無際的海岸，  
無垠的沙漠和無邊的上空，  
彳亍流連但不會迷途往返。

你整天振翅翱翔  
在高空嚴寒稀薄的大氣層。  
儘管黑夜將至，  
你仍不知疲倦，不願降落溫暖舒適的大地。

And soon that toil shall end,  
Soon shalt thou find a summer home, and rest,  
And scream among thy fellows; reeds shall bend,  
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven  
Hath swallowed up thy form, yet, on my heart  
Deeply hath sunk the lesson thou hast given,  
And shall not soon depart.

He, who, from zone to zone,  
Guides through the boundless sky thy certain flight,  
In the long way that I must tread alone,  
Will lead my steps aright.

這辛勞即將結束，  
你即將找到夏歇的住處，  
在同伴中你尖呼；蘆葦  
即將為你陰涼的窩巢折腰。

你走了，天堂的深淵  
吞沒了你的身影；而我的內心  
深深地受教于你，  
不會很快忘卻。

他，從一處到一處，指引著你  
飛越無際的長空，  
當我踏上漫長的征程，  
也將指引著我獨自前行。

（肖小軍 譯）

## Sweet and Low<sup>1</sup>

Lord Alfred Tennyson<sup>2</sup>

Sweet and low, sweet and low,  
Wind of the western sea,  
Low, low, breathe and blow,  
Wind of the western sea!  
Over the rolling waters go,  
Come from the dying moon, and blow,  
Blow him again to me;  
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,  
Father will come to thee soon;  
Rest, rest, on mother's breast,  
Father will come to thee soon;  
Father will come to his babe in the best,  
Silver sails all out of the west,  
Under the silver moon:  
Sleep, my little one, sleep, my pretty one, sleep.

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<sup>1</sup> M. H. Abrams, ed. *The Norton Anthology of English Literature* (Fifth Edition, Volume 2). London: W. W. Norton & Company, Inc, 1986: 1122.

<sup>2</sup> Alfred Tennyson (1809-1892) was an English poet. He was regarded by his contemporaries as the greatest poet of Victorian England. A superb craftsman in verse, he wrote poetry that ranged from confident assertion to black despair. In 1842, Tennyson published three Arthurian poems, "Morte d'Arthur", "Sir Galahad", and "Sir Launcelot and Queen Guinevere", which would later be incorporated into *Idylls of the King* (1859). While Tennyson's poems can be read as socio-political or religious allegories, they are also reflections on art and the artist: in "Merlin and the Gleam" (1889), Merlin the magician is the figure of the poet ("I am Merlin").

Translation:

## 搖籃曲

阿爾弗雷德·丁尼生

輕輕，甜甜，  
西海的暖風，  
無聲無息，  
吹拂而至！  
先起于霜月瓊宮，  
又淹過波濤洶湧，  
再把他歸我吹送！  
小小東西，睡吧！

睡吧，睡吧，  
父親很快就回，  
睡啊，睡在母親懷抱，  
睡啊，父親即在歸途！  
父親來看乖寶貝，  
西方扯起銀帆，  
沿途灑滿皎輝：  
睡吧，睡吧，小小東西！

（趙嘏 譯）



## Chinese-English Version

### 山居秋暝<sup>1</sup>

王維<sup>2</sup>

空山新雨後，  
天氣晚來秋。  
明月松間照，  
清泉石上流。  
竹喧歸浣女，  
蓮動下漁舟。  
隨意春芳歇，  
王孫自可留。

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<sup>1</sup> 王維. 唐詩三百首. 上海: 東華師範大學出版社, 2003: 63.

<sup>2</sup> Wang Wei (王維, 699-759) was a Chinese poet, painter and musician. His reputation as a painter was limited in his own time, but his unparalleled stature as a man of letters attracted the attention of scholar-official painters of subsequent periods, who celebrated Wang Wei as the founder of the literati tradition of painting.

Translation:

## **Mountain Dwelling at Autumn Dusk**

Wang Wei

After a rain the mountain becomes fresh,  
The evening feels cool in fall.  
Into the pines the silver moon shines,  
Over the stones the clear fountain flows.  
Bamboos get noisy with the maids' return from washing,  
Lotus leaves wave with the fishing boat's moving.  
Forget the spring smell as it passes away,  
The surrounding is the best reason for us to stay.

(Trans. Xiao Xiaojun)

## 長相思<sup>1</sup>

李白<sup>2</sup>

長相思，在長安。  
絡緯秋啼金井闌，  
微霜淒淒簾色寒。  
孤燈不明思欲絕，  
卷帷望月空長歎。  
美人如花隔雲端。  
上有青冥之長天，  
下有淶水之波瀾。  
天長地遠魂飛苦，  
夢魂不到關山難。  
長相思，摧心肝。

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<sup>1</sup> 李白. 唐詩三百首. 上海: 東華師範大學出版社, 2003: 78.

<sup>2</sup> Li Po (李白, 701-762), one of the most popular Chinese poets, was noted for his romantic songs on wine, women, and nature. His writings reflect the grandeur of the Tang Dynasty at the height of its prosperity.

Translation:

## **Endless Yearning**

Li Po

Endless yearning—dwells in Chang'an city,  
Insects hum by the autumn well, light but chilly frost damps bamboo mat.  
Soaking in the dim candle light, suffocated by lovesickness.  
Rolling the curtain and gazing upon the moon, I can only forlornly sigh.  
My beauty, like unreachable blossom,  
Isolating me with clouds to the other side.  
Above, the heaven is hollow and lofty;  
Below, the water is green and onrushing.  
Heaven is high, earth is wide; my soul sorrowfully fled through,  
Yet can never reach the distant gateway.  
Endless yearning—tears my heart.

(Trans. Tang Yaqi)

## 山行<sup>1</sup>

杜牧<sup>2</sup>

遠上寒山石徑斜，  
白雲生處有人家。  
停車坐愛楓林晚，  
霜葉紅於二月花。

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<sup>1</sup> 杜牧. 唐詩三百首. 上海: 東華師範大學出版社, 2003: 267.

<sup>2</sup> Du Mu (杜牧, 803-852) was a leading Chinese poet of the late Tang Dynasty. He was skilled in poem, fu and ancient Chinese prose. He is best known as the writer of sensual, lyrical quatrains featuring historical sites or romantic situations, and often the themes of separation, decadence, or impermanence. His style blends classical imagery and diction with striking juxtapositions, colloquialisms, or other wordplay. He also wrote long narrative poems, as well as a commentary on the “Art of War” and many letters of advice to high officials. One of his best-known poem is “Qingming Festival”.

Translation:

## **Mountain Trip**

Du Mu

A stony path winds up into the deep cold mountain,  
In the depth of white clouds appears a cottage.  
Enchanted with the evening maples I stop my carriage,  
The frosted leaves are redder than early spring flowers.

(Trans. Xiao Xiaojun)

# 死<sup>1</sup>

郭沫若<sup>2</sup>

噯！

得要真正的解脫嚇，  
還是除非死！

死！

我要幾時才能見到你？  
你譬如是我的情郎，  
我譬如是個年輕的處子。  
我心兒很想見你，  
我心兒又有些怕你。

我心愛的死！

我到底要幾時才能見你。

---

<sup>1</sup> 郭沫若. 女神. 北京: 人民文學出版社, 2000: 119.

<sup>2</sup> Guo Moruo (郭沫若, 1892-1978), was one of the major cultural figures of modern China. He wrote prolifically in every genre, including poetry, fiction, plays, nine autobiographical volumes, translations of Western works, and historical and philosophical treatises, including a monumental study of ancient inscriptions.

Translation:

## **Death**

Guo Moruo

Oh!

Must be really liberated,

Or must die-off!

Death!

When will I meet you?

Suppose you might be my lover,

I might be your virgin.

I desire to meet you awfully,

While I fear you a little.

My lovely Death!

When can I meet you on earth!

(Trans. Zhao Gu)



# 死<sup>1</sup>

朱湘<sup>2</sup>

隱約高堂，  
慘澹靈床；  
燈光一暗一亮，  
想著輝煌的已往。  
油沒了，  
燈一閃，熄了。  
蜿蜒一線白煙，  
從黑暗中騰上。

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<sup>1</sup> 朱湘. 朱湘詩集. 成都: 四川文藝出版社, 1987: 1.

<sup>2</sup> Zhu Xiang (朱湘, 1904-1933), was an modern poet and a very important poet of Crescent School in the history of Chinese literature.

Translation:

## **Death**

Zhu Xiang

Gloomy parents,  
Bleak bier;  
Light glimmers,  
Recollecting the glorious past.  
Paraffin burns out,  
Light sparks, then goes out.  
A steam of white smoke  
Snakes up in the dark.

(Trans. Zhao Gu)

## 朝霧裏的小草花<sup>1</sup>

徐志摩<sup>2</sup>

這豈是偶然，  
小玲瓏的野花！  
你輕含著鮮露顆顆，  
怦動的，像是慕光明的花蛾，  
在黑暗裏想念焰彩，晴霞，  
我此時在這蔓草叢中過路，  
無端的內感，惘悵與驚訝，  
在這迷霧裏，在這岩壁下，  
思忖著，淚怦怦的，人生與鮮露？

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<sup>1</sup> 徐志摩. 志摩的诗. 北京: 作家出版社, 2000: 56.

<sup>2</sup> Xu Zhimo (徐志摩, 1897-1931), a noted Chinese poet in the 20<sup>th</sup> century. He wrote poems, essays and short stories. His most famous works include “Farewell to Cambridge Again”, “One Night in Florence” and so forth.

Translation:

## **The Little Flower in Misty Twilight**

Xu Zhimo

It's not by chance,  
A wild flower small and pretty!  
Sways softly with dewdrops fresh and light,  
Excited, like a moth pursuing the future bright,  
In the dark, longs for rosy clouds and flame beauty,  
At that time in the weeds I quietly pass by,  
Feel inside with confusion and surprise,  
Under the cliffs, in the misty twilight,  
Life like dew? I ponder, with tears in eyes.

(Trans. Li Lei)

## 春風<sup>1</sup>

朱湘

春風呀春風，  
這是你應當作的：  
母親樣  
摩撫著兒童；

春風呀春風，  
這是你喜歡作的：  
輕吻著  
女郎的笑容；

春風呀春風，  
這是你不該作的：  
催出淚  
到老人眼中。

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<sup>1</sup> 朱湘. 朱湘詩集. 成都: 四川文藝出版社, 1987: 68.

Translation:

## Spring Breeze

Zhu Xiang

Spring breeze, ah, spring breeze,

This is what thou should do:

Like mother,

Fondling children;

Spring breeze, ah, spring breeze,

This is what thou cater for:

Sweetly kissing,

The lass' smiles;

Spring breeze, ah, spring breeze,

This is what thou shouldn't do:

Hasten to tear,

In the elder's eyes.

(Trans. Zhao Gu)

## 情願<sup>1</sup>

林徽因<sup>2</sup>

我情願化成一片落葉，  
讓風吹雨打到處飄零；  
或流雲一朵，在澄藍天，  
和大地再沒有些牽連。

但抱緊那傷心的標幟，  
去觸遇沒著落的悵惘；  
在黃昏，夜半，躡著腳走，  
全是空虛，再莫有溫柔；

忘掉曾有這世界；有你；  
哀悼誰又曾有過愛戀；  
落花似的落盡，忘了去  
這些個淚點裏的情緒。

到那天一切都不存留，  
比一閃光，一息風更少  
痕跡，你也要忘掉了我  
曾經再這個世界裏活過。

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<sup>1</sup> 林徽因. 新月诗选. 北京: 解放军文艺出版社, 2000: 69.

<sup>2</sup> Lin Huiyin (林徽因, 1904-1955), a noted Chinese architect and writer in the 20th century, was considered to be the first female architect in China. Lin Huiyin wrote poems, essays, short stories and plays. Many of her works were praised for subtlety, beauty and creativity. Her most famous work is “You Are the April of This World—Ode to Love”.

Translation:

## **I Would Be**

Lin Huiyin

I would be a fallen leaf,  
Falling in blowing wind and whipping rain;  
Or be a floating cloud in crystal blue sky,  
With the earth has no bearing.

But hugging tight the scar of heartbroken  
I touch the hanging melancholy;  
In the dusk, at midnight, I'm creeping;  
Loneliness prevails, with gentleness dying.

Forget all I ever owned—the world; and you;  
Mourn the love, whom ever belongs to;  
Falling off like flowers' falling, forget  
All sentiments in tears hiding.

Till one day there leaves nothing,  
Less than a flash of light, a wisp of breeze  
Trace, you should also forget me  
Ever in the world living.

(Trans. Tang Yaqi)



## 煩憂<sup>1</sup>

戴望舒<sup>2</sup>

說是寂寞的秋的清愁，  
說是遼遠的海的相思。  
假如有人問我的煩憂，  
我不敢說出你的名字。

我不敢說出你的名字，  
假如有人問我的煩憂。  
說是遼遠的海的相思，  
說是寂寞的秋的清愁。

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<sup>1</sup> 戴望舒. 雨巷中的伊人. 西苑出版社, 2005: 10.

<sup>2</sup> Dai Wangshu (戴望舒, 1905-1950) was an outstanding Chinese poet in the 20<sup>th</sup> century. His most famous work is Rainy Alley.

Translation:

## **Confusion**

Dai Wangshu

That is in lonely autumn so-called gloominess,  
That is in extensive sea so-called lovesickness.  
If someone asks what about my confusion,  
I am afraid of presenting your name before.

I am afraid of presenting your name before,  
If someone asks what about my confusion.  
That is in extensive sea so-called lovesickness,  
That is in lonely autumn so-called gloominess.

(Trans. Li Rui)

## 南望<sup>1</sup>

張廣奎

推開窗，  
向南望，  
那是有你的地方。  
我凝望，  
心嚮往，  
告訴自己時間不能太長，  
那樣容易迷失方向。

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<sup>1</sup> Zhang Guangkui (张广奎, 1967- ), a poet, translator and Professor of Literature at Guangdong University of Business Studies.

Translation:

## **Gaze Southward**

Zhang Guangkui

Push open the window,  
Gaze southward far,  
That's the place where you are.  
Gaze, gaze, and gaze on,  
With heart flying along,  
Wake yourself: Don't be so long!  
It's easy to get lost thereupon.

(Trans. Zhang Guangkui)

## Recommendation of English Poets and Poems

### Geoffrey Chaucer

Geoffrey Chaucer, the first great poet writing in English and considered “the father of English poetry”, whose best-known work is *The Canterbury Tales*, was born between 1340 and 1345, probably in London, died about 1400, buried in the Poets’ Corner, Westminster Abbey.

Chaucer’s major works include *The Book of the Duchess*, *Parlement of Foules*, *The Legend of Good Women* and *Troilus and Criseyde*, etc. In 1387, he began his most famous work, *The Canterbury Tales*, in which a diverse group of people recount stories to pass the time on a pilgrimage to Canterbury, and the pilgrims represent a wide cross section of 14th-century English life. The unfinished work with about 17,000 lines is one of the most brilliant works in all literature. Chaucer was a master storyteller and craftsman, but because of a change in the language after 1400, his metrical technique was not fully appreciated until the 18th century. Only in Scotland in the 15th and 16th century did his imitators understand his versification.

Here the first 162 lines of *The Canterbury Tales* (Margaret Ferguson, ed. *The Norton Anthology of Poetry*. London: W. W. Norton & Company, Inc, 1996.) are selected and translated by Zhang Guangkui.

## 傑弗雷 喬叟

傑弗雷 喬叟，英國第一位用英語創作的偉大詩人，被稱為“英語詩歌之父”。其最著名的作品當屬《坎特伯雷故事集》。喬叟約生于 1340 到 1345 年之間，可能出生於倫敦，約 1400 年去世，安葬於倫敦威斯敏斯特教堂的“詩人角”。

喬叟的主要作品有《公爵夫人書》、《百鳥議會》、《貞女傳奇》、《特洛伊斯與克麗西達》等。1387 年，他開始創作著名的《坎特伯雷故事集》，書中講述的是不同的人來講述不同的故事以消磨去坎特伯雷朝聖途中的時光。故事中，朝聖者分別代表著 14 世紀英國不同階層和人群的生活。這部沒有寫完的作品約 17000 行，是世界文學的傑出作品。喬叟是位故事家，更是位語言家，但是，由於 1400 年後英語語言的變化，他的作詩手法直到 18 世紀才被充分認識，而在蘇格蘭也是到 15、16 世紀他的後繼者們才理解了他的作詩法。

此處選譯《坎特伯雷故事集》(Margaret Ferguson, ed. *The Norton Anthology of Poetry*. London: W. W. Norton & Company, Inc, 1996.)前 162 行，由張廣奎教授翻譯。

# **The Canterbury Tales**

## **The General Prologue**

Geoffrey Chaucer

Whan that April with his showres soote  
The droughte of March hath perced to the roote,  
And bathed every veine in swich licour,  
Of which vertu engendred is the flowr;  
Whan Zephirus eek with his sweete breeth  
Inspired hath in every holt and heeth  
The tendre croppes, and the yonge sonne  
Hath in the Ram his halve cours yronne,  
And smale fowles maken melodye  
That sleepen al the night with open ye—  
So priketh hem Nature in hir corages—  
Thanne longen folk to goon on pilgrimages,  
And palmeres for to seeken straunge strondes  
To ferne halwes, couthe in sondry londes;  
And specially from every shires ende  
Of Engelond to Canterbury they wende,  
The hooly blisful martyr for to seeke,  
That hem hath holpen whan that they were seke.

Translation:

## 坎特伯雷故事集

### 總序

傑弗雷 喬叟

三月天旱根裂隙，  
四月甘霖甜依依。  
千草萬木競沐浴，  
百花即開於露雨。  
芬芳西風勁吹拂，  
吹綠荒原與林穀；  
嫩秧青；晨陽旭，  
白羊星座半已去；  
鳥兒歌喉美清脆，  
誰願入眠誰願睡？  
造物撩撥春心弦—  
子民渴求朝聖緣。  
香客朝拜異濱海，  
雲遊遠處聖靈台。  
英土八方眾戶出，  
坎特伯雷迎眾徒，  
朝拜扶弱救世神，  
緬懷大德殉道人。



Bifee that in that seson on a day,  
In Southwerk at the Tabard as I lay,  
Redy to wenden on my pilgrimage  
To Canterbury with ful devout corage,  
At night was come into that hostelrye  
Wel nine and twenty in a compaignye,  
Of sondry folk, by aventure yfalle  
In felaweshipe, and pilgrimes were they alle  
That toward Canterbury wolden ride.  
The chambres and the stables weren wide,  
And wel we weren esed at the beste.  
And shortly, whan the sonne was to reste,  
So hadde I spoken with hem everichoon  
That I was of hir felaweshipe anoon,  
And made forward erly for to rise,  
To take oure way ther as I you devise.

## Translation:

索思沃克一時間，  
投宿塔巴德旅館。  
翌日啟程為朝聖，  
坎特伯雷去虔誠。  
黃昏賓客二十九，  
到此旅館宿一宿；  
賓客四面不期遇，  
香客聖緣而騎聚，  
坎特伯雷之聖事。  
客房馬廄倍舒適，  
殷勤款待已至極。  
不覺夕陽已西下，  
侃侃娓娓道佳話，  
眾人與我似一家。  
相約明晨踏聖程，  
且聽我把故事哼。

But natheles, whil I have time and space,  
Er that I ferther in this tale pace,  
Me thinketh it accordant to resoun  
To telle you al the condicioun  
Of eech of hem, so as it seemed me,  
And whiche they were, and of what degree,  
And eek in what array that they were inne:  
And at a knight thanne wol I first biginne.

Translation:

眼前還有些時間，  
敘事之前容我談，  
愚見此事也必要，  
人物分別來介紹。  
且說于我初印象，  
屬哪位？做何行？  
舉止容貌與衣著，  
聽我先把騎士說。

A knight ther was, and that a worthy man,  
That fro the time that he first bigan  
To riden out, he loved chivalrye,  
Trouthe and honour, fredom and curteisye.  
Ful worthy was he in his lordes werre,  
And therto hadde he riden, no man ferre,  
As wel in Cristendom as in hethenesse,  
And evere honoured for his worthinesse.  
At Alisaundre he was whan it was wonne;  
Ful ofte time he hadde the boord bigonne  
Aboven alle nacions in Pruce;  
In Lettou had he reised, and in Ruce,  
No Cristen man so ofte of his degree;  
In Gernade at the sege eek hadde he be  
Of Algezir, and riden in Belmarye.  
At Lyeis was he, and at Satalye,  
Whan they were wonne; and in the Grete See  
At many a noble arivee hadde he be.  
At mortal batailes hadde he been fifteene,  
And foughten for oure faith at Tramissene  
In listes thries, and ay slain his fo.  
This ilke worthy knight hadde been also  
Somtime with the lord of Palatye  
Again another hethen in Turkye;  
And everemore he hadde a sovereign pris.  
And though that he were worthy, he was wis,  
And of his port as meeke as is a maide.  
He nevere yit no vilainye ne saide  
In al his lif unto no manere wight:  
He was a verray, parfit, gentil knight.  
But for to tellen you of his array,  
His hors were goode, but he was nat gay.  
Of fustian he wered a gipoun  
Al bismotered with his haubergeoun,  
For he was late come from his viage,  
And wente for to doon his pilgrimage.

## Translation:

騎士品德奇高尚，  
從軍即馳於疆場，  
騎士氣概相傳頌，  
禮譽操行氣豪雄。  
戎馬效君全心系，  
踏至疆土無能比；  
轉戰基督與異邦，  
功勳卓著美名揚。  
戰亞曆山德利亞，  
普魯士功宴美嘉，  
于眾族騎士凌駕；  
俄羅斯拉脫維亞，  
同仁無不歎羞愧。  
格蘭納達城敵潰，  
阿爾及西勒遠征，  
貝爾馬里、阿亞  
斯、薩塔利功偉，  
地中海亦功磊磊。  
浴血奮戰十五役，  
特拉米森衛信仰，  
三次點將弑敵將。  
英雄美名如既往，  
曾伺帕拉西亞君，  
討伐突厥野蠻人：  
占盡君王之榮譽。  
功顯赫，不癡愚，  
溫柔順從似處女。  
彬彬有禮不膝屈，  
一生同視不同人。  
堪稱騎士美萬分。  
且來道說其裝飾，  
坐騎帥，衣樸實，  
鎧甲底襯粗布衣，  
磨損褪色多斑跡。  
僕僕風塵戰場歸，  
朝拜聖旅再啟隨。

With him ther was his sone, a yong Squier,  
A love and a lusty bachelor,  
With lokkes crulle as they were laid in presse.  
Of twenty yeer of age he was, I gesse.  
Of his stature he was of evene lengthe,  
And wonderly deliver, and of greet strengthe.  
And he hadde been som time in chivachye  
In Flandres, in Artois, and Picardye,  
And born him wel as of so litel space,  
In hope to stonden in his lady grace.  
Embrouded was he as it were a mede,  
Al ful of fresshe flowres, white and rede;  
Singing he was, or floiting, al the day:  
He was as fressh as is the month of May.  
Short was his gowne, with sleeves longe and wide.  
Wel coude he sitte on hors, and faire ride;  
He coude songes make, and wel endite,  
Juste and eek daunce, and wel portraye and write.  
So hote he loved that by nightertale.  
He slepte namore than dooth a nightingale.  
Curteis he was, lowely, and servisable,  
And carf biforn his fader at the table.

## Translation:

騎士之子隨左右，  
綠林好漢也俊秀。  
發曲髻，如燙卷；  
人青健，約廿年。  
身材中等不高挑，  
敏捷剛健又氣豪。  
阿圖瓦、皮卡第、  
弗蘭德斯曾騎至。  
出身好，表現佳，  
恭候淑女垂愛他。  
衣著俏，似草地，  
風姿如花鮮豔麗。  
早晨曲，晚笛樂，  
終日快樂似五月。  
袖闊長，袍精短，  
善騎馬，英姿展。  
能曲詞，才橫溢，  
文武雙全少匹敵。  
徹夜不眠伴激情，  
侃談故事如夜鶯。  
謙有禮，倍多才，  
為父切肉又上菜。



A Yeman hadde he and servants namo  
At that time, for him liste ride so;  
And he was clad in cote and hood of greene.  
A sheef of pecok arwes, bright and keene,  
Under his belt he bar ful thriftily;  
Wel coude he dresse his takel yemanly:  
His arwes drouped nought with fetheres lowe.  
And in his hand he bar a mighty bowe.  
A not-heed hadde he with a brown visage.  
Of wodecraft wel coude he al the usage.  
Upon his arm he bar a gay bracer,  
And by his side a swerd and a bokeler,  
And on that other side a gay daggere,  
Harneised wel and sharp as point of spere;  
A Cristophre on his brest of silver sheene;  
An horn he bar, the baudrik was of greene.  
A forster was he soothly, as I gesse.

## Translation:

勇士隨從其前後，  
自願陪同來伺候；  
隨從綠帽配綠衣，  
孔雀箭束寒栗栗，  
牢牢系在其腰間；  
（箭矢修整無凌亂，  
翎羽順直又順從），  
強勁彎弓在手中。  
面如銅，發齊短，  
林中狩獵是好漢。  
臂束護腕頗俊美，  
盾牌寶劍此邊配，  
另側短劍耀光閃，  
利劍入鞘如矛尖；  
聖像胸前閃光彩。  
號角吊於綠肩帶，  
好林信，名不虛。

Ther was also a Nonne, a Prioressse,  
 That of hir smiling was ful simple and coy.  
 Hir gretteste ooth was but by Sainte Loy!  
 And she was cleped Madame Eglantine.  
 Ful wel she soong the service divine,  
 Entuned in hir nose ful semely,  
 And Frenssh she spak ful faire and fetisly,  
 After the scole of Stratford at the Bowe—  
 For Frenssh of Paris was to hire unknowe.  
 At mete wel ytaught was she withalle:  
 She leet no morsel from hir lippes falle,  
 Ne wette hir fingres in hir sauce deepe;  
 Wel coude she carye a morsel and wel keepe  
 That no drope ne fille upon hire brest.  
 In curteisye was set ful muchel hir lest.  
 Hir over-lippe wiped she so clene  
 That in hir coppe ther was no ferthing seene  
 Of grece, whan she dronken hadde hir draughte;  
 Ful semely after hir mete she raughte.  
 And sikerly she was of greet disport,  
 And ful plesant, and amiable of port,  
 And pained hire to countrefete cheere  
 Of court, and to been statlich of manere,  
 And to been holden digne of reverence.  
 But, for to speken of hire conscience,  
 She was so charitable and so pitous  
 She wolde weepe if that she saw a mous  
 Caught in a trappe, if it were deed or bledde.  
 Of smale houndes hadde she that she fedde  
 With rosted flessch, or milk and wastelbreed.  
 But sore wepte she if oon of hem were deed,  
 Or if men smoot it with a yerde smerte;  
 And al was conscience and tendre herte.  
 Ful semely hir wimpel pinched was,  
 Hir nose tretis, hir yen greye as glas,

## Translation:

修道院長一修女，  
明媚誠摯又忸怩。  
誓言唯從“聖羅伊”，  
“薔薇女士”為芳名。  
頌歌唱詩受好評，  
鼻音吟詠韻味濃。  
法文流利又淙淙，  
斯特拉福倫敦腔，  
巴黎法文她不詳。  
餐桌禮儀懂不少，  
飯粒從不口中掉；  
沾取醬汁手不濕，  
盤中用餐很在意，  
星點不會落胸襟。  
快樂謙恭又熱情。  
朱唇擦拭淨又純，  
口杯不見點點葷；  
酒畢起身步緩緩，  
取食典雅而款款。  
性格活潑樂呵呵，  
友善可愛也溫和。  
力造謙和及威嚴，  
風度翩翩舉止端，  
榮獲美名和敬奉。  
心地善良人人敬。  
寬厚仁慈又憐憫，  
鼠落陷阱也傷心，  
流血死亡尤其悲。  
其家小狗親自喂，  
牛奶烤肉白麵包。  
若有以棒把狗敲，  
或是愛犬若離世，  
必然心碎傷不止。  
頭巾褶飾很得體，  
鼻俏眼藍似玻璃。

Hir mouth ful smal, and therto softe and reed,  
But sikerly she hadde a fair forheed:  
It was almost a spanne brood, I trowe,  
For hardily, she was nat undergrowe.  
Ful fetis was hir cloke, as I was war;  
Of smal coral aboute hir arm she bar  
A paire of bedes, gauded al with greene,  
And theron heeng a brooch of gold ful sheene,  
On which ther was first writen a crowned A,  
And after, *Amor Vincit Omnia*.

.....

櫻桃小口殷紅柔，  
額眉清秀無紋皺，  
天庭飽滿貴人相；  
窈窕恰好無需妝。  
披風簡潔但雅致，  
珊瑚念珠飾手臂，  
珠珠華麗綠瑩瑩；  
金質飾針亮晶晶，  
“A”字王冕鏤其上，  
“愛無不勝”于下方。

……

(張廣奎 譯)

## Recommendation of Chinese Poets and Poems

### Songs of 15 States

*The Book of Poetry* is the first anthology of verse in China, and also the first anthology of verse in the world. It consists of 305 poems, conventionally called “Three Hundred Poems”, compiled in China about 2500 years ago. *The Book of Poetry* is divided into four sections: *The Book of Songs* (160 Songs), *The Book of Odes* (74 Odes), *The Book of Epics* (31 Epics) and *The Book of Hymns* (40 Hymns). *The Book of Songs*, which is an important part of *The Book of Poetry*, includes 160 poems (Songs), collected by royal musicians of the early Zhou Dynasty in 15 vassal kingdoms, thus called today “The Songs of 15 States” : *The Songs of Zhounan*, *The Songs of Zhaonan*, *The Songs of Bei*, *The Songs of Yong*, *The Songs of Wei* (《衛風》), *The Songs of Wang*, *The Songs of Zheng*, *The Songs of Qi*, *The Songs of Tang*, *The Songs of Qin*, *The Songs of Chen*, *The Songs of Hui*, *The Songs of Wei* (《魏風》), *The Songs of Cao*, and *The Songs of Bin*.

Of *The Book of Poetry*, *The Songs of 15 States* (also *The Book of Songs*) should be considered the best verse, and most of its poems are written in a simple and natural style, smooth and harmonious, reflecting the ancients and their rich and colourful experiences of life, their struggle for production, and their thoughts and feelings. In *The Book of Wei*, “Hewing Sandal Trees” gives a real and vivid description of the scene in which the labourers are lumbering, and satirizes the slave owners who are typical of the “gentlemen”. Generally speaking, *The Songs of 15 States* is much better than *The Book of Odes*, *The Book of Epics* and *The Book of Hymns*, it exerts a far-reaching influence on the formation and development of Chinese culture and poetry. If we say *The Book of Poetry* is a real gem of Chinese ancient civilization, *The Songs of 15 States* is a bright star of the vast accumulation of Chinese ancient literature—the ever-shining Polestar.

The selections here from *The Songs of 15 States* (translated by Wan Yugong and Sun Yebao. Shandong Friendship Press, 1999) are also for the memory of the translator and scholar Mr. Wang Yugong who was a professor of English at Shandong University when he was alive.

## 《十五國風》簡介

《詩經》是中國第一部詩歌選集，也是世界上最早的一部詩歌選集，總計 305 首詩歌，俗稱“詩三百”，形成於 2500 年以前。《詩經》分為《國風》、《小雅》、《大雅》和《頌》四部分。《國風》包括 160 篇，是《詩經》的重要組成部分，其為周王朝樂官在 15 個諸侯國的封地採集到的詩歌，所以我們稱之為《十五國風》：《周南》、《召南》、《邶風》、《鄘風》、《衛風》、《王風》、《鄭風》、《齊風》、《魏風》、《唐風》、《秦風》、《陳風》、《檜風》、《曹風》、《豳風》等。

《十五國風》（也稱《國風》）作為《詩經》最為優秀的作品，它樸素自然，音韻和諧，反映了古代人民豐富多彩的生活、生產和思想感情。在《魏風》中，《伐檀》真實生動地描寫了勞動者在河邊伐木的場面，諷刺了以“君子”為代表的奴隸主貴族。總之，《十五國風》對我們認識古人及其生活富有重要的意義，既有文學價值，又有史學價值。如果說《詩經》是中國古代文明的瑰寶，那麼《十五國風》就是中國浩瀚典籍中的一顆明星——北斗星。

此處所選出自王譽公先生和孫業寶所譯《十五國風》（山東友誼出版社，1999）。王先生生前為山東大學英文教授。以此懷念王譽公教授。



## 關雎

關關雎鳩，在河之洲。  
窈窕淑女，君子好逑。

參差荇菜，左右流之。  
窈窕淑女，寤寐求之。

求之不得，寤寐思服。  
悠哉悠哉，輾轉反側。

參差荇菜，左右采之。  
窈窕淑女，琴瑟友之。

參差荇菜，左右芼之。  
窈窕淑女，鐘鼓樂之。

Translation:

## **The Singing Turtledoves**

Twit, twit, the turtledoves sing  
On islets in the river.  
There stands a charming girl,  
My true lover.

The duckweed is some tall and some short,  
Drifts now to the left and now the right.  
I miss the charming girl  
Day and night.

I try but fail to see the girl,  
Only go on thinking of her all the time.  
Nobody but her remains in mind,  
I toss about in bed all night.

The duckweed is some tall and some short,  
She picks it right and left.  
I'll voice my love for the charming girl,  
In the sweet tones of the lute.

The duckweed is some tall and some short.  
She chooses the best of it left and right.  
The happiest thing for me in the world,  
To marry the charming girl with drums and gongs.

## 桃夭

桃之夭夭，灼灼其華。  
之子於歸，宜其室家。

桃之夭夭，有蕢其實。  
之子於歸，宜其家室。

桃之夭夭，其葉蓁蓁。  
之子於歸，宜其家人。

Translation:

## **The Peach Tree**

The peach trees luxuriate in sunshine,  
And all are clothed in bloom.  
The girl is going to marry,  
And become an affectionate wife.

The peach trees luxuriate in sunshine,  
And all are hung heavy with fruit.  
The girl is going to marry,  
And become an affectionate wife.

The peach trees luxuriate in sunshine,  
And all are covered with exuberant leaves.  
The girl is going to marry,  
And become a well-adjusted wife to her family.

## 君子偕老

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

玼兮玼兮，其之翟也。  
鬢發如雲，不屑髢也；  
玉之瑱也，象之撝也，揚且之皙也。  
胡然而天也？胡然而帝也？

嗟兮嗟兮，其之展也。  
蒙彼綯絺，是絺綌也。  
子之清揚，揚且之顏也。  
展如之人兮，邦之媛也！

Translation:

## **Growing Old Together**

She promises her husband to grow old together,  
Wearing emerald hairpins with six jewels.  
She has calm and easy manners,  
Like a mountain and river,  
The laced dress well fits her.  
But you are a woman of no virtue,  
Have they anything to do with you?

She is resplendent  
In the pheasant-figured dress.  
Her hair as black and thick as clouds,  
And no false locks does she need.  
She wears eardrops of jade  
And hairpins of ivory,  
Her forehead is fair and delicate.  
Oh, you look like an angel from heaven,  
And a goddess down on earth.

She is resplendent,  
In full dress,  
With a crape over it,  
And a fine undercoat.  
She is an outstanding figure,  
With charming features.  
Oh, you are a lady  
Of national beauty!

## 氓

氓之蚩蚩，抱布貿絲。  
匪來貿絲，來即我謀。  
送子涉淇，至於頓丘。  
匪我愆期，子無良媒。  
將子無怒，秋以為期。

乘彼坳垣，以望複關。  
不見複關，泣涕漣漣。  
既見複關，載笑載言。  
爾筍爾篚，體無咎言。  
以爾車來，以我賄遷。

桑之未落，其葉沃若。  
於嗟鳩兮，無食桑葚；  
於嗟女兮，無與士耽。  
士之耽兮，猶可說也；  
女之耽兮，不可說也。

Translation:

## **A Lad**

A lad came to me grinning,  
Exchanging cloth for silk.  
You did not come for silk,  
But meant a proposal to me.  
I waded across the Qi River with you,  
As far away as Dunqiu.  
It is not I who has lost time,  
But you have sent no clever go-between.  
Don't be angry with me,  
Let's get married in autumn then.

I went up the old wall,  
To have a look at Fuguan.  
Without seeing Fuguan,  
I shed tears like rain.  
Once catching sight of Fuguan,  
I began smiling and talking.  
You consulted the oracle,  
And there was nothing unfavourable.  
Your carriage came along,  
And went back with my dowry on.

The mulberry has not shed its leaves,  
They now appear rich and fresh.  
Oh, you turtledove,  
Don't eat its fruit!  
Oh, you sweet maiden,  
Don't amuse yourself with any gentleman!  
When a man amuses himself with a woman,  
He may justify it.  
Once a woman does so with a man,  
She'll find it hard to defend herself.



桑之落矣，其黃而隕。  
自我徂爾，三歲食貧。  
淇水湯湯，漸車帷裳。  
女也不爽，士貳其行。  
士也罔極，二三其德。

三歲為婦，靡室勞矣；  
夙興夜寐，靡有朝矣。  
言既遂矣，至於暴矣。  
兄弟不知，咥其笑矣。  
靜言思之，躬自悼矣。

及爾偕老，老使我怨。  
淇則有岸，隰則有泮。  
總角之宴，言笑晏晏。  
信誓旦旦，不思其反。  
反是不思，亦已焉哉！

The mulberry is shedding its leaves,  
And they lie yellow on the ground.  
Since I was married to you,  
Three wretched years are gone.  
The Qi River is surging,  
And soaking through the carriage awning.  
I have done nothing wrong,  
But you become unfaithful.  
You are lost to all sense of shame,  
And keep changing your mind all along.

I was your wife for three years,  
Defying toil and pain in the house.  
I got up early and went to bed late,  
All alike every day.  
We now are living in plenty,  
While you treat me cruelly.  
My brothers know nothing about it,  
But laugh at me once we meet.  
I think of it quietly by myself,  
And feel overcome with grief.

You vowed to love me all your life,  
It makes me now repine.  
The Qi River has its banks,  
The swamp has its borders.  
We often got together with our hair worn in a bun,  
Both talking and laughing like fish in water.  
You swore frankly to be my lifelong companion,  
I never thought of you turning hostile.  
Since you have broken your engagement today,  
Let's go different ways.

## 南山

南山崔崔，雄狐綏綏。  
魯道有蕩，齊子由歸。  
既曰歸止，曷又懷止？

葛屨五兩，冠綏雙止。  
魯道有蕩，齊子庸止。  
既曰庸止，曷又從止？

蓺麻如之何？衡從其畝。  
取妻如之何？必告父母。  
既曰告止，曷又鞠止？

析薪如之何？匪斧不克。  
取妻如之何？匪媒不得。  
既曰得止，曷又極止？

Translation:

## **The South Mountain**

The south mountain stands firm and lofty,  
A male fox walks up and down it.  
The road to Lu is smooth and easy,  
The daughter of Qi goes to her husband by it.  
You have got married already,  
Why do you go on thinking of him?

Five pairs of kudzu shoes are laid side by side,  
The hat ribbons are made to match each other.  
The road to Lu is smooth and wide,  
The daughter of Qi goes by it to her husband.  
You have gone to your husband,  
Why do you always think of returning?

How to grow jute?  
We must plough carefully the fields.  
How to take a wife?  
We must tell our parents about it.  
You have told it to your parents,  
Why is she still so dissolute?

How to chop woods?  
Without an axe we cannot do it.  
How to take a wife?  
Without a go-between we cannot do it.  
You have done it accordingly,  
Why does she often go to her parents' home?

## 伐檀

坎坎伐檀兮，置之河之幹兮，  
河水清且漣漪。  
不稼不穡，胡取禾三百廛兮？  
不狩不獵，胡瞻爾庭有縣貍兮？  
彼君子兮，不素食兮！

坎坎伐輻兮，置之河之側兮，  
河水清且直漪。  
不稼不穡，胡取禾三百億兮？  
不狩不獵，胡瞻爾庭有縣特兮？  
彼君子兮，不素食兮！

坎坎伐輪兮，置之河之漘兮，  
河水清且淪漪。  
不稼不穡，胡取禾三百困兮？  
不狩不獵，胡瞻爾庭有縣鶉兮？  
彼君子兮，不素飧兮！

Translation:

## Hewing Sandal Trees

Ping-pong, ping-pong, goes the hewer's axe on the sandal trees,  
And puts the wood on the river bank,  
The river flows rippling and clear.  
You never sow and reap,  
Why have you got three hundred hectoliters of rice?  
You never chase and shoot,  
Why have you hung so many badgers in your courtyard?  
Oh, the big shot,  
You know nothing but eat whatever we earned!

Ping-pong, ping-pong, goes the hewer's axe on the tree for his spokes,  
And puts the wood on the riverside,  
The river flows glittering and clear.  
You never sow and reap.  
Why have you got three million sheaves of rice?  
You never chase and shoot,  
Why have you hung so many games in your courtyard?  
Oh, the big shot,  
You know nothing but eat whatever we earned!

Ping-pong, ping-pong, goes the hewer's axe on the tree for his wheels,  
And puts the wood on the river brink,  
The river flows fretting and clear.  
You never sow and reap,  
Why have you got three hundred bundles of rice?  
You never chase and shoot,  
Why have you hung so many quails in your courtyard?  
Oh, the big shot,  
You know nothing but eat whatever we earned!

## 碩鼠

碩鼠碩鼠，無食我黍！  
三歲貫汝，莫我肯顧。  
逝將去汝，適彼樂土。  
樂土樂土，爰得我所。

碩鼠碩鼠，無食我麥！  
三歲貫汝，莫我肯德。  
逝將去汝，適彼樂國。  
樂國樂國，爰得我直！

碩鼠碩鼠，無食我苗！  
三歲貫汝，莫我肯勞。  
逝將去汝，適彼樂郊。  
樂郊樂郊，誰之永號？

Translation:

## **Large Rats**

You large rats, you large rats,  
Do not eat our broomcorn millet!  
We have served you well for three years,  
But you have not shown any consideration for us.  
We have to leave you  
For the land of happiness.  
The land of happiness, the land of happiness,  
Is just the place for us to live!

You large rats, you large rats,  
Do not eat our wheat!  
We have served you well for three years,  
But you have not done anything good for us.  
We have to leave you  
For the kingdom of happiness.  
The kingdom of happiness, the kingdom of happiness,  
Is just where we shall enjoy ourselves!

You large rats, you large rats,  
Do not eat our seedlings!  
We have served you well for three years,  
But you have been always indifferent to our hardships.  
We have to leave you  
For the countryside of happiness.  
The countryside of happiness, the countryside of happiness,  
Is just where we can hear nobody wailing!



## 蒹葭

蒹葭蒼蒼，白露為霜。  
所謂伊人，在水一方。  
溯洄從之，道阻且長。  
溯游從之，宛在水中央。

蒹葭萋萋，白露未晞。  
所謂伊人，在水之湄。  
溯洄從之，道阻且躋。  
溯游從之，宛在水中坻。

蒹葭采采，白露未已。  
所謂伊人，在水之涘。  
溯洄從之，道阻且右。  
溯游從之，宛在水中沚。

Translation:

## **The Reeds**

The reeds are dark green,  
The white dew is frozen into frost,  
The girl I yearn to see,  
Is somewhere beyond the river.  
I go upstream looking for her,  
The way is long and difficult.  
I go downstream searching for her,  
She seems right in the midst of the river.

The reeds are luxuriant,  
The white dew is not dry yet.  
The girl I yearn to see,  
Is on the other side of the river.  
I go upstream looking for her,  
The way is arduous and tortuous.  
I go downstream searching for her,  
She seems on an islet in the river.

The reeds are thick and close,  
The white dew is still wet.  
The girl I yearn to see,  
Is on the other bank of the river.  
I go upstream looking for her,  
The way is full of turns and twists.  
I go downstream searching for her,  
She seems on an island in the river.

## 月出

月出皎兮，  
佼人僚兮，  
舒窈糾兮。  
勞心悄兮。

月出皓兮，  
佼人憫兮，  
舒憂受兮。  
勞心慄兮。

月出照兮，  
佼人療兮，  
舒夭紹兮。  
勞心慘兮。

Translation:

### **The Moon Rises**

The moon has risen clear and bright,  
The beautiful woman, gentle and graceful,  
Is fascinating.  
Oh, make me ponder and worry.

The moon has risen luminous and white,  
The beautiful woman, sweet and charming,  
Has a little pace and graceful carriage.  
Oh, make me ponder and palpitate.

The moon has risen shining all over the world,  
The beautiful woman, dazzlingly brilliant,  
Has little pace and graceful movements.  
Oh, make me ponder and feel anxious.

## 伐柯

伐柯如何？匪斧不克。

取妻如何？匪媒不得。

伐柯伐柯，其則不遠。

我覲之子，籩豆有踐。

Translation:

### **Make the Shaft of the Axe**

What do you make the shaft of the axe with?

You can't do it without an axe.

How can you marry your wife?

You can't do it without a matchmaker.

Make the shaft, make the shaft,

It is easy to see the truth.

I meet a lady,

She does everything tidy.

(Revised by Zhang Guangkui)

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## **About *Verse Version***

### **About *Verse Version***

*Verse Version*, a professional platform for worldwide communication of English and Chinese poetry, founded by Zhang Guangkui who is a scholar and poet, is a nonprofit quarterly journal publishing English and Chinese poetry with corresponding translations. As a comprehensive journal composed of both literary and academic elements, it pursues appropriate introduction and translation of English and Chinese poetry and aims to encourage studies relevant to poetry and poetics. The journal is registered with ISSN 2051-526X in the United Kingdom, published by LEOMAN PUBLISHING CO., LTD.

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## 關於《詩譯》

### 關於《詩譯》

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