

中国古典文学英译丛书

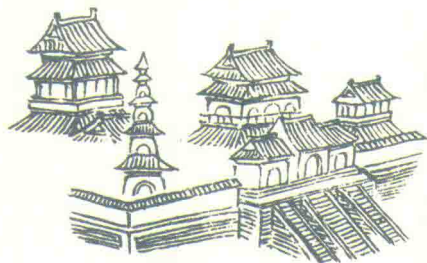


# 建安七子诗歌英译

Selected Poems of  
the Seven Masters of  
the Jian'an Era

〔美〕吴伏生 〔英〕格雷厄姆·哈蒂尔 编译

Wu Fusheng Graham Hartill



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# 前 言

“建安七子”，是指汉末建安<sup>1</sup>时期（196—220）聚集在曹操麾下的七位文士，即孔融（153—208）、陈琳（160—217）、王粲（177—217）、徐幹（170—217）、阮瑀（？—212）、应玚（？—217）和刘桢（？—217）。曹丕在其《典论·论文》中首次将他们放在一起论述，称“斯七子者，于学无所遗，于辞无所假，咸以自骋骥騄于千里，仰齐足而并驰”。建安七子都曾在曹魏政府中担任过职务。他们的生平，本书有关章节的开始已经有简要介绍，兹不赘述。

曹丕的“七子”之称成为中国文学批评史的一个术语，他对七子诗歌创作及其特点的描述也为后世论者评价七子及其作品提供了范式。建安二十二年（217年），七子中的王粲、陈琳、徐幹、应玚、刘桢皆死于肆虐一时的瘟疫。一年以后，曹丕在给另一位文士吴质的书信中，于沉痛悼念这几位亡友的同时，还对他们往日的文学活动做出了如下深情回忆：

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1 “建安”为汉献帝的年号。

昔年疾疫，亲故多离其灾，徐、陈、应、刘，一时具逝，痛可言邪！昔日游处，行则连舆，止则接席，何曾须臾相失。每至觴酌流行，丝竹并奏，酒酣耳热，仰而赋诗。<sup>1</sup>

曹丕是太子，身兼五官中郎将之职，七子中的徐幹、应瑒、刘桢等都曾做过他的文学侍从。在上述文字中，曹丕把他与各文士之间的交往描述得亲密无间，无所顾虑；由此产生的诗歌创作也被他描写成为即兴宣泄、抒发个人情怀的自然表现，“情动于中而形于言”（《诗大序》），颇令人联想起英国浪漫主义诗人华兹华斯（William Wordsworth）的诗歌观念，即“诗歌是强烈感情的自然流露”<sup>2</sup>。作为邺下文人团体之主，曹丕如此浪漫地形容他与其他文士之间的关系及其诗歌创作，难免有居高临下甚至刻意美化之嫌。但是，后代对建安诗坛及其诗歌创作的描述却基本上因袭了曹丕的上述描

1 参见《又与吴质书》，载于夏传才、唐绍忠校注《曹丕集校注》（中州古籍出版社，1992），第108页。曹丕在另一封给吴质的信中也曾对以他为首的邺下文人团体活动做过类似的描述。相关文字如下：

每念昔日南皮之游，诚不可忘。既妙思六经，逍遥百氏，弹棋间设，终以博奕，高谈娱心，哀箏顺耳，驰骋北场，旅食南馆。浮甘瓜于清泉，沈朱李于寒水。白日既匿，继以朗月，同乘共载，以游后园。舆轮徐动，宾从无声，清风夜起，悲笳微吟，乐往哀来，怆然伤怀。余顾而言，斯乐难常。足下之徒，咸以为然。今果分别，各在一方。元瑜长逝，化为异物。每一念至，何时可言？（同上，第102页。）

2 “... Poetry is the spontaneous overflow of powerful feelings.”  
（William Wordsworth: *The Major Poems*. Oxford University Press, 1984, p. 611.）





述。例如，刘勰在《文心雕龙·时序》篇中更是将曹丕所描写的活动范围进一步扩大，把因“性忌”<sup>1</sup>而诛杀异己的曹操也包括了进来：

自献帝播迁，文学蓬转。建安之末，区宇方辑。魏武以相王之尊，雅爱诗章；文帝以副君之重，妙善辞赋。陈思以公子之豪，下笔琳琅，并体貌英逸，故俊才云蒸。仲宣委质于汉南，孔璋归命于河北，伟长从宦于青土，公幹徇质于海隅，德琏综其斐然之思，元瑜展其翩翩之乐，文蔚休伯之俦，于叔德祖之侶，傲雅觴豆之前，雍容衽席之上，洒笔以成酣歌，和墨以藉谈笑。观其时文，雅好慷慨，良由世积乱离，风衰俗怨，并志深而笔长，故梗概而多气也。<sup>2</sup>

但是，刘勰毕竟比曹丕晚数百年，因而多少能够以旁观者的眼光来审视建安诗坛与诗歌。与曹丕相比，刘勰上述文字的新颖之处，便是它在美化三曹父子与众文士之间交往的同时，也扩展了建安诗歌创作的语境，即它并非都是“酒酣耳热，仰而赋诗”和“傲雅觴豆之前，雍容衽席之上，洒笔

- 1 参见《三国志·魏书·崔琰传》（中华书局，1959），卷十二，第370页。相关段落如下：“初太祖性忌，有所不堪者，鲁国孔融、南阳许攸、娄圭，皆以恃旧不虔见诛。”
- 2 与刘勰同时的钟嵘在其《诗品序》中也对建安诗坛及其诗歌创作做过相同的描述：“降及建安，曹公父子，笃好斯文。平原兄弟，郁为文栋。刘桢、王粲为其羽翼。次有攀龙托凤，自致于属车者，盖将百计。彬彬之盛，大备于时矣。”

以成酣歌，和墨以藉谈笑”的结果，还有很多“良由世积乱离，风衰俗怨，并志深而笔长，故梗概而多气”的“时文”，也正是这些作品，才能代表建安诗歌中那为人景慕的“慷慨”特质。

的确，在七子现存的诗歌中，曹丕和刘勰所深情描绘的悠游酣饮虽然也造就了一些能够体现建安风力的篇章，但同时也产生了不少《公宴》《斗鸡》一类为人诟病的应酬之作。不仅如此，这些场合也并非都如曹丕和刘勰所形容的那样悠闲自在，雍容傲雅。这一点，我们可从陈琳的《游览二首·其一》中觑出一斑：

高会时不娱，羁客难为心。

殷怀从中发，悲感激清音。

投觞罢欢坐，逍遥步长林。

肃肃山谷风，默默天路阴。

惆怅忘旋反，歔歔涕沾襟。

曹氏父子与其文人侍从酣饮赋诗的“高会”，却令得诗人感到身为“羁客”，无所适从。由此产生的“殷怀”和“悲感”，只能通过“投觞罢欢坐，逍遥步长林”来消除排解。即便如此，也无济于事，最终，诗人心中的“惆怅”，唯有靠“歔歔涕沾襟”来表现。从这首诗中，我们的确可以看到建安诗歌的某些“慷慨”<sup>1</sup>特征。但是，这一特征是通过“羁

1 “慷慨”又作“忼慨”，《说文解字》将其释为“壮士不得志于心也”，正可描述陈琳此诗中的感受。



客”与“高会”之间的反衬和对比，而不是通过认同表现出来的。

七子诗歌当中，最能体现建安风力的，是那些创作于曹魏政权影响之外的诗篇，如王粲那首著名的《七哀诗三首·其二》，便是作于他投奔曹操之前；长期以来，它一直被认为是建安诗歌慷慨悲凉之“时文”的杰出代表：

荆蛮非我乡，何为久滞淫。

方舟溯大江，日暮愁我心。

山冈有余映，岩阿增重阴。

狐狸驰赴穴，飞鸟翔故林。

流波激清响，猴猿临岸吟。

迅风拂裳袂，白露沾衣襟。

独夜不能寐，摄衣起抚琴。

丝桐感人情，为我发悲音。

羁旅无终极，忧思壮难任。

这首诗完全为抒情言志之作。它通过直白的语言和鲜明的意象，酣畅淋漓地倾述和描绘了诗人客居他乡的寂寞与孤独。七子作品中的不少乐府和杂诗都具有同样的特质。它们与“古诗十九首”等汉末古诗一起，结束了两汉期间“词赋竞爽，而吟咏靡无”“诗人之风，顿已缺丧”（钟嵘《诗品》）的局面，在中国诗歌，尤其是五言诗的发展历史上占有重要地位。

七子的作品流散很多，所流传下来的，只是极少部分，

而且不少是残篇，有些作品的作者归属也无定论。我们所依据的，是吴云主编的《建安七子集校注》（天津古籍出版社，1991），郁皓贤、张采民笺注的《建安七子诗笺注》（巴蜀书店，1988）；除此之外，我们也参考了余冠英选注的《汉魏六朝诗选》（人民文学出版社，1997），以及逯钦立的《先秦汉魏晋南北朝诗》（中华书局，1983）。在本书付梓之际，我们谨再次向商务印书馆许晓娟编辑致谢。这是我们与商务印书馆合作出版的第三本译诗。我们期待着今后更多的合作机会。

吴伏生 Graham Hartill

2017年12月



# Introduction

Seven Masters of the Jian'an Era, refer to seven literati who gathered under Cao Cao's (155–220) patronage during the chaotic period at the end of the Han Dynasty (Jian'an was the reign name of Emperor Xian, covering the period of 196–220). They are Kong Rong (153–208), Chen Lin (160–217), Wang Can (177–217), Xu Gan (170–217), Ruan Yu (?–217), Ying Yang (?–217), and Liu Zhen (?–217). Cao Pi (187–226), who later became Emperor Wen of the Wei Dynasty, was the first to name them together as a group in his "Essay on Writing," where he praised their vast knowledge and outstanding writing skills. The Seven Masters all served on various posts at Cao Cao's government. We have provided brief accounts of their lives at the beginning of each individual section in the book.

Cao Pi's "Seven Masters" became a standard nomenclature in Chinese literary criticism. His portrayal of their relations with him and of their literary activities at the City of Ye (the headquarters of the Cao government, in modern-day Hebei Province)



also became a standard account in the study of the Seven Masters and their poetry. In the twenty-second year of the Jian'an era (217), Wang Can, Chen Lin, Xu Gan, Ying Yang and Liu Zhen all died in a plague. A year later, in a letter to his literary friend Wu Zhi, Cao Pi offered an affectionate account of his interactions with them:

During the plague last year, many of our relatives and friends succumbed. Xu Gan, Chen Lin, Ying Yang, and Liu Zhen all passed away at the same time. How pained I am to speak of this! During those old days we would go on outings together. As we traveled, our chariots touched one another; as we sat, our mats joined. We were never separated even for a moment. We passed around goblets, listened to music. Whenever our ears became hot from drinking, we would look up and compose poetry.

Cao Pi was Heir Apparent and Central Commander of Five Guards at that time, and three of the Seven Masters, Xu Gan, Ying Yang, and Liu Zhen, served as his "Instructor" (*wenxue*), which is an honorary position often offered to renowned scholars at the Heir Apparent's establishment. Cao Pi describes his relations with them as both intimate and equal, and the poetry produced during these allegedly carefree occasions is presented by him as a natural, spontaneous expression of



heartfelt emotions. Needless to say, this romantic, idealized, and one-sided account reflects the vision and perspective of a royal patron, but it was often taken up by later studies of the Jian'an poetry. Thus, Liu Xie (?-520), in his magnum opus, *Wenxin diaolong* or *The Literary Mind and the Carving of Dragons*, writes:

When Emperor Xian was moved around, those literati were like tumbleweed. At the end of the Jian'an era, the area in the north became peaceful. Emperor Wu of the Wei [Cao Cao], who was then the Chancellor-in-Chief and Prince, loved poetry; Emperor Wen [Cao Pi], who then held the position of Heir Apparent, was well versed in composing rhapsody; the lofty Prince Chensi [Cao Zhi] dashed out words like sounding pearls and jade. They were all courteous to distinguished literati, hence outstanding talents all gathered around them like clouds. Wang Can came from Hannan, Chen Lin from Hebei, Xu Gan from Qingzhou, Liu Zhen from the seashore; Ying Yang drummed up his brilliant thought, Ruan Yu spread his elegant joy. People like Lu Cui, Fan Qin, Handan Chun, and Yang Xiu, all gracefully sauntered about while feasting. They composed songs over wine, dipped their brushes in ink with laughter. When we observe their writings of the time, we find that they are all deeply emotional, caused as they are by the chaos of their world, by the decline of the



customs and suffering of the people; their meaning is deep, their style is far-reaching, teeming with vital force.

Liu Xie here not only has inherited Cao Pi's romantic account of the poetic activities of the Seven Masters at Ye City, but expanded its scope by including Cao Cao, who, according to historical sources, was "prone to suspicion by nature" and executed several renowned scholars, including Kong Rong. However, Liu Xie was after all writing several hundred years later, and this allowed him to more or less view Jian'an poetry from a historical distance and perspective. In comparison with Cao Pi's account, Liu Xie's is broader because it has expanded the context of the Jian'an poetic production. Jian'an poetry is no longer portrayed as simply and only the product of convivial drinking and partying, but includes those "writings of the time" which demonstrate their writers' deep concerns with socio-political reality, as well as their profound emotional engagement.

Indeed, although the supposedly carefree outings and partying fondly described by Cao Pi and Liu Xie did produce some poems of Jian'an quality, they seem to have occasioned more poems of superficiality and mediocrity, especially those that bear the titles of "At His Lordship's Banquet" and "Cockfighting." Moreover, the outing and the partying fondly described by Cao Pi and Liu Xie might not have been



as carefree and convivial as they claimed. A poem by Chen Lin, titled “Excursion,” may illustrate this:

高会时不娱， At grand occasions I often feel disconsolate,  
羁客难为心。 it is hard for a sojourner to have his wish.  
殷怀从中发， Deep feelings rise from the heart of me,  
悲感激清音。 this distinctive tune stirs melancholy.  
投觞罢欢坐， I put aside my cup to quit the amusement,  
逍遥步长林。 and roam around in the lush forest.  
肃肃山谷风， The wind is sighing in the valley,  
黯黯天路阴。 the heavenly road is dark and dim.  
惆怅忘旋反， In my despondence I forget to go back,  
歔歔涕沾襟。 weeping, sighing, and letting tears soak my robes.

The “grand occasions” hosted by Cao Pi and his father only make the poet “disconsolate”; they remind him that he is merely an outsider, a “sojourner”, rather than someone who saunters about and interacts intimately with his patrons as Cao Pi’s account claims. To relieve himself of the “melancholy” caused by this situation, he quits the “grand occasions” to seek freedom in nature, but to no avail. In the end, all he can do is “weeping, sighing, and letting tears soak my robes.” Here, we can indeed sense the poet’s “deep feelings” (*kangkai*), a trademark quality of Jian’an poetry, but this is achieved through a contrast, rather than identification, between the “sojourner”

