

THE FIRST BRANCH BLOOMING ON EARTH

—The Book of Odes and Hymns

(Chinese Vs English)

人間春色第一枝

— 诗经·雅颂欣赏

许渊冲 译

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——诗经·雅颂欣赏〔汉英对照〕

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乘舟 注音

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The First Branch Blooming on Earth
——The Book of Odes and Hymns
(Chinese Vs English)

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出版说明

祖国历史悠久，文化灿烂。为弘扬民族文化，促进中西文化交流，我们特编辑出版了《人间春色第一枝——诗经·国风欣赏》和《人间春色第一枝——诗经·雅颂欣赏》。

1. 在原诗每行下注有汉语拼音，便于中外读者认读与欣赏。
2. 原诗以诗体译出，以“三美”为原则，即“意美”、“音美”、“形美”，便于读者体味诗歌神韵、吟咏、记忆。
3. 在一些较难理解的诗篇后面，附有必要的注释，以帮助读者准确理解原诗内涵。
4. 书后附有汉语拼音声、韵母与英语国际音标对照表，为外国读者练习朗诵原诗提供方便。

序言

孔子说过：“诗可以兴，可以观，可以群，可以怨。”在我看来，《国风》主要“可以兴”；《大雅》主要“可以观”；《小雅》主要“可以群，可以怨”；《颂》主要“可以兴，可以观”。

《国风》是周王室的采邑和分封各诸侯国的土风歌谣，包括十五个封地的一百六十篇民歌。《雅》是另外一种乐词，《大雅》三十一篇，《小雅》七十四篇，多是西周（公元前十一世纪至八世纪）的朝廷乐章。雅乐用于宴会庆典，后来受到民歌影响，可能前期雅歌就叫《大雅》，后期雅歌成了《小雅》。《颂》是用于宗庙祭祀的赞歌，又分为《周颂》三十一篇，《商颂》五篇，《鲁颂》四篇；其中《周颂》最早，约作于公元前十一世纪至九世纪。《商颂》是商王室的后人宋襄公祭祀商代祖先的赞歌，约作于公元前八至七世纪。而《鲁颂》则是公元前七世纪鲁国的作品。

《诗经》中的一些诗歌出自统治阶级之手。《雅》、《颂》中向君主提出箴诫的诗篇，多是臣子向朝廷进谏的忠言；有些雅歌颂辞用于宗庙祭祀，宴饮宾客，或是出兵、狩猎之前，那是巫祝、史官的作品。还有一些诗歌出自小吏之口，看来不是奉朝廷之命，而是发泄私愤之作，由王室乐师采集民谣时收入《诗经》。

王室乐师是首先传授诗歌的人，因为周代贵族在青年时期所

受的教育，主要是诗和乐。到了公元前六世纪孔子时代，教育落入私塾教师之手，但诗歌仍然是教学的主要内容。周代贵族把诗歌用于实用目的：在朝会、庆典中，可以用诗来对国家大事提出意见；在日常生活中，诗可使人谈吐高雅，传情达意，超群出众。年轻情人可以用诗来表明心迹；外交使节却又可以用诗婉转陈辞。孔子如此重视学诗，他甚至说：“不学诗，无以言。”后来孔门弟子经常引用《诗经》辞句，筋吹弦诵，抒情言志，议论风生。因此，到了公元前三世纪，诗三百篇已经成为儒家经典。《诗经》写作年代虽然不可确知，但可以说大致无误。

西周早期（公元前十一世纪至九世纪）诗歌包括全部《周颂》，一小部分《大雅》，还有几首《国风》。大部分诗歌都是“赋”体（叙事诗）或史诗，最出色的是第85首〈生民〉，90首〈公刘〉和77首〈豳〉，这些史诗描写了周王朝是如何建立的。

〈生民〉讲的是后稷的故事，后稷据传是周人的始祖，据说也是农民的始祖。后稷的母亲姜嫄踩了上帝的大拇指脚印，就怀孕生下了后稷。怎么没有嫁人就生孩子？是不是上帝的惩罚？于是母亲就把孩子抛弃了。但是，

诞寔之隘巷，	把他扔在胡同里，
牛羊腓字之，	牛羊一齐来喂奶；
诞寔之平林，	把他扔在树林里，
会伐平林；	恰巧有人来砍树；
诞寔之寒冰，	把他扔在寒冰上，
鸟复翼之。	鸟儿展翅将他护。
鸟乃去矣，	鸟儿飞去了，
后稷呱矣。	后稷哇哇哭。

实覃实讬， 哭声又长又洪亮，
厥声载路。 大路上听得满清楚。

这段诗简单而生动地说明了后稷一生下来，就与众不同，受到神灵的保护。更神奇的是，他一长大，就会耕地种谷，而且他种的庄稼五谷丰登；其实，这个英雄人物只是体现了古人征服自然的决心，发明创造的才能。这一类诗歌显然是根据古代传说，口耳相授，流传下来的。

第90首史诗描述了周族第二号开国英雄公刘，他是如何率领周人从邠迁移到豳，如何开荒垦地，如何兴家立业的。第77首〈豳〉描写了公刘的后裔古公亶父，如何从豳迁移到岐山。他和族人先过穴居生活，然后开垦土地，建立宗庙，训练武士，击退敌人。这两首雅歌不象〈生民〉那样充满神秘色彩，而是朴实无华、平淡无奇地描写了这两次大迁移，但却气势磅礴地表达了劳动人民辛勤创业的喜悦心情。

描写农业生产的颂歌，是研究早期西周社会的重要史料。《周颂》中最好的农事诗是第130首〈载芟〉和第131首〈良耜〉，都是周王在秋收后，为答谢社稷神佑而举行祭祀的乐章。从以上简单的介绍，可以看出《诗经》中的早期作品，主要是叙事诗（赋）。

西周后期（公元前九世纪至八世纪）诗歌包括大部分《大雅》，几乎是全部《小雅》，还有一些《国风》中的民歌。这个时期最精采的诗歌是《小雅》中的乐辞，其中不少是民间歌谣。

公元前九世纪中叶和八世纪初期，是中国历史上的乱世，那时国家多次受到北方部族的侵袭；因此，这个时期的一些诗歌反映了人民对朝廷的不满。例如第45首〈北山〉指出了社会上的不公

平：有些大官饱食终日，无所事事；有些小吏却疲于奔命，不得温饱。

或燕燕居息；	有些人在家里安安逸逸；
或尽瘁事国。	有些人为国事筋疲力竭。
或息偃在床；	有些人吃饱饭高枕无忧；
或不已于行。	有些人在道路往来奔走。

或不知叫号；	有些人不懂得人间烦恼；
或惨惨劬劳。	有些人身心不断操劳。
或栖迟偃仰；	有些人随心意优游闲散；
或王事鞅掌。	有些人王事心忙意乱。

或湛乐饮酒；	有些人贪杯盏终日昏昏；
或惨惨畏咎。	有些人怕得罪小心翼翼。
或出入风议；	有些人耍嘴皮只会扯淡；
或靡事不为。	有些人公家什么都干。

这些大小官吏的对比，深刻地揭露了统治阶级内部的尖锐矛盾；虽然作者表达的是个人的怨恨，却也显示了普遍存在的的社会现象。

第43首《大东》唱出了被征服的商代后裔对周代征服者的怨恨，对比了西方周人的安乐生活和东方殷人的不幸遭遇。不单是人间不公平，就连天上也是一样，于是诗人列举了名不符实的星辰：南方的簸箕星闪闪发光，却不能用它来簸米扬糠；北方的北斗星闪闪发光，也不能用它来舀酒装汤，斗柄向西，周人正好用

它来掠夺东方。这些新奇的联想吐露了诗人对现实的不满，感情深刻，艺术手法巧妙。

如果说这些个人的哀歌 讽 诗，反映了当时严重的社会矛盾，那么，《大雅》、《小雅》中也有一些歌颂周宣王（公元前九世纪末至八世纪初在位）南征北讨、赫赫武功的诗篇。例如第103首〈常武〉描写了宣王东征徐国的胜利；第17首〈六月〉记载了尹吉甫北伐玁狁的史实；第18首〈采芑〉叙述了方叔南征荆楚的武功。这些意气风发、斗志昂扬、威震四方的赞歌 颂 词，有的作者是朝廷的史官，有的却是统率三军的大将。如〈六月〉的作者是“张仲孝友”，而第99首〈崧高〉和第100首〈烝民〉却是“文武吉甫”赠别申伯和仲山甫的诗篇。这些诗篇虽然尽了赞颂之能事，但是比起《小雅》中描述士兵亲身经历的〈采薇〉来，却又显得稍逊一筹。

第7首〈采薇〉写的是驻守边塞、防卫玁狁入侵的戍卒所过的艰苦生活。最后一段描绘戍卒在归家途中忍饥受寒的痛苦情景，非常动人，被认为是三百篇中的佳句。

昔我往矣，	想起我离家时光，
杨柳依依。	杨柳啊轻轻飘荡。
今我来思，	如今我走向家乡，
雨雪霏霏。	大雪花纷纷扬扬。
行道迟迟，	慢腾腾一路走来，
载渴载饥。	饥和渴煎肚熬肠。
我心伤悲，	我的心多么凄惨，
莫知我哀！	谁知道我的忧伤！

第74首〈何草不黄〉写的是士兵离妻别子、转战四方的不满情绪。诗人怨道：

何草不黄！什么草儿不枯不黄！
何日不行！哪一天儿不在路上！
何人不将！什么人儿不奔不走！
经营四方。东西南北走遍四方。

何草不玄！什么草儿不黑不烂！
何人不秭！什么人儿不打光棍！
哀我征夫，可怜我这个小兵，
独为匪民！难道说偏不是人！

匪兕匪虎，不是虎也不是野牛，
率彼旷野。旷野里东奔西走。
哀我征夫，可怜我这个小兵，
朝夕不暇。早不息晚也不休！

这一类控诉、抗议和赞扬君主赫赫武功的诗歌，形成了尖锐的对比。

西周后期诗歌大都收入《小雅》，其中不少讽诗哀歌反映了形形色色的社会矛盾。虽然有些雅歌描写贵族生活，但《小雅》的情调和《大雅》还是有所不同，其中有些抒情歌曲，甚至类似民间歌谣。

东周时期（公元前八世纪至六世纪）的诗歌，除了《商颂》、

《鲁颂》之外，都收录在《国风》中。这些诗歌描写了东周时期各方面的现实生活，各阶级的精神面貌。有些诗歌涉及当时的政治形势，批评了当时的社会现实；另外一些是下层社会男男女女反抗压迫剥削的作品，揭示了当时社会的基本矛盾。《诗经》中的现实主义精神，得到后世高度评价，可以和西方荷马史诗中的浪漫主义精神交相辉映，成为世界文学史上最早的丰碑。

一九九一年一月十八日

INTRODUCTION

"Poetry," said Confucius, "may serve to inspire, to reflect, to communicate and to admonish." If the Book of Lyrics serves chiefly to inspire, then the Book of Epical Odes serves chiefly to reflect, that of Festal Odes to communicate and to admonish, and that of Hymns to inspire and to reflect.

The Book of Lyrics, or songs of the city states which were fiefs of the House of Zhou, include 160 folk-songs from fifteen different localities. The Odes are set to another type of music, and with few exceptions both the festal and epical odes were composed during the Western Zhou period between the eleventh and the eighth century BC and came from the vicinity of Western Zhou. Possibly the Ode was one form of ceremonial music, and when a newer type influenced by folk-songs came into fashion the earlier variety was called epical odes and the newer festal odes. The Hymns are songs of praise used during sacrifice, and this section is subdivided into the Hymns of Zhou, the Hymns of Shang and the Hymns of Lu, of which the Hymns of Zhou are the oldest, dating from between the eleventh and

the ninth century BC during the early part of the Zhou dynasty. The Hymns of Shang from the State of Song, founded by the descendants of the House of Shang, were written in the eighth and seventh centuries BC. The Hymns of Lu were composed in the State of Lu in the seventh century BC.

A number of odes were composed by members of the ruling class. Probably most of the hymns and odes embodying advice to the ruler were written by officials to present to the Zhou court, while the odes used in ancestral sacrifices and the feasts given to guests, or before going to war and hunting, were composed by official diviners and historians. Other odes were made by minor officials, not at the order of the government or to be presented at court but to express personal indignation, and these were very likely collected with folk-songs by the royal musicians.

The official musicians were the first to teach these songs, for songs and music formed the major part of the education of young nobles in the Zhou dynasty. By the time of Confucius in the sixth century BC, education was in the hands of private tutors, but the songs were still the main part of their teaching. The Zhou-dynasty nobles put songs to a practical purpose, using them during ceremonies and to offer advice on state policy, while in daily life they added distinction to a man's conversation and helped to

express his feelings. Young lovers used them to tell their love, and through them envoys were often able to convey their ideas diplomatically. Confucius attached so much importance to the study of the old songs that he said, "A man who does not study poetry cannot speak." Later Confucians also studied the Book of Poetry and had the songs set to music, quoting from them frequently in discussions on philosophy. Thus the study of the songs persisted among Confucians down to the third century BC and the Book of Poetry became one of the classical canons of Confucianism. Positive chronology is out of the question for most poems in the Book, although approximate dates may be given for some.

Songs of the early Western Zhou period from the eleventh to the ninth century BC include all the Hymns of Zhou, a small part of the Epical Odes and a few songs of the Book of Lyrics. The majority of these are narrative or historical poems, the most outstanding being Poem 85 "Hou Ji, the Lord of Corn," Poem 90 "Duke Liu" and Poem 77 "The Migration in 1325 BC," which describe in verse the founding of the Zhou dynasty.

Poem 85 tells the story of Hou Ji, the legendary ancestor of the Zhou people and reputedly the first farmer. Hou Ji's mother Jiang Yuan conceived him after treading on the footprint of a god, but she dared not keep the

child. This verse describes how Hou Ji was abandoned,

The son abandoned in a lane
Was milked by the cow or sheep.
Abandoned in a wooded plain,
He's fed by men in forest deep.
Abandoned on the coldest ice,
He was warmed by birds with their wings.
When flew away those birds so nice,
The cry was heard of the nursling's.
He cried and wailed so long and loud
The road with his voice was o'erflowed.

This shows vividly and concisely Hou Ji's uniqueness from birth and the divine protection he enjoyed. More wonderful still, as soon as he grew up he knew how to plough and grow grain, and the song describes the abundance of his various crops, for this hero personifies the determination of the men of old to conquer nature, their inventiveness and ingenuity. Songs like this were obviously based on early legends, handed down by word of mouth.

Poem 90 relates how Duke Liu, an ancestor of the Zhous, led his people from Tai to Bin, where they opened up wasteland, built houses and settled down. Poem 77 describes a descendant of Duke Liu named Tan Fu, who migrated from Bin to Mount Qi. First he and his compan-

ions lived in caves, then they tilled the land, erected an ancestral temple, trained an army and defeated their enemies. These two odes are not full of miraculous happenings like the first but describe the two great migrations in a plain and matter-of-fact way, giving forceful expression to the people's joy in pioneering and their industry.

Odes describing agriculture are important material for our study of early Zhou society. The best of this kind among the Hymns of Zhou are Poem 130 "Cultivation of the Ground" and Poem 131 "Hymn of Thanksgiving in Autumn." From this brief account we can see that narrative poetry predominates in the songs of this early period.

The songs of the later Western Zhou period during the ninth and the eighth century BC include most of the Epical Odes and practically all the Festal Odes, as well as a few from the Book of Lyrics. The best poems of this age are some of the Festal Odes, quite a few of which are folk-songs.

The middle of the ninth century BC and the first part of the eighth were times of bad rule in Chinese history when the country was raided many times by northern tribesmen, hence a number of the songs of these periods express popular discontent and dissatisfaction with the government. An example of songs on social injustice is

Poem 45, which points out that some officials led a life of leisure while others did all the hard work.

Some enjoy rest and ease,
Some worn out for the State.
Some march on without cease,
Some lie in bed early and late.

Some know not people's pain,
Some toil for State affair.
Some long in bed remain,
Some laden with great care.

Some drink all the day long,
Others worry for woe.
Some only say all's wrong,
To hard work others go.

This penetrating contrast between minor officials and the great shows the sharp difference between the higher and the lower ranks at court, and though the writer was expressing his personal resentment, he reveals a general inequality.

Poem 43 "Inequality" voices the hatred of the conquered people of the east for the Zhous, contrasting the easy life of the conquerors with the misery of the men of the