

# 陶渊明诗文选译

方 重

**GLEANINGS  
FROM TAO YUAN-MING**

上海外语教育出版社

# Gleanings from Tao Yuan-ming

(Prose & Poetry)

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序

这部陶译稿曾于1980年承香港商务印书馆提前出版，现又蒙上海外语教育出版社重编出版。这次译文编排次序大致按写作年月有所更动，并作了一些字面勘误。但原版《译者的话》过于简略，需要重写。兹将本人译陶的某些心得，以及四十年来译陶实践中的体会写成这篇序，不用中英对照，以此向我国广大陶诗爱好者请教，庶几获益较多。

1944年秋我应邀赴英，住进了剑桥大学三一学院作客座教授。三一学院院长特里维廉(E. M. Trevelyan)介绍我认识了他的哥哥大特里维廉(R. C. Trevelyan)。原来后者是牛津大学希腊文教授，当时想已退休。他翻译过希腊悲剧，且对我国诗歌也很感兴趣。他不但和当时已经成名的汉诗英译家亚瑟·威利(Arthur Waley)是好友，还精心编选了一本汉诗英译小集子(From the Chinese)。在这集子卷首他刊登了一篇富有见地的长序。序中有这样一句话：“中国文化的发展要比英国早好几个世纪。当我们还在半野蛮的中古时期，中国文化已登上了世界文化的高峰。”他是一位重视我国诗歌传统的学者，使我起敬。后来我和他通信频繁。他看过，也为我修饰过陶诗译稿。回忆当年，诗稿诗情，令我难忘。可惜，他为我亲笔修改的原稿，竟于十年浩劫中失逸无踪。

1947年底从伦敦返国之前，我在剑桥、伦敦等地大小旧书店购得多种有关汉诗外译的国外学者的译著，全部带回祖国。其中有克兰默·宾(Cranmer-Byng)的一本1916年出版的汉诗选译集，在序里他说：“西方译者忽视了陶渊明，其实陶

诗中值得翻译的作品不在少数。”他对汉诗英译的见解很有独到之处。用他自己的话来说，“一个汉诗译者必须首先把自己浸透在汉诗作者的文化传统之中，体验他们的严谨沉默，有力的暗示笔法，他们那惊人的色彩敏感性，尤其是他们对于创作主题的切身的艺术修养。”我认为一位外国汉诗译者能体会得如此深刻，是不多见的。

可是，在上面所述的译本问世后两年，亚瑟·威利 (Arthur Waley) 刊行了他的《170首中国诗集》。这本集子是威利所译汉诗的第二本书，书中陶诗他仅译了十二首。他在序言里称陶渊明为“中国最突出的一名隐士”(the greatest Chinese recluse)。跟着他还说陶“不是有所创见的一位思想家，不过由于他别有风趣地反映了当时的社会风尚，因而不失其为一个伟大的诗人。”他这类模棱两可的评语不免令人费解。想起我当初读威利所译的陶诗《责子》，其中“阿舒已二八”译成“A-Shu is eighteen”；这种错译是由于一个外国人没有完全掌握我国习语所致，无可厚非，是易于改正的。威利自幼酷爱文艺，对西方文学颇有研究，对英诗创作是有才华的。但在他开始投入我国古诗的选译工作之时，年纪还轻而兴趣广泛。那时他尚未意识到在我国的诗歌传统中陶渊明所处的时代背景和诗人对后世的影响。

其实，我在剑桥所结识的特里维廉兄弟和威利自己在剑桥皇家学院的导师如迪肯森 (G. L. Dickinson) 等学者都对我国文化成就有深刻体会。尤其是迪肯森，他爱慕我国悠久优越的文化遗产，还亲自来过我国访问。他刊行了一本《中国佬书信集》(Letters from John Chinaman)，沿用的是英国十八世纪哥尔斯密 (Oliver Goldsmith) 所著的《世界公民》(Citizen of the World) 的题材与方法。而迪肯森这本册子的内容乃是用一名假定的我国知识分子的语气严正地指责英国

在二十世纪初伙同西方其他霸权主义者入侵我国的蛮横行动。他这一声正义的呼唤轰动一时，扭转了当时西方思想界的一股逆流，抬高了我国数千年固有文化的巨大形象。

我认为外译汉诗者要做好不同民族和国家之间的文化交流事业，必须先将诗人或思想家的历史地位与生活背景搞清楚，然后认真钻研其著作，才能译出好作品。我国诗史源远流长，陶渊明的品德修养和其社会处境是有其特殊渊源的，如果读者或译者不够了解，就很难真正欣赏到其诗品中的风格。陶渊明是我国屈原以后、唐代以前的一位颇有才气的诗人。他的伟大恐怕至今还没有取得多数外国诗译者的普遍认识。即使在我国古来的诗评界也走过一条曲折的道路。鲁迅先生的正确定论值得每个诗译者学习。他说：“陶潜正因为并非浑身是静穆，所以他伟大。”我最欣赏他所说的“倘要论文，最好是顾及全篇，并且顾及全人，以及他所处的社会状态，这才较为确凿。”

在我的香港初版尚未交稿之前，我已与北京大学王瑶教授取得联系，他马上给了我回信。关于陶诗外译方面他很热诚地告诉我：“国外已译成的陶诗……有梁宗岱的法译本，杨业治的德译本，以及日文、俄文、朝鲜文的译本，……但未见到有系统的英译本。”当时王瑶教授所谈到的英译本，据我后来得知，美国哈佛大学有一位名海托尔(Hightower)的教授已于七十年代初出过一本《陶潜诗》，但我迄今未及细读。约二、三年前由过沪友人处借到一本，我在数小时内约略地翻阅了一下，印象不深，只见书中译出的我国各家注释，所占篇幅大大超过了诗译本身。

我所采用的陶集原文就是以出版于1957年的王瑶所编《陶渊明集》为主。他这本书是我多年来在译陶工作中的良师益友。我感到王瑶的《前言》与诠释详略适度，立论正确，对

我颇多启发。说实在话，我开始译陶时，只是起于一时的浓厚兴趣与巧合机缘，谈不上什么深切体会。后来数十年间日积月累的稿纸堆积起来，就越堆越不肯放手了。记得还是在1955年左右，我首次选出一小部分译稿问世，其原委如下：

在这一年我正任教于复旦大学。香港的英文期刊《东方地平线》(Eastern Horizon)主编来上海组稿，看见我就要我的陶诗译稿。我说：“我怕不够成熟。”他却坚持要我限期交寄给他。我考虑再三，不得已从我稿纸堆里检出几首诗人咏菊的诗篇，包括《归去来兮辞并序》，名之曰“Some Chrysanthemum Poems from Tao Yuanming”。我很勉强地送刊这第一批译稿，当时感到自己对诗人的研究还不够深入，难于令人满意。等到香港该期刊寄来一读，先就发现排印有误。再细读自己译文，颇觉译笔有些不足以表达原作的神韵和意境，一时十分懊丧。当然，我自从来在国外开始译陶到香港刊出这几篇陶渊明咏菊诗，屈指已有十年以上。但断断续续为翻译而翻译，学习与体会尚未结合得好，因而不可能写出作为再创造的佳品来。

译诗不容易，译陶更难。到今天重编刊出我的陶诗选译，又经过了二十八年。除了已看过的近人论陶的评论外，记得在四十年代的开明文史丛刊里读到肖望卿所著《陶渊明批评》，内有朱自清先生所写短序一篇。朱序说：“中国诗人里影响最大的似乎是陶渊明、杜甫、苏轼三家……而以陶渊明为最早，诗最少。”他还说在肖著《历史的影象》一章中颇能扼要地用“现代的语言”表现着陶诗给我们的“影象”。朱序续道，前人论陶诗，以为就是“质直”“平淡”，却不从这方面钻研进去。朱自清同意肖望卿所提出的陶诗五言诗最善于将日常生活体验“化”入诗里，并说肖的这句话是“足以表明渊明的人和诗的”。

肖望卿论陶的确很精细，值得一读。我国自从梁昭明太

子(肖统)以来对于陶渊明的诗文与人品分析渐多。肖著中举出历代评论的变迁,认为陶诗在昭明太子以前,似乎被看作不属诗家正宗。一般而论,唐人也不大重视他。直到宋代才有苏东坡指出陶诗贵在一个“真”字,“写活了渊明的奇趣”。欧阳修说:“晋无文章,唯陶渊明《归去来兮辞》而已。”而朱晦庵则提出陶“欲有为而不能”,说其《咏荆轲》一诗露出了本相,“平淡的人如何说得这种语言来?”清代沈德潜说陶是“六朝第一流人物,其诗所以独步千古”。

当初我是为了我国古代一位伟大诗人,不忍让他的高风亮节被世人忽视,或甚至曲解。由诗品到诗人,终于体会到一个诗译者的正确使命是应该向诗人学习,要虚心领会他的理想、品格、风貌、情操。也就是说,要真正译出一篇诗来,不得不懂得诗人的心灵修养。在英语里,诗人叫做“poet”。这个字来自希腊文,原意就是“maker”,即“创造者”。一位伟大的诗人就是一位伟大的“诗国”的创造者。可见世人所推崇的这位“创造者”莫不是经受过莫大的精神上和生活上的锻炼,并具有不朽的文字表达能力。他所看到的天地是广阔无垠的。他为人类开拓了丰富多彩的文艺园地,能做我们进入精神境界的引路人。

至于我所译的陶渊明诗文,因本人修养有限,自觉功力还不十分深厚。深盼今后的有志青年继续努力,在不久的将来能有更好的译本出现于世界文坛,为文化交流作出贡献。

最后,我要向给了我热情鼓励的中外友人致以衷心的感谢,并向为本书作画的艺术家们致敬。

方重

写于上海,1983年冬



# 陶淵明傳

蕭 統

陶淵明，字元亮。或云潛字淵明。潯陽柴桑人也。曾祖侃，晉大司馬。淵明少有高趣，博學，善屬文；穎脫不羣，任真自得。嘗著“五柳先生傳”以自況，時人謂之實錄。親老家貧，起爲州祭酒；不堪吏職，少日自解歸。州召主簿，不就。躬耕自資，遂抱羸疾。江州刺史檀道濟往候之，偃卧瘠餒有日矣。道濟謂曰：“賢者處世，天下無道則隱，有道則至；今子生文明之世，奈何自苦如此？”對曰：“潛也何敢望賢，志不及也。”道濟饋以梁肉，麾而去之。後爲鎮軍、建威參軍，謂親朋曰：“聊欲絃歌以爲三徑之資，可乎？”執事者聞之，以爲彭澤令。不以家累自隨，送一力給其子，書曰：“汝旦夕之費，自給爲難，今遣此力，助汝薪水之勞。此亦人子也，可善遇之。”公田悉令吏種秫，曰：“吾嘗得醉於酒足矣！”妻子固請種秔，乃使二頃五十畝種秫，五十畝種粳。歲終，會郡遣督郵至，縣吏請曰：“應束帶見之。”淵明歎曰：“我豈能爲五斗米，折腰向鄉里小兒！”即日解綬去職，賦“歸去來”。徵著作郎，不就。江州刺史王弘欲識之，不能致也。淵明嘗往廬山，弘命淵明故人龐通之齎酒具，于半道栗里之間邀之。淵明有

脚疾，使一門生二兒舁籃輿；既至，欣然便共飲酌。俄頃弘至，亦無迕也。先是顏延之爲劉柳後軍功曹，在潯陽與淵明情款，後爲始安郡，經過潯陽，日造淵明飲焉。每往，必酣飲致醉。弘欲邀延之坐，彌日不得。延之臨去，留二萬錢與淵明；淵明悉遣送酒家，稍就取酒。嘗九月九日出宅邊菊叢中坐，久之，滿手把菊，忽值弘送酒至；即便就酌，醉而歸。淵明不解音律，而蓄無絃琴一張，每酒適，輒撫弄以寄其意。貴賤造之者，有酒輒設。淵明若先醉，便語客：“我醉欲眠，卿可去！”其真率如此。郡將嘗候之，值其釀熟，取頭上葛巾漉酒，漉畢，還復著之。時周續之入廬山，事釋慧遠；彭城劉遺民亦遁迹匡山，淵明又不應徵命，謂之潯陽三隱。後刺史檀韶苦請續之出州，與學士祖企謝景夷三人，共在城北講禮，加以讎校。所住公廨，近於馬隊。是故淵明示其詩云：“周生述孔業，祖謝響然臻；馬隊非講肆，校書亦已勤。”其妻翟氏亦能安勤苦，與其同志。自以曾祖晉世宰輔，恥復屈身後代，自宋高祖王業漸隆，不復肯仕。元嘉四年將復徵命，會卒。時年六十三。世號靖節先生。

## *Tao Yuan-ming, A Biographical Sketch*

by

*Prince Hsiao Tung (A.D. 527) \**

Tao Yuan-ming (A.D. 365-427 ), alias Yuan-liang, otherwise known as Tao Chien, alias Yuan-ming, was a native of the district of Chaishang in Shunyang.\*\* His great grandfather, Tao Kan, served under the Tsins, holding a high official post. From his early youth our poet cherished rare tastes of his own, and was well-read and proficient in the art of poetry. Like an arrow-head out of its sheath he prided himself on his way of true living as being far above those of his contemporaries. He wrote the " Story of the Man of Five-Willows" to throw light on his own character, a sketch considered in his day to be a self-portraiture.

What with poverty and an aged mother at home he began to join the petty ranks in the local prefecture. On finding the work irksome, he soon resigned. Another position was offered

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\* Heir apparent to Emperor Wu-ti of the Liang Dynasty, being one of the outstanding men of letters in literary history. This biographical sketch on Tao Yuan-ming, one of the three earliest records, and the best, was written just one hundred years after the death of the poet.

\*\* in modern Kiangsi.

and rejected. Then he toiled so hard on his scanty farm to support his family that his health broke down. When Governor Tan called on him, he was found to have been bed-ridden for days from illness and hunger. "A wise man," expostulated Tan, "should learn to meet the times when justice reigns, and never think of retirement unless darkness prevails. As it is, you are born into these piping days of peace, what sense is there for you to afflict yourself like this?"

"But how could I ever presume to be wise and knowing? I am not equal to it," answered Yuan-ming.

Thereupon Governor Tan sent him some rice and meat, which he only waved off with nonchalance.

Then he was appointed adviser to a certain military bureau, for which he complained to some of his personal friends, saying, "How I wish to be embarked upon a peaceful job with just enough emoluments to pave my garden-paths!" Such like sentiments of his reached the ears of his superiors, and he was presently transferred to the magistracy of the district of Pengtze.

To Pengtze he went without his family. But he took care to dispatch a man-labourer to his son with a note, in which he wrote: "Considering the heavy housework you have on hand day and night, I am sending this man along to help you carry water and chop wood. Remember though, he is also someone's

son. Treat him well."

As district magistrate he was allotted 300 *mou* of ricefield as a source for his official revenue. He had a mind to have the whole area planted with millet. "If I could only get drunk on the yield of millet-wine I should be more than satisfied," said he. But his wife and sons insisted on his planting rice instead. It was then agreed to turn 250 *mou* into millet, leaving the rest for rice.

By the end of the year there came an official from the higher prefecture, "Welcome him in proper form," was the advice given by his colleagues in the district *yamen*.

"Am I expected to bow to a little town-fool for the sake of five bushels of rice?" And on the same day he gave up his magistracy and wrote the famous *fu*, "Come Away Home!" Though a different post was suggested he did not give it a thought.

By this time a certain Governor Wang of Kiangchow asked to be introduced to him, but could find no way of approach. When it was known that the poet was going up the Lushan Mountains the Governor lost no time in causing one of the poet's old friends, Pang, to bring some wine in order to meet him on the way. Yuan-ming was being accompanied by a pupil and two sons of his who were carrying luggage for him on account of some ailment in his foot. Seeing the wine before him he was glad to sit down and begin to drink it. At

this moment Governor Wang appeared in person. Yuan-ming saw him, but went on drinking as if nothing happened.

At first, a minor official named Yen had cultivated his friendship at Shunyang. While taking up a new post sometime later Yen had to pass the same place again. On this occasion he spent everyday drinking together with the poet; and whenever they met they never parted without getting quite drunk. Governor Wang again sought their company, yet saw the days slip by without any access. Now it was time for Yen to say goodbye to Yuan-ming, with whom he was good enough to leave a fair sum of money. Yuan-ming sank the whole thing in a drinking house, which he frequented as long as the money lasted.

Then on the Double-Ninth Day the poet stepped out of his house to sit ensconced in the chrysanthemum beds. When he had filled his lap with those favorite flowers of his, suddenly came Governor Wang again with wine. Yuan-ming partook of it without ceremony, got drunk, and quietly retired into the house.

He used to keep a stringless zither, though he was not well versed in the technique of musical tunes. Wine-cup by his side he would play on the old instrument in imaginary expressions of silent music. Among his friends he made no difference between the high and the low so long as there was wine. And if he should get drunk first, he would not hesitate to address

his partner in these terms: "I am drunk and will go to sleep; you may go." Such was the frankness of his manners. Another time when certain high officials paid him a visit, they found him busily brewing the wine. For straining off the dregs he was seen to take down off-hand his head-scarf for the purpose, and after straining, the wet scarf was immediately restored to his head with perfect unconcern.

At that time there were three men known as the three Shunyang recluses. One was Chou, who had gone up the Lushan Mountains to become a disciple of a Buddhist monk. The second was Liu of Pengcheng, who also left the world to live in the same mountains. Our poet made up the trio by refusing all governmental offers. Not long afterwards Chou was, under entreaty, made to lecture to students and to edit old classics with two other scholars. As they were put up in the vicinity of a stable-yard for horse-guards, the poet made reference to it in a verse epistle addressed to them in these lines:

You carry on the tradition of the great sage,  
And colleagues there are to echo your words.

.....  
.....

But the stable-yard is no lecture-hall,  
Where you are just wasting your powers.

The poet's wife, Ti, accepted poverty and hardship with like equanimity. His great-grandfather, he thought, had championed the cause of the Tsins; it would be a shame on his part to serve

the new rulers. As the rule of the new regime grew to be deeper-rooted all the less was he inclined to be summoned to any post.

He lived to the age of sixty-three and died before he could be made to accept the last offer. Posthumously he was honoured with the title of *Tao the Modest and Serene*.



# 目 錄

## Contents

- 五柳先生傳 .....2—5  
**The Man of Five-Willows**
- 庚子歲五月中從都還阻風於規林（二首）.....6—9  
**Moored in the Wind**
- 辛丑歲七月赴假還江陵夜行塗口.....10—13  
**On a Night Journey**
- 雜詩（四首） .....14—19  
**A Quartet**
- 和郭主簿（二首） .....20—23  
**Life's Simple Diet**
- 和胡西曹示顧賊曹.....24—25  
**Soul's Desolation**
- 癸卯歲十二月中作與從弟敬遠 .....26—29  
**Winter Snow**
- 停雲（并序） .....30—33  
**The Lingering Clouds**
- 時運（并序） .....34—37  
**The Rolling Seasons**
- 始作鎮軍參軍經曲阿作 .....38—39  
**Thoughts on the Way**
- 連雨獨飲 .....40—41  
**Drinking Alone in Rainy Days**
- 歸去來兮辭（并序） .....42—49  
**Come Away Home!**