

CHINESE TRADITIONAL CULTURE SERIES
中国传统文化精粹书系

SELECTIONS FROM THE BOOK OF POETRY (ILLUSTRATED EDITION)

精选诗经与诗意画

(英汉对照) 许渊冲◎译诗



CHINA INTERCONTINENTAL PRESS

辽海传播出版社

CHINESE TRADITIONAL CULTURE SERIES

【中国传统文化精粹书系】

Selections from the Book of Poetry

(Illustrated Edition)

精选诗经与诗意画

(英汉对照)



CHINA INTERCONTINENTAL PRESS

辽海出版社

图书在版编目(CIP)数据

精选诗经与诗意画 / 五洲传播出版社编; 许渊冲译.

—北京: 五洲传播出版社 2006.1

ISBN 7-5085-0887-4

I. 诗... II. ①五... ②许...

III. 古体诗—中国—春秋时代—汉、英

IV. I222.2

中国版本图书馆CIP数据核字(2005)第151499号

诗文翻译: 许渊冲

辅文翻译: 邵 达

图片编辑: 蔡 程 任正炜

精选诗经与诗意画

出版发行: 五洲传播出版社

策划编辑: 荆孝敏

责任编辑: 王 莉 / 荆孝敏

装帧设计: 任正炜 / 屈银菊 / 谢 倩

社址: 北京市海淀区北小马厂6号 邮政编码: 100038

发行电话: 010-58891281 传真: 58891281

网址: www.cicc.org.cn

制版单位: 北京紫航文化艺术有限公司

印刷: 北京市华审彩色印刷厂

开本: 720 × 980 1/16 印张: 12.75

2006年2月第1版, 第1次印刷

印数: 1-5000

ISBN 7-5085-0887-4/I · 84

定价: 78.00 元



SELECTED POEMS AND PICTURES
OF THE TANG DYNASTY

精选唐诗与唐画

SELECTED POEMS AND PICTURES
OF THE SONG DYNASTY

精选宋词与宋画

LAWS DIVINE AND HUMAN AND
PICTURES OF DEITIES

道德经与神仙画

VERSE IN THREE CHARACTERS AND
GENRE PICTURES

三字经与中国民俗画

SELECTIONS FROM THE BOOK OF
POETRY (ILLUSTRATED EDITION)

精选诗经与诗意画



许渊冲

1921年出生于江西南昌。先后毕业于西南联大、巴黎大学。北京大学文学翻译教授。英文著作有《中诗英韵探胜》、《逝水年华》。中文著作有《翻译的艺术》、《文学翻译谈》、《追忆逝水年华》。译作方面，除了由英国企鹅出版公司出版的汉译英《不朽之歌》外，还有《诗经》、《楚辞》、《唐诗三百首》、《宋词三百首》、《李白诗选》、《苏东坡诗词选》、《西厢记》和《毛泽东诗词选》等英译或法译。其中英译《楚辞》及《西厢记》分别被誉为“英美文学的高峰”，“可与莎士比亚的杰作媲美”，外译汉则有福楼拜《包法利夫人》等世界文学名著十种。被称为将中文诗词翻译为英法韵文的惟一专家。

Xu Yuanchong

Born in Nanchang City, Jiangxi Province in 1921, he graduated from the Southwest Associated University and Université de Paris. A professor of literary translation at Peking University. His English publications include *On Chinese Verse in English Rhyme - From the Book of Poetry to the Romance of the Western Bower* and *Vanished Springs*, which was prefaced by C.N. Yang, the 1957 Nobel Prize winner for physics. His Chinese publications include *The Art of Translation*, *Literary Translation Theories* and *Vanished Springs*. In addition to *Songs of the Immortals*, which was published by Penguin Books, he has translated many Chinese literary classics into English or French, such as *The Book of Poetry*, *The Songs of the South*, *300 Tang Poems*, *300 Song Lyrics*, *Selected Poems of Li Bai*, *Poems and Lyrics of Su Dongpo*, *The Romance of the Western Bower* and *The Selected Poems of Mao Zedong*. Of them *The Songs of the South* was acclaimed as “a peak of English and American literature,” and *The Romance of the Western Bower* to be able to “compare well with Shakespeare’s masterpieces.” He has also translated ten world literary classics, including Gustave Flaubert’s *Madame Bovary*, into Chinese. He has been proclaimed as the only expert in the world who can translate Chinese poetry into English and French rhyme.

目录

序言	3
----------	---

国风

周南

关雎	6
卷耳	8
采芣	10

召南

行露	12
小星	14

邶风

燕燕	16
日月	18
击鼓	22
式微	24
静女	26

鄘风

柏舟	28
鶉之奔奔	30

卫风

硕人	32
----------	----

氓	36
木瓜	40

王风

黍离	42
兔爰	46
采葛	50

郑风

将仲子	52
子衿	56
溱洧	58

齐风

东方之日	62
东方未明	64

魏风

伐檀	66
硕鼠	70

唐风

蟋蟀	72
椒聊	74
绸缪	76
鸛羽	80

秦风

- 蒹葭 84
无衣 88

陈风

- 衡门 90
月出 92

桧风

- 素冠 94

曹风

- 蜉蝣 96

豳风

- 七月 98
东山 110

小雅

鹿鸣之什

- 鹿鸣 114
采芣 116

南有嘉鱼之什

- 南山有台 120
车攻 124

鸿雁之什

- 鹤鸣 128

节南山之什

- 小宛 132

甫田之什

- 宾之初筵 136

鱼藻之什

- 鱼藻 142

大雅

文王之什

- 大明 144
绵 150
皇矣 158

生民之什

- 生民 170
公刘 180

颂

商颂

- 长发 188

Contents

Preface	1
---------------	---

BOOK OF SONGS

SONGS COLLECTED SOUTH OF THE CAPITAL, MODERN SHAANXI AND HENAN

Cooing and Wooing	6
Mutual Longing	8
Plantain Gathering	10

SONGS COLLECTED SOUTH OF SHAO, MODERN HENAN

I Accuse	12
The Starlets	14

SONGS COLLECTED IN BEI, MODERN HEBEI

A Farewell Song	16
An Abandoned Woman	18
Complaint of a Soldier	22
Toilers	24
A Shepherdess	26

SONGS COLLECTED IN YONG, MODERN SHANDONG

A Determined Woman	28
Misfortune	30

SONGS COLLECTED IN WEI, MODERN HENAN

Duchess Zhuang Jiang	32
A Faithless Man	36
Gifts	40

SONGS COLLECTED AROUND THE CAPITAL, MODERN HENAN

The Ruined Capital	42
Past and Present	46
One Day When I See Her Not	50

SONGS COLLECTED IN ZHENG, MODERN HENAN

Cadet my Dear	52
To a Scholar	56
Riverside Rendezvous	58

SONGS COLLECTED IN QI, MODERN SHANDONG

Nocturnal Tryst	62
Before Dawn	64

SONGS COLLECTED IN WEI, MODERN SHANXI

The Woodcutter's Song	66
Large Rat	70

SONGS COLLECTED IN TANG, MODERN SHANXI

The Cricket	72
The Pepper Plant	74

A Wedding Song	76
The Peasants' Complaint	80

SONGS COLLECTED IN QIN, MODERN SHAANXI

Where Is She ?	84
Comradeship	88

SONGS COLLECTED IN CHEN, MODERN HENAN

Contentment	90
The Moon	92

SONGS COLLECTED IN GUI, MODERN HENAN

A Mourning Wife	94
-----------------------	----

SONGS COLLECTED IN CAO, MODERN SHANDONG

The Ephemera	96
--------------------	----

SONGS COLLECTED IN BIN, MODERN SHAANXI

Life of Peasants	98
Coming Back from the Eastern Hills	110

BOOK OF ODES

FIRST DECADE OF ODES

To Guests	114
We Gather Fern	116

SECOND DECADE OF ODES

Longevity	120
-----------------	-----

Great Hunting	124
---------------------	-----

THIRD DECADE OF ODES

The Crane Cries	128
-----------------------	-----

FOURTH DECADE OF ODES

Reflections	132
-------------------	-----

SIXTH DECADE OF ODES

Revelry	136
---------------	-----

SEVENTH DECADE OF ODES

The Fish Among the Weed	142
-------------------------------	-----

BOOK OF EPICS

FIRST DECADE OF EPICS

Three Kings of Zhou	144
The Migration in 1325 B.C.	150
The Rise of Zhou	158

SECOND DECADE OF EPICS

Hou Ji, the Lord of Corn	170
Duke Liu	180

BOOK OF HYMNS

HYMNS OF SHANG

The Rise of Shang	188
-------------------------	-----

Preface

Liu Fengwen

The Book of Poetry, China's first ancient poem collection, was compiled in the middle of the Spring and Autumn Period, around the 6th century BC, and roughly contemporary with the epics *Iliad* and *Odyssey* by Homer of ancient Greece. At the beginning it was called *Poetry*, *300 Poems* or *Collected 300 Poems*. It didn't have its current name until the Western Han Dynasty (206 BC-AD 25) when it was regarded as a Confucian classic and listed in the "Six Classics" along with *Collection of Ancient Texts*, *The Rites*, *The Book of Music*, *The Book of Changes* and *The Spring and Autumn Annals*.

Its compiler has been usually ascribed to Confucius, ancient Chinese educator. According to *Historical Records* by Sima Qian, historian of the Western Han Dynasty, prior to Confucius' time, there were over 3,000 poems in circulation. After strict screening, Confucius saved only 305 and used them and the other five classics as textbooks to teach his disciples.

During the Han Dynasty annotating and teaching *The Book of Poetry* were four schools, founded respectively by Yuan Gu of the Qi State, Shen Pei of the Lu State, Han Ying of the Yan State, Mao Heng of the Lu State and Mao Chang of the Zhao State. Nonetheless, only the edition annotated by Mao Heng and Mao Chang was handed down to this very day.

Poems included in *The Book of Poetry* were written approximately between the early years of the Western Zhou Dynasty (11th century BC) and the middle of the Spring and Autumn Period (6th century BC), dating back about 2,500 years.

Legend goes that official collectors went on a special mission to solicit folk songs and ballads from Gansu, Shaanxi, Shanxi, Hebei, Henan, Shandong and Hubei, and presented them to the imperial court of the Zhou Dynasty. Some other poems in the book are odes to the Zhou king, composed by high court officials and the literati. Imperial musicians then wrote music for all the poems to amuse the king.

The Book of Poetry divides into three parts: the Book of Songs, the Book of Odes and Epics, and the Book of Hymns, consisting of 305 poems.

Contained in the Book of Songs are poems collected south of the Zhou capital (modern Shaanxi and Henan) and around the capital (modern Henan), south of Shao (modern Henan), in Bei (modern Hebei), Yong (modern Shandong), Wei (modern Henan), Zheng (modern Henan),

Qi (modern Shandong), Wei (modern Shanxi), Tang (modern Shanxi), Qin (modern Shaanxi), Chen (modern Henan), Gui (modern Henan), Cao (modern Shandong) and Bin (modern Shaanxi). This volume includes a total of 160 poems, most of which are folk songs circulated and sung in the Yellow, Yangtze and Hanshui river valleys.

Of the 105 poems in the Book of Odes and Epics, a majority were written by the nobles and sung in the imperial court; only a small part in the Book of Odes were created by folk poets. The Book of Hymns, including hymns of Zhou, Lu and Shang, consists of 40 sacrificial songs.

The Book of Poetry is composed mainly of lyrics, coupled with narrative poems, satirical poems and ballads. It gives a vivid description of various aspects of social life during the Zhou Dynasty, mirrors the sufferings of the people brought about by war and heavy corvée, and extols their pursuing love and freedom. Therefore, the book is both a literary treasure and important data for socio-historical study of ancient China.

Three rhetorical methods -- *fu* (narration), *bi* (simile) and *xing* (borrowed analogy) -- have been used in *The Book of Poetry* to enhance its power of expression. With high artistic attainments, it has been an imperishable literary masterpiece both in China and the world, and a dazzling pearl in the long river of human history, producing a far-reaching impact on literary creation of later ages.

In history it had become a tradition to illustrate *The Book of Poetry* with pictures or produce works of art themed on its poems owing to the book's charm and reputation. Of those being handed down, the *Illustration of The Book of Poetry* transcribed by Emperor Gaozong of the Southern Song Dynasty and illustrated by noted painter Ma Hezhi is perhaps the most widespread one. Its editions have been kept respectively in the Palace Museum of Beijing, Shanghai Municipal Museum, Liaoning Provincial Museum, Palace Museum of Taipei, Museum of Guangxi Zhuang Autonomous Region, Museum of Fine Arts in Boston, Metropolitan Museum of Art in New York and British Museum in London. Some are in the safekeeping of individual collectors.

Famous painter Xiao Yun of the late Ming and early Qing dynasties once copied Ma's works and left behind the *Illustration of Songs Collected in Chen*, which is kept in the Palace Museum of Taipei. Between the fourth and tenth year of Qianlong (1739-1745), the emperor himself and officials in charge of imperial edicts and mandates copied out the whole *Book of Poetry* while imperial painters imitated Ma's illustrations, resulting in a complete *Illustrated Book of Poetry in the Emperor's Handwriting* in 30 volumes, which is kept in the Palace Museum of Taipei.

The 51 poems included in this anthology are all representative pieces from *The Book of Poetry*. Most selected drawings are art curiosities by renowned painters of the previous dynasties, conducive to better understanding of the poems as well as their poetic sentiment.

序 言

◎刘奉文

《诗经》是中国第一部诗歌总集，成书的时间大约在春秋中叶，也就是公元前6世纪左右，与古希腊的《荷马史诗》年代大体相当。初期叫做《诗》、《诗三百》或《三百篇》，到西汉（前206—公元25）时期被尊崇为儒家经典，与《书》、《礼》、《乐》、《易》、《春秋》合称为“六经”。

一般认为《诗经》的编者是中国古代教育家孔子。汉代史学家司马迁在《史记》中说：在孔子之前，“诗”有三千余篇，到孔子时经过他的筛选，只留305篇，与其余“五经”作为教授弟子的教材。

汉代传授《诗经》的一共有“齐、鲁、韩、毛”四家，后来“齐、鲁、韩”三家先后失传，只有“毛诗”流传到现在，就是我们今天通用的版本，所以，后世又称《诗经》为《毛诗》。

《诗经》里所收的诗歌大约是公元前11世纪（西周初年）至公元前6世纪（春秋中叶）前后，约有五六百年间的作品，距今约2500年左右。

《诗经》里的作品，最初产生于甘肃、陕西、山西、河北、河南、山东、湖北等地，据说，周王朝派专人到各地区去采集或征集作品，叫“采诗”，然后献给朝廷。

除此之外，据说也有一些作品是由公卿和士大夫贡献给周天子的。这些作品再由宫廷乐官配上乐谱，唱给周天子听。

《诗经》分为“风”、“雅”、“颂”三部分，“风”包括“周南”、“召南”、“邶风”、“鄘风”、“卫风”、“王风”、“郑风”、“齐风”、“魏风”、“唐风”、“秦风”、“陈风”、“桧风”、“曹风”、“豳风”等十五国风，属于地方曲调，主要是黄河流域，也包括部分长江和汉水流域的民歌，共计160篇；“雅”分为“小雅”与“大雅”，多数是贵族

的作品，属于朝廷的“正乐”，只有“小雅”里的部分作品来自民间，共计105篇；“颂”分为“周颂”、“鲁颂”和“商颂”，基本是宫廷用于祭祀的歌词，共计40篇。总计305篇。

《诗经》里的作品以抒情诗为主流，兼有叙事诗、讽刺诗、歌谣等形式。

《诗经》内容丰富，包括周代社会生活的方方面面，反映出人民大众反对战争和徭役，反对压迫，歌颂爱情，向往自由的精神。所以说，《诗经》既是文学作品，也是研究中国古代社会、中国古代历史的重要历史资料。

在艺术手法上，《诗经》运用了赋、比、兴的表现手法，具有很高的艺术成就，对后世文学创作产生了深远的影响。

《诗经》是中国文学史、也是世界文学史上的一部不朽的著作，是人类文化长河里的一颗璀璨的明珠。

本书选取了《诗经》里的51首诗歌，都是《诗经》中具有代表性的作品。

由于《诗经》的地位尊崇，所以，中国历史上为《诗经》配图或者以《诗经》为题材进行的艺术创作由来已久，流传下来的美术作品，以南宋(1127—1279)高宗书写文本、由著名画家马和之绘画的《诗经图》最具影响。明末清初的著名画家萧云从就曾临摹过马和之的作品，传世有《陈风图》，藏于中国台北故宫博物院。乾隆四至十年(1739—1745)，清高宗与词臣陆续书写了《诗经》全文，命宫廷画师临摹宫廷里收藏的马和之绘本《毛诗图》，补充其不足，成为一部完整的《御笔诗经全图书画合璧》，一共洋洋30巨册，今藏中国台北故宫博物院。传世的马和之款《诗经图》，现在分别收藏于国内外博物馆、图书馆以及个人手中，包括北京故宫博物院、上海博物馆、辽宁省博物馆、台北故宫博物院、广西壮族自治区博物馆、美国波士顿美术馆、美国大都会美术馆、英国大英博物馆等都有部分收藏。

本书所选绘画作品大多出自历代画师名家之手，也是不可多得的艺术珍品，对于理解《诗经》的内容，体会作品的意境都会非常有帮助。

结廬次江干江田多樹
林秋未讀楚騷痛飲無

虛

同春

恒石先生大教并題
正蘭陵後學蕭子



BOOK OF SONGS
SONGS COLLECTED SOUTH OF THE CAPITAL,
MODERN SHAANXI AND HENAN

COOING AND
WOOING

By riverside a pair
Of turtledoves are cooing;
There's a good maiden fair
Whom a young man is wooing.
Water flows left and right
Of cress long here, short there;
The youth yearns day and night
For the good maiden fair.

His yearning grows so strong,
He cannot fall asleep,
But tosses all night long,
So deep in love, so deep!

Now gather left and right
Cress long or short and tender!
O lute, play music light
For the fiancée so slender!

Feast friends at left and right
On cresses cooked tender!
O bells and drums, delight
The bride so sweet and slender!

guó fēng zhōu nán
國 風 · 周 南

guān jū
关 雎

guān guān jū jū zài hé zhī zhōu
关 关 雎 鸠，在 河 之 洲。

yǎo tiǎo shū nǚ jūn zǐ hǎo qiú
窈 窕 淑 女，君 子 好 逑。

cēn cī xíng cài zuǒ yòu liú zhī
参 差 荇 菜，左 右 流 之。

yǎo tiǎo shū nǚ wú mèi qiú zhī
窈 窕 淑 女，寤 寐 求 之。

qiú zhī bù dé wú mèi sī fú
求 之 不 得，寤 寐 思 服。

yōu zāi yōu zāi zhǒn zhuǎn fǎn cè
悠 哉 悠 哉，輾 转 反 侧。

cēn cī xíng cài zuǒ yòu cǎi zhī
参 差 荇 菜，左 右 采 之。

yǎo tiǎo shū nǚ qín sè yǒu zhī
窈 窕 淑 女，琴 瑟 友 之。

cēn cī xíng cài zuǒ yòu mào zhī
参 差 荇 菜，左 右 芼 之。

yǎo tiǎo shū nǚ zhōng gǔ lè zhī
窈 窕 淑 女，钟 鼓 乐 之。



Beauties by Xu Ju-an (1890-1964). Xu of Zhejiang Province, noted for his elegant and easy style, was good at painting figures especially beautiful women in ancient costumes. In this painting the artist meticulously portrayed four beauties in light colors while drawing trees and rocks with freehand brushwork.

四位美貌的少女，一持金枪，一背剑持盒，一手拿拂尘，左侧一位舒袖而立。纵观全画配景，松树、山石全用写意笔墨，设色淡雅。人物绘制工细而不刻板，衣纹的线条表现出女性的曲线美。徐菊庵，浙江人，擅画仕女、人物，画风飘逸秀美。

Beauties by Xu Ju-an

仕女图 徐菊庵 民国 (1912-1949)