

中国汉籍经典英译名著

THE CHINESE CLASSICS

诗经·国风

THE SHE KING
LESSONS FROM THE STATES

理雅各 译释
JAMES LEGGE

西方世界公认的标准译本



上海三联书店

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出版人的话

出版这样一套书与当今中国文化走出去的需要分不开。

其实,仅仅就中国传统文化走出去而言,近代以来已经有浓重的笔墨,只是那时的走出去大都是由西方的传教士实现的。那时的好多传教士在向中国人传播教义及西方科技的同时,自己更是为中国文化所吸引并且深入其中,竟然成就了不少有名的汉学家。在这些人中,英国传教士理雅各是非常典型的一位。

理雅各(James Legge, 1815—1897 年)是近代英国著名汉学家,伦敦布道会传教士,曾任香港英华书院校长。他是第一个系统研究、翻译中国古代汉籍经典的人。

理雅各在传教和教学的过程中,认识到了学习中国文化的重要性:“只有透彻地掌握中国的经典书籍,亲自考察中国圣贤所建立的道德、社会和政治生活,才能对得起自己的职业和地位。”理雅各系统地研究和翻译中国古代的经典著作。在中国学者王韬等人的辅助下,从 1861 年到 1886 年的 25 年间,陆续翻译了《论语》《大学》《中庸》《孟子》《春秋》《礼记》《书经》《孝经》《易经》《诗经》《道德经》《庄子》《离骚》等中国的经典著作,共计 28 卷。当他离开中国时,已是著作等身。

理雅各之前的西方来华传教士虽也对中国的经典著作做过翻译,但都是片段性的翻译,而且由于中文不精,译文辞句粗劣,歧义百出。理雅各在翻译的过程中治学严谨,博采众长,他把前人用拉丁、英、法、意等语种译出的有关文字悉数找来,认真参考,反复斟酌。除此之外,他还与中国学者反复讨论,最后才落笔翻译。理雅各翻译的中国经典著作质量绝佳,体系完整,直到今天还是西方世界公认的标准译本,他本人也因此成为蜚声世界的汉学家。理雅各的译作是当之无愧的英译名著。

从英译的水准来看,或许是现今不易超越的。主要是译者当时所处的语言环境是中国文言文作为书面语言的原因。精晓文言文的直接英译,与现实白话理解后的英译相比,前者肯定会与原意更为贴近,况且理雅各又是得到了当时精通中国经典著作的中国学者王韬等人的辅助。当然,今天的

人们有理由去挑战一百多年前的译作,但作为历经一个多世纪仍为西方世界普遍认可的英译经典,依然还会继续发挥其曾有的版本作用。

理雅各译作的重要代表《中国经典》(*THE CHINESE CLASSICS*),首版于1861至1872年的香港。此次以“中国汉籍经典英译名著”名义出版的各书,是依据牛津大学1893至1895年出版的理雅各《中国经典》的修订版。

“中国汉籍经典英译名著”,是从理雅各的《中国经典》中选出对中国典籍原著的译释,舍去了各卷含有的绪论、前言及所附的参考文献,这样也就更为突出了典籍原著。

原《中国经典》实行的是汉英对照加英文注释的方式,汉语部分使用的是当时的书面语言繁体竖排。为了适于现实的阅读,此次出版均将汉语的繁体竖排,改为简体横排,并将英文注释中的汉字繁体改为简体。

在原《中国经典》中,理雅各对中国经典著作汉字的拼音字和需要特别注明的字,都在字的四角画圈以示在注释中说明。这次出版将其改为在字的正上方标注着重号(黑点)。

原《中国经典》对汉语原文的断句标点,采用的是当时的方式,与今天现代汉语式的断句标点存有很大差别。为了保持理雅各译释的面貌,仍然用原断句标点。

另外,为了改变原书过于厚重的形态,这次出版还将原书的大开本改为小开本;将原《中国经典》的1—4卷拆分为七种书,即《论语·大学·中庸》《孟子》《尚书·唐书·夏书·商书》《尚书·周书》《诗经·国风》《诗经·小雅》《诗经·大雅·颂》。每书300页左右,便于选择使用。

理雅各的译作至今还是西方世界公认的标准译本,说明它适应着西方世界的语言和理解。这种影响了西方世界一百多年的情形,从接受心理的角度看,是很难被取代的。

随着中国在世界的影响力不断提升,中国学者的对外学术交流也更加活跃,交流中对中国文化的讲解和诠释,需要有相应的英译本作为参考,理雅各的译作无疑是适当的选择。

同时,理雅各的经典译作,还是翻译学、语言学、比较文学、历史和经典诠释的重要文献,是研究和实践汉译英的重要参考和借鉴。

相信,借用昔日西方学者译释中国文化经典并传播到西方的成果,延续和助推当今中国文化在世界的影响力,一定可以取得事半功倍的收效。

2014年1月1日

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THE SHE KING.

PART I.

LESSONS FROM THE STATES.

BOOK I. THE ODES OF CHOW AND THE SOUTH.

I. *Kwan ts'eu.*

诗经 国风一

周南一之一

关雎

一章

关关雎鸠。在河之洲。窈窕淑女。君子好逑。

二章

参差荇菜。左右流之。窈窕淑女。寤寐求之。求之不

- 1 *Kwan-kwan* go the ospreys,
On the islet in the river.
The modest, retiring, virtuous, young lady:—
For our prince a good mate she.
- 2 Here long, there short, is the duckweed,
To the left, to the right, borne about by the current.
The modest, retiring, virtuous, young lady:—
Waking and sleeping, he sought her.

TITLE OF THE WHOLE WORK.—诗经, 'The Book of Poems,' or simply 诗. 'The Poems. By poetry, according to the Great Preface and the views generally of Chinese scholars, is denoted the expression, in rhymed words, of thought impregnated with feeling; which, so far as it goes, is a good account of this species of composition. In the collection before us, there were

originally 311 pieces; but of six of them there are only the titles remaining. They are generally short; not one of them, indeed, is a long poem. Father Lacharme calls the Book—' *Liber Carminum*,' and with most English writers the ordinary designation of it has been 'The Book of Odes.' I can think of no better name for the several pieces than *Ode*, understanding by that term a short lyric poem. Confucius himself is said to have 'fixed them to the string.'

TITLE OF THE PART — 国风 —, 'Part I, Lessons from the States.' In the Chinese, —, 'Part I,' stands last, while our western idiom requires that it should be placed first. The translation of 国风 by 'Lessons from the States' has been vindicated in the notes on the Great Preface. Sir John Davis translates the characters by 'The Manners of the different States' (art. on the Poetry of the Chinese. Transactions of the Royal Asiatic Society; May, 1829). Similarly, the French Sinologues render them by 'Les Mœurs des royaumes.' But in 'Lessons' and 'Manners,' the metaphorical use of 风, 'wind,' is equally unapparent. Choo He says:—The pieces are called *fung*, because they owe their origin to and are descriptive of the influence produced by superiors, and the exhibition of this is again sufficient to affect men, just as things give forth sound, when moved by the wind, and their sound is again sufficient to move [other] things (谓之风者, 以其被上之化以有言, 而其言又足以感人, 如物因风之动以有声, 而其声又足以动物也). He goes on to say that the princes of States collected such compositions among their people, and presented them to the king, who delivered them to the Board of music for classification, so that he might examine from them the good and bad in the manners of the people, and ascertain the excellences and defects of his own government. 'Lessons from the States' seems, therefore, to come nearer to the force of the original terms than 'Manners of the States.' It will be found, however, that the *lesson* has often to be drawn from the ode by a circuitous process.

The States are those of Chow, Shaou, P'ei, Yung, and the others, which give their names to the several Books.

TITLE OF THE BOOK. — 周南 — 一之一, 'Chow Nan, Book I. of Part I.' The first — is that of the last title, — 国风 —. By Chow is intended the seat of the House of Chow, from the time of the 'old duke, T'an-foo (古公亶父)', in B. C. 1,325, to king Wán. The chiefs of Chow pretended to trace their lineage back to K'e, better known as How Tseih, Shun's minister of Agriculture. K'e was invested, it is said, before the death of Yaou, with the small territory of T'ae (郛), referred to the pres. dis. of Woo-kung (武功) in K'een-chow (乾州), Shen-se. Between K'e and duke Lew (公刘), only two names of the Chow ancestry are given with certainty, — Puh-chueh (不窋) and Kuh (鞠, *al.* 鞠陶). Sz-ma Ts'ên calls the first K'e's son, but we can only suppose him to have been one of his descendants. In the disorders of the Middle Kingdom, it is related, he withdrew

among the wild tribes of the west and north; and there his descendants remained till the time of duke Lëw, who returned to China in B.C. 1,796, and made a settlement in Pin (邠), the site of which is pointed out, 30 *le* to the west of the present dis. city of San-shwuy (三水) in the small dep. of Pin-chow (郛州). The family dwelt in Pin for several generations, till T'an-foo, subsequently *kinged* by his posterity as king T'ae (太王), moved still farther south in B.C. 1,325, and settled in K'e (岐), 50 *le* to the north east of the dis. city of K'e-shan (岐山), dep. Fung-ts'ang

(凤翔). The plain southwards received the name of Chow, and here were the head-quarters of the rising House, till king Wán moved south and east again, across the Wei, to Fung (丰), south-west from the pres. provincial city of Se-gan. When king Wán took this step, he separated the original Chow—K'e-chow—into Chow and Shaou, which he made the appanages of his son Tan (旦), and of Shih (奭), one of his principal supporters. Tan is known from this appointment as 'the duke of Chow'. The pieces in this Book are supposed to have been collected by him in Chow, and the States lying south from it along the Han and other rivers.—We must supplement in English the bare 'Chow Nan' of the title, and say—'The Odes of Chow and the South.'

[The above historical sketch throws light on Mencius' statement, in Book IV., Pt II. i., that king Wán was 'a man from the wild tribes of the west (西夷之人)'. I have translated his words by 'a man near the wild tribes of the west.' But according to the records of the Chow dynasty themselves, we see its real ancestor, duke Lëw, coming out from among those tribes in the beginning of the 17th century before our era, and settling in Pin. Very slowly, his tribe, growing in civilization, and pushed on by fresh immigrations from its own earlier seats, moves on, southwards and eastwards, till it comes into contact and collision with the princes of Shang, whose dominions constituted the Middle Kingdom, or the China of that early time.

The accounts of a connection between the princes of Chow and the statesmen of the era of Yaou and Shun must be thrown out of the sphere of reliable history.]

Ode I.—CELEBRATING THE VIRTUE OF THE BRIDE OF KING WÁN, AND WELCOMING HER TO HIS PALACE.

Stanza 1. 关关 are defined to be 'the harmonious notes of the male and female answering each other.' 关 was anciently interchanged with 管, and some read in the text 管管, with a 口 at the side, which would clearly be onomatopoeic; but we do not find such a character in the Shwōh-wán. It is difficult to say what bird is intended by 雉. Confucius says (Ana. XVII. ix.) that from the

得。寤寐思服。悠哉悠哉。辗转反侧。

He sought her and found her not,
And waking and sleeping he thought about her.
Long he thought; oh! long and anxiously;
On his side, on his back, he turned, and back again.

She we become extensively acquainted with the names of birds, beasts, and plants. We do learn names enow, but the birds, beasts, and plants, denoted by them, remain in many cases to be yet ascertained. The student, knowing *keu* to mean the wild dove, is apt to suppose that some species of dove is intended; but no Chinese commentator has ever said so. Maou makes it the 王雎, adding 鸟摯而有别, which means, probably, 'a bird of prey, of which the male and female keep much apart.' He followed the Urh-ya, the annotator of which, Kwoh P'oh (郭璞), of the Tsin dynasty, further describes it as 'a kind of eagle (雕类), now, east of the Kéang, called the ngoh (鸛).' This was for many centuries the view of all scholars; and it is sustained by a narrative in the Tso Chuen, under the 17th year of duke Ch'au, that the Master of the Horse or Minister of War, was anciently styled Ts'eu K'ew (雎鳩氏). The introduction of a bird of prey into a nuptial ode was thought, however, to be incongruous. Even Ch'ing K'ang-shing, would appear to have felt this, and explains Maou's 摯 by 至, as if his words= 'a bird most affectionate, and yet most undemonstrative of desire;'—in which interpretation Choo He follows him. But it was desirable to discard the bird of prey altogether; and this was first done by Ch'ing Ts'ênou (郑樵), an early writer of the Sung dyn., who makes the bird to be 'a kind of mallard.' Choo He, no doubt after him, says it is 'a water bird, in appearance like a mallard,' adding that it is only seen in pairs, the individuals of which keep at a distance from each other! Other identifications of the *ts'eu-k'ew* have been attempted. I must believe that the author of the ode had some kind of fish hawk in his mind.

在河之洲 (the Shwoh-wân has 州, without the 水),—河 is the general denomination of streams and rivers in the north. We need not seek, as many do, to determine any particular stream as that intended. 洲 is an islet, 'habitable ground, surrounded by the water (水中可居之地)'.

窈窕淑女—窈 is to be understood of the lady's mind, and 窕 of her deportment.

So, Yang Hëung (杨雄. Died A. D. 18, at the age of 71), and Wang Suh. 淑 (has displaced the more ancient form with 人 at the side) is explained in the Shwoh-wân by 善, 'good,' 'virtuous.' The young lady, according to the traditional interpretation (on which see below), is T'ae-sz' (太妣), a daughter of the House of Yew-sin (有莘), whom king Wân married.

君子好逑,—if we accept T'ae-sz' as the young lady of the Ode, then the *keun-ts'z'* of course is king Wân. 逑 and 仇 (in Ode VII.) are interchangeable, = 匹, 'a mate.'

K'ang-shing explains the line by 能为君子和好众妾之怨, 'who could for our prince harmonize the resentments of all the concubines.' He was led astray by the Little Preface. [There is a popular novel called the 好逑传, the name of which is taken from this line. Sir John Davis has translated it under the misnomer of 'The Fortunate Union.']

St.2. 参差 (read *ch'ia ts'ze*) 荇菜, 一参差 expresses the irregular appearance of the plants, some long and some short. 荇菜 is probably the *femina minor*. It is also called 'duck-mallows,' that name being given for it in the Pun-ts'au and the Pe-ya (埤雅; a work on the plan of the Urh-ya, by Luh Teen (陆佃, of the Sung dyn.),—鳬葵. It is described as growing in the water, long or short according to the depth, with a reddish leaf, which floats on the surface, and is rather more than an inch in diameter. Its flower is yellow. It is very like the *shna*, which Medhurst calls the 'marsh-mallows,' but its leaves are not so round, being a little pointed. We are to suppose that the leaves were cooked and presented as a sacrificial offering. 左右流之,—the analogy of 采之, 芣之, in the next stanza, would lead us to expect an active signification in 流, and an action proceeding from the parties who speak in the Ode. This, no doubt, was the reason which made Maou, after the Urh-ya, explain the character

三章

参差荇菜。左右采之。窈窕淑女。琴瑟友之。参差荇菜。左右芼之。窈窕淑女。钟鼓乐之。

- 3 Here long, there short, is the duckweed;
On the left, on the right, we gather it.
The modest, retiring, virtuous, young lady:—
With lutes, small and large, let us give her friendly welcome.
Here long, there short, is the duckweed;
On the left, on the right, we cook and present it.
The modest, retiring, virtuous young lady:—
With bells and drums let us show our delight in her.

by 求, 'to seek;' but this is forcing a meaning on the term. 流之 simply—'the current bears it about.' The idea of looking for the plant is indicated by the connection. 寤寐

至反侧,—we have to supply the subject of 求 and the other verbs; which I have done by 'he', referring to king Wān. The commentators are chary of saying this directly, thinking that such lively emotion about such an object was inconsistent with Wān's sagely character; but they are obliged to interpret the passage of him, 'To make, with K'ang-shing and others, the subject to be the lady herself, and the object of her quest to be virtuous young ladies to fill the harem, surely is absurd. 思服, 一服一怀, 'to cherish in the breast.'

悠哉, 一悠, here, acc. to Maou, = 思, 'to think.' In other places, in these Odes, it = 忧, 'to be anxious,' 'sorrowful'; and also = 远, 'remote,' 'a long distance.' Choo He prefers this last meaning, and defines it by 长, 'long'. The idea is that of prolonged and anxious thought. 辗转反侧,—the old interpreters did not distinguish between the meaning of these characters. The Shwōh-wān, indeed, defines 辗 (it gives only 展) by 转 Choo He makes 辗 = 转之半, 'half a *chuen* or turning;' 转 = 辗之周, 'the completion of the 辗;' while 反 and 侧 are the reversing of those processes. This is ingenious and elegant; but the definitions are made for the passage.

St.3. As the subject of 菜 and the other verbs, we are to understand the authors or singers of the Ode,—the ladies of king Wān's harem.

The Pe-che (备旨), however, would refer all the 之 in the stanza to the young lady, and the verbs to king Wān, advising him so to welcome and cherish her; and this interpretation is also allowable. Maou, further on, explains 采 by 取, 'to take', and here, 芼 by 择, 'to pick out', 'to select'. But the selection must precede the taking. It was not till the time of Tung Yēw in the Sung Dyn., that the meaning of 芼, which I have given, and which may be supported from the Le Ke, was applied to this passage. 友之,—'we friend her,' i.e., we give her a friendly welcome. The *k'in* and *shih* were two instruments in which the music was drawn from strings of silk. We may call them the small lute and the large lute. The *k'in* at first had only 5 strings for the 5 full notes of the octave, but two others are said to have been added by kings Wān and Woo, to give the semi-notes. The invention of a *shih* with 50 strings is ascribed to Fuh-he, but we are told that Hwang-te found the melancholy sounds of this so overpowering, that he cut the number down to 25.

In Chinese editions of the *she*, at the end of every ode, there is given a note, stating the number of stanzas in it, and of the lines in each stanza. Here we have 关雎三章, 一章四句, 二章章八句, 'The *Kuan-tseu* consists of 3 stanzas, the first containing 4 lines, and the other two containing 8 lines each.' This matter need not be touched on again.

The rhymes (according to Twan Yuh-tsae, whose authority in this matter, as I have stated in the prolegomena, I follow) are—in stanza 1, 鸠, 洲, 速, category 3, tone 1: in 2, 流, 求, *ib.*; 得, 服, 侧, cat. 1, t. 3; in 3, 采, 友, *