

CHINESE TRADITIONAL CULTURE SERIES

中国传统文化精粹书系

SELECTED POEMS AND PICTURES OF THE SONG DYNASTY

精选宋词与宋画

(英汉对照) 许渊冲◎译词



CHINA INTERCONTINENTAL PRESS

上海外语教育出版社

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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》(由诺贝尔物理学奖得主杨振宁教授作序)。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 Universite 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.



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Preface

After the mid-10th century, a new unified dynasty called Song (960-1279) was established in China, which replaced the 54-year-old Five Dynasties (907-960) during which the nation was carved up into a number of separate regimes by rival warlords. At the beginning of the Song Dynasty, a rehabilitation policy was adopted, aiming to diminish the social repercussion caused by the dynastic change and help restore agriculture and handicraft to the original level as seen in the Tang Dynasty (618-907). Eventually, the Song saw an agricultural growth exceeding that of all the previous dynasties in history.

The urban business economy was thriving accordingly. *The Festival of Pure Brightness on the River* by Zhang Zeduan delineates the metropolitan life on both sides of the Bianhe River in the Northern Song (960-1127) capital Kaifeng during the Qingming (Pure Brightness) Festival. Economic prosperity and population growth also helped turn south China into a developed region. Thus the Yangtze River basin became another economic and cultural center of the country following the Yellow River.

A prosperous society made it possible for the development of literature and art. *Ci* poetry, originating in the Tang and written to certain tunes in fixed numbers of lines and words, was fully developed in the Song. Composing *ci* poems became a common and fashionable practice among the literati. The school of *haofang* (heroic abandon)





represented by Su Shi (or Su Shih, 1037-1101) and Xin Qiji (or Hsin Ch'i-chi, 1140-1207) and that of *wanyue* (restraint and subtlety) by Li Qingzhao (1084-c.1151) and Liu Yong (c.971-1053) were the most well known then. *Ci* poetry is quite particular about meter and rhyme scheme. Most *ci* poems are of profound implications. Along with Tang poetry, *ci* is a treasure house of China's ancient literature, read with admiration by people over hundreds of years.

The Song government set up a huge imperial art academy to enlist talented and pioneering painters, who scored considerable achievements in figure, genre, history, landscape and flower-and-bird paintings, and left behind a great amount of enduring works. Those noted artists included: figure painter Li Gonglin; genre painters Zhang Zeduan, Su Hanchen and Li Song; landscape painters Dong Yuan, Juran, Li Cheng, Fan Kuan, Guo Xi, Mi Fu, Mi Youren, Li Tang, Liu Songnian, Ma Yuan, Xia Gui, Zhao Baiju and Zhao Bosu; flower-and-bird painters Zhao Ji (Emperor Huizong), Huang Jucai, Zhao Chang, Yi Yuanji, Li Di, Lin Chun and Fa-chang.

Song painters came to see the art of painting in a new light. Poet and painter Su Shi not only left behind imperishable artworks in large quantities, but also advanced the theory of "There is painting in poetry just as there is poetry in painting." This has become an artistic conception sought by painters of later ages.

In this book are contained some selected Song Dynasty *ci* poems and paintings, with English interpretations, so that readers of different language and cultural background can enjoy their beauty together.

序

宋朝(960—1279)时,中国在世界上是首屈一指的国家。10世纪中后叶,宋代结束了中国自唐代(618—907)以后五代(907—960)时期50多年的分而治之的割据局面。宋初,政府采取政策,促进社会发展,使经济恢复到唐代原有的水平。城市的商业经济在宋代开始兴旺起来,宋代画家张择端所绘的著名的《清明上河图》描绘的就是北宋(960—1127)都城汴梁(今开封)一带繁荣的社会生活景象。经济机会和人口增加使南方大部分地区发达起来,长江流域像黄河流域一样,成为中国的经济文化中心。

宋代的社会繁荣,为其文学艺术的发展提供了广阔的空间和有利条件。宋词成为和唐诗相提并论的中国古代文学的另一座高峰。宋代人填词成为时尚,“文人学子相聚,凡不能一道背诵其诗词者,皆自惭形秽。”宋代大词人以苏轼、辛弃疾为代表的豪放派和以李清照、柳永为代表的婉约派最为著名。宋词韵律优美,意境幽远,意味深长,具有独特的魅力,甚至有人认为吟诵宋词或许可以使人灵秀。

宋代立国后,便设置了“翰林图画院”,网罗各地的画家。宋代画家视野扩大,并对各种题材进行了分门别类的研究,反映现实生活的人物画、风俗画,描写历史的历史画,描绘壮丽河山的山水画以及富丽锦簇的花鸟画都有开拓性和长足的发展,留下了大量的传世佳作。著名的画家更是不计其数,如擅长人物画的李公麟,风俗画的张择端、苏汉臣、李嵩,山水画的董源、巨然、李成、范宽、郭熙、米芾、米友仁、李唐、刘松年、马远、夏圭、赵伯驹、赵伯骕等,花鸟画的宋徽宗赵佶、黄居寀、赵昌、易元吉、李迪、林椿、法常等。

宋代的画家对绘画艺术有了进一步的理解。宋代大文学家、画家苏轼(1037—1101)不仅留下了大量不朽的词作和画作,而且提出了“诗中有画,画中有诗”的主张,成为后来历代画家追求的境界。

本书精选部分宋词和宋画,并配以英文翻译,以期和更多不同语言文化背景的读者共享宋词与宋画之美。



TUNE: ROUGED LIPS

REFLECTION

— Wang Yucheng

Laden with frowning cloud and steeped in tearful rain, the southern shores still beautiful remain. In riverside village flanked with fishermen's fair, a lonely wreath of slender smoke wafts in the air.

Afar a row of wild geese fly, weaving a letter in the sky. What have I done in days gone by? Gazing from the balustrade, could I weave my way as far as they?

diǎn jiǎng chún
点 绛 唇

gǎn xìng
感 兴

wáng yú chéng
—— 王禹偁

注 释

① “天际征鸿”句：天际行鸿雁，遥远地看去它们远征的轨迹如一线连缀。

②凝睇：凝眸

yǔ hèn yún chóu , jiāng nán yī jiù chēng jiā
雨 恨 云 愁 ， 江 南 依 旧 称 佳

lǐ 。 shuǐ cūn yú shì , yì lǚ gū yān xì 。
丽 。 水 村 渔 市 ， 一 缕 孤 烟 细 。

tiān jì zhēng hóng , yǎo rèn háng rú zhuì ① 。
天 际 征 鸿 ， 遥 认 行 如 缀 ① 。

píng shēng shì , cǐ shí níng dì ② , shuí huì píng
平 生 事 ， 此 时 凝 睇 ② ， 谁 会 凭

lán yì ?
栏 意 ？

Seeking the Tao in Autumn Mountains by Ju-ran, Northern Song, hanging scroll, ink on silk, 156.2 x 77.2 cm, kept in the Palace Museum of Taipei. Ju-ran was originally a brush painter of the Southern Tang (937-975). Taking Dong Yuan as a model, his early paintings were simple but full of childish playfulness. After submitting to the authority of the Northern Song, influenced by the northern school, he added landscape depiction to his drawings as seen in this picture, one of his representative works. Ju-ran further developed Dong's method of showing the shades and texture of rocks and mountains by light ink strokes. Therefore he was regarded as an important painter in the evolution of the ancient mountains-and-waters painting.

◎ 秋山问道图轴，北宋，巨然，绢本墨笔，156.2 × 77.2cm，台北故宫博物院藏。巨然原为南唐（937—975）画家，归宋后，画风受到北方画派的一定影响，与以前师法董源时追求的平淡天真有所不同，在创作中增添了高山大川的描绘，《秋山问道图》便是此时的代表作品。此图在追求上虽有所变化，但对老师董源所创的“披麻皴”作了进一步的发展，从而使巨然成为文人山水画发展进程中的一位重要画家。



TUNE: TREADING ON GRASS

— Kou Zhun

Springtime is on the wane; the oriole's song grows old, all red flowers fallen and green mume fruit still small. Quiet is painted hall despite the drizzling rain, half-hidden by the screen a wreath of incense cold.

Our vow deep, deep in the heart, we're sad to be far, far apart. I will not look into my brass mirror dust-grey. Silent, I lean on rails, my soul pining away; my longing like green grass would join the vast dim sky, alas!

踏 莎 行

kòu zhūn
——寇准

注 释

① 阑：将近。此处指春天已尽尾声。

② 红英：红色的花瓣。英，花。

③ “菱花”句：菱花，指镜子。慵，慵懒。这句是说菱花镜上落满了灰尘，主人慵懒地将它拿起，准备照一照自己的容颜。

chūn sè jiāng lán ①, yīng shēng jiàn lǎo,
春 色 将 阑 ①， 莺 声 渐 老，

hóng yīng luò jìn qīng méi xiǎo ②。 huà táng rén jìng
红 英 落 尽 青 梅 小 ②。 画 堂 人 静

yǔ méng méng píng shān bàn yǎn yú xiāng niǎo。
雨 蒙 蒙， 屏 山 半 掩 余 香 袅。

mì yuē chén chén, lí qíng yǎo yǎo líng
密 约 沉 沉， 离 情 杳 杳， 菱

huā chén mǎn yōng jiāng zhào ③。 yī lóu wú yǔ yù
花 尘 满 慵 将 照 ③。 倚 楼 无 语 欲

xiāo hún cháng kōng àn dàn lián fāng cǎo。
销 魂， 长 空 黯 淡 连 芳 草。



Hibiscus and Golden Pheasant by Zhao Ji (Emperor Huizong), Northern Song, hanging scroll, color on silk, 81.5 x 53.6 cm, kept in the Palace Museum of Beijing. The painter used vivid touches to portray a golden pheasant in the foreground, two butterflies fluttering on the top right corner and swaying blossoming branches on the backdrop. A careful depiction of the bird's colorful feathers demonstrates the artist's superb realistic skill.

◎ 芙蓉锦鸡图轴，北宋，赵佶即宋徽宗（1100—1126年在位），绢本设色，81.5 × 53.6cm，北京故宫博物院藏。此图设色花芙蓉、菊花，双钩工整。锦鸡回首，仰望双蝶戏飞。这幅画写实技巧相当高超，锦鸡羽毛的华美细致斑纹、芙蓉花枝因锦鸡停栖其上的摇曳动荡之姿，都刻画得传神逼真。

TUNE: FOUNTAIN OF WINE

— Pan Lang

I still remember West Lake, where, leaning on the rails, I gazed without a break on fishing boats in twos and threes and islets in clear autumn breeze.

Among flowering reeds faint flute-songs rose, startled white birds took flight in rows. Since I left, I've repaired my fishing rod at leisure, thoughts of waves and clouds thrill me with pleasure.

jiǔ quán zǐ 酒 泉 子

pán lǎng
——潘 阆

注 释

① 岛屿：此处指西湖上的小岛。

② “思入水云寒”句：在闲闲地整理钓鱼竿的同时，思绪不自觉地飘飞到了水天相接，云生雾绕的远方。

cháng yì xī hú , jìn rì píng lán lóu
长 忆 西 湖 ， 尽 日 凭 栏 楼
shàng wàng 。 sān sān liǎng liǎng diào yú zhōu , dǎo
上 望 。 三 三 两 两 钓 鱼 舟 ， 岛
yǔ zhèng qīng qiū ① 。
屿 正 清 秋 ① 。

dí shēng yī yuē lú huā lǐ , bái niǎo
笛 声 依 约 芦 花 里 ， 白 鸟
chéng háng hū jīng qǐ 。 bié lái xián zhěng diào yú
成 行 忽 惊 起 。 别 来 闲 整 钓 鱼
gān , sī rù shuǐ yún hán ② 。
竿 ， 思 入 水 云 寒 ② 。