

东坡之诗

——苏轼诗词文选译

裁耘豸猪耕栽晒再韵云栽耘耘粵栽耕和暈 栽藟兮耘
— 粵奈稊藟藟藟藟藟藟藟藟藟藟藟藟藟
宰爆釋遭曾奈怎奈蚤

任治稷 译

栽藟上藟藟藟藟藟藟藟藟藟藟藟藟藟

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目录 (CONTENTS)

- 1 苏轼《江城子·密州出猎》
2 苏轼《念奴娇·赤壁怀古》
8 苏轼《水调歌头·明月几时有》

诗

(Poem s)

- 2 辛丑十一月十九日，既与子由别于镇州西门之外，马上赋诗一篇寄之

The nineteenth day of the eleventh month of Xin Chou year saw Ziyou and me parting our ways at the West Gate of Zhenzhou. Hence this poem composed on horseback for him (1061)

*The Poetry of
the Eastern Slope*

1

- 4 和子由《澠池怀旧》

Responding to Ziyou's "Reminiscence at Mian Chi" (1061)

- 6 吉祥寺赏牡丹

Enjoying Peonies at Good-Luck Temple (1072)

- 7 六月二十七日望湖楼醉书

Written While Drunk at Wang Hu Lou on the 27th Day in the 6th Month (1072)

- 8 书双竹湛师房 (二首)

The Room of Elder Zhan in Double-Bamboo Temple (Two poems) (1073)

10 於潜僧绿筠轩

Yuqian Monk and Green Bamboo House (1073)

12 饮湖上初晴后雨

Drinking on the Lake, First Sunny, Then Rain (1073)

14 金山寺与柳子玉饮,大醉,卧宝觉禅榻,夜分方醒,书其壁。

Liu Ziyu and I drank at Jinshan Temple and got drunk. I dropped off on Bao Jue Monk's couch. When I woke up, it was dusk and wrote this poem on the wall. (1074)

16 僧惠勤初罢僧职

Monk Huiqin after Resigning His Priestly Post (1074)

18 东栏梨花

Pear Blossoms by the Eastern Hedge (1077)

20 予以事系御史台狱,狱吏稍见侵,自度不能堪死狱中,不得一别子由,故作二诗授狱卒梁成,以遗子由

I'm detained by the Imperial Inspection Committee for a crime, and the warden has shown a hostile mien. I thought I couldn't die in jail without first bidding farewell to Ziyu. Hence the two poems for Ziyu to be passed on to him by Liang Cheng, the prison guard. (1079)

24 十二月二十八日蒙恩责授检校水部员外郎黄州团练副使,复用前韵(二首)

On the 28th day of the twelfth month, I was assigned as an out-of-payroll deputy inspector, by imperial grace, to train recruits for the Water Department in Huangzhou. Hence these two poems, rhyming in step with the preceding ones. (1079)

26 初到黄州

Upon My Arrival in Huangzhou (1080)

28 梅花

Plum Blossoms (1080)

30 南堂五首 (选二首)

Five Poems on South Hall Two selected (1083)

32 洗儿戏作

Ablution of My Son (Composed in a Playful Mood) (1083)

33 东坡

Eastern Slope (1083)

34 海棠

Haitang (1084)

35 题西林壁

Inscription on the Xilin Wall (1084)

*The Poetry of
the Eastern Slope*

3

36 高邮陈直躬处士画雁二首 (每首选前四行)

Two Poems on "Wild Geese" Painted by Cheng Zhigong, a Reclusive Scholar (First four lines of each) (1084)

38 惠崇《春江晓景》

On Hui Chong's "Scenes of Daybreak Along the Spring River" (1085)

40 西太一见王荆公旧诗,偶次其韵 (二首)

Seeing Wang Jing Gong's Old Poems at West Tai Yi and My Casual Attempt at Rhymeing in Step (Two poems) (1086)

42 书鄱陵王主簿所画折枝二首

Two Poems on Yanling Adjutant Wang's Paintings of Cropped Flower Twigs (1087)

44 与莫同年雨中饮湖上

Drinking in the Rain on the Lake with Mo Tongnian (1072)

46 鹤叹

Lament of a Crane (1093)

48 纵笔

With a Flourish of the Brush (1097)

49 儋耳山

Mount Dan Er (1097)

50 纵笔三首

Three Poems in a Flourish (1099)

52 被酒独行，遍至子云、威、徽、先觉四黎之舍三首

Three poems about walking alone while drunk after visiting the huts of Ziyun, Wei, Hui and Xianjue, all my friends of Li (1099)

54 澄迈驿通潮阁二首

Tide-Viewing Pavilion at Dengmai Yi (1100)

56 六月二十日夜渡海

Ferrying Across the Sea on the Night of the Twentieth Day of the Sixth Month (1100)

58 自题金山画像

His Own Autographed Portrait at Jinshan (1101)

59 次韵江晦叔

Rhyming in Step with Jiang Huishu (1101)

60 答径山琳长老



In Response to Elder Lin of Jingshan Temple (1101)

词 (Ci)

64 行香子 (过七里滩)

XING XIANG ZI

Passage Through Seven-Li Rapids (1073)

66 少年游 (润州作,代人寄远)

SHAO NIAN YOU

Composed in Runzhou for a friend of mine to be sent to a far-away place (1074)

68 沁园春 (赴密州,早行,马上寄子由)

QIN YUAN CHUN

Leaving for Mizhou in the morning ; Ci composed on horseback for Ziyu (1074)

*The Poetry of
the Eastern Slope*

5

70 南乡子 (送述古)

NAN XIANG ZI

Seeing Shugu Off (1074)

72 醉落魄 (离京口作)

ZHUI LUO PO

Composed while leaving Jingkou (1074)

74 蝶恋花 (密州上元)

DIE LIAN HUA

Mizhou on Lantern Festival (1075)

76 江城子 (乙卯正月二十日夜记梦)

JIANG CHENG ZI

A recorded dream, which took place on the night of the 20th of the first month, the year of Yi Mao (1075)

78 江城子 (密州出猎)

JIANG CHENG ZI

Going Hunting in Mizhou (1075)

80 一丛花 (初春病起)

YI CONG HUA (A CLUSTER OF FLOWERS)

Convalescing in Early Spring (1076)

82 望江南 (超然台作)

WANG JIANG NAN

Composed at Terrace of Transcendence (1076)

84 水调歌头 (丙辰中秋, 欢饮达旦, 大醉, 作此篇, 兼怀子由)

SHUI DIAO GE TOU

Autumn Festival of Bin Chen, a drinking spree till dawn in its honor, got drunk and composed this work, also by way of remembering Ziyu (1076)

86 阳关曲 (中秋作)

YANG GUAN QU

Composed on Mid-Autumn Festival (1077)

88 永遇乐 (彭城夜宿燕子楼, 梦盼盼, 因作此词)

YONG YU LE

In Pengcheng, I put up for the night at Swallow Tower and dreamed of Panpan. Hence this ci. (1078)

90 西江月 (平山堂)

XI JIANG YUE

Ping Shan Hall (1079)

东坡之诗

6



22 卜算子 (黄州定慧院寓居作)

BO SUAN ZI

Composed while staying at Ding Hui Monastery in Huangzhou
(1080)

24 西江月 (顷在黄州,春夜行蕲水中,过酒家饮。酒醉,乘月至一溪桥上,解鞍,曲肱醉卧少休。及觉已晓,乱山攒拥,流水锵然,疑非尘世也。书此语桥柱上。)

XI JIANG YUE

Huangzhou only a short while ago, now journeying along the Qishui River under a spring moon, we stopped at a tavern for a drink and got drunk. We continued our way while there was moon overhead until we were on a bridge. Having removed the saddle, I lay myself down for a break like a drunkard, cushioning my head on a bent arm. When I woke up, it was already dawn, with a riot of mountains around vying for height and waters rippling by underneath. I thought I was in another world and henceforth wrote these words on the bridge post.
(1082)

26 定风波 (三月七日沙湖道中遇雨。雨具先去,同行皆狼狈,余独不觉。已而遂晴,故作此词。)

DING FENG BO

On the 7th day of the 3rd month, we were caught up by rain on our way to Shahu. Rain gear having gone ahead, all were made wretched except me, who couldn't care less. A while later, the sun came out. Hence this composition. (1082)

28 临江仙 (夜归临皋)

LIN JIANG XIAN

Returning to Lingao at Night (1082)

100 洞仙歌 (余七岁时,见眉山老尼,姓朱,忘其名,年九十余。自言尝随其师入蜀主孟昶宫中,一日大热,蜀主与花蕊夫人夜纳凉摩诃池上,作一词,朱俱能记之。今四十年,朱已死久矣,人

无知此词者，但记其首两句，暇日寻味，岂《洞仙歌令》乎？乃为足之云。）

DONG XIAN GE

I was seven years old when I saw this old nun of Meishan Mountain. Her last name was Zhu. I forgot her first name. She was over ninety by then. She said she once went with her teacher to visit the palace of Meng Chang, the King of Shu. One day, it was extremely hot. King Shu and his wife Madame Hua Rui, while enjoying the evening cool on Mohe Lake, improvised a ci, which Zhu remembered every line. Now it's forty years since she died, and nobody seems to know anything about this poetic work. I, however, only remember the first two lines and have been ruminating over them whenever I can. Was it done to the tune of "Dong Xian Ge Lin"? Hence this humble attempt at filling out the rest. (1082)

102 念奴娇 (赤壁怀古)

NIAN NU JIAO

Reminiscences of the Past at Chi Bi (1082)

东坡之诗

8

104 浣溪沙 (游蕲水清泉寺，寺临兰溪，溪水西流)

HUAN XI SHA

A visit to Clear Spring Temple in Qishui, which overlooks the Lan Creek, whose waters flow westward. (1082)

106 鹧鸪天

ZHE GU TIAN (1083)

108 行香子 (与泗守过南山晚归作)

XING XIANG ZI

Touring Nanshan with Governor of Sizhou and returning in the evening. Hence this composition. (1084)

110 满庭芳 (元丰七年四月一日。余将去黄移汝，留别雪堂邻里二三君子。会李仲览自江东来别，遂书以遗之。)

MAN TING FANG

On the 1st day of the 4th month in the 7th year of the Yuanfeng reign (1084), I was leaving Huangzhou for Ruzhou. I bade farewell to two or three gents who lived next-door to Snow Hall and met with Li Zhonglan, who came from Jiangdong to say goodbye, so I left this to him. (1084)

112 如梦令 (元丰七年十二月十八日, 浴泗州雍熙塔下, 戏作《如梦令》阙。此曲本唐庄宗制, 名《忆仙姿》, 嫌其名不雅, 故改为《如梦令》。盖庄宗作此词, 卒章云: “因取以为名云。”)

RU MENG LING (LIKE A DREAM)

On the 18th day of the 12th month in the seventh year of the Yuanfeng reign, I bathed under Yong Xi Pagoda in Sizhou and I tried this composition facetiously to the tune of “Ru Meng Ling (Like a Dream)”. The tune originated with Tang Zhuang Zong when it was called “Remembering Divine Beauty”. But the title did not sound elegant enough, so it was changed to “Ru Meng Ling”. For the ci composed by Zhuang Zong ends with these words: “Like a dream, Like a Dream, seeing her off with tears in our eyes.” Hence the present title. (1084)

*The Poetry of
the Eastern Slope*

9

114 渔父 (四首)

Father Fisher (1085)

116 定风波 (王定国歌儿曰柔奴, 姓宇文氏, 眉目娟丽, 善应对, 家世住京师。定国南迁归, 余问柔: “广南风土, 应是不好?” 柔对曰: “此心安处, 便是吾乡。”因为缀词云。)

DING FENG BO

The song girl of Wang Dingguo, Rounu (literally lithe girl), surnamed Yuwen, was good-looking and skillful at witty replies. Her family lived in the capital. When Dingguo came back from the south, I asked Rounu, “Guangnan isn’t that good, is it?” Rounu replied, “Where this heart of mine is at peace, there is my home.” Hence this lyrical composition. (1086)

118 水龙吟 (次韵章质夫杨花词)
SHUI LONG YIN
Rhyming in Step with Zhang Zhifu's Ci, "Poplar Flowers" (1087)

120 贺新郎 (夏景)
HE XIN LANG
Summer Scene (1090)

122 八声甘州 (寄参寥子)
BA SHENG GAN ZHOU
For Shen Liaozi (1091)

124 临江仙 (送钱穆父)
LIN JIANG XIAN
Sending Off Qian Mufu (1091)

东坡之诗

10

126 满江红 (怀子由作)
MAN JIANG HONG
Missing Ziyu (1092)

128 蝶恋花
DIE LIAN HUA (1094)

130 蝶人娇 (赠朝云)
TI REN JIAO
For Zhaoyun (1095)

132 西江月 (梅花)
XI JIANG YUE
Plum Blossoms (1096)

134 千秋岁 (次韵少游)
QIAN QIU SUI

Rhyming in step with Shaoyou (1099)

136 蝶恋花

DIE LIAN HUA

138 行香子

XING XIANG ZI

140 满庭芳

MAN TING FANG (A GARDEN OF FLOWERS)

散文作品 (Prose Works)

144 超然台记

On Terrace of Transcendence (1074)

*The Poetry of
the Eastern Slope*

11

148 日喻

The Analogy of the Sun (1078)

152 文与可画筼筻谷偃竹记

*On Wen Yuke Painting the Bamboo Grove of Yun Dang Valley
(1079)*

158 书临皋亭

In Honor of Lingao Pavilion (1080)

160 前赤壁赋

First Fu on Red Cliff (1082)

165 后赤壁赋

Second Fu on Red Cliff (1082)

168 记承天寺夜游
Record of a Nightout at Cheng Tian Temple (1083)

170 石钟山记
On Stone Bell Hill (1084)

174 书吴道子画后
A Short Comment after Viewing a Painting of Wu Daozi (1085)

176 记子由言修身
Ziyou Talks about Self-Cultivation (1092)

178 记游松风亭
On Visiting Pine-Wind Pavilion (1094)

180 书《东皋子传》后
Written after Reading The Story of Dong Gaozi (1095)

184 试笔自书
Testing My Brush with these Words (1098)

186 书上元夜游
Nightout on the 15th of the 1st Month (1099)

188 黠鼠赋
Fu on a Crafty Mouse



粵韻土音詩集

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Yang Ye

University of California, Riverside

东坡之诗

2

In Western literary criticism, the German term *Doppelbegabung* has been used to refer to an artist of multiple talent, or a writer creative in various media¹. When one thinks of applying the term to someone in the long history of Chinese civilization, the first who comes to the mind of most, I venture to suggest, would be Su Shi (1037-1101), better known as Dongpo, the shortened form of his self-adopted sobriquet, Dongpo Jushi (“Layman Buddhist of the Eastern Slope”).

The late James J. Y. Liu of Stanford University has called Dongpo “one of the most versatile men who ever trod the earth.”² Dongpo was a towering figure in both the *shi* poetry and the *belles-lettres* prose, conventionally regarded as the two ultimate high literary genres in pre-modern China. Having left more than four thousand poems behind him, Dongpo was a leading *shi* poet of the Song Dynasty, considered by some to be one of the greatest since

1. See the *Glossary* of Jean-Pierre Barricelli and Joseph Gibaldi ed., *Interrelations of Literature* (New York: The Modern Language Association of America, 1982), p. 308.
2. See his *Major Lyricists of the Northern Sung: A.D. 960-1126* (Princeton: Princeton University Press, 1974), p. 121.

Wang Wei, Li Bo and Du Fu, the giants of the Tang Dynasty. In the latter category of prose, Dongpo has been ranked as one of the “Eight Masters of the Tang and Song” whose works represent the highest achievements in the genre. In addition, in the form of the *ci* or the “song lyric,” i. e. , poems written to set tunes with strict tonal patterns and rhyme schemes, Dongpo was arguably the most important innovator in its history, having liberated the form from its assumedly inherent limitations as well as from its secondary dependence on music, and helped to raise it to an unprecedented level as a “high” poetic form. Dongpo was also a great experimentalist with new literary forms. His short prose pieces in the collection of *Memorabilia* (*Zhilin*) provided the prototype of the form of the *xiaopin*, which was established as a literary genre some five centuries later. His personal letters, full of wit and humor, became the greatest specimen of the epistolary art along with those of his close friend and fellow poet, Huang Tingjian (1045-1105).

In the field of calligraphy, which found its exalted place in Chinese culture during the fourth century, a place that had been further strengthened during the Tang Dynasty, Dongpo was one of the “Four Masters” of the Song Dynasty. Extant rubbings and fragments of manuscripts of his brushwork have been considered as great specimen of the art in both China and Japan. Although few, if any, of Dongpo’s paintings survive today, he has generally been regarded as the godfather of what came to be known as the “literati painting” (*wenren hua*) and, as observed by Ronald Egan (who has devoted a chapter of his 1994 study of Dongpo’s life and works to “Calligraphy and Painting”), a central figure in a movement of the eleventh century that redefined the meaning of painting as an art form, enhanced its prestige, and altered forever the history of

Chinese painting¹. Dongpo also had a distinguished career as a statesman, having served in the central government, all the way up to the Minister of Rites, and in local governments as Governor of various prefectures. In the latter capacity, he was well known for his knowledge of, and achievements in, the construction of irrigation works and water conservancy projects. He was well conversant with traditional Chinese medicine ; many of his prescriptions have been preserved in a book compiled by his contemporary, the famous scientist Shen Kuo (1031-1095) . Dongpo was known to be a good player of the *qin*, a Chinese musical instrument, with profound knowledge of music. He also had the reputation as an expert of garden landscape. Last but not least — considering the importance of food in Chinese culture, Dongpo holds a singular place among Chinese literati as a chef and gourmet ².

东坡之诗

4

Dongpo's personality was as fascinating as his works. He went through many vicissitudes in life, and in his late years was sent on exile to the remote Hainan Island. Notwithstanding all such setbacks he, unwaveringly, always held a philosophical outlook of and kept his passion for life. It is no surprise that Dongpo's life and works have attracted the attention of many in the West, making him one of the most introduced and translated Chinese poets in English. Over

1. See his *Word, Image, and Deed in the Life of Su Shi* (Council on East Asian Studies, Harvard University and the Harvard-Yenching Institute, 1994), pp. 261-309.
2. Based on numerous “brush notes” (*biji*) since the northern Song Dynasty, a monograph has listed some 92 dishes, 23 kind of snacks and 7 kinds of wine and liquor attributed to Dongpo. See Ding Yonghuai, *Dongpo's Dishes and Snacks* [*Dongpo cai yu Dongpo xiaochi*] (Beijing : Zhongguo funü chubanshe, 1993) .