

Three Hundred  
Chinese Cut Verses,  
Ci and Sanqu with  
English Translations



# Three Hundred Chinese Cut Verses, Ci and Sanqu with English Translations

By

Yongsheng Cheng

Cambridge  
Scholars  
Publishing



Three Hundred Chinese Cut Verses, Ci and Sanqu  
with English Translations

By Yongsheng Cheng

This book first published 2024

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2024 by Yongsheng Cheng

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-5275-7110-6

ISBN (13): 978-1-5275-7110-5

# TABLE OF CONTENTS

## 目录

作者简介 .....	x
鸣谢 .....	xii
前言 .....	xiv
上编 绝句一百首 .....	1
1.1 吟咏 (1-44)	
1.1.1 咏春秋 (1-9)	
1.1.2 咏花 (10-15)	
1.1.3 咏七夕 (16-19)	
1.1.4 咏教师节 (20-23)	
1.1.5 咏矿业和矿工 (24-32)	
1.1.6 杂咏杂感 (33-44)	
1.2 题画 (45-49)	
1.3 题照 (50-58)	
1.4 唱和 (59-100)	
1.4.1 零星唱和 (59-70)	
1.4.2 和武立胜 (71-74)	
1.4.3 和李恒贤 (75-80)	
1.4.4 和褚福君 (81-87)	
1.4.5 和周文龙 (88-100)	

中编 词一百首 .....	102
2.1 捣练子 (1-6)	
2.2 忆江南 (7-12)	
2.3 忆王孙 (13-18)	
2.4 如梦令 (19-24)	
2.5 生查子 (25-30)	
2.6 长相思 (31-37)	
2.7 清平乐 (38-46)	
2.8 乌夜啼 (47-51)	
2.9 相见欢 (52-56)	
2.10 画堂春 (57-61)	
2.11 阮郎归 (62-66)	
2.12 西江月 (67-71)	
2.13 采桑子 (72-75)	
2.14 醉花阴 (76-79)	
2.15 浣溪沙 (80-82)	
2.16 菩萨蛮 (83-85)	
2.17 鹧鸪天 (86-88)	
2.18 点绛唇 (89-90)	
2.19 卜算子 (91-92)	
2.20 忆秦娥 (93-94)	
2.21 虞美人 (95-96)	
2.22 减字木兰花 (97)	
2.23 诉衷情令 (98)	
2.24 浪淘沙 (99)	
2.25 南乡子 (100)	
2.26 踏莎行 (101)	
2.27 蝶恋花 (102)	

下编 散曲一百首 .....	206
3.1 叨叨令(1-5)	
3.2 塞鸿秋(6-10)	
3.3 小梁州(11-15)	
3.4 醉太平(16-20)	
3.5 金字经(21-25)	
3.6 四块玉(26-30)	
3.7 一半儿(31-35)	
3.8 朝天子(36-40)	
3.9 红绣鞋(41-45)	
3.10 卖花声(46-50)	
3.11 满庭芳(51-55)	
3.12 山坡羊(56-60)	
3.13 喜春来(61-65)	
3.14 得胜令(66-70)	
3.15 庆东原(71-75)	
3.16 寿阳曲(76-80)	
3.17 水仙子(81-85)	
3.18 折桂令(86-90)	
3.19 天净沙(91-95)	
3.20 小桃红(96-100)	
About the Author .....	x
Acknowledgements .....	xii
Preface .....	xiv
Part A: One Hundred Chinese Cut Verses with English Translations	
1.1 Chanting (1-44) .....	1

1.1.1 Chanting of Spring and Autumn (1-9)	
1.1.2 Chanting of Flowers (10-15)	
1.1.3 Chanting of the Double Seventh Night (16-19)	
1.1.4 Chanting of Teachers' Day (20-23)	
1.1.5 Odes to Mining and Miners (24-32)	
1.1.6 Miscellaneous Chanting and Random Thoughts (33-44)	
1.2 Poems about Paintings (45-49)	
1.3 Poems about Photographs (50-58)	
1.4 Initiations and Responses (59-100)	
1.4.1 Responses to Miscellaneous Initiations (59-70)	
1.4.2 Responses to Mr. Wu Lisheng's Initiations (71-74)	
1.4.3 Responses to Mr. Li Hengxian's Initiations (75-80)	
1.4.4 Responses to Mr. Chu Fujun's Initiations (81-87)	
1.4.5 Responses to Mr. Zhou Wenlong's Initiations (88-100)	
Part B: One Hundred Chinese <i>Ci</i> with English Translations.....	102
2.1 Daolianzi (1-6)	
2.2 Recalling the South (7-12)	
2.3 Recalling the Prince (13-18)	
2.4 Like a Dream (19-24)	
2.5 The Fresh Berries (25-30)	
2.6 Constant Missing (31-37)	
2.7 The Plain Music (38-46)	
2.8 The Night-Crowing Raven (47-51)	
2.9 The Happy Meeting (52-56)	
2.10 Spring in the Painted Hall (57-61)	
2.11 Return of Mr. Ruan (62-66)	
2.12 The Western River Moon (67-71)	
2.13 The Mulberry Leaf Picker (72-75)	
2.14 Drunk in the Flower Shadow (76-79)	
2.15 The Silk-Washing Brook (80-82)	
2.16 The Buddha (83-85)	
2.17 The Partridge Day (86-88)	



- 2.18 The Crimson Lips (89-90)
- 2.19 The Fortune Teller (91-92)
- 2.20 In Memory of Qin'e (93-94)
- 2.21 Beauty Yu (95-96)
- 2.22 The Simplified Magnolia Flower (97)
- 2.23 Speaking Out the Mind (98)
- 2.24 The Sand-Sweeping Waves (99)
- 2.25 A Man of the South (100)
- 2.26 The Tasuo Tour (101)
- 2.27 The Flower-Loving Butterflies (102)

Part C: One Hundred Chinese *Sanqu* with English Translations ..206

- 3.1 A Short Humming Song (1-5)
- 3.2 The Frontier Swan Goose in Autumn (6-10)
- 3.3 The Small Liangzhou (11-15)
- 3.4 Drunk in Peace (16-20)
- 3.5 The Scripture of Gold Letters (21-25)
- 3.6 The Four Lumps of Jade (26-30)
- 3.7 A Half of It (31-35)
- 3.8 Seeing the Emperor (36-40)
- 3.9 The Embroidered Red Shoes (41-45)
- 3.10 The Flower Peddling (46-50)
- 3.11 The Fully Fragrant Yard (51-55)
- 3.12 The Sheep on the Slope (56-60)
- 3.13 The Happy Spring (61-65)
- 3.14 The Victory (66-70)
- 3.15 The Celebration of Dongyuan (71-75)
- 3.16 The Song of Shouyang (76-80)
- 3.17 The Girl of Narcissus (81-85)
- 3.18 Striving for the Laurel (86-90)
- 3.19 The Clear Sky (91-95)
- 3.20 The Little Peach Red (96-100)

## ABOUT THE AUTHOR

### 作者简介

程永生，中华人民共和国安徽省潜山市人。本科毕业于安徽大学，研究生毕业于新西兰坎特伯雷大学，获优硕士学位，均选修英语语言文学。安徽理工大学英语教授，诗人，翻译家，民建会员，安徽省文史研究馆馆员。研究方向为翻译理论与实践、英语写作、诗词曲写作与英译。已经出版的著作有《描写交际翻译学》（安徽大学出版社，2001）；《国内现当代翻译理论研究之概况》（《中国翻译通史》之最后 11 章，湖北教育出版社，2006）；《中国传统译论六题》（安徽科技出版社、时代新媒体出版社，2018）；《汉译英理论与实践教程》（外语教学与研究出版社，2005）；《英译汉理论与实践教程》（东华大学出版社，2011）；《加勒比海盗 5：死无对证》（美国迪士尼公司原著，浙江少儿出版社，2019）；《英汉对照律诗绝句二百首》（安徽科技出版社、时代新媒体出版社，2018）；《绝句汉译〈飞鸟集〉》（外语教学与研究出版社，2020）；《绝句三百首并英译》（英国剑桥学者出版社，2023）；《全新大学英语作文》（上海外语教育出版社，2009）；《实用英语毕业论文写作》（与杨晓华合著，中国科学技术大学出版社，2016）。发表论文 50 余篇，包括诗论 8 篇；发表译文 40 来篇；在 *Translating China* 等期刊、报纸上发表诗歌及英译 300 多首。办有个人微信公众号：淮风皖韵文学。

Yongsheng Cheng is a native of Qianshan City, Anhui Province, People's Republic of China. He is a graduate of Anhui University, China and a postgraduate of Canterbury University, New Zealand, with the MA with honors degree received. In both universities, he studied English Language and Literature. He is an English Professor of Anhui University of Science and Technology. Concurrently, he is a poet and a translator, a member of the China National Democratic Construction Association and a member of the Culture and Literature Museum of Anhui Province. Academically, he specializes in translation theory and practice, English writing and Chinese regular verse, *ci*-poem and *sangu*-poem composition and their English translation. Up to now, he has published quite a

few monographs, coursebooks, and poetry anthologies, including *Translation as a Communication: A Descriptive Theoretic Framework*, Anhui University Press, 2001; *A Brief Account of Translation Studies in Modern and Contemporary China*, the last 11 chapters of *A Comprehensive Translation History of China*, Hubei Education Press, 2006; *Six Aspects of the Chinese Traditional Translation Theory*, Anhui Science and Technology Press and Times New Media Press, 2018; *Translation from Chinese into English: Theory and Practice*, Foreign Language Teaching and Research Press, 2005; *Translation from English into Chinese: Theory and Practice*, Donghua University Press, 2011; *Pirates of the Caribbean 5: Dead Men Tell No Tales*, original by Disney, USA, Zhejiang Children's Publishing House, 2019; *Two Hundred Chinese Regulated and Cut Verses with English Translations*, Anhui Science and Technology Press and Times New Media Press, 2018; *Stray Birds: A Chinese Translation of Cut Verses*, Foreign Language Teaching and Research Press, 2020; *Three Hundred Chinese Cut Verses with English Translations*, Cambridge Scholars Publishing, 2023; *A Brand New College English Composition*, Shanghai Foreign Language Education Press, 2009; and *A Practical Guide to English Graduation Thesis Writing*, co-authored with Ms Yang Xiaohua, China University of Science and Technology Press, 2016. In addition, he has published more than 50 research papers, including 8 papers on Chinese regular verses and their English translations, and about 40 translations of others' research papers. And he has also published in *Translating China* and other journals and papers more than 300 poems with English translations. He runs the WeChat Account: *Literature of Huaihe and Wanshan Style*.

## ACKNOWLEDGEMENTS

### 鸣谢

这本诗集，主要围绕我个人的生活展开，一部分是我的所见所闻、一部分是和诗友们交往的记录。和上一次不同，这些诗词曲，创作时间较早，当时都没有拍摄照片。另外，有不少绝句，当时也是唱和之作，但大都没有留下唱者的诗作，只能向他们表示歉意了。

这本诗词曲选集，在创作和出版过程中得到了安徽理工大学及其外国语学院、科研部和图书馆的领导和同事们、得到了剑桥学者出版有限公司的领导和编辑们的关爱和支持，特向他们表示衷心的感谢！

程永生

The present anthology revolves around my personal life, part of which consists of the records of what I see and hear and another part of which consists of the records of my exchanges with my poet friends. It is different from the previous anthology in that I did not take any photographs of the scenes I saw. In addition, of the 100 cut verses, quite a few were responses to others' initiative poems. However, I did not keep a record of them. And for this reason, I have to express my regret to the poets concerned.

In the process of the compilation and publication of the present anthology of the 300 cut verses, *ci* and *sanqu*, the leaders and colleagues of Anhui University of Science and Technology and its School of Foreign Studies, Department of Scientific Research and Library, and the leaders and editors of Cambridge Scholars Publishing have shown me their concern and provided me with

their support. Therefore, I would like to avail myself of the opportunity to extend my heartfelt thanks to all of them!

Yongsheng Cheng

## PREFACE

### 前言

文人多将诗词曲赋放在一起说事，其实也可以分开讨论。词为诗余，散曲为词余，如此看来，诗词曲倒是一脉相承的了。另外，如果把诗仅看成近体诗，顺着唐诗、宋词、元曲的顺序看，诗词曲又攀上亲了。这再次说明，诗词曲可与赋对举，也可单独处置。当然，明眼人一看就知道，我这样说，不在于强词夺理，而在于为这本将诗词曲各一百首汇于一册的小册子解题。顺便说一下，这本小册子中的“诗”，其实是绝句，不说明白，似有误导之嫌。

The Chinese literati are often inclined to discuss *shi* (the Chinese verse), *ci* (*ci*-poem), *qu* (*qu*- or *sanqu*-poem) and *fu* (a kind of quasi-verse) as a whole. Actually, they can be dealt with separately. *Ci* is also known as a variant of *shi* while *sanqu* is also known as a variant of *ci*. In this light, *shi*, *ci* and *qu* are related by blood. In addition, if we regard *shi* as the regular verse and pay attention to Tang *Shi* (the regular verse of the Tang Dynasty), Song *Ci* (the *ci* of the Song Dynasty) and Yuan *Qu* (the *qu* of the Yuan Dynasty), then *shi*, *ci* and *qu* are kin to each other beyond any doubt. This analysis proves again that *shi*, *ci* and *qu* can be discussed in contrast with *fu* or as independent genres. Of course, readers with discerning eyes may have been already aware that in so doing, I am not justifying any personal belief, but to draw readers' attention to the rare composition of this anthology, the anthology of 300 cut verses, *ci* and *qu* (100 each). By the way, in the present anthology, by *shi* is meant the cut verse. I have to make it clear. Otherwise, the term might be misleading.

诗词曲中的诗一般指近体诗，也叫今体诗。近体诗是和古体诗相对而言的，是中规中矩的格律诗，“近”或“今”是相对于唐代而言的，因为近体诗始于唐代。而古体诗可理解为那些包括诗经、楚辞、古风 and 乐府的诗歌作品。“古”也是相对于唐代而言的，当然，古体诗也有规可循，也不是垃圾箱。因此，“今、近、古”不是严格的时间概念，因为唐代诗人，既写近体诗，也写古体诗，尤其是古风 and 乐府。即使到了现在，如果你严格按照近体诗的格律写诗，所写的就是近体诗，否则可视为古体诗。

The *shi*(poetry) in *shi*, *ci* and *qu* refers to the poetry of modern or present-day style. As a regular verse, *poetry of present style* is termed in contrast with *poetry of ancient style*, and the term *modern* or *present day* is coined with reference to the Tang Dynasty, in which poetry of present style came into being. Poetry of ancient style can be understood as the poems in *The Book of Songs*, *The Songs of Chu*, the other ancient-styled poems and Yuefu poems. The term *ancient* is also used in reference to the Tang Dynasty. Of course, poetry of ancient style is also composed by following the relevant composition rules. In other words, it is not a dustbin into which any poem, if not of modern style, can be thrown. Therefore, such terms as *the present day*, *modern* and *ancient* are not used rigidly to refer to the corresponding chronological concepts, for poets in the Tang Dynasty wrote poems of modern style as well as those of ancient style, especially the ancient-styled poems and Yuefu poems. Even in our times, if you write poems by obeying the rules governing the composition of the regular verse, what you produce will be poems of modern style. Otherwise, they may possibly be regarded as poems of ancient style.

近体诗分为绝句、律诗和排律。有人认为，绝句乃律诗截半而成，至于如何截半，有两种意见。一种认为，乃拦腰截断；另一种认为，乃斩头除尾后拼接而成。后一种意见似乎更符合实际，按照前一种意见，所截结果总有个对仗联。而绝句可对仗可不对仗，可两联全对，也可一联对仗一联不对仗。我

没仔细探究，恐怕也很难穷根究底，但从手头的资料看，绝句很可能先于律诗而面世。也就是说，绝句根本就不是截成的。

The poem of modern style or the regular verse can be divided into three categories: the cut verse, the regulated verse and the extended regulated verse. Some believe that the cut verse is produced when the regulated verse is cut into two equal parts. When it comes to how to break it up, there are two opinions. One believes that a cut verse is produced when a regulated verse is cut in the middle. The other is convinced that a cut verse is produced when the couplets in the middle are cut off. It seems that the second way of cutting is more rational, for according to the first way of cutting, the resultant may necessarily contain an antithetic couplet. However, it is the case that a cut verse may or may not comprise the antithesis. If it does, it may comprise one or two antithetic couplets. I have not conducted a thorough investigation into the history of the cut verse, and I am afraid that it will be hard to conduct such an investigation. But from what I know of the relevant data, the conclusion may be that the cut verse may have come into being before the regulated verse. In other words, the cut verse is not really produced by cutting anything at all.

近体诗也叫做格律诗，创作时必须按格律规则行事。格主要指形式方面的要求，律主要指音韵方面的要求。在形式方面，近体诗分为绝句、律诗和排律；从诗行数的角度看，绝句四行，律诗八行，排律十行或十行以上，但必须为双数；从诗行长度的角度看，近体诗分为五言和七言，一言就是一个汉字或一个音节。因此，近体诗有五言绝句、七言绝句；五言律诗、七言律诗；五言排律、七言排律。近体诗每两个诗行为一联，因此，绝句两联、律诗四联、排律五联或五联以上。律诗的四联分别称为首、颌、颈、尾，绝句和排律的诗联可用数字表示。

The poetry of present style is also known as the regular verse, implying that the composition should be done in accordance with the *ge* and *lǜ* rules. By *ge* is meant the formal formats while by *lǜ* is meant the phonological formats. From the formal perspective, the



regular verse falls into the cut verse, the regulated verse and the extended regulated verse, defined by the number of lines. Specifically, the cut verse comprises 4 lines; the regulated verse, 8 lines; the extended regulated verse, 10 or more than 10 lines, even in number; in terms of line length, the regular verse falls into the pentasyllabic and the heptasyllabic, with a Chinese *yan* being a character or a syllable. Therefore, the Chinese regular verse can be divided into the penta- and heptasyllabic cut verse, the penta- and heptasyllabic regulated verse, and the penta- and heptasyllabic extended regulated verse. In the regular verse, the lines are organized into couplets, each of which comprises two lines. Therefore, the cut verse comprises 2 couplets; the regulated verse, 4; and the extended regulated verse, 5 or more than 5. And the 4 couplets of the regulated verse are called the head, the qin, the neck and the tail respectively. For the cut and extended regulated verse, the couplets are simply numbered.

近体诗讲究对仗，律诗的颌联和颈联一般必须对仗，首联和尾联可对仗可不对仗；排律除首尾两联外，中间各联都必须对仗；绝句可对仗可不对仗。近体诗的对仗，对词性、词组结构、句法结构和节奏结构都有明确的要求。

The Chinese regular verse is distinctive for its antithesis. For the regulated verse, the qin and neck couplets should be antithetic, while the head and tail couplets are antithetically optional. For the extended regulated verse, all the couplets, except for the first and the last, should be antithetic. However, for the cut verse, the two couplets are antithetically optional. The antithesis sets rather rigid requirements on the couplets in terms of part of speech, and phrasal, sentential and rhythmic structures.

近体诗在声和韵方面也有严格的要求。近体诗一般押平声韵，押尾韵，双行押韵，首行可入韵可不入韵。近体诗对声方面的要求比较复杂。汉语是声调语言，一般分四声。但汉语和英语一样，从古代汉语演变为现代汉语，这两种汉语变体具有声调差异。古代汉语的四声为平、上、去、入，现代汉语中，

入声已经消失，但古代汉语的平声已分化为阴平和阳平。因此现代汉语的四声为阴平、阳平、上声和去声。

For the regular verse, the tone and rhyme are arranged according to the relevant rules. When it comes to the rhyme, every even-numbered line should bear an even-tone end-rhyme. However, the first line is rhyme-optional. The tonal requirement for the regular verse involves much complication. As is well-known, Chinese is a tone language, usually comprising four tones. However, similar to English, the language has evolved from Classic Chinese into Modern Chinese, with tonal differences involved. The four tones for Classic Chinese are even, falling-rising, falling and entering. In the evolution into Modern Chinese, the entering tone disappeared while the even tone was broken up into the yin-even (the even) and the yang-even (the rising) tones. Therefore, Modern Chinese comprises even, rising, falling-rising and falling tones.

诗词曲既可以用古代汉语也可以用现代汉语创作，但在选声用韵上具有明显差别。因此，各有专门的韵系和专门的韵书。诗一般用平水韵，词一般用词林正韵，散曲一般用中原音韵，但写作诗词曲，都可以用新韵或通韵，两种当下流行的声韵。

Composing *shi*, *ci* or *qu*, either in Classic or in Modern Chinese, sets apparently different requirements on tone and rhyme. Specifically speaking, different tonal systems and different phonological guides are employed. The Pingshui Phonological Guide, the Phonological Guide for *Ci* and the Phonological Guide of the Central Plains are used for *shi*, *ci* and *qu* respectively. However, the Modern Phonological Guide and the Universal Phonological Guide, the two recently popular guides, can also be used.

汉语的四声，在诗词曲中合并为两大类：平和仄。用古代汉语创作近体诗，诗的平声就是古代汉语的平声，诗的仄声由古代汉语的上声、去声和入声构成。用现代汉语创作近体诗，

诗的平声包括现代汉语的阴平和阳平，诗的仄声则包括现代汉语的上声和去声。

Used in poetry composition, the four Chinese tones will be organized into two poetic tone groups: the even and the oblique tone. When Classic Chinese is used in poetry composition, the even poetic tone will comprise the even tone of the language while the oblique poetic tone will comprise the falling-rising, falling and entering tones of the language. If the verse is written in Modern Chinese, the even poetic tone will comprise the even and rising tones of the language while the oblique poetic tone will comprise the falling-rising and falling tones of the language.

近体诗按照平仄谱来创作，用平仄谱检验。近体诗平仄谱的大略的构成原则是：1) 律诗和排律的平仄谱在绝句的平仄谱的基础上构成；2) 七言诗的平仄谱在五言诗的基础上构成；3) 如果谱式的平仄与押韵有矛盾，则必须予以调整。近体诗平仄谱的具体谱式的构成，取决于第一诗行，可按照下列原则构成：1) 两个音节构成一个声调单元，原则上，平仄相同；2) 五、七言诗行均由单音节声调单元结尾；3) 同一诗行之毗邻声调单元的平仄原则上相反。

The regular verse is composed and tested in accordance with the tone patterns, whose formation is governed by the following principles: first, the tone patterns for the regulated and extended regulated verses are based on those for the cut verses; second, the tone patterns of the heptasyllabic verses are based on those for the pentasyllabic verses; third, if the tone pattern so formed is in tonal contradiction with the rhyme pattern, readjustment should be made. The specific tone pattern of a regular verse is determined by the first line, whose tone pattern is formed by following the principles below: first, a tone unit comprises two syllables, bearing in principle the same tone; second, either a pentasyllabic or heptasyllabic line ends in a single-syllable tone unit; third, the adjacent two units of a poetic line bear in principle different tones.

近体诗第一诗行的平仄安排主要取决于“起”（开头）和“收”（结尾），而双音节声调单元的平仄主要看第二个音节。因此，近体诗第一诗行就可以有平起平收、平起仄收、仄起仄收和仄起平收四种形式。

The specific tone patterns of the first line are mainly determined by the starting and the ending tone and the tone of the disyllabic unit is mainly defined by the tone of the second syllable. And the first line of the regular verse can be of even-starting even-ending; even-starting oblique-ending; oblique-starting oblique-ending and oblique-starting even-ending, four categories in all.

其余三个诗行的谱式构成，遵循下列原则：4）每两个诗行为一联，绝句两联、律诗四联、排律五联或更多；5）联内两诗行相应的声调单元原则上平仄相反，谓之“对”；毗邻诗联的毗邻诗行的相应的声调单元原则上平仄相同，谓之“粘”；6）如此构成四行后，如诗行的最后一个音节的平仄不符合押韵要求，则将其移到诗行的最前端；7）五言律诗平仄谱由五言绝句平仄谱叠加而成，第五行如以平声结尾，不符合押韵要求，如其为一个单一的平声音节，可将其移至行首；如其为两个平声音节，该行必定为三个仄声音节开头，可将第一个仄声音节调回到行末；8）七言律诗、七言绝句的平仄谱可在五言律诗、五言绝句各诗行的最前端加上一个平仄相反的声调单元构成<sup>[1]</sup>。

According to the following principles, the tone patterns of the other three lines can be formed: fourth, every two lines form a couplet. In this sense, a cut verse comprises two couplets; a regulated verse, four couplets; an extended regulated verse, five couplets or more; fifth, in a couplet, the corresponding tone units of the two lines should bear, in principle, opposite tones, hence the tone antithesis or tone dissimilarity; the corresponding tone units in the adjacent lines of the adjacent couplets should bear, in principle, similar tones, hence the tone cohesion or similarity; sixth, in the four lines so formed, if the last syllable of the line is not up to the rhyme requirement, move the syllable to the very beginning of the

line; seventh, the tone pattern of a pentasyllabic regulated verse is formed by doubling the tone pattern of a pentasyllabic cut verse. In case that if the last syllable of the fifth line of the resultant is not up to the rhyme requirement, and if it ends in a single even-tone syllable, move it to the beginning of the line; or if the line ends in two even-tone syllables, it must begin with three successive oblique-tone syllables. In that case, move the first syllable to the very end of the line; eighth, to form the tone patterns of the heptasyllabic regulated or cut verse, just add a unit to the first tone unit of each line of a pentasyllabic regulated or cut verse, but the addition should be opposite in tone to the first tone unit of the original<sup>[1]</sup>.

词是在近体诗的基础上发展起来的，是诗从不唱到唱的回归。换言之，诗，如《诗经》、《楚辞》原来既有乐谱又有歌词，是可以唱的，只是在发展过程中，由于逐渐离谱，歌词便独立出来了，发展成了近体诗；没有了歌词，乐谱也独立了。后来又有人将近体诗当成歌词配曲演唱，但由于诗行的长短过于规整，演唱不便，便开始增加没有意义的衬字。再后来，没有意义的衬字又为有意义的歌词所取代。就这样，一种由长短句构成的文学样式便形成了，叫做词或曲子词。

Based on the regulated verse, *ci* developed and the advent of *ci* can be regarded as the back-development of the silent *shi* to the singing *shi* (poetry). The reason lies in that poems such as those in *The Book of Songs* and *The Songs of Chu* could be sung, for they were the combinations of music scores and words for singing. However, in the course of evolution, the music scores and the words for singing were gradually separated. Then the words for singing became independent and gradually developed into the regular verse. Now without poetry, the music scores also became independent. Later, people tried to regard the regular verse as words for singing and to be matched with the music scores. In so doing, they came to realize that some readjustment had to be made, for the poem was too regular for singing purpose. Then fillers or meaningless words were added to poetic lines. Still later, the fillers were

replaced by meaningful singing words. In this way, a new literary genre came into being, known as *ci* or a singing poem.

词和近体诗主要有如下几点区别。1) 每一首词都有乐谱, 明确标明了词牌和词调, 然后再配上诗句供歌者演唱; 因此, 进行词的创作被称为“填词”; 2) 近体诗的类别仅限于五七言绝句、五七言律诗、五七言排律等几种形式, 而词的种类是由词谱决定的, 有多少词谱就有多少种类; 3) 近体诗, 一般只押平声韵, 除篇幅较长的排律外, 一般一韵到底, 哪怕用仄声韵写近体诗, 也一韵到底; 同一首词, 有押平声韵的、有押仄声韵的; 有一韵到底的, 有平声一韵到底的, 也有仄声一韵到底的; 同一首词, 有一组押某韵部的平声韵另一组押该韵部的仄声韵的; 还有两组押平声韵、另两组押仄声韵的, 押韵用字选自一个、两个或四个韵部; 4) 各种类型的近体诗, 诗行的长度是固定的, 律诗、绝句的总字数是固定的; 词的诗行有长有短, 总字数也只是相对固定, 因此词分小令(58 个字以内)、中调(59-90 个字)和长调(90 个字以上), 小令、中调和长调可分上下片(阙), 即上下两个诗节。当然, 在语言、体裁、题材等其他方面, 同诗还有许多区别。

*Ci* is different from the regular verse mainly in the following aspects. First, each *ci* has its music score with the name and the tune marked, then a singing poem or words for singing are filled in for the singing purpose; for this reason, *ci* composition is known as *word-filling*; second, the regular verse can fall into the limited categories of the penta- and heptasyllabic cut verse, regulated verse and extended regulated verse. However, the categories of *ci* are determined by the music scores. In other words, *ci* are as many as their music scores; third, in a regular verse, only the even-tone rhyme is used, and one rhyme only for the whole poem, and this is true even with the poem in which the oblique-tone rhyme is employed; for *ci*, either the even-tone or the oblique-tone rhyme can be used and in some cases, one rhyme, even or oblique in tone, is used throughout; but in other cases, two groups of rhymes are used, one even in tone and the other oblique in tone, with the rhyme words from one or two rhyme sections; and in still others, four

groups of rhymes are used, of which two are even in tone while the other two are oblique in tone, with the rhyme words from one, two or even four different rhyme sections; forth, for various categories of the regular verse, the line length is fixed; for the cut verse or the regulated verse, the number of total words it comprises is fixed; for *ci*, however, some lines are long while others are quite short; and in terms of the total words, *ci* can fall into the short, the medium-sized and the long ones, comprising 58 words or fewer, 59-90 words and 91 words or more. And the three categories may each be composed of two stanzas. And the differences between the regular verse and *ci* can be discussed in terms of language, style, subject matter and so on.

当然，也和诗一样，在发展过程中，词的诗句和乐谱也渐渐脱钩了，因而词调也渐渐失去了意义。当然，现在还可以看到人们填词时往往会加上“调寄《清平乐》”这类字样，其实“清平乐”是词牌不是词调。但“清平乐”仍起着标类作用，因为词和近体诗的最大区别可能在于，一个词牌，一个谱式，格式固定，句子长短、押韵格式、用字平仄都有严格规定。以“清平乐”为例：

仄平平(仄)。仄仄平平(仄)。仄仄平平仄(仄)。平平平平(仄)。

仄平仄仄平(平)。仄平平仄平(平)。仄仄平平仄仄，平平平仄平(平)。

图中，浅色表明可平可仄，深色如果是平，则只能用平声字；如果是仄，则只能用仄声字；圆括号表明押韵；上片押仄声韵，下片押平声韵，平仄换韵则没有标注出来。“平仄换韵”，意思是说，押韵所用的仄声字选自一个韵部，所用的平声字则选自另外一个韵部。但也有统统押仄声韵而且不换韵的。

Of course, similar to poetry, in its development, *ci* gradually loses its music scores and the singing lines become independent. In this case, the tune gradually loses its significance. Of course, now we can still see that in composing a *ci*, the poet always adds such wording as “by the tune of *Plain Music*.” However, the *Plain Music*

now is not the tune but the brand or name of the *ci* or the category marker. The greatest difference between the regular verse and *ci* may lie in that each *ci* has its own peculiar pattern, in which the line length, the tone and rhyme arrangements are fixed rather rigidly. Take the *Plain Music* for example:

oee(o)。oooo(o)。ooooeo(o)。eoeoe(o)

oeoeoe(e)。oeoeoe(e)。ooooeo, eoeoe(e)。

Where e stands for the even while o stands for the oblique tone; the shallow-colored slots are tone optional, though an even or oblique tone is preferable; the dark-colored slots are tone compulsory; and the rhyme slots are marked by a bracket together with the required tone. From the pattern, it is clear that in the first stanza, the oblique rhyme is used while in the second stanza, the even rhyme is used. And the *Plain Music* is an even and oblique rhymes alternating *ci*. In addition, for the *Plain Music*, the even-tone and oblique-tone rhyme words should be selected from two different rhyme sections. But some people may write the *ci* by imposing oblique rhymes throughout without alternation.

曲或散曲，分南曲和北曲。南曲起源于南宋，北曲起源于金、元。但南曲和北曲都是在宋代大曲（大型歌舞乐）、词和民间歌词曲调的基础上发展起来的。曲还有戏曲和散曲之分，它们之间的简要区别是，戏曲有表演和念白穿插其间，散曲则没有。

*Qu* or *sanqu* falls into *nanqu* and *beiqu* (southern and northern varieties). *Nanqu* originated in the Southern Song Dynasty while *beiqu* originated in the Jin and Yuan Dynasties. However, they both developed from *daqu* (a grand singing dance music) of the Song Dynasty, *ci* and folk lyrics and tunes. *Qu* can also be divided into the dramatic and the non-dramatic. And there are such interludes as performances and speeches (dialogues or monologues) in the former.



南曲用五声音阶，声调比较柔婉，文字比较婉转，以江浙一带的语音为准，分平、上、去、入四声，以箫、笛等乐器伴奏；北曲用七声音阶，音调比较刚劲质朴，文字比较奔放利落，以中原音韵为主，分平、上、去三声，没有入声，以枇杷、三弦等乐器伴奏。本集所收的 100 首散曲均为北曲。

The pentatonic scale is applied to *nanqu*, which is then endowed with being soft in tone and indirect in wording. The Jiangsu and Zhejiang pronunciation is used as the standard phonology for *nanqu*, comprising even, falling-rising, falling and entering tones and it is sung to the accompaniment of such wind instruments as the vertical and horizontal flutes. The heptatonic scale is applied to *beiqu*, which is then endowed with being simple and vigorous in tone and unrestrained and agile in wording. The pronunciation of the central plains is used as the standard phonology for *beiqu*, comprising even, falling-rising and falling tones with the entering tone discarded, and it is sung to the accompaniment of such string instruments as *pipa* and *sanxian* (the three-string). And all the *sanqu* included in the present anthology belongs to *beiqu* without exception.

散曲分宫调，其来源比较复杂，但在周德清所编的《中原音韵》中仅记载了六宫、十一调，分别是：仙吕宫、南吕宫、中吕宫、黄钟宫、正宫、道宫；大石调、小石调、高平调、般涉调、歇指调、商角调、双调、商调、角调、宫调、越调。

In terms of tune, *sanqu* falls into *gong* and *diao*, which can be traced to the complicated sources. However, in *The Phonological Guide of the Central Plains* compiled by Mr. Zhou Deqing, 6 *gongs* and 11 *diaos* are included: *Xianlügong*, *Nanlügong*, *Zhonglügong*, *Huangzhonggong*, *Zhenggong* and *Daogong*; *Dashidiao*, *Xiaoshidiao*, *Gaopingdiao*, *Banshediao*, *Xiezhidiao*, *Shangjuediao*, *Shuangdiao*, *Shangdiao*, *Juediao*, *Gongdiao* and *Yuediao*.

这十七个宫调，都有自己的曲牌。例如，黄钟宫包含出队子、刮地风、节节高、昼夜乐、红衲袄、贺圣朝、人月圆等曲牌；商调包含梧叶儿、百字知秋、望远行、凉亭乐、秦楼月、玉抱肚、满堂红、桃花浪、芭蕉延寿等曲牌。

Each of the seventeen *gong* and *diao* tunes has its own *qu* brands (categories). For example, *Huangzhonggong* comprises such *qu* brands as *chuduizi*, *guadifeng*, *jiejiégao*, *zhouyele*, *hongna'ao*, *heshengchao*, *renyueyuan* and so on; *Shangdiao* includes *wuye'er*, *baizizhiqiu*, *wangyuanxing*, *liangtingle*, *qinlouyue*, *yubaodu*, *mantanghong*, *taohualang*, *bajiaoyanshou*, etc.

散曲分小令和散套。小令基本上是一支单独的曲子，而散套，也叫套数，一般情况下，选用同一宫调内几个曲牌，按照一定的规则连缀起来，表达同一个主题，描述同一个事件，组成同一个境界，曲牌虽然不同，但用韵要相同。

*Sanqu* can fall into *xiaoling* and *santao*. *Xiaoling* basically is a single or independent *sanqu*-poem. Also known as *taoshu*, *santao* is a set of single *sanqu*-poems usually from the same *gong* or *diao* (possibly understood as “music set”), which are put together and ordered in sequence to express a single theme or to describe a single event, or constitute a single situation. Although the single ones are of different brands, the whole set employs a single rhyme throughout.

散曲的小令，不同于词的小令。词的小令是对中调、长调而言的，是由字数的多少决定的。散曲的小令是对散套而言的。简言之，一个曲牌独自成篇，即为小令。如将同一宫调内的几个曲牌组合起来，便是散套。

*Xiaoling* of *sanqu* is different from *xiaoling* of *ci*. *Xiaoling* of *ci* is termed in contrast with the medium-sized *ci* and the long-sized *ci*, depending on how many characters a *ci* contains. *Xiaoling* of *sanqu* is termed in contrast with *santao*. Briefly speaking, if a *sanqu* alone constitutes a single text, it will be a *xiaoling*. If several single *sanqu* brands from the same *gong* or *diao* are organized into one text, it will be a *santao*.

可能考虑到，散曲的小令篇幅有限，难以描写比较复杂的情感或事件，因而需要扩容。小令扩容通常有如下一些手段，如增加么篇、采用重头、启用带过曲等。

Possibly taking into account that a *xiaoling* is not long enough to describe a complicated feeling or event, the extension is necessary, by adding to the end such texts as *yaopian*, *chongtong* or *daiguoku*.

么篇就是在本篇的基础上再加一篇文字，至于哪些小令可加么篇，哪些不可加，按照什么格式加，许多著述都语焉不详。但么篇也是有格律规定的，换言之，加几句，每句多少字，字的平仄安排，押韵及韵字的平仄安排，都是有规定的。当然，本篇和么篇描写或阐述同一个主题，各着墨于一个侧面，用韵时，本篇和么篇一韵到底。

For a *xiaoling*, to the text proper, another text can be added and such addition is known as *yaopian* ("another text"). When it comes to such questions as to which *xiaoling* a *yaopian* can be added, what the format for *yaopian* is and so on, quite a few works have not clarified them. However, *yaopian* is also metrically rule-governed. In other words, how many sentences a *yaopian* comprises, how many characters for each of the sentences, how the tones are patterned, how the rhyme and the tone for the rhymes are arranged, all these are pattern-defined. Of course, sharing the same theme, *yaopian* and the text proper should describe the different aspects of the theme. However, *yaopian* and the text proper describe the same event or expound the same viewpoint, share the same rhyme.

除了么篇之外，还可以在小令的结尾处增添带过曲。所谓带过曲就是将同一宫调内经常连唱、音律相互衔接的两支曲子拼接起来，作为一首使用，如〔越调·黄蔷薇带庆元贞〕。还有将三个曲子拼接起来的，如〔哪吒令带鹊踏枝寄生草〕。但一般至多也就带两支曲子，没有见到带三支四支的。至于哪些小令可增加带过曲，哪些不可，如何增加，许多散曲文献都语焉不详，但我们的总体印象是，这些都不是随意的。当然，由于所带的都是小令，其句子多寡、句子长短、用字平仄、押韵以及韵字的平仄等都有明确规定，但带过曲和本曲描写或阐述同一个主题，押同一个韵。

Besides *yaopian*, *daiguoqu* (“a taken-along *xiaoling*”) can also be added to the end of a *xiaoling* proper. The so-called *daiguoqu* is actually one or two other *xiaolings* from the same *gong* or *diao*, which are often sung together and cohesive in temperament but are now put together to form a unified whole. Take for example, [Yuediao•The Yellow Rose dai Qingyuanzhen]. And this is the one + one model. And there is the one + two model, for example, [Nezhaling dai The Perching Magpie dai The Parasitic Grass]. However, probably at most only two other *xiaolings* can be added, for no more additions have been witnessed. Which *xiaoling* can take one or two *daiguoqus*, which *xiaoling* can be a *daiguoqu*, no relevant literature has made it clear. But they leave us the impression that we cannot add a *daiguoqu* at our will. Of course, how many sentences a *daiguoqu* comprises, the length of each of the sentences, the tone for each of the characters, the rhyme and the tone for the rhyme and so on are clearly specified by the pattern. And of course, the *daiguoqu* and the *xiaoling* proper should describe the same event or expound the same viewpoint, share the same rhyme.

重头为词曲用语。一首词，如上下阕完全相同，谓之重头；对曲而言，包括散曲和戏曲，重头指写完一篇小令之后，接着再写一篇这首小令，同一小令可接连写几篇、几十篇甚至一百篇。笔者从所阅读的资料中体悟到，散曲的重头，所重的是单纯的小令，一般不带么篇，也不带带过曲。重头必须与本篇合为一体，咏唱一个故事，或整体中的各个小令各咏唱故事的一个情节，使所有的小令构成一个完整的故事，例如用一百首《小桃红》来咏唱《西厢》故事。

As a term, *chongtou* (“the repetition”) is used in both *ci* and *sanqu*. If a *ci* consists of two parts and the second part is completely similar in format to the first, it can be called *chongtou*. In the case of a *qu*, dramatic or non-dramatic, when a *xiaoling* is completed, it can be rewritten once, several times, several dozen times or even a hundred times, and such rewriting is called *chongtou*. Through reading, I understand that what is repeated is the *xiaoling* proper without *yaopian*, without *daiguoqu*. The repetition and the *xiaoling*

proper should be regarded as an organic entity, about a grand matter, though each independent *xiaoling* can deal with one aspect of that organic whole. For example, a *sanqu* work comprising one hundred *xiaolings* was once used to tell *The Story in the West Wing*.

散曲押韵，一般一韵到底，或只用平声，或只用仄声，或平仄交替使用。但一首散曲，只从一个韵部中选用韵字。与词不同的是，词用韵，可用一组、两组甚至四组；有的一组一个韵、有的两组一个韵或两个韵，有的四组一个韵、两个韵或四个韵，散曲没有这种用法。

When it comes to rhyming, generally one rhyme is used throughout. For some, only even rhymes are used; for some, only oblique rhymes are used; for others, even and oblique rhymes are used alternatively. However, for a single *sanqu*, the rhyme words are only selected from one section of the phonological guide. In this aspect, *sanqu* is different from *ci* in that a *ci* can take two or four groups of rhymes either from the same or from the different rhyme sections. For some, one group of rhymes from the same rhyme section is used; for some, two groups of even or oblique, or half-even half-oblique rhymes from one or two rhyme sections are used; for others, four groups of even, or oblique or half-even half-oblique rhymes from one, two or even four rhyme sections are used. But this is not true with *sanqu*.

和词一样，调有定格，有定句，句有定字，字有定声。换言之，每一首散曲，有多少句子，如何排列，每个句子包含几个字，每个字的平仄以及哪些地方押韵，押平声韵、押仄声韵还是押去声韵，都有明确规定。但必要时，散曲的句子中可以添加衬字。

Similar to *ci*, the format for each brand of *sanqu* is fixed in terms of sentence, character, tone and rhyme. In other words, how many sentences each *sanqu* comprises, how to organize the sentences, how many characters for each particular sentence, the tone for each character, how to arrange the rhyme, which rhyme to use, even, oblique or falling tone rhyme? All these are specified.

However, when necessary, a filler or fillers can be inserted into a particular sentence or sentences.

这本小集子有两个特点：1) 所收录的绝句、词和散曲，都是我自己创作、自己英译的。2) 将绝句、词和散曲各一百首及相应的英译收入了一个集子。

The present anthology is distinguished from others in the following two aspects: 1) Included in the anthology, all the cut verses, *ci* and *sanqu* and their English translations are all my own products; 2) As the title implies, three hundred *shi*, *ci* and *qu*, one hundred each, and their English translations, are included in a single anthology.

我一共写了、译了 1400 多首绝句、300 首律诗、100 多首词和 160 多首散曲，英译了 300 首唐诗，有的已收入《英汉对照律诗绝句二百首》于 2018 年出版了，从英语翻译的 300 多首绝句已收入《绝句汉译〈飞鸟集〉》于 2020 年出版了，《绝句三百首并英译》于 2023 年出版了，其余的，除收入本集的外，将陆续定稿、伺机出版。本集所收的绝句绝大多数是 2017 年的作品，开头两首绝句创作于 2019 年，是用来替换原来的两首的，中间有几首绝句也是后来创作的，也是用来替换原来的。

Altogether I have written and translated more than 1400 cut verses, 300 regulated verses, more than 100 *ci* and more than 160 *sanqu*. And I have translated 300 Tang poems as well. Of them, some are included in *Two Hundred Chinese Regulated and Cut Verses and Their English Translations*, published in 2018. Another poetry anthology is *Stray Birds: A Chinese Translation of Cut Verses*, composed of more than 300 cut verses translated from English and published in 2020. Still another is *Three Hundred Chinese Cut Verses with English Translations* published in 2023. And the 300 cut verses, *ci* and *qu* with English translations are included in the present anthology and all the others will be edited and wait for opportunity to be published. The cut verses included in the present anthology were mainly composed in 2017. However, the first two were composed in 2019, used as substitutes for the two