

# VERSE VERSION

Vol.10 No.2 December 2021



LEOMAN PUBLISHING CO.,LTD

**Print ISSN 2051-526X**  
**Online ISSN 2399-9705**

# **Verse Version**

Vol.10 No.2 December 2021

Chief Editor

**Zhang Guangkui**

Sponsored by  
**Shenzhen University**

**LEOMAN PUBLISHING CO., LTD**  
UNIT G25 WATERFRONT STUDIOS 1 DOCK ROAD  
LONDON ENGLAND E16 1AH

**Copyright (c) 2021**, Published by LEOMAN PUBLISHING CO., LTD.

ALL RIGHTS RESERVED. No part of this publication covered by the copyright herein should be illegally reproduced, transmitted, stored or used in any form or by any means, including but not limited to photocopying, recording, scanning, digitizing, taping, Web distribution, information networks, or information storage and retrieval systems, except as permitted under the prior written permission of the publisher.

For permission to use material from this publication, submit all requests at [verseversion@163.com](mailto:verseversion@163.com).

Any violation of a copyright is the sole responsibility of its translator or author.

**Publisher: LEOMAN PUBLISHING CO., LTD:** UNIT G25 WATERFRONT STUDIOS 1  
DOCK ROAD LONDON ENGLAND E16 1AH

**License to Publish:** It is a condition of publication in the journal that authors or translators grant License to Publish to The Board of Editors of *Verse Version*. This ensures that requests from third parties to reproduce poems, translation, or articles are handled efficiently and consistently and will also allow the poems, translation or articles to be as widely disseminated as possible. In granting this, authors or translators may use their own material in other publications provided that *Verse Version* is acknowledged as the original place of publication, and is notified in writing and in advance.

**Editorial Email Address:** [verseversion@gmail.com](mailto:verseversion@gmail.com), [verseversion@163.com](mailto:verseversion@163.com)

**Website:** <http://www.verseversion.uk>

**Institutional Subscribers:** GBP £ 6.00 per single number, postage not included.

**Private Subscribers:** All entitled to a reduced rate, with students to an extra reduction.

# VERSE VERSION

## *Adviser*

Ou Hong, Sun Yat-sen University

## *Chief Editor*

Zhang Guangkui, Shenzhen University

## *Deputy Chief Editors*

Ding Jianxin, Sun Yat-sen University

Dan Fei, scriptwriter, lyric writer and poet

Deng Yuping, Guangdong Construction Polytechnic

Chen Nengying, Fujing Foreign Language School

## *Editorial Board*

John Wilkinson, University of Chicago, USA

Yunte Huang, UC Santa Barbara, USA

Lin Funa, poet, critic, CHN



# Contents

## English-Chinese Version

<i>To the Moon</i> .....	1
<i>Sudden Shower</i> .....	3
<i>I Remember, I Remember</i> .....	5
<i>Wolfram's Dirge</i> .....	9
<i>I Look Into My Glass</i> .....	11
<i>The Candle Indoors</i> .....	13
<i>At Night</i> .....	15
<i>Beggar to Beggar Cried</i> .....	17
<i>I So Liked Spring</i> .....	19

## Chinese-English Version

江南.....	21
春梦.....	23
浪淘沙.....	25
一片槐树叶.....	27
思念.....	29
长城谣.....	31
鸡鸣寺的野路.....	33
雨后.....	35
草原幻象.....	37
触电.....	39

## Recommendation of English Poets and Poems

<i>English Haiku</i> .....	41
<i>Introduction to English Haiku</i> .....	42
<i>muttering thunder</i> .....	43
<i>A balmy spring wind</i> .....	45

<i>Deserted tennis court</i> .....	47
<i>In a misty rain</i> .....	49
<i>On muddy puddles</i> .....	51
<i>A soft wind at dawn</i> .....	55
<i>The spring lingers on</i> .....	57
<i>A bursting ripe plum</i> .....	59
<i>Luo Binwang</i> .....	61

### **Recommendation of Chinese Poets and Poems**

<i>Introduction to Luo Binwang</i> .....	62
从军行 .....	63
渡瓜步江 .....	65
冬日野望 .....	67
晚渡黄河 .....	69
在军登城楼 .....	71
于易水送人 .....	73
玩初月 .....	75
挑灯杖 .....	77
咏鹅 .....	79
忆蜀地佳人 .....	81
<i>Translator List</i> .....	83
<i>About Verse Version</i> .....	84

**To our honourable  
poets, readers and translators**

## English-Chinese Version

### To the Moon<sup>1</sup>

Percy Bysshe Shelley<sup>2</sup>

ART thou pale for weariness  
Of climbing Heaven, and gazing on the earth,  
Wandering companionless  
Among the stars that have a different birth,—  
And ever changing, like a joyless eye  
That finds no object worth its constancy?

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 229.

<sup>2</sup> Percy Bysshe Shelley, 1792–1822, was one of the major English Romantic poets. A radical in his poetry as well as in his political and social views, Shelley did not achieve fame during his lifetime, but recognition of his achievements in poetry grew steadily following his death and he became an important influence on subsequent generations of poets including Robert Browning, Algernon Charles Swinburne, Thomas Hardy, and W. B. Yeats.

Translation:

## 致月亮

珀西·比希·雪莱

你的脸色如此苍白  
是因为疲于攀登险峰，凝视大地？  
于茫茫天际，独自游走  
于芸芸众星，盈亏变换  
恰如一双失乐的眸子，  
遍寻不获那令你眷恋的存在？

（陈能颖 译）

## Sudden Shower<sup>1</sup>

John Clare<sup>2</sup>

BLACK grows the southern sky, betokening rain,  
And humming hive-bees homeward hurry by:  
They feel the change; so let us shun the grain,  
And take the broad road while our feet are dry.  
Aye there, some drops fell moistening on my face,  
And pattering on my hat—'tis coming nigh! —  
Let's look about, and find a sheltering place.  
The little things around us fear the sky,  
And hasten through the grass to shun the showe.  
Here stoops an ash-tree—hark! the wind gets high,  
But never mind; this ivy for an hour,  
Rain as it may, will keep us drily here:  
That little wren knows well his sheltering bower,  
Nor leaves his covert, though we come so near.

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 249.

<sup>2</sup> John Clare, 1793–1864, was an English poet. The son of a farm labourer, he became known for his celebrations of the English countryside and sorrows at its disruption. His work underwent major re-evaluation in the late 20th century; he is now often seen as a major 19th-century poet.

Translation:

## 骤雨

约翰·克莱尔

黑云在南边上空集聚，风雨欲来，  
蜂群嗡嗡作响，匆匆回家：  
它们感受到了骤变；所以我们避开谷物，  
趁脚干，走大路。  
是的，几滴水落在我的脸上，  
拍打着我的帽子——就快到了！——  
环视四周，找到一个避雨点。  
而我们周围的小东西害怕天空，  
急忙穿过草丛，避开风头。  
这儿有一颗弯曲生长的白蜡树——听！风愈来愈大，  
但别担心；这棵藤树可以支撑一个小时，  
雨水或许会让我们冰冷：  
那只小鹧鸪熟悉它的庇护所，  
虽然我们离得很近，却也未离开他的隐秘处。

(邓宇萍 译)

## I Remember, I Remember<sup>1</sup>

Thomas Hood<sup>2</sup>

I REMEMBER, I remember  
The house where I was born,  
The little window where the sun  
Came peeping in at morn;  
He never came a wink too soon  
Nor brought too long a day,  
But now, I often wish the night  
Had borne my breath away.

I remember, I remember  
The roses, red and white,  
The violets, and the lily-cups —  
Those flowers made of light!  
The lilacs where the robin built,  
And where my brother set  
The laburnum on his birthday, —  
The tree is living yet!

I remember, I remember  
Where I was used to swing,  
And thought the air must rush as fresh  
To swallows on the wing;  
My spirit flew in feathers then  
That is so heavy now,  
And summer pools could hardly cool  
The fever on my brow.

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 300.

<sup>2</sup> Thomas Hood (1799–1845) was an English poet, author and humorist, best known for poems such as "The Bridge of Sighs" and "The Song of the Shirt". Hood wrote regularly for *The London Magazine*, *Athenaeum*, and *Punch*. He later published a magazine largely consisting of his own works. Hood, never robust, had lapsed into invalidism by the age of 41 and died at the age of 45.

Translation:

## 我记得，我记得

托马斯·胡德

我记得，我记得  
出生时的那个房子，  
清晨，小轩窗处  
阳光窥视：  
他从不早来片刻，  
也不逗留半晌，  
然而现在，我却常愿  
暮夜带走我的呼吸！

我记得，我记得  
红白玫瑰，紫罗兰  
还有百合花，  
那些花朵构成辉光！  
也有知更鸟筑巢的紫丁香，  
以及兄弟庆生时  
种下的金链花，  
依旧花开常在！

我记得，我记得  
过去常常荡秋千的地方  
清风扑面  
飞燕振翅；  
旧时我心飞扬，  
然今昔沉重，  
夏池也难以凉却  
我额中的热烈！

I remember, I remember  
    The fir trees dark and high;  
I used to think their slender tops  
    Were close against the sky:  
It was a childish ignorance,  
    But now 'tis little joy  
To know I'm farther off from Heaven  
    Than when I was a boy.

Translation:

我记得，我记得  
冷杉高耸，茂密葱葱；  
我曾想象它细长的峰尖  
直逼那天际；  
虽少时稚拙蒙昧，  
却不像现在，少有那般快意  
因为我知道比起少年  
我离天穹更弥远。

(邓宇萍 译)

## Wolfram's Dirge<sup>1</sup>

Thomas Lovell Beddoes<sup>2</sup>

IF thou wilt ease thine heart  
Of love and all its smart,  
Then sleep, dear, sleep;  
And not a sorrow  
Hang any tear on your eyelashes;  
Lie still and deep,  
Sad soul, until the sea-wave washes  
The rim o' the sun to-morrow,  
In eastern sky.

But wilt thou cure thine heart  
Of love and all its smart,  
Then die, dear, die;  
'Tis deeper, sweeter,  
Than on a rose-bank to lie dreaming  
With folded eye;  
And there alone, amid the beaming  
Of Love's stars, thou 'lt meet her  
In eastern sky.

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 334.

<sup>2</sup> Thomas Lovell Beddoes, 1803–1849, was an English poet, dramatist and physician. Beddoes' work shows a constant preoccupation with death. His *Collected Poems* were published in 1851.

Translation:

## 沃尔夫拉姆挽歌

托马斯·洛弗尔贝多斯

如果你想宽慰你的爱之心和它的痛苦，  
那就沉睡吧，亲爱的，睡吧；  
在你的睫毛上挂上眼泪，而不是悲伤；  
让那悲伤的灵魂，平静地安睡  
直到海浪冲刷明日的晨曦，  
在东方的天空。

你想治愈你的爱之心和它的悲伤吗？  
那就弃世吧，亲爱的，去吧；  
这比躺在玫瑰岸边，闭上眼睛进入梦乡更深沉、更甜蜜；  
只有在那里，在爱的星光中，你才能遇见她，  
在东方的天空。

（陈能颖 译）

## **I Look Into My Glass<sup>1</sup>**

Thomas Hardy<sup>2</sup>

I LOOK into my glass,  
And view my wasting skin,  
And say, "Would God it came to pass  
My heart had shrunk as thin!"

For then, I, undistrest  
By hearts grown cold to me,  
Could lonely wait my endless rest  
With equanimity.

But Time, to make me grieve,  
Part steals, lets part abide;  
And shakes this fragile frame at eve  
With throbbings of noontide.

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 507.

<sup>2</sup> Thomas Hardy, 1840–1928, was an English novelist and poet. A Victorian realist in the tradition of George Eliot, he was influenced both in his novels and in his poetry by Romanticism, including the poetry of William Wordsworth. He was highly critical of much in Victorian society, especially on the declining status of rural people in Britain, such as those from his native South West England.

Translation:

## 对镜沉思

托马斯·哈代

当我凝视镜子，  
照见我憔悴的躯壳，  
我说：“但愿上帝也让我的心  
也如这般衰萎”。

那时，人们不再追崇我，  
我亦不再介怀，  
我将能够孤独且平静地  
等待无尽的休眠。

但是时间，令我悲伤，  
偷走一半，又留存一半，  
摆弄我那黄昏之躯，  
空留一颗正午之心在悸动。

（陈能颖 译）

## The Candle Indoors<sup>1</sup>

Gerard Manley Hopkins<sup>2</sup>

SOME candle clear burns somewhere I come by.  
I muse at how its being puts blissful back  
With yellowy moisture mild night's blear-all black,  
Or to-fro tender trambeams truckle at the eye.  
By that window what task what fingers ply,  
I plod wondering, a-wanting, just for lack  
Of answer the eagerer a-wanting Jessy or Jack  
There God to aggrandise, God to glorify. —  
Come you indoors, come home; your fading fire  
Mend first and vital candle in close heart's vault:  
You there are master, do your own desire;  
What hinders? Are you beam-blind, yet to a fault  
In a neighbour deft-handed? Are you that liar  
And, cast by conscience out, spend savour salt?

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 534.

<sup>2</sup> Gerard Manley Hopkins, 1844–1889, was an English poet and Jesuit priest, whose posthumous fame placed him among leading Victorian poets. His prosody – notably his concept of sprung rhythm – established him as an innovator, as did his praise of God through vivid use of imagery and nature. Only after his death did Robert Bridges publish a few of Hopkins's mature poems in anthologies, hoping to prepare for wider acceptance of his style. By 1930 Hopkins's work was seen as one of the most original literary advances of his century.

Translation:

## 屋中火烛

杰拉德·曼利霍·普金斯

我从烛火明亮的地方经过。  
沉思它是如何于氤氲暮夜  
散发无上至福的淡黄光色，  
柔光在我眼中来回地摇曳。  
那窗中，手指为神务而划落，  
我苦苦思索，不知如何答复  
渴求着上帝的杰西或杰克  
那里在宣扬上帝及其荣光。——  
回家吧，回家吧，将熄的火焰  
重燃封闭心中的首要烛火：  
你即自身主宰，但行你所愿；  
又有何阻碍？是眼盲却灵活  
于邻里所犯之错？亦或你焉  
那摈弃良心道德的撒谎货？

（胡銮琮 译）

## At Night<sup>1</sup>

Alice Meynell<sup>2</sup>

HOME, home from the horizon far and clear,  
Hither the soft wings sweep;  
Flocks of the memories of the day draw near  
The dovecote doors of sleep.

O, which are they that come through sweetest light  
Of all these homing birds?  
Which with the straightest and the swiftest flight?  
Your words to me, your words!

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 541.

<sup>2</sup> Alice Christiana Gertrude Meynell, 1847–1922 was a British writer, editor, critic, and suffragist, now remembered mainly as a poet.

Translation:

## 暮夜

艾丽斯·梅内尔

故乡，天边遥远明晰的故乡，  
是这温柔双翼飞行的方向；  
昔日种种记忆涌现后念想  
鸽棚门后安然入睡的时光。

噢，是哪一束最甜蜜的光线  
穿越过一切，在众多归途中，  
前来指引我，迅捷直达故乡？  
是你对我的寄语，你的寄语！

（胡銓琮 译）

## Beggar to Beggar Cried<sup>1</sup>

William Butler Yeats<sup>2</sup>

‘TIME to put off the world and go somewhere  
And find my health again in the sea air,’  
*Beggar to beggar cried, being frenzy-struck,*  
‘And make my soul before my pate is bare.’

‘And get a comfortable wife and house  
To rid me of the devil in my shoes,’  
*Beggar to beggar cried, being frenzy-struck,*  
‘And the worse devil that is between my thighs.’

And though I’d marry with a comely lass,  
She need not be too comely—let it pass,’  
*Beggar to beggar cried, being frenzy-struck,*  
‘But there’s a devil in a looking-glass.’

‘Nor should she be too rich, because the rich  
Are driven by wealth as beggars by the itch,’  
*Beggar to beggar cried, being frenzy-struck,*  
‘And cannot have a humorous happy speech.’

‘And there I’ll grow respected at my ease,  
And hear amid the garden’s nightly peace.’  
*Beggar to beggar cried, being frenzy-struck,*  
‘The wind-blown clamour of the barnacle-geese.’

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 572.

<sup>2</sup> William Butler Yeats, 1865–1939 was an Irish poet, dramatist, writer and one of the foremost figures of 20th-century literature. He was a driving force behind the Irish Literary Revival and became a pillar of the Irish literary establishment who helped to found the Abbey Theatre.

Translation:

## 乞丐对乞丐的呐喊

威廉·巴特勒·叶芝

“是该脱离人世去往某地，  
于海风中重寻我的安康”，  
癫狂发作，乞丐对乞丐呐喊，  
“重整灵魂，趁脑袋尚未秃光。”

“寻个称心的妻子和房子，  
以便赶跑我鞋里的魔鬼，”  
癫狂发作，乞丐对乞丐呐喊，  
“和我两腿间更恶的魔鬼。”

“虽然我想娶个美丽姑娘，  
但也不必太美——这不紧要，”  
癫狂发作，乞丐对乞丐呐喊  
“可镜子中却出现个魔鬼。”

“她也不必太富，因为富人  
为钱所累如乞丐痒难耐，”  
癫狂发作，乞丐对乞丐呐喊，  
“不能会愉快风趣的谈吐。”

“这样我将变得悠然可敬，  
还可于花园静夜间倾听”  
癫狂发作，乞丐对乞丐呐喊，  
“黑雁御风飞行振翅之音。”

(胡銮琼 译)

## I So Liked Spring<sup>1</sup>

Charlotte Mew<sup>2</sup>

I so liked Spring last year  
    Because you were here; —  
        The thrushes too—  
Because it was these you so liked to hear—  
    I so liked you.

This year's a different thing, —  
    I'll not think of you.  
But I'll like Spring because it is simply Spring  
    As the thrushes do.

---

<sup>1</sup> John Wain, ed. *The Oxford Anthology of English Poetry: Blake to Heaney (Volume II)*. New York: Oxford University Press Inc. 1986: 588.

<sup>2</sup> Charlotte Mary Mew, 1869–1928 was an English poet whose work spans the eras of Victorian poetry and Modernism.

Translation:

## 我如此深爱春天

夏洛特·缪

去年我如此深爱春天  
因为你在这里；—  
画眉鸟也是 —  
你喜它吟叫 —  
我却深爱你。

今年不复往日，—  
我不再想念你。  
但我依然深爱春天，只因春天，  
好比画眉恋春。

(邓宇萍 译)

## Chinese-English Version

### 江南<sup>1</sup>

汉乐府<sup>2</sup>

江南可采莲，莲叶何田田！  
鱼戏莲叶间：  
鱼戏莲叶东，鱼戏莲叶西，  
鱼戏莲叶南，鱼戏莲叶北。

---

<sup>1</sup> 商礼群 选注. 中国古典文学作品选读: 古代民歌一百首. 上海: 上海古籍出版社, 1979: 28.

<sup>2</sup> 汉乐府, 是指专门管理乐舞演唱教习的机构。乐府初设于秦, 是当时少府下辖中专门管理乐舞演唱教习的机构。公元前 112 年, 正式成立於西汉汉武帝时期。乐府的职责是采集民间歌谣或文人的诗来配乐, 以备朝廷祭祀或宴会时演奏之用。它搜集整理的诗歌, 后世就叫“乐府诗”, 或简称“乐府”。

Translation:

## **Jiangnan**

Han Yuefu

In Jiangnan, when lotus can be collected.

Their leaves are lush and pretty!

Fish are chasing under leaves:

Sometimes chasing east,

Sometimes chasing west,

Sometimes chasing south,

Sometimes chasing north.

(Trans. Lin Yingying, Proof. Zhang Guangkui)

## 春梦<sup>1</sup>

岑参<sup>2</sup>

洞房昨夜春风起，  
故人尚隔湘江水。  
枕上片时春梦中，  
行尽江南数千里。

---

<sup>1</sup> 葛杰，仓阳卿 选注. 中国古典文学作品选读：绝句三百首. 上海：上海古籍出版社，1980：33.

<sup>2</sup> 岑参（718年？-769年？），唐代诗人，与高适并称“高岑”。岑参长于七言歌行，对边塞风光，军旅生活，以及异域的文化风俗有亲切的感受，边塞诗尤多佳作。

Translation:

## **Spring Dream**

Cen Shen

Spring wind blew into my deep room,  
While my lover is across the Xiang River.  
On the pillow in my momentary spring dream,  
I have traveled in Jiangnan for farther and farther.

(Trans. Zhang Guangkui)

## 浪淘沙<sup>1</sup>

李煜<sup>2</sup>

帘外雨潺潺，春意阑珊。  
罗衾不耐五更寒。  
梦里不知身是客，一晌贪欢。

独自莫凭栏，无限江山。  
别时容易见时难。  
流水落花春去也，天上人间！

---

<sup>1</sup> 胡云翼 选注. 中国古典文学作品选读: 唐宋词一百首. 上海: 上海古籍出版社, 1978: 19.

<sup>2</sup> 李煜 (937-978), 祖籍江苏徐州, 唐元宗李璟第六子, 南唐末代君主李煜精书法、工绘画、通音律, 诗文均有一定造诣, 尤以词的成就最高。李煜的词, 继承了晚唐以来温庭筠、韦庄等花间派词人的传统, 又受李璟、冯延巳等的影响, 语言明快、形象生动、用情真挚, 风格鲜明, 其亡国后词作更是题材广阔, 含意深沉, 在晚唐五代词中别树一帜, 对后世词坛影响深远。

Translation:

## **To the Tune of Langtaosha**

Li Yu

Beyond the curtain, rain keeps pattering.  
My feeling of spring is draining.  
The silk quilt can't stand the coldness ere dawn.  
In dreams, I forgot I'm in exile,  
Indulging in a moment of pleasure.

I shouldn't lean alone on the railing,  
Gazing into the boundless landscape.  
It's easy to leave but hard to be back again.  
Fallen petals on flowing water are gone with spring.  
Yesterday, in paradise above; today, on earth below.

(Trans. Han Yuxiu)

## 一片槐树叶<sup>1</sup>

纪弦<sup>2</sup>

这是全世界最美的一片，  
最珍奇，最可贵的一片，  
而又是最使人伤心，最使人流泪的一片：  
薄薄的，干的，浅灰黄色的槐树叶。

忘了是在江南，江北，  
是在哪一个城市，哪一个园子里捡来的了。  
被夹在一册古老的诗集里，  
多年来，竟没有些微的损坏。

蝉翼般轻轻滑落的槐树叶，  
细看时，还沾着些故国的泥土哪。  
故国哟，啊啊，要到何年何月何日  
才能让我再回到你的怀抱里  
去享受一个世界上最愉快的  
飘着淡淡的槐花香的季节？……

---

<sup>1</sup> 邵宁宁 编著. 中国现代诗百首. 甘肃: 甘肃教育出版社, 1991: 9.

<sup>2</sup> 纪弦 (1913—2013), 本名路逾, 祖籍陕西周至, 中国台湾现代派诗人。1953 年独资创办的《现代诗》季刊创刊号出版。1956 年, 组成“现代派”, 提倡“新现代主义”, 发动“新诗的再革命”运动。

Translation:

**A Leaf of Black Locust**

Ji Xian

This is the most beautiful leaf in the world,  
The rarest and most precious leaf.  
While it is the saddest and most tearful leaf:  
Thin and dry, the ash-yellow leaf of black locust.

I forgot it's Jiangnan or Jiangbei,  
Or which city, or which garden that was picked from.  
Trapped in an ancient poetry collection,  
Over the years, there has been no slight damage.

Gently sliding down, the leaf is like cicada wings.  
Watched closely, it was still stained with the homeland soil.  
My motherland, ah, what month and what day  
Can I go back to you to  
Enjoy the most pleasing season in the world  
In which is full of the faint scent of black locust flowers?

(Trans. Deng Yuping)

## 思念<sup>1</sup>

舒婷<sup>2</sup>

一幅色彩缤纷但缺乏线条的挂图，  
一题清纯然而无解的代数，  
一具独弦琴，拨动檐雨的念珠，  
一双达不到彼岸的桨橹。

蓓蕾一般默默地等待，  
夕阳一般遥遥地注目。  
也许藏有一个重洋，  
但流出来，只是两颗泪珠。

呵，在心的远景里  
在灵魂的深处。

---

<sup>1</sup> 邵宁宁 编著. 中国现代诗百首. 甘肃: 甘肃教育出版社, 1991: 18.

<sup>2</sup> 舒婷, 1952-, 祖籍福建泉州, 原名龚佩瑜, 后改名龚舒婷, 中国当代女诗人、作家, 朦胧诗派的代表人物之一。

Translation:

## **Missing**

Shu Ting

A colorful but line-less wall chart;  
A pure but unsolved algebra;  
A single-stringed lyre, plucking the rosary of the eaves' drip;  
A pair of oars that cannot reach the other bank.

Waiting silently, like waiting for a bud,  
Watching afar, like watching the setting sun.  
Perhaps there is an ocean hidden,  
But there were only two drop tears,

Oh, in the vision of the heart  
Or deep in the soul.

(Trans. Deng Yuping)

## 长城谣<sup>1</sup>

席慕蓉<sup>2</sup>

尽管城上城下争战了一部历史  
尽管夺了焉支又还了焉支  
多少个隘口有多少次悲欢啊  
你永远是个无情的建筑  
蹲踞在荒莽的山巅  
冷眼看人间恩怨

为什么唱你时总不能成声  
写你不能成篇  
而一提起你便有烈火焚起  
火中有你万里的躯体  
有你千年的面容  
有你的云 你的树 你的风

敕勒川 阴山下  
今宵月色应如水  
而黄河今夜仍然要从你身旁流过  
流进我不眠的梦中

---

<sup>1</sup> 邵宁宁 编著. 中国现代诗百首. 甘肃: 甘肃教育出版社, 1991: 26.

<sup>2</sup> 席慕蓉 (1943—), 蒙古族, 全名穆伦·席连勃, 当代画家、诗人、散文家。她的作品多写爱情、人生、乡愁, 写得极美, 淡雅剔透, 抒情灵动, 饱含着对生命的挚爱真情。

Translation:

### **Ode to the Great Wall**

Xi Murong

Though, on and below the Wall, the battles made history  
No matter, fights for Yanzhi Mountains won or lost  
The number of mountain passes imply times of joys and sorrows  
You—an unfeeling structure  
Dominating at the crown of a wild mountain,  
Stay aloof from all these feuds

Why do I fail to make a sound when I sing for you  
Why could I not connect words when I write for you  
But once thinking of you, I saw fierce fire burn up  
In flames, I saw—your body stretching thousands of miles  
Your face going through thousands of years  
Your clouds, trees, and winds

Chile Prairie lies under the Yin Mountains  
Where moonlight should be watery tonight  
And the Yellow River still flows by your side  
Flowing into my waking dream

(Trans. Han Yuxiu, Proof. Zhang Guangkui)

## 鸡鸣寺的野路<sup>1</sup>

陈梦家<sup>2</sup>

这是一条往天上的路，  
夹着两行撑天的古树；  
    烟样的乌鸦在高天飞，  
    钟声幽幽向着北风追；  
我要去，到那白云层里，  
那儿是苍空，不是平地。

大海，我望见你的边岸，  
山，我登在你峰头呼喊……  
    劫风吹没千载的城廓，  
    何处再有凤毛和麟角？  
我要去，到那白云层里，  
那儿是苍空，不是平地。

---

<sup>1</sup> 邵宁宁 编著. 中国现代诗百首. 甘肃: 甘肃教育出版社, 1991: 37.

<sup>2</sup> 陈梦家 (1911—1966), 男, 曾用笔名陈漫哉, 浙江上虞人, 生于南京, 中国现代著名古文字学家、考古学家、诗人是后期新月派享有盛名的代表诗人和重要成员。

Translation:

## **A Wild Road to Jiming Temple**

Chen Mengjia

Leading to the heaven, this road  
Is lined by old trees skyward.  
Crows, like a puff of smoke, fly in high sky.  
Bells ring, chasing the north wind faintly.  
I am going into the white clouds,  
Into the blue firmament, not plain lands.

Oh Sea, I see out of your shore.  
Oh Mountain, on your peak I roar.  
Blustery winds blow away baileys of thousand years.  
Where are the rare phoenix feathers and unicorn horns?  
I am going into the white clouds,  
Into the blue firmament, not plain lands.

(Trans. Han Yuxiu, Proof. Zhang Guangkui)

## 雨后<sup>1</sup>

陈敬容<sup>2</sup>

雨后黄昏的天空，  
静穆如祈祷女肩上的披巾；  
树叶的碧意是一个流动的海，  
烦热的躯体在那儿沐浴。

我们避雨到槐树底下，  
坐着看雨后的云霞，  
看黄昏退落，看黑夜行进，  
看林梢闪出第一颗星星。

有什么在时间里沉睡，  
带着假想的悲哀？  
从岁月里常常有什么飞去，  
又有什么悄悄地飞来？

我们手握着手、心靠着心，  
溪水默默地向我们倾听；  
当一只青蛙在草丛间跳跃，  
我仿佛看见大地在眯着眼睛

---

<sup>1</sup> 邵宁宁 编著. 中国现代诗百首. 甘肃: 甘肃教育出版社, 1991: 70.

<sup>2</sup> 陈敬容(1917-1989), 女, 汉族, 作家。代表作品《窗》。

Translation:

## **After the Rain**

Chen Jingrong

The sky at dusk after the rain,  
Quiet as a shawl on a prayer woman's shoulders;  
The greenness of leaves is a flowing sea,  
There bathes a fiery body.

We sheltered from the rain under the sophora tree,  
Sitting and watching the clouds after the rain,  
Viewing the evening recede, and the night march,  
And eyes on the first stars flash out of the treetops.

What sleeps in time  
With imaginary sorrow?  
What often flies away from the years?  
And what else is flying quietly?

We hold hands by hands, heart to heart,  
The stream silently listens to us;  
When a frog jumps in the grass,  
I seem to see the earth squinting.

(Trans. Deng Yuping)

## 草原幻象<sup>1</sup>

唐祈<sup>2</sup>

黑牦牛群像块柔软的地毯  
藏族牧女卷起它又打开  
白色羊群如一面白帆  
缓缓驶向墨绿的草海

阳光里的云朵  
像一窝窝凶猛的雄狮和白熊  
呆望着地下的畜群  
在天空慢慢移动

谁的牧笛向四方吹送  
寻找一座爱情的帐篷  
藏族牧女踩着蒙茸的野花  
仿佛走进了彩色的幻梦

黄昏，一个微笑失落在草丛  
牧女孤单得像一只蜜蜂

---

<sup>1</sup> 邵宁宁 编著. 中国现代诗百首. 甘肃: 甘肃教育出版社, 1991: 207.

<sup>2</sup> 唐祈 (1920—1990), 原名唐克蕃, 汉族, 江苏苏州人, 是九叶诗派的重要诗人之一。

Translation:

## **Illusions on Grassland**

Tang Qi

A herd of black yaks resembles a soft carpet  
Tibetan shepherdess rolls it up and opens it  
A flock of snowy sheep like a white sail  
Slowly sails towards the dark green sea of grass

Clouds around the sun  
Taking on shapes of fierce lions and ice bears  
Stare blankly at droves on the ground  
Moving leisurely in the sky

Someone blows a flute, whose sounds fill the air  
To seek a tent full of love.  
The shepherdess steps on velvety wild flowers  
As if going into a colorful dream.

At dusk, with a smile lost in the grass,  
The shepherdess is as alone as a single bee.

(Trans. Han Yuxiu)

## 触电<sup>1</sup>

北岛<sup>2</sup>

我曾和一个无形的人  
握手，一声惨叫  
我的手被烫伤  
留下了烙印  
当我和那些有形的人  
握手，一声惨叫  
它们的手被烫伤  
留下了烙印  
我不敢再和别人握手  
总把手藏在背后  
可当我祈祷  
上苍，双手合十  
一声惨叫  
在我的内心深处  
留下了烙印

---

<sup>1</sup> 邵宁宁 编著. 中国现代诗百首. 甘肃: 甘肃教育出版社, 1991: 145.

<sup>2</sup> 北岛 (1949—), 原名赵振开。浙江湖州人, 出生于北京。中国当代诗人、作家, 为朦胧诗代表人物之一, 是民间诗歌刊物《今天》的创办者。

Translation:

## **Electric Shock**

Bei Dao

Once I shook hands with  
An invisible man. Oh—I screamed  
My hand was burnt  
A scar left  
When I shook hands with  
Those visible men, oh—they shrieked  
Their hands were scorched  
Scars left  
I dare not give anyone a handshake anymore  
Hiding hands behind my back evermore  
But when I pray to  
God, palms coming together  
Oh—I screech!  
Deep in my heart  
A scar left

(Trans. Han Yuxiu)

Recommendation of English Poets and Poems

## **English Haiku**

## Introduction to English Haiku<sup>1</sup>

A haiku in English is an English-language poem written in the Japanese poetry style known as haiku. The degree to which haiku in English resemble classic Japanese haiku varies, but many of these poems draw on short, concise wording and a reference to the seasons. The first haiku written in English date from the late 19th century, influenced by English translations of traditional Japanese haiku. Many well-known English-language poets have written what they called "haiku", although definitions of the genre have remained disputable. Haiku has also proven popular in English-language schools as a way to encourage the appreciation and writing of poetry.

"Haiku" in English is a term sometimes loosely applied to any short, impressionistic poem, but there are certain characteristics that are commonly associated with the genre as following:

1. a focus on nature or the seasons;
2. a division into two asymmetrical sections that juxtaposes two subjects (e.g., something natural and something human-made, two unexpectedly similar things, etc.);
3. a contemplative or wistful tone and an impressionistic brevity;
4. no superfluous words, but avoiding a "telegram style" syntax;
5. an emphasis on imagery over exposition;
6. avoidance of metaphor and similes;
7. non-rhyming lines.

Some additional traits are especially associated with English-language haiku (as opposed to Japanese-language haiku):

1. a three-line format with 17 syllables arranged in a 5–7–5 pattern; However, many contemporary haiku poets work in poems containing 10 to 14 syllables, which more nearly approximates the duration of a Japanese haiku. Usually, the second line is the longest. Some poets want their haiku to be expressed in one breath.
2. little or no punctuation or capitalization, except that cuts are sometimes marked with dashes or ellipses and proper nouns are usually capitalized.

The following poems are selected by the translator from different anthologies and translated by Chen Nengying (陈能颖) from Fujing Foreign Language School in Shenzhen.

Since most haikus are non-titled, here the first line of each haiku is used as title for reader's and editing's convenience.

---

<sup>1</sup> The knowledge of English haiku below is mainly quoted from Wikipedia online: [https://en.wikipedia.org/wiki/Haiku\\_in\\_English](https://en.wikipedia.org/wiki/Haiku_in_English), November 11, 2021.

## **muttering thunder<sup>1</sup>**

Robert Spies<sup>2</sup>

muttering thunder  
the bottom of the river  
scattered with calms

---

<sup>1</sup> 佐藤和夫，《菜花能否移植》，译林出版社，1992: 53。

<sup>2</sup> Robert Clayton Spies, 1921-2002, American haiku poet.

Translation:

## 雷雨声隆隆

罗伯特·斯皮斯

雷雨声隆隆，  
涓涓溪水净又澈，  
河床现贝壳。

## A balmy spring wind<sup>1</sup>

Richard wright<sup>2</sup>

A balmy spring wind  
Reminding me of something  
I cannot tell

---

<sup>1</sup> 佐藤和夫，《菜花能否移植》，译林出版社，1992: 58。

<sup>2</sup> Richard Nathaniel Wright (1908-1960) was an American author of novels, short stories, poems, and non-fiction. Much of his literature concerns racial themes, especially related to the plight of African Americans during the late 19th to mid-20th centuries suffering discrimination and violence. Literary critics believe his work helped change race relations in the United States in the mid-20th century. His contribution to haiku writing is great.

Translation:

## 和煦春之风

理查德·赖特

和煦春之风，  
柔然暖意催人思，  
记不起的事。

## Deserted tennis court<sup>1</sup>

Gary Hotham<sup>2</sup>

Deserted tennis court  
Wind through the net

---

<sup>1</sup> 佐藤和夫，《菜花能否移植》，译林出版社，1992: 63。

<sup>2</sup> Gary Hotham, 1950-, American haiku poet.

Translation:

## 球场空旷旷

加里·霍瑟姆

球场空旷旷，  
徐徐清风蜿蜒过，  
网栏随风荡。

## **In a misty rain<sup>1</sup>**

Richard Wright<sup>2</sup>

In a misty rain  
A butterfly is riding  
The tail of a cow.

---

<sup>1</sup> Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 17.

<sup>2</sup> Richard Wright, 1908-1960, American novelist, critic, and haiku poet.

Translation:

## 小雨雾濛濛

理查德·赖特

小雨雾濛濛，  
蝶儿翩跹酣畅戏，  
憨厚牛尾梢。

## **On muddy puddles<sup>1</sup>**

Richard Wright

On muddy puddles  
Of the hoof-tramped farmyard,  
Flashing glints of spring.

---

<sup>1</sup> Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 23.

Translation:

## 泥泞小水坑

理查德·赖特

泥泞小水坑  
遍布在农家庭院，  
闪烁着春光。

## Venturing outdoors<sup>1</sup>

Richard Wright<sup>2</sup>

Venturing outdoors,  
The children walk timidly,  
Respecting the snow.

---

<sup>1</sup> Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 35.

<sup>2</sup> 理查德·赖特 (Richard Wright, 1908-1960), 美国小说家, 评论家, 俳句诗人。

Translation:

## 户外大冒险

理查德·赖特

户外大冒险，  
对雪展现其敬意，  
谨慎孩童们。

## **A soft wind at dawn<sup>1</sup>**

Richard Wright

A soft wind at dawn  
Lifts one dry leaf and lays it  
Upon another.

---

<sup>1</sup> Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 39.

Translation:

## 清晨风微微

理查德·赖特

清晨风微微  
扬起一片枯黄叶  
覆在落叶上

## **The spring lingers on<sup>1</sup>**

Richard Wright

The spring lingers on  
In the scent of a damp log  
Rotting in the sun.

---

<sup>1</sup> Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 42.

Translation:

## 春天尚徘徊

理查德·赖特

春天尚徘徊  
圆木潮霉扑鼻来  
日曝其腐坏

## **A bursting ripe plum<sup>1</sup>**

Richard Wright

A bursting ripe plum  
Forms a pool upon a leaf  
From which sparrows drink

---

<sup>1</sup> Richard Wright, *Haiku: This Other World*, Arcade Publishing, 1998: 47.

Translation:

## 熟梅子绽裂

理查德·赖特

熟梅子绽裂，  
筑得一汪浅清池，  
引得雀来喫。

(陈能颖 译)

Recommendation of Chinese Poets and Poems

**Luo Binwang**

## Introduction to Luo Binwang

Luo Binwang (骆宾王, about 630AD-684AD) was born in Yiwu of Zhejiang Province in China. He was a minister and poet of the Tang dynasty. Luo Binwang, Wang Bo, Yang Jiong and Lu Zhaoling are the famous “Four Great Poets of Early Tang Dynasty”.

Luo Binwang was famous as a talent at early age. All his life, he joined the army for three times during which he went to the frontier fortress twice. Thus, many of his poems wrote about the frontier and the army. His poetry has had great influence on the formation and development of the Frontier Poetry of the Tang dynasty. Like Wang Bo, Luo Binwang is also a talent for rhythmical prose. His representative prose *The Official Call to Arms Against Lady Wu on Behalf of Li Jingye*. In poetry writing, Luo Binwang is good at seven-character classic poetry song and five-character classic poetry. The collected works Of Luo Binwang were once compiled respectively in the period of the Emperor Zongzong of the Tang dynasty and in the Ming dynasty.

The following ten poems are chosen from *The Selected Poetry of the Four Great Poets of Early Tang Dynasty* (selected and annotated by Ni Muxing, published by the People’s Literature Press in 2001). In this book, the poems of Luo Binwang are arranged with the same order as *Poetry of the Whole Tang Dynasty*. The following ten selected poems are also arranged with the same order, and translated by Dr. Lei Yanni (雷艳妮) from Sun Yat-sen University.

## 从军行

平生一顾重，  
意气溢三军。  
野日分戈影，  
天星合剑文。  
弓弦抱汉月，  
马足践胡尘。  
不求生入塞，  
唯当死报君。

## **Translation:**

### **Song from the Army**

All through the life, the will and spirit  
overflow in the army. In the wild the sun separates  
the shadows of the sword united with the seven-star pattern.  
The bowstring, when stretched to the uttermost,  
embraces the moon of the Han nationality.  
The horses' feet step on the dust of the northern  
invaders. I dare not live to get the permission to enter  
the frontier fortress, nevertheless I will die to repay the emperor.

## 渡瓜步江

捧檄辞幽径，  
鸣榔下贵洲。  
惊涛疑跃马，  
积气似连牛。  
月迥寒沙净，  
风急夜将秋。  
不学浮云影，  
他乡空滞留。

**Translation:**

**Crossing the Guabu River**

Carrying the imperial edict and departing from the secluded path,  
I board a boat and float downstream to Guizhou.  
The surprising waves seem like jumping horses,  
The heaped vapour resembles the fighting bulls.  
The moon is clear and the cold sand quite clean.  
The wind blows hard on the river at night in autumn.  
I will not learn from the shadows of the floating clouds,  
Which linger in the alien land in vain.

## 冬日野望

故人无与晤，  
安步陟山椒。  
野静连云卷，  
川明断雾销。  
灵岩闻晓籁，  
洞浦涨秋潮。  
三江归望断，  
千里故乡遥。  
劳歌徒自奏，  
客魂谁为招。

**Translation:**

**Watching in the Wild Winter Days**

With no friends accompanying me,  
I climb the summit of the hill on foot.  
The wild is quiet and the extending clouds furl and withdraw.  
The hill is clear and the remaining fog disappears.  
The sounds of the nature in the morning are heard in Lingyan Hill. And the tidal water  
of the autumn has risen on the Dongpu River.  
The wishes entrusted to the three rivers are evaporating.  
The hometown is thousands of miles away.  
I myself play the farewell song,  
For whom am I calling back the wandering soul?

## 晚渡黄河

千里寻归路，  
一苇乱平源。  
通波连马颊，  
迸水急龙门。  
照日荣光净，  
惊风瑞浪翻。  
唱临风断，  
樵讴入听喧。  
岸迴秋霞落，  
潭深夕雾繁。  
谁堪逝川上？  
日暮不归魂。

**Translation:**

**Crossing the Yellow River at Night**

I have walked thousands of miles to find the way back home.  
I am boarding a ferry boat made of reeds to cross the Yellow River.  
The extending waves are connected with the Majia River  
And the spurting water hurries to the Dragon Door.  
The sun shines on the river and auspicious are the primly lights.  
The helmsman's songs break in the wind  
And the woodman's songs are very boisterous.  
The rosy clouds in the evening shines on the bank.  
The pond water is deep enough  
And the evening fog is dense.  
Who bears to disappear on the river?  
At dusk, my soul still wanders.

## 在军登城楼

城上风威冷，  
江中水气寒。  
戎衣何日定，  
歌舞入长安。

**Translation:**

**Mounting the City Gate Tower of the Army**

The wind is solemn and cold,  
The water is chilly in the river.  
When will the army make the decision  
and enter into Chang'an singing and dancing?

## 于易水送人

此地别燕丹，  
壮士发冲冠。  
昔时人已没，  
今日水犹寒。

**Translation:**

**Farewell by the Yi River**

Here I say farewell to Dan, the Prince of Yan,  
The warriors' hair turns straight upward.  
The past heroes do not exist anymore,  
While the present water is still cold.

## 玩初月

忌满先光缺，  
乘昏影暂留。  
自能明似镜，  
何用曲如钩？

**Translation:**

### **On the New Moon**

When the moon is full, it turns crescent,  
In the dim moonlights the shadows linger for a while.  
Since the moon can be as bright as mirror,  
Why does it change to curve like a hook?

## 挑灯杖

禀质非贪热，  
焦心岂惮熬。  
终知不自润，  
何处用脂膏？

**Translation:**

### **The Lampwick Poker**

It fears no heat,  
The burnt heart lasts without complaint.  
All day, all night, it cares nothing  
About the use of the oil for itself.

## 咏鹅

鹅，鹅，鹅，  
曲项向天歌。  
白毛浮绿水，  
红掌拨清波。

**Translation:**

### **Song for a Goose**

Goose, goose, goose,  
Curling its head, singing toward the sky.  
White feathers are floating on the green water,  
And red flippers are stirring the clear water.

## 忆蜀地佳人

东吴西蜀关山远，  
鱼来雁去两难闻。  
莫怪常有千行泪，  
只为阳台一片云。

**Translation:**

**Recalling the Beauty in the Kingdom of Shu**

Between the East Wu and West Shu are many forts and mountains.  
Swimming fishes and flying wild geese are wished to send greetings.  
No wonder thousands of tears stream down the face,  
Only for a balcony meeting with the cloud high above the mountain.

(Trans. Lei Yanni)

## Translator List

*(in alphabetical order by family names)*

1. Chen Nengying.....陈能颖
2. Deng Yuping.....邓宇萍
3. Han Yuxiu.....韩雨秀
4. Hu Luanqiong.....胡銮琼
5. Lei Yanni.....雷艳妮
6. Lin Yingying.....林莹莹
7. Zhang Guangkui.....张广奎

## ***About Verse Version***

### ***About Verse Version***

*Verse Version*, a professional platform for worldwide communication of English and Chinese poetry, founded by Zhang Guangkui who is a scholar and poet, is a nonprofit quarterly journal publishing English and Chinese poetry with corresponding translations, as well as poetics and papers. As a comprehensive journal composed of both literary and academic elements, it pursues appropriate introduction and translation of English and Chinese poetry and aims to encourage studies relevant to poetry and poetics. The journal is registered with Print ISSN 2051-526X/Online ISSN 2399-9705 in the United Kingdom, published by LEOMAN PUBLISHING CO., LTD.

### **About Contributions**

The journal welcomes manuscripts from all over the world. The manuscripts and versions should be authorized and submitted by the original writer/translator or the agent of the writer/translator (labels from authorized sources are required). Any responsibility related to copyright disputes should be undertaken by the author/translator. Please send your contributions to [verseversion@gmail.com](mailto:verseversion@gmail.com), [verseversion@163.com](mailto:verseversion@163.com). The original and translation should be sent in the form of Microsoft Word in the following order—a brief introduction of the author, a brief introduction of the translator, original poem, the original source of the material, and translation. The postal address, email address and telephone number are necessary too. Contributions sent in wrong formats will not be accepted. The right is reserved by our editors to make appropriate revision for translation. For the lack of financial sponsors, no royalty will be paid, and if paper publications are wanted, you are expected to pay the basic costs.

### **Copyright**

*Verse Version* holds all rights, title and interest in and to the information and content; everything belonging to *Verse Version* should not be reproduced or stored in any other journal or website without our consent. The materials of *Verse Version* are protected by copyright, international pacts and other intellectual property laws. Unauthorized use of *Verse Version* or misuse of any information or content posted on *Verse Version* is strictly prohibited. Any violation will be held legally responsible in accordance with the current laws and regulations.

### **Contacts**

**Website:** <http://www.verseversion.uk>

**Editorial Email Address:** [verseversion@gmail.com](mailto:verseversion@gmail.com), [verseversion@163.com](mailto:verseversion@163.com)

**Editorial Office:** School of Foreign Languages, Shenzhen University, 3688 Nanhai Avenue, Shenzhen, 518060  
China

## 关于《诗·译》

作为英汉诗歌译介和交流的专业平台，张广奎创办、主编的英国注册期刊《诗·译》(*Verse Version*)是以诗歌译介和诗学研究为宗旨、兼文学与学术为一体的非营利季刊。《诗·译》栏目包括《英诗东渡》、《汉韵西游》、《英语诗人及诗歌推介》、《汉语诗人及诗歌推介》和诗学论坛。本期刊由英国狮人出版有限公司(LEOMAN PUBLISHING CO., LTD)出版发行，国际标准刊号为 Print ISSN 2051-526X/Online ISSN 2399-9705。

### 关于征稿

本刊欢迎各界人士投稿，欢迎译者及诗人提供自译诗歌(需标注所选诗歌的纸质权威出处)或原创双语诗歌。译者向本期刊投稿时，所有翻译稿件必须经过原作者或其代理人授权。翻译稿件必须由译者或原作者向本杂志投稿。凡未经原作者或译者授权而向本刊投稿所造成的版权纠纷问题，由作者或译者本人承担，本期刊概不负责。所有稿件请以 Microsoft Word 附件发送至编辑部邮箱：verseversion@gmail.com, verseversion@163.com。其中，内容的编辑顺序为：作者简介、译者简介、原创诗作、原诗出处、诗作译文，并在最后附上作者或译者的通信地址、电子邮件和联系电话。本刊保留对译文微调或修正的权利。由于期刊本着推进诗歌发展的服务宗旨出版发行，概不收取任何版面费，但由于经费紧张，也不支付任何稿费或版税，同时，本期刊不赠样刊。如果作者或译者需要本刊纸质出版物，需按刊物定价付费，邮资到付。

### 版权声明

本期刊所有作品版权归原作者或译者所有；经本期刊或作者、译者同意，使用本期刊内容时，请务必注明出处；本期刊保留所有解释权。

### 联系方式

网址: [http:// www.verseversion.uk](http://www.verseversion.uk)

编辑部电子邮箱: [verseversion@gmail.com](mailto:verseversion@gmail.com), [verseversion@163.com](mailto:verseversion@163.com)

中国编辑部地址: 深圳市南山区南海大道 3688 号深圳大学外国语学院

邮编: 518060



山

水

國畫界社畫小  
在怡情尖琴子  
林詩友為不亥