

從《費諾洛薩筆記》 看森槐南的李白詩解釋

長谷部剛

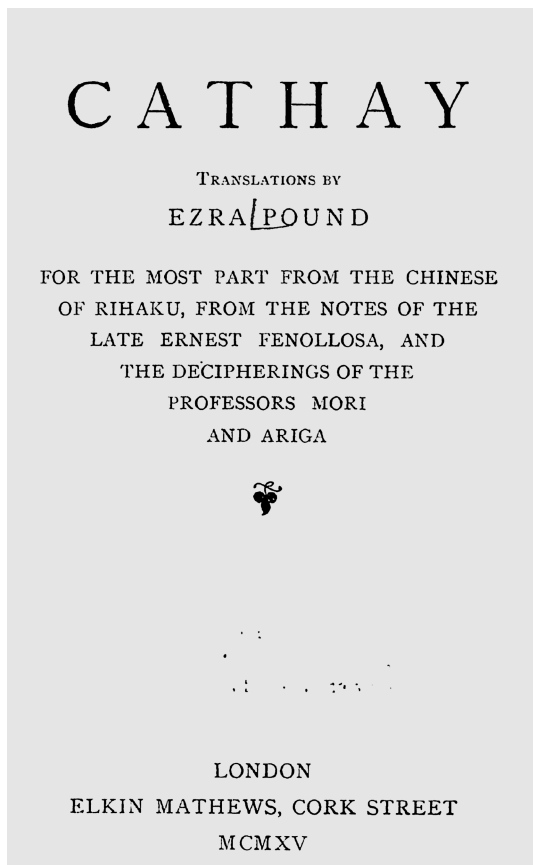
提 要

費諾洛薩(Earnest F. Fenollosa, 1853—1908)1901 年在日本跟從森槐南學中國古典,留下了三冊關於中國古典詩歌的筆記,即《費諾洛薩筆記(Fenollosa's Notes)》。龐德(Ezra Pound) *Cathay* (1915)基本上依靠《費諾洛薩筆記》而做成。雖然《費諾洛薩筆記》是研究龐德中國詩英譯的最重要資料,但是由於客觀限制,即使如 Wai-lim Yip *Ezra Pound's Cathay* (1969)等先行研究成果也只是看到了《費諾洛薩筆記》中同 *Cathay* 相關的小部分、未能參看筆記整體。本文則依靠《費諾洛薩筆記》中李白詩部分以及森槐南《李詩講義》等比較全面的資料來探討森槐南的李白詩解釋。

關鍵詞：費諾洛薩筆記 龐德《國泰集》 森槐南 李白 中詩英譯

一

美國美學家、美術史家費諾洛薩(Ernest Francisco Fenollosa, 1853—1908),1899 年在他第三次訪問日本時,就開始跟從森槐南(Mori Kainan, 1863—1911)學中國古典詩歌。1901 年 4 月費諾洛薩實現第四次日本訪問。



此次訪日有幾種目的，跟從森槐南學中國古典是其中之一。費諾洛薩本人日語能力沒有那麼高，所以有賀長雄 (Ariga Nagao)、平田喜一 (Hirata Kiyichi) 等日本人為他當翻譯。到他離開日本的 9 月，他留下了三冊關於中國古典詩歌的筆記，即《費諾洛薩筆記 (Fenollosa's Note)》。1908 年費諾洛薩在倫敦去世後，他的夫人瑪麗 (Mary McNeil Fenollosa, 1865—1954) 將這些筆記與其他草稿交給龐德 (Ezra Pound, 1885—1972) 委託整理。

1915 年，龐德發表 *Cathay*，此詩集除了一首翻譯盎格魯撒克遜文而成的長篇詩以外，都是屈原（或賈

誼）、枚乘、李白等人詩歌的英譯集，基本上依靠《費諾洛薩筆記》而做成。經過第二次世界大戰，《費諾洛薩筆記》一直都在居住在意大利的龐德身邊，1966 年 5 月晚年的龐德將《費諾洛薩筆記》捐贈給美國耶魯大學 The Beinecke Rare Book & Manuscript Library。之前，Hugh Kenner¹、Michael Reck²、L. W. Chisolm³ 等人在意大利閱覽過《費諾洛薩筆記》，但是他們分別只能閱覽《費諾洛薩筆記》的一部分，因此他們的記載也是不完整的。Wai-lim Yip (葉維廉) 1969 年出版的“*Ezra Pound's Cathay*” (Princeton University Press) 只不過是從 Hugh Kenner、L. W. Chisolm 兩個人的著作轉載《費諾洛薩筆記》的，也沒有親自參閱《費諾洛薩筆記》中同 *Cathay* 相關的整體。Michael Reck 只把李白《長

1 著有：“*The Invention of China*,” Spring, 1967.

2 著有：“*Ezra Pound: A close-up*,” McGraw Hill, 1967.

3 著有：“*Fenollosa: The Far East and American Culture*,” Yale University Press, 1963.

干行》《憶舊遊寄譙郡元參軍》的費諾洛薩翻譯登載在自己的著作；Wai-lim Yip 只把《采薇歌》《古詩十九首・青青河畔草》以及李白《古風》其六“代馬不思越”、其十四“胡關饒風沙”的費諾洛薩翻譯登載在他的“*Ezra Pound's Cathay*”。

日本的英文文學研究者高田美一(Takada Tomiichi)1979年夏天、1980年夏天在 The Beinecke Rare Book & Manuscript Library 對《費諾洛薩筆記》中同 *Cathay* 相關部分的整體進行調查,將調查結果發表在《E・パウンド『中国詩』とE・フェノロサ「中国詩遺稿」——フェノロサ遺稿とパウンド『中国詩』の比較対照——》⁴。《費諾洛薩筆記》全都是用草體寫的,而且費諾洛薩筆跡很獨特,解讀工作有一定的難度,高田美一將費諾洛薩所留下的“詞釋”及“英譯”部分都辨認出來,但是此外《費諾洛薩筆記》上還有費諾洛薩的“補注(crib)”,因為這個補注寫得有點亂,所以難以辨認,除了《古風》其十八“天津三月時,千門桃與李”以外,高田美一只好都放棄了其他詩歌的“補注”部分。

Cathay 中有十二首李白詩,所以 *Cathay* 可以說基本上是龐德的李詩英譯。

龐德 <i>Cathay</i>		李白詩	
1	The River Song	1(1)	《江上吟》
		1(2)	《侍從宜春苑奉詔賦龍池柳色初青聽新鶯百囀歌》
2	The River-Merchant's Wife: a Letter	2	《長干行》
3	The Jewel Stairs' Grievance	3	《玉階怨》
4	Poem by the Bridge at Ten-Shin	4	《古風》其十八 “天津三月時,千門桃與李”
5	Lament of the Frontier Guard	5	《古風》其十四 “胡關饒風沙,蕭索竟終古”
6	Exile's Letter	6	《憶舊遊寄譙郡元參軍》

4 收錄於高田美一《フェノロサ遺稿とエズラ・パウンド》,東京:近代文藝社,1995年。

續 表

龐德 <i>Cathay</i>		李白詩	
7	From Rihaku FOUR POEMS OF DEPARTURE		(題下引用王維《送元二使安西》)
7(1)	Separation on the River Kiang	7(1)	《黃鶴樓送孟浩然之廣陵》
7(2)	Taking Leave of a Friend	7(2)	《送友人》
7(3)	Leave-taking near Shoku	7(3)	《送友人入蜀》
7(4)	The City of Choan	7(4)	《登金陵鳳凰臺》
8	South-Folk in Cold Country	8	《古風》其六 “代馬不思越,越禽不戀燕”

森槐南是如何向費諾洛薩講述李白詩——關於這個問題,依靠山口靜一《フェノロサ: 日本文化の宣揚に捧げた一生》(東京: 三省堂, 1982), 我們可以知道講授的時間及地點等具體情況。但是還留下一個比較重要的問題, 就是從上千首李白詩當中, 森槐南按照什麼樣的選詩標準來挑選出了以上十二首。《費諾洛薩筆記》中沒有相關記載, 至今為止也沒有人解決這個問題。

報告者在此初步提出相關的考察結果。1911 年森槐南去世後, 他的門生森川竹溪編輯槐南遺稿, 1913 年由文會堂書店(東京)出版《李詩講義》。森川竹溪在此書卷頭的凡例裏稱:

槐南先生以前依據《唐宋詩醇》講說李白詩, 但纔到其一半, 溘然而逝。幸虧荒浪煙崖留下了速記紀錄, 我就開始著手整理槐南先生的遺稿, 刪掉了冗繁的地方, 編成了首尾一貫的文章。(原文日文)

從此, 我們得知森槐南向受業生講說李白詩時, 是依據《唐宋詩醇》, 而且也可以推測: 槐南向費諾洛薩講授的時候也是如此。這個推測的根據是: *Cathay* 裏的十二首李白詩都為《唐宋詩醇》⁵ 所選錄。這十二首詩中, 《古風》三首占


5 文淵閣四庫全書本《唐宋詩醇》。

四分之一，令人注目。李白《古風》共有五十九首，《唐宋詩醇》選了二十八首，槐南對《唐宋詩醇》所選的二十八首都進行解讀，《李詩講義》也都收錄二十八首的演講錄。因此我推斷 *Cathay* 裏的十二首李白詩也確實是反映了森槐南的選詩理念。

總之，研究龐德 *Cathay* 以及《費諾洛薩筆記》時，森槐南的《李詩講義》是非常值得重視的資料。

二

首先，我們看一看《費諾洛薩筆記》的原貌。The Beinecke Rare Book & Manuscript Library 在互聯網上公開《費諾洛薩筆記》中的一頁⁶。

 <p>Jan. 27, 1900 gafu (樂府) no (word illegible) ChoKanko (長干行) (word illegible) nanking (南京) ChoKan (長干): place ko (行): uta long waterside narrative song</p> <p>Sho (妾) hatsu (髮) sho (初) fuku (覆) gaku (額) mistress hair first, beginning cover brow Chinese lady's I or my</p> <p>My hair was at fi(r)st covering my brows (child's method of wearing hair)</p> <p>Setsu (折) kwa (花) mon (門) zen (前) geki (劇) Break flower gate front play Breaking flower branches I was frolicking in front of our gate</p> <p>rō (郎) ki (騎) Chiku (竹) ba (馬) rai (來) Second person ride on bamboo horse come masculine, you, young man, lit. young man</p> <p>When you come riding on bamboo stilts</p>	<p>Jan. 27, 1900 gafu (樂府) no (word illegible) ChoKanko (長干行) (word illegible) nanking (南京) ChoKan (長干): place ko (行): uta long waterside narrative song</p> <p>Sho (妾) hatsu (髮) sho (初) fuku (覆) gaku (額) mistress hair first, beginning cover brow Chinese lady's I or my</p> <p>My hair was at fi(r)st covering my brows (child's method of wearing hair)</p> <p>Setsu (折) kwa (花) mon (門) zen (前) geki (劇) Break flower gate front play Breaking flower branches I was frolicking in front of our gate</p> <p>rō (郎) ki (騎) Chiku (竹) ba (馬) rai (來) Second person ride on bamboo horse come masculine, you, young man, lit. young man</p> <p>When you come riding on bamboo stilts</p>
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6 <http://brbl-archive.library.yale.edu/exhibitions/orient/mod3.htm>.

以上是李白《長干行》開頭三句。“ChoKanko”為“長干行”的日語讀音。
 “ChoKan: Nanking, place”、“ChoKan: Nanking, place”、“Sho: mistress,
 Chinese lady’s I or my”等都是詞釋。費諾洛薩將“妾髮初覆額,折花門前劇。
 郎騎竹馬來”翻為:

My hair was at fi(r)st covering my brows (child’s method of wearing
 hair)
 Breaking flower branches I was frolicking in front of our gate
 When you come riding on bamboo stilts

龐德依靠《費諾洛薩筆記》再翻為:

The River-Merchant’s Wife: a Letter

WHILE my hair was still cut straight across my forehead
 I played about the front gate, pulling flowers.
 You came by on bamboo stilts, playing horse,

下面將李白《長干行》下文、《費諾洛薩筆記》中的“英譯”部分及龐德 *Cathay* 并排在一起:

李白詩	《費諾洛薩筆記》	龐德 <i>Cathay</i>
遠床弄青梅	And going about my seat you played with the blue plums	You walked about my seat, playing with blue plums.
同居長干里	Together we dwelt in the same Chokan Village	And we went on living in the village of Chokan;
兩小無嫌猜	And we two little ones had neither mutual dislike nor suspicion.	Two small people, without dislike or suspicion.
十四爲君婦	At fourteen I became your wife.	At fourteen I married My Lord you.
羞顏尙不開	Bashful, I never opened my face (I never laughed)	I never laughed, being bashful.

續 表

李白詩	《費諾洛薩筆記》	龐德 <i>Cathay</i>
低頭向暗壁	But lowering my head I always toward a dark wall ashamed to see anybody (She sat in dark corners)	Lowering my head, I looked at the wall.
千喚不一迴	And though a thousand times called, not once did I look around.	Called to, a thousand times, I never looked back.
十五始展眉	At fifteen I first opened my brows (i. e., first knew what married life meant-now she opens her eyebrows, smooth -ing out the wrinkles between her brows-awoke to the meaning of love)	At fifteen I stopped scowling,
願同塵與灰	And so I desired to live and die with you-even after death I wished to be with you, even as dust and even as ashes [<i>word illegible</i>] together	I desired my dust to be mingled with yours
常存抱柱信	I always had in me the faith of holding to pillars	Forever and forever, and forever.
豈上望夫臺	And why should I think of climbing the husband looking out terrace?	Why should I climb the look out?
十六君遠行	At sixteen, however, you had to go far away	At sixteen you departed,
瞿塘灘預堆	Toward Shoku, passing through the difficult [<i>word illegible</i> ; straits] of Yenyotai at Kuto (<i>transcription</i> : KU TO YEN YO TAI; ku to=locality, yen yo=eddy?)	You went into far Ku-to-Yen, by the river of swirling eddies,
五月不可觸	In May not to be touched (five-months -not-must-touch)	And you have been gone five months.
猿鳴天上哀	Monkeys cry sorrowful above heaven.	The monkeys make sorrowful noise over-head.
門前遲行跡	Your footsteps made by your reluctant departure in front of our gate	You dragged your feet when you went out.
一一生綠苔 苔深不能掃	One by one have been grown up with green moss These mosses have grown so deep that it is difficult to wipe them away	By the gate now, the moss is grown, the different mosses, Too deep to clear them away!
落葉秋風早	And the fallen leaves in [<i>word illegible</i>] autumn wind which (to my thoughts only) appear to come earlier than usual	The leaves fall early this autumn, in wind.
八月蝴蝶來	It being already August, the butterflies are yellow	The paired butterflies are already yellow with August

續 表

李白詩	《費諾洛薩筆記》	龐德 <i>Cathay</i>
雙飛西園草	And yellow as they are, they fly in pairs on the Western garden grass	Over the grass in the West garden,
感此傷妾心	Affected at this (absence), my heart pains	They hurt me.
坐愁紅顏老	The longer absence lasts, the deeper I mourn, my early fine painted face, will pass to oldness, to my regret.	I grow older,
早晚下三巴	If you will be coming down the three narrows sooner or later time (sooner (or)- later-descend-three-whirls; three whirls = na- me of shoot on Yangtse Kiang)	If you are coming down through the narrows of the river Kiang,
預將書報家	Please let me know by writing (before -hand-write-letter-report-family-home)	Please let me know beforehand,
相迎不道遠	For I will go out to meet you, not saying that the way is far	And I will come out to meet you,
直至長風沙	And will directly come to Chofusa.	As far as Chōfū-Sa. By <i>Rihaku</i> ,

龐德的這首英譯詩成為英文學界贊揚的典範。按照 Michael Reck 的 *Ezra Pound: A Close-Up* 所說,這首詩為好幾種美國詩選集所收錄,Reck 自己也在此書中稱讚道:“這首詩能描寫出一個天真無邪、性情溫柔的女孩子的形象,可謂是在用英文寫的詩歌當中最美的一首之一。”

龐德 *Cathay* 將這首詩題為:“The River-Merchant's Wife: a Letter”。但是在《費諾洛薩筆記》中《長干行》這個詩題的詞釋裏都沒有“Merchant's Wife(商人婦)”等詞。那麼,龐德是依靠什麼材料來題為“The River-Merchant's Wife: a Letter”的?這是比較重要的問題。當然我們現代人,而且理解中國古典文學的人都知道“長干”在今江蘇南京市中華門外秦淮河南,是六朝期“吏民雜居”⁷的地方。不僅僅如此,李白《長干行》第二首有“那作商人婦”一句。但是

7 《文選》卷五左思《吳都賦》:“長干延屬”。劉逵注:“建業南五里有山崗,其間平地,吏民雜居。東長干中有大長干、小長干,皆相連。”。

龐德本身不會知道“長干”是吏人、民衆（尤其是商人）都居住的地方，而且《費諾洛薩筆記》沒有收錄《長干行》第二首。

費諾洛薩留下的《長干行》的詞釋裏既沒有跟“merchant”有關的詞語，《費諾洛薩筆記》又沒有收錄《長干行》第二首中的“那作商人婦”一句。那麼龐德的“merchant”此詞是從哪裏來的？這個問題的關鍵在森槐南《李詩講義》中。《李詩講義》有云：

《長干行》爲六朝樂府題。“長干”這個地方在今南京，就是古代“金陵”臨近長江的地域有百姓聚住的地方。有里巷名叫“大長干”“小長干”。利用長江的水上運輸去外地做生意的商人都居住在長干。《長干行》原來是詠入當地風俗的民歌，李太白也是用商人婦的口吻來寫出這首詩的，可以看做爲是一支居住長干的女人所吟唱的風俗歌。
(原文日文)

從此，我們得知森槐南向受業生講說李白《長干行》時，他指出這是李白用商人婦的口吻來寫的詩歌，而且也可以推測：槐南向費諾洛薩講授的時候也是如此。費諾洛薩很可能把這一事記錄在他的“補注(crib)”裏。高田美一 1979 年至 1980 年在 The Beinecke Rare Book & Manuscript Library 對《費諾洛薩筆記》進行調查時，因爲“補注(crib)”寫得有點亂，所以難以辨認，除了《古風》其十八“天津三月時”以外，他都放棄了其他“補注”部分。

報告者雖然沒有親眼參閱《費諾洛薩筆記》“補注(crib)”，但是依靠森槐南《李詩講義》中的講述來判斷：“補注(crib)”中很可能有“《長干行》是李白用商人婦的口吻來寫的詩歌”等解釋。⁸

8 Cathay “The Jewel Stairs’ Grievance (玉階怨)”附有的“NOTE”。報告者曾經指出：這個“NOTE”也是《費諾洛薩筆記》“補注(crib)”。參看：長谷部剛《森槐南札記二則：以〈古詩平仄論〉及〈國泰集〉爲例》，北京大學中國語言文學系、香港中文大學中國語言及文學系《中國文學學報》第 7 期，2016 年 12 月。

三

Cathay “The River Song” 是龐德將李白《江上吟》《侍從宜春苑奉詔賦龍池柳色初青聽新鶯百囀歌》兩首詩結合在一起，翻為一首的：

李白詩	《費諾洛薩筆記》	龐德 <i>Cathay</i>
<p>《江上吟》</p> <p>木蘭之枻沙棠舟，</p> <p>玉簫金管坐兩頭。</p> <p>.....</p> <p>功名富貴若長在，</p> <p>漢水亦應西北流。</p> <p>(以上《江上吟》)</p>	<p>A (fine) boat of shato wood, with sides of mokuren[sic].</p> <p>Jeweled flute, and gold pipe, and (musicians) sitting in row on both sides.</p> <p>.....</p> <p>If merits, fame, wealth & nobility were to last for ever.</p> <p>The water of this Han river ought to flow north west (instead of S. E. as now).</p> <p>(以上“英譯”)</p>	<p>The River Song</p> <p>THIS boat is shato-wood, and its gunwales are cut mangnolia, Musicians with jewelled flutes and with pipes of gold Fill full the sides in rows, and our wine</p> <p>.....</p> <p>(If glory could last forever then the waters of Han would flow northward.)</p>
<p>《侍從宜春苑奉詔賦龍池柳色初青聽新鶯百囀歌》</p>	<p>侍從[ji ju]wating upon <Emperor> at 宜[gi] appropriate 春[shun] spring 苑[yen] garden</p> <p>宜春苑 Gi shun garden 奉[ho]following 詔[sho]decree 賦[fu]compose<poem on the subject of>龍[riu] dragon 池[chi] pond 柳[riu]willow</p> <p>色[shoku]color 初[sho]for the first time 青[sei]blue</p> <p>聽[cho] here < sic > 新[shin] new 鶯[o] nightingale,</p> <p>uguisu < Jap. >, < word illegible > of 百[hiaku]100</p> <p>囀[ten] warble 歌[ka] the song about (以上“詞釋”)</p> <p>All this is name, or rather description by (word illegible) of prediction, instead of a name. (with Genso)</p>	<p>And I have moped in the Emperor's garden, awaiting an order-to-write! I looked at the dragon-pond, with its willow-coloured water Just reflecting the sky's tinge, And heard the five-score nightingales aimlessly singing.</p>
<p>東風已綠瀛洲草，</p> <p>紫殿紅樓覺春好。</p> <p>.....</p>	<p>The eastern wind has already made green the grass of yei shu Island. On purple hall and crimson story one can feel the spring balminess (of aspect).</p> <p>.....</p>	<p>The eastern wind brings the green colour into the island grasses at Yei-shu, the purple house and the crimson are full of Spring softness.</p> <p>.....</p>

龐德不僅將兩首詩看做爲一首詩，還將後一首詩題(《侍從宜春苑……》)看做爲李白詩文本而翻成英語詩。這顯然是因龐德的誤讀而引起的現象。

《江上吟》載於宋蜀本《李太白文集》(日本靜嘉堂本)卷六《樂府》四，《侍從宜春苑……》就在《江上吟》後面。《唐宋詩醇》卷五也是如此。因此森槐南依據《唐宋詩醇》爲費諾洛薩講說李白詩時，先講《江上吟》，接著就講《侍從宜春苑……》，《費諾洛薩筆記》也是先有《江上吟》，後有《侍從宜春苑……》，緊貼在一起的。結果龐德看錯爲是一首詩歌。通過這一點，我們可以看出龐德 *Cathay* 是基於他對李白詩的誤解基礎而創作。

四

Cathay 中有一首詩：“Poem by the Bridge at Ten-Shin”。這首詩的原詩是李白《古風》其十八“天津三月時，千門桃與李”：

李白詩	《費諾洛薩筆記》	龐德 <i>Cathay</i>
《古風》其十八		Poem by the Bridge at Ten-Shin
天津三月時， 千門桃與李。	At Tenshin bridge in March time. The 1000 gates have peaches & apricots (gate of morning).	MARCH has come to the bridge head, Peach boughs and apricot boughs hang over a thousand gates,
朝爲斷腸花， 暮逐東流水。	In the morning they are unbearably flowers. By the evening they decay and follow the eastern flowing water.	At morning there are flowers to cut the heart, And evening drives them on the eastward-flowing waters.
前水復後水， 古今相續流。	The front going water and hind going water, water in continuous flow, water after water.	Petals are on the gone waters and on the going, And on the back-swirling eddies,
新人非舊人， 年年橋上遊。	The men of today are not the men of the past. (And yet) year after year, they wander on the bridge.	But to-day's men are not the men of the old days, though they hang in the same way over the bridgerail.
雞鳴海色動， 謁帝羅公侯。	In early dawn the color of the sky moves. In order to wait on the Emperor, prince & earls go about in rank.	The sea's colour moves at the dawn and the princes still in rows, about the throne,

續 表

李白詩	《費諾洛薩筆記》	龐德 <i>Cathay</i>
月落西上陽， 餘輝半城樓。	The moon lies behind the western Yo gate. And the sinking light is still seen on half of the storied gate.	And the moon falls over the portals of Sei-go-yo, and clings to the walls and the gate-top.
衣冠照雲日， 朝下散皇州。	(By and by they return) with the dresses & head covering glittering against cloud and sun.	With head-gear glittering against the cloud and sun, the lord go forth from the court, and into far borders.
鞍馬如飛龍， 黃金絡馬頭。	The horses they ride on, are like flying dragon. Gold trapping are tied to the horse's heads.	They ride upon dragon-like horses, upon horses with head-trapping of yellow-metal,
行人皆辟易， 志氣橫嵩丘。	The street men all stand aside in amazement. Their mental air is lofty as yonder Su hills (near Rakuyo)	And the streets make way for their passage. Haughty their passing, Haughty their steps as they go into great banquets,
入門上高堂， 列鼎錯珍羞。	Entering the banquets the go up into high halls. There the rows of urn have mixed rare dainties. (while feasting goes on songs are sung & flutes are played) As the girls have Cho dance the fragrant wind draws. As the Sei girls sing, the clear flute follows.	To high halls and curious food,
香風引趙舞， 清管隨齊謳。	In pair & pair they frolic in corners of the gardens. [probably implied that man & women go off on pairs]	to the perfume air and girls dancing, to clear flutes and clear singing;
七十紫鴛鴦， 雙雙戲庭幽。	In practice of pleasures they force into day. They themselves say that they will thus thorough the 1000 autumns.	To the dance of the seventy couples; to the mad chase through the gardens.
行樂爭晝夜， 自言度千秋。	The deed accomplished and the body isn't retiring. If so, such life has from oldest days known to be full of errors (thorns) & failures.	Night and day are given over to pleasure. And they think it will last a thousand autumns, unwearying autumns.
功成身不退， 自古多愆尤。		
黃犬空歎息， 綠珠成鬱釵。	The yellow dog to no purport, lamenting. Riokushu becomes the cause of (word illegible) and hatred.	For them the yellow dogs howl portents in vain, and what are they compared to the lady Riokushu, That was cause of hate!

續 表

李白詩	《費諾洛薩筆記》	龐德 <i>Cathay</i>
何如鷗夷子， 散髮棹扁舟。	How are such things (those men are doing) compared with what Shiishi has done. Who with untrimmed hair poled away in flat boat.	Who among them is a man like Han-rei. Who departed alone with his mistress, with her hair unbound, and he his own skiffs-man! By <i>Rihaku</i>

《費諾洛薩筆記》《古風》其十八“入門上高堂，列鼎錯珍羞。香風引趙舞”這三句的背面有“補注(crib)”⁹：

Quotation from old Kan song on subject of the life of a rich man, along song, in which occurs the line “the 12 (mandarin ducks)¹⁰ naturally make a row,” here he uses this to raise the whole thought by this (word illegible) poet, only a very rich man has so many in his gardens.

上面的“old Kan song”應該是《玉臺新詠》卷一《古樂府·相逢狹路間》：

相逢狹路間，道隘不容車。如何兩少年，挾轂問君家。君家誠易知，易知復難忘。黃金爲君門，白玉爲君堂。堂上置樽酒，使作邯鄲倡。中庭生桂樹，華燈何煌煌。兄弟兩三人，中子爲侍郎。五日一來遊，道上自生光。黃金絡馬頭，觀者滿路傍。入門時左顧，但見雙鴛鴦。鴛鴦七十二，羅列自成行。¹¹

《古樂府·相逢狹路間》歌詠富貴之家，就是“a rich man”，而且其中有“鴛鴦七十二，羅列自成行(the 72 (mandarin ducks) naturally make a row)”句。此條

⁹ 高田美一能辨認這條補注，把它收錄在《E・パウンド『中国詩』とE・フェノロサ「中国詩遺稿」》(〔注〕4)。

¹⁰ “12”應該爲“72”。

¹¹ 樂府詩《雞鳴》(《宋書·樂志》)亦云“鴛鴦七十二，羅列自成行”。

補注無疑是森槐南教給費諾洛薩的內容，森槐南在《李詩講義》裏還說：

一向庭院看去，就看見庭院裏有很多鴛鴦，成雙成對、相互嬉戲。這個“七十”即是“鴛鴦七十二”的“七十二”。爲了調整字數，就把“二”除去。這種鴛鴦成雙成對、相互嬉戲的景象暗喻許多男女聚在庭院嬉戲作樂。（原文日文）

《費諾洛薩筆記》補注裏明確地指出：李白的“入門上高堂，列鼎錯珍羞”等詩句是引用漢樂府詩，這首漢詩是以描寫富貴之家爲主題的（Quotation from old Kan song on subject of the life of a rich man）。森槐南在這裏說明李白詩的用典。費諾洛薩依靠森槐南的解釋來將“七十紫鴛鴦，雙雙戲庭幽”翻成英文：“In pair & pair they frolic in corners of the gardens”，翻得正確。而且“[probably implied that man & women go off on pairs]”這條補注符合於《李詩講義》中的解釋。

龐德則參考費諾洛薩的英譯而再翻爲：“To the dance of the seventy couples; to the mad chase through the gardens”，可謂翻得絕妙。但是“the dance of the seventy couples”是錯的，應該是“the dance of the thirty-five (or thirty-six) couples”。龐德雖然能看到《費諾洛薩筆記》補注，但是理解不了李白“七十紫鴛鴦，雙雙戲庭幽”是從《古樂府·相逢狹路間》“鴛鴦七十二，羅列自成行”而來。正是由於缺乏中國古典文學背景才出現了這一問題。

1913年，就是 *Cathay* 的兩年前，龐德發表《一位意象派者所提出的幾條禁例(A FEW DON'TS BY AN IMAGISTE)》。其中他主張：“不准在平庸的韻文裏複述前人散文中的警句(Don't retell in mediocre verse what has already been done in good prose)”。他的主張與胡適的“不摹仿古人”、“務去濫調套語”(《文學改良芻議》，1917年)這種主張具有共通之處(胡適1913年在美國留學)。入手《費諾洛薩筆記》的龐德因爲缺乏中國古典文學背景而理解不了李白詩的用典。如果他有相關的知識，那麼他的英譯詩可能會是另外一番樣子。

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On an Interpretation of Li Bai's Poems by Mori Kainan in Light of "Fenollosa's Notes"

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Abstract

Ernest F. Fenollosa (1853 – 1908) studied Chinese classical literature under Mori Kainan (1862 – 1911) in Tokyo in 1901 and left three notebooks about Chinese classical poetry, which have been referred to as "Fenollosa's Notes." These notes formed the framework of Ezra Pound's (1895 – 1972) *Cathay*. Despite the importance of "Fenollosa's Notes" for the study of Pound's *Cathay*, for some reason, not enough attention has been given to these notes. For example, in one of the earliest studies of Pound, Wai-lim Yip only referenced a small part of "Fenollosa's Notes" in his *Ezra Pound's Cathay* (1969). The present essay attempts to make use of "Fenollosa's Notes," Mori Kainan's *Rishi Kougi* (*Lecture Notes on the Poetry of Li Bai*), and other relevant sources to reconstruct Mori's interpretation of Li Bai's poetry.

Keywords: "Fenollosa's Notes", Ezra Pound's *Cathay*, Mori Kainan, Ri Haku (Li Bai), Chinese classical poetry in English translation