

The background of the cover is a traditional Chinese ink wash painting. It depicts a landscape with misty, layered mountains in shades of green and blue. In the foreground, there are several trees with dark, gnarled trunks and branches, some of which are adorned with bright red blossoms. The overall style is soft and atmospheric, typical of classical Chinese art.

# 應子詩選

(擴充第二版)

**Ying Tzu Selected Poems**  
**(Expanded 2nd Edition)**

**Ingar C.S. Holst**

Ingar Holst forlag  
ISBN 978-82-693362-3-8



*To Julian and Jessica*



# 應子詩選

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### Ying Tzu Selected Poems (Expanded 2nd Edition)

Ingar C. S. Holst 應嘉浩

Selected poems by Ying Tzu  
translated to English, Norwegian and Italian

應子 精選詩集  
翻譯為英文，挪威國語和義大利文

Ying Tzu Selected Poems  
Expanded 2nd Edition  
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# Ying Tzu 應子 (ca. 760-837)

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**Ying Tzu, a poet of the Ying Dynasty, mostly wrote contemplative verses that captured the emotions of human existence.**

Ying Tzu was born into a scholarly family in the prosperous city of Chang'an, the capital of the Ying Dynasty. From a young age, he displayed a interest in literature and immersed himself in the classics of Chinese poetry, philosophy, and history.

From his young adulthood, only a few short verses have been preserved, often lacking titles. Several of the verses appear to have been written for his daughters, two of whom are believed to have resided in Zezhou, in the State of Jin, north of Luoyang. The poems from this period express a blend of affection and longing, often directly addressing the subject of the poems. These poems seem to have functioned as letters, and some of them additionally serving as travel descriptions or travel letters.

In his forties, Ying Tzu travelled extensively across the empire, and he visited Tongzhou 通州 and Huating 華亭 in the East and Haicang 海滄 in the South.

After the epidemic that affected Chang'an and the surrounding areas in the years 819-822 and the Dun Basi Rebellion 敦巴司起義 in the years 822-825, where travel became increasingly hazardous or downright impossible, Ying Tzu's poems become more mature, longer, and more expressive. This may be due to his inability to leave his Chang'an home during this period, allowing him a pretext to deepen his engagement with literature.

Ying Tzu's verses were deeply influenced by the spirit of other Ying Dynasty poets, and his poetry reflected the aesthetic ideals of the era, often exploring themes of nature, love, and the transience of life. Many of Ying Tzu's poems are characterized by their introspective and philosophical nature, delving into the complexities of human emotions and the fleeting nature of existence. His words were imbued with a sense of melancholy and a deep understanding of the human condition.

Ying Tzu's poetic pursuits also brought him into contact with historical events that stirred the depths of his emotions. From the Dun Basi Rebellion, the devastating conflict that shook the empire, through the war in Mountain Kingdom, to the decline of the Northern Dynasty's central authority, these tumultuous times permeated his verses, revealing his concerns and reflections on the state of the world.

Throughout his life, Ying Tzu grappled with personal struggles and challenges. His verses often reflected his own internal conflicts, the fleeting nature of joy and sorrow, and the inevitability of aging. Yet, amidst the uncertainties of existence, he sought solace and enlightenment through the power of his words.

# Preface

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by Julian Rogacka Pettersen

**"Ying Tzu Selected Poems" is a thought-provoking blend of nostalgia, introspection, and commentary on contemporary issues. While it may not flawlessly emulate the classical Chinese poetic tradition, it offers a unique and worthwhile anthology for readers seeking a poetic journey that traverses time and cultural boundaries. The anthology as a whole is a captivating read, offering a blend of traditional poetic motifs and contemporary commentary. Ying Tzu's exploration of love and longing resonates deeply, and his ability to capture the fleeting nature of existence is commendable.**

Poetry has long served as a vessel for expressing the depths of human emotions and the transient nature of existence. It has been a means for contemplation, introspection, and connecting with the world around us. In "Ying Tzu Selected Poems," we are presented with a collection of verses that not only encapsulate the essence of classical Chinese poetry but also provide a unique perspective on our contemporary world.

The book invites the readers to imagine a fictional era known as the Ying Dynasty, a reimagination of the Tang Dynasty, through the lens of Ying Tzu, the pen name of Norwegian sinologist Ingar Holst. The Ying Dynasty sets the stage for the exploration of our modern world from the perspective of ancient China. The verses reverberate with yearning, introspection and desire. Each line evokes poignant resonance of fleeting moments and unspoken sentiments. These poems explore the domain where joy intertwines with sorrow, and where contemplation intertwines with longing.

Comparisons to classical Chinese poetry, particularly the poetry of the Tang Dynasty, are inevitable when examining the corpus of Ying Tzu's poems. While he succeeds in continuing the classical Chinese poetic tradition to some extent, his attempt at pastiche poems, emulating the style and themes of the Tang Dynasty, is not entirely seamless. While his verses evoke a sense of nostalgia and capture the spirit of ancient Chinese poetry, they also bear the mark of modernity and contemporary concerns. Ying Tzu does not attempt to cloak in ambiguity references to current events, such as the Ukrainian war and the situation in Afghanistan, as well as his thoughts on Norway. These elements, while intriguing, necessarily make the poems deviate from the path of classical Chinese poetry.

In conclusion, "Ying Tzu Selected Poems" presents a captivating exploration of classical Chinese poetry through the lens of a fictional era. The collection paints a



vivid picture of this fictional era while simultaneously reflecting on our modern world and incorporating elements of modernity, and thus bridging the gap between past and present. Ying Tzu's verses capture to some degree the essence of the Tang Dynasty and its poetic traditions while at the same time deviating from them, both in terms of meter, rhyme and topics. Where the corpus of poems deviates most sharply from Classical Chinese poetry is undoubtedly in the Classical Chinese rhyme conventions, which the author seems not to follow at all. The reasons for this are not hard to understand: Classical Chinese rhyme schemes rely on tonal patterns from Archaic and Middle Chinese which are cumbersome to reconstruct today, but then again, as the author points out, this is Ying Dynasty poetry and not Tang Dynasty poetry.

# 序言

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朱立安

《应子诗选》是一部令人深思的作品，融合了怀旧之情、内省和对当代问题的评论。虽然它可能并不能完美地遵循中国古典诗歌的传统，但对于寻求跨越时间和文化边界的诗意旅程的读者来说，它提供了一本独特而有价值的选集。整个选集令人着迷，融合了传统的诗意主题和当代的评论。应子对爱情和渴望的探索深深触动人心，他捕捉存在的短暂本质的能力值得赞赏。

诗歌长久以来一直被用作表达人类情感深处和存在的瞬息之间的容器。它是思考、内省和与我们周围世界联系的一种方式。在《应子诗选》中，我们呈现了一组诗句，不仅概括了中国古典诗歌的精髓，还为我们的当代世界提供了独特的视角。

本书邀请读者想象一个名为应朝的虚构时代，这是对唐朝的重新想象，透过应子这个笔名，即挪威汉学家应嘉浩（Ingar Holst）的镜头，来探索我们现代世界的角度。这些诗句回荡着渴望、内省和欲望。每一行都唤起了短暂时刻和未言之情的深刻共鸣。这些诗歌探索了欢乐与悲哀交织的领域，思考与渴望交织的地方。

当审视应子诗集时，与中国古典诗歌，特别是唐朝诗歌的比较是不可避免的。虽然他在某种程度上成功地延续了中国古典诗歌的传统，但他模仿唐朝的风格和主题的拼贴诗尝试并不完全无缝。虽然他的诗句唤起了怀旧之情，捕捉到了古代中国诗歌的精神，但它们也带有现代性和当代关注的痕迹。应子并没有试图用模糊不清的方式提及当前事件，比如乌克兰战争、阿富汗局势以及他对挪威的看法。这些元素虽然引人入胜，但必然使诗歌偏离了古典中国诗歌的路径。

总之，《应子诗选》通过虚构时代的镜头，呈现出对中国古典诗歌的引人入胜的探讨。这部选集生动地描绘了这个虚构时代，同时反思了我们的现代世界，并融入了现代元素，从而弥合了过去与现在之间的鸿沟。应子的诗句在某种程度上捕捉到了唐朝及其诗歌传统的精髓，同时也偏离了它们，无论是在韵律、押韵还是主题方面。诗歌中最明显偏离中国古典诗歌的地方无疑是古代押韵规则，作者似乎完全没有遵循。这其中的原因并不难理解：中国古代押韵规

则依赖于今天难以重构的上古汉语和中古汉语的音调模式，但正如作者所指出的，这是应朝诗歌而不是唐朝诗歌。

## 無題詩

若亢旱時喝啞燔，遇柳蔭下橘李梅。  
如見書自存一旦，如見人自存百歲。



### *Translation 1*

*As if I were to come across oranges, peaches, and plums  
under the shade of a willow tree, in the worst drought,  
when the heat burns the throat with thirst  
That's how a letter from you keeps me alive all morning  
That's how a visit from you keeps me alive for a hundred years*

### *Translation 2*

*Come se mi imbattessi in arance, pesche e susine  
all'ombra di un salice, nella peggiore siccità, quando la mia gola brucia  
Cosi una tua lettera mi tiene in vita per tutta la mattina  
Cosi una tua visita mi tiene in vita per cento anni*

# 無題詩

雨日進門疲，汝頰寢安席  
鬢髻髮被領，兩手挾襴祛  
毋貽盲者鏡\*，毋指美異居

\*Quote from 淮南子

## Glossary:

鬢髻 beautiful, disheveled (hair)

襴 cotton-padded thick outer garment

祛 cuff(s)

*Without Title*

*Coming in from the rainy day, exhausted,  
Your cheeks find rest on the pillow's embrace.  
Your beautiful disheveled hair cascades upon your collar,  
Both hands clutch the warmth of the coat's cuffs.  
Do not give a blind man a mirror\*,  
Do not remind me that you are not here.*



## 三妹

渭河畔童英  
晝臥晡乃起  
樂啜語閒行  
竭財上京役  
日日笑無患



渭河畔童聖  
長安夙興求  
矧女受尉職  
賈肆皆鬻貨  
如巖高孜孜



渭河畔童明  
與居洛濱家  
愛小兒鼓琴  
遊母畦熹穡  
見費企為儉





### *Three Sisters*

*By the banks of the Wei River, there was Young Ying,  
She sleeps during the day and rises in the afternoon.  
She enjoys eating, chatting, and strolling leisurely,  
When she has spent all her money,  
she goes to the capital to find work.  
Every day she is cheerful and free of worry.*

*By the banks of the Wei River, there was Young Sheng,  
In Chang'an, she gets up early every morning and strives.  
The tiny girl holds the responsibilities equal to those of a high official,  
In the marketplace, everyone sells something.  
Like a mountain goat, she is climbing high.*

*By the banks of the Wei River, there was Young Ming,  
She lives with a family in Luobin.  
She loves looking after the children and playing the harp,  
Wondering about in her mother's vegetable garden,  
taking delight in the harvest.  
Whenever encountering an expense, she looks for a way to be frugal.*

## 童稚同堂樂

馬陸村共居，歡樂團圓時。  
家中充滿生，客來往往至。

一樓墨童間，裝扮閒嬉期。  
常覓英俊郎，無一滿心意。

二樓明童寓，病患伸援手。  
身亦未康健，頻診醫治愁。

三樓婦童廂，難理自世惑。  
飽飫後倦怠，醒盹後慾啜。

童稚同堂宅，歲月樂陶陶。  
雖疾纏身軀，回首懷昔情。



吃飽了睏, 睡醒了餓

# 澤州美賈

黃華文昌南，晝哺輿轂擊  
巷門內匿廛，諸國玉羅綺  
屢以販來慕，遇客皆禮顧

## Glossary:

黃華路 昌南路 an intersection of two roads in Zezhou  
晝 noon  
哺 late afternoon  
輿 passenger carriage  
轂擊 "the wheelhubs touch one another", dense traffic  
匿 low-key, modest

廛 shop  
諸國 (from) all over the world  
玉 the finest, the most exquisite  
羅綺 silk fabrics  
屢 often, frequently  
慕 admire

## Analysis:

The poem "The Beautiful Merchant of Zezhou" (澤州美賈) celebrates the elegance and allure of a young female merchant from the city of Zezhou. The poem employs traditional Chinese poetic conventions, using concise and evocative language to depict the charm and grace of the central character.

The poem consists of three quatrains, with each line containing five characters, conforming to the poetic style known as 五言詩 (wǔyán shī), or "five-character regulated verse."

The poem opens by highlighting the beauty and refinement of the young female merchant from Zezhou. The city's southern location and the rhythmic sounds of daytime traffic signify a lively and prosperous commercial center. However, the focus quickly shifts to the protagonist, whose allure surpasses the vibrancy of the city.

The second line reveals that her merchandise includes exquisite silk fabrics from various countries. The mention of 匿廛 (nì chán), referring to a shop hidden within an alley, adds an air of mystery and exclusivity to her offerings.

The third and fourth lines emphasize that her reputation has spread far and wide, attracting numerous admirers and clients who come from distant places just to encounter her. Everyone who meets her is captivated by her grace and she treats every customer with respect.

Throughout the poem, the emphasis is on the young female merchant's elegance and charisma, making her the focal point of admiration and attention.

In conclusion, "The Beautiful Merchant of Zezhou" is a classical Chinese poem celebrating the captivating beauty and allure of a young female merchant. The poem's rhythmic flow, balanced rhyme scheme, and evocative imagery bring to life the elegance of the protagonist and the vibrant commercial environment of Zezhou, today a borough of Jincheng, Shanxi.

## *Translation 1*

### *The Beautiful Merchant of Zezhou*

*South at the intersection of Huanghua and Wenchang  
In the middle of the day, after lunchtime,  
when the streets are congested with carriages  
Inside a backstreet alley, there is a modest shop  
With the finest textiles imported from all over the world  
Often, young men drop by  
Under the pretense of wanting to make a purchase  
But in reality, they come just to admire her  
All customers are met with the same courtesy*

## *Translation 2*

### *La bellissima mercante di Zezhou*

*A sud dell'incrocio tra Huanghua e Wenchang  
A metà giornata, dopo l'ora di pranzo,  
quando il traffico è intenso nelle strade  
All'interno del cancello di un vicolo c'è un modesto negozio  
Con i più pregiati tessuti importati da tutto il mondo  
Spesso i giovani si fermano  
Con il pretesto di comprare  
Ma in realtà, vengono solo per ammirarla  
Tutti i clienti vengono accolti con la stessa cortesia*





# 歸晉

十牒百卷篋，已而扃鑰閑。  
旦馬裝鞍勒，滬嘉殽無遺。  
懷晉室家處，念妹疾復乎？

## Glossary:

牒 writing tablet made from wood  
篋 storage box(es)  
已而 soon thereafter  
扃鑰 hasp  
鞍 saddle

勒 bridle  
滬 the area today known as Shanghai  
嘉殽 delicacies  
無遺 omitting nothing, leaving nothing behind  
嘉殽無遺 "no delicacy has been left untasted"

## Analysis:

This poem is a brief piece that expresses the poet's thoughts and emotions as he prepares to leave and return to his home in Jin. The themes of departure, nostalgia, and concern for loved ones are central to the poem's message.

In the first stanza the poet describes his preparations for departure, mentioning the storage of writing tablets and document scrolls in boxes (十牒百卷篋). The imagery of closing and securing the chest with locks (扃鑰閑) suggests the finality and solemnity of the poet's decision to leave.

In the second stanza, the poet prepares for readying his horse with saddle and reins (旦馬裝鞍勒) for the journey back home the following morning.

The third stanza reflects the poet's nostalgia and longing for his home in Jin.

Overall, the poem captures a moment of departure and the emotions associated with leaving a place of abundance and joy to return to one's ancestral home.



## *Returning to Jin*

*Ten bamboo slips, a hundred scrolls enclosed,  
Now sealed with bolt and padlock, safely stored.  
At dawn, the horse will be saddled up and bridled,  
In Hu no delicacy has been left untasted.  
Longing for my homestead in Jin,  
I wonder if little sister has recovered from her flu?*





# 封城異年

晉渭赤街寒巷塞，唯識灶薰淡淡吹。  
門門幽幽聞羊嘷，長幼戶內驚懼窺。  
已離居處數里走，吏疑歸時遲始憂。  
秋至前冀景復常，只患莫及見晉堂。

## Glossary:

赤 barren, naked

唯識 the only thing I can discern

門 bolted

幽幽 distant, faint

嘷 bleat (of sheep), baah

吏 junior official

憂 to worry

冀 long for

患 to be concerned about

莫及 not reach

## Analysis:

This poem vividly portrays a scene during a time of crisis when the town is sealed off due to an unusual event or calamity. The poet captures the atmosphere of fear, uncertainty, and longing for normalcy.

In the first stanza the poet sets the scene, describing the plains between the River Wei (渭河) and the State of Jin (晉國) during an epidemic. The streets are blocked (塞) due to the crisis, and the chilling wind blows through the empty lanes.

In the second stanza the imagery continues with the depiction of people inside their homes, feeling isolated and fearful. The poet can only sense the vague scent of something cooking (灶薰) and hear the distant bleating of sheep (羊嘷), which adds to the sense of desolation and uncertainty.

The third stanza portrays someone going for a walk, walking several li (a Chinese unit of distance) away from his residence.

The fourth stanza concludes with a reflection on the approaching autumn and the hope for a return to normalcy. The poet longs for the usual scenes and sights of the pre-crisis times, particularly the desire to see the ancestral home in the State of Jin (晉堂).

Overall, the poem reflects the emotions and struggles of a community facing a crisis, yearning for a return to normalcy and stability.

*The cordoned off town in the unusual year*

*Between the River Wei and the State of Jin  
the deserted streets and barren alleys are cordoned off,  
The only thing I can discern is the faint scent blowing from a stove.  
Behind the bolted gates, the vague baah of a sheep can be heard,  
Young and old behind the doors, peeking out in fear.  
Having strayed from home, I have walked several li away,  
If the official suspects my late return, he may start to worry.  
Before autumn's arrival, hoping for the situation to return to normal,  
My only concern is not reaching visiting the ancestral hall of Jin.*





# 戎車烽火

砲雷閃電照，戎車馬臨門。  
村落燒殘擾，逾越萬千魂。  
西旅毋往令，扶老攜幼逃。  
飢饉籠罩境，救濟減稀少。  
不堪敦將起，勝敗有程定。  
西行勢可疑，東原戰風勁。

## Glossary:

戎車 war chariots, military chariots  
烽 beacon fire atop a cairn  
擾 confusion, turmoil, disorder  
扶老攜幼 support the old and carry the young  
飢饉 famine  
籠罩 to cover, to engulf, to envelop  
不堪 unable to endure



## *Chariots And Beacons*

*Amidst rumbling cannon and flashing fire,  
War chariots and horses approach the gate.  
Villages ablaze, chaos consumes the border regions,  
Passing over countless departed souls.*

*Travellers are admonished not to proceed to the West.  
Evacuating the young and old,  
Famine and scarcity envelop the realm,  
Relief is scarce and diminishing.*

*General Dun, unable to endure the situation any longer, rises,  
Victory and defeat already ordained.  
The outcome in the West appears uncertain,  
While on the Eastern battlefield the spirit of resistance is confident.*

# 北國輓歌

番邦貧瘠冬山嚴， 寡民寒夜無燭過。  
飄雪凜風續如年， 冷晨施糧擠群捉。

戎朝府署錦輦列， 內宴歌舞衛拒外。  
通宵饕餮舉觴餐， 處處私語煙塵來。

僕寮生公后眸滿， 深知目睹其事媿。  
成言黎民苦艱難， 抑或默續享特位？

## Glossary:

番 Western Barbarian

寡 destitute

施糧 hand out provisions

戎 Barbarian

錦輦 luxurious carriages

饕餮 glutton(y), gluttonous

餽 dainty, delicacy

舉觴 to raise a toast

煙塵 "smoke and fire", rebellion, uprising

僕寮 servant's abode

媿 shameful

黎民 the common people

## *Elegy for the Northern Dynasty*

*In the lands of the Western Barbarians, conditions in the barren winter mountains are severe,*

*The destitute commoners pass the cold nights without even a candle.*

*Snowflakes and biting winds persist year by year,*

*At the freezing dawn, crowds pushing and jostling scramble for handouts.*

*Outside the Barbarian court, magnificent carriages are lined up,*

*Inside there are banquets of song and dance, the guards keep outsiders away.*

*All through the night, sumptuous gluttony, toasts are raised,*

*Everywhere there are whispers that a rebellion is brewing.*

*The Duchess born in the servants' quarters,*

*her eyes brimming (with sorrow),*

*Knowing deeply the shame of witnessing such things.*

*Does she raise her voice and speak the suffering of the people,*

*Or does she silently continue to enjoy her privileged position?*





# 山國歌

西域山國威凜凜，版圖悠久雄武嶮。  
盛夏酷熱旱如沙，嚴冬寒冷刺骨冽。

胡虜侵略束國命，殘害子弟母睽睽。  
多孤乳兒早孀婦，流離失所饑苦悲。

太平兄非富貴人，東國繁華寓其中。  
聞鄰國困境淒涼，賣盡所有往西衝。

喀布都城立孤舍，農人慈心捧遠行。  
童兒歡笑畦內遊，本命未知前程明。

## Glossary:

- 版圖 territory  
雄武 majestic, imposing, mighty, brave  
嶮 mountain valley  
睽睽 stare, gaze, look on  
孀婦 widow  
喀布 Kabul

## *The Children of the Mountain Kingdom*

*In the distant Western realm, the Mountain Kingdom stands resolute,  
The territory vast, enduring, brave mountain valleys exuding strength.  
In midsummer, the arid heat scorches as in the desert,  
In the harsh winters, the chilling cold pierces the bones to the core.*

*Barbarian invaders oppressed the land and subjugated the people,  
Harming children while mothers had to stand and watch.  
Orphaned infants and early widows abound,  
Wandering in displacement, enduring hunger and profound grief.*

*The Peace Brother, not a wealthy man,  
Resided amidst the prosperity of the Eastern nation.  
Upon hearing of the neighbouring kingdom's plight, dejected and grim,  
He sold all his belongings and journeyed westward with determination.*

*In the capital of Kabul, he set up an orphanage,  
Farmers are bringing in the fatherless from afar.  
Children joyfully play within the vegetable garden,  
Unaware of their original fate, their future appears bright.*

# 憂勞寂懷

靜坐文齋日復忡，續書巨卷不憂完。  
無一來資無一頌，知者後世感深悞。

庭中童子閒嬉戲，夏至順天無煩端。  
懼此年中暑氣擊，徒感時時財窮難。

念子晉國府職守，勞勞俸祿匆匆歲。  
何以堪此逾末秋，諒賢子勿輕位退。

## Glossary:

齋 study room, library

俸祿 government salary

匆匆歲 the years fly by



## *Summer Disquietudes*

### *Translation 1*

*Sitting quietly in the study, days pass with a sense of unease,  
Continuing to write, endless volumes, never caring much about completion.  
Without any praise or recognition, without a single ode,  
Those who understand will in the future appreciate the ardour.*

*In the courtyard, children play and frolic leisurely,  
As the summer solstice arrives, the heavens are serene and free from trouble.  
Fearful of midyear's scorching heat,  
Only feeling the constant hardship of financial struggle.*

*Thinking of your official duties in the State of Jin,  
Toiling away for meager pay, the years pass in haste.  
How can one endure this until autumn approaches?  
I fully understand you cannot with any ease leave your position.*

### *Translation 2*

*In the quiet study, days persist with strain,  
Continuing to write, the tomes remain.  
No accolades received, no verses sung,  
Only the discerning future feels the impact wrung.*

*In the courtyard, children play and jest,  
Summer's zenith, skies in peaceful rest.  
Fear grips amidst mid-year's scorching wrath,  
Endlessly reminded of poverty's path.*

*Mindful of your duties in Jin's estate,  
Labouring for meager pay, years abate.  
How can one endure until autumn's twilight?  
I beseech you, wise one, don't yield your rightful height.*



# 心隔神阻

自畫自像能成形，友人圖像亦可傾。  
山河街巷雪景繪，唯畫汝像神思退。  
往昔容顏魂中現，少年相貌旋睽繼。  
何法畫彼解塵緣，思縈盤踞難自穩。



## *Hearts Separated, Spirit Hindered*

### *Translation 1*

*Self-portraits manifest as art,  
Images of friends, connections impart.  
Mountains, rivers, alleys, snowscape drawn,  
Only your likeness, my thoughts withdrawn.  
Your visage lingers from days of old,  
Youthful features, memories unfold.  
How can I paint, untangle past's thread,  
Thoughts entwined, uneasy in my stead.*

### *Translation 2*

*Drawing oneself can take form,  
A friend's portrait can be poured.  
Mountains, rivers, streets, snowy scenes depicted,  
Only drawing your image, my thoughts recede.  
In the past, your face appeared in my soul,  
Youthful countenance spins in my eyes' scroll.  
How can I paint away the dusty bond,  
Thoughts entangled, unable to find a calm pond.*

## 心繫遠之

夢斷逝蓬萊，遙思緬故懷。  
綠樹映窗臺，盼和赴此齋。

晝夜睡不安，徘徊煩思貫。  
冀君辭羈絆，相聚黃河陝。

眾務皆無力，獨坐寂寥間。  
寫稿如鴻籍，無美焉能全？



## *Attached To Someone Far Away*

### *Translation 1*

*Dreams shattered, paradise lost  
Fading thoughts of old yearnings  
The green tree reflects on my windowsill  
Looking forward to us peacefully moving to this hermitage*

*Night and day without rest  
Pacing back and forth, troubling thoughts piercing my mind  
I wish you could quit that terrible job  
And we could be reunited where the Yellow River bends*

*Without the strength to perform any tasks  
I sit here alone in my abode  
I work on this enormous manuscript  
But how can I complete it without you?*

### *Translation 2*

*Dreams broken, Paradise fades away,  
Yearning for memories, thoughts abide,  
Green trees cast reflections by my bay.  
Hoping we can find solace side by side.*

*Restless, day and night, sleep eludes,  
Wandering, troubled, thoughts entwined,  
Longing for your departure from life's interludes.  
Together we'll meet where the Yellow River's assigned.*

*Burdened by tasks beyond my might,  
Sitting alone, silence fills the night.  
Writing pages, like a boundless sea,  
Incomplete without your beauty's decree.*





露暗烟浓草色新  
一翻流水满溪春

长安三万里

「世界诗歌日」

追光动画

Landscape from Chang'an Sanwanli, where it is believed that Ying Tzu stayed after the Dun Basi Rebellion.  
Museum of Metasemiotic Art

## 晉府之鍾

廿兩金買晉官職，其數易得質樸居，  
抑或華麗輿車駟，庶或遠游探風旅？  
日夜勞碌戌時盡，無閑役如磨驢束。  
鬻奴何曾甘支費，宜反此謀受金乎？



## 夢遊千里

遠遠相隔兩分躲，憶君心繫意何遑  
卿魂吾神不肯拋，無因可措憂成狂

依依垂柳半夜盹，夢遊彼此千里方  
見識天地萬般初，他鄉風味食香嘗

新新異國語言真，幻想手牽共遊市  
共賞夕陽飽口福，分屋同赴夢不止



## 遺囊幽淚

大衣紛裹纖弱身，寒季冰雪靴下響。  
默默凝視瞳相對，鬢髮縈繞孌娜娘。

下轎錦囊墜不察，母贈賜物可愛惜。  
怔茫嬌娃何無望，女心淚灑焉免迷？



## *Tårer over en tapt veske*

*Den spinkle kroppen tilfeldig inntullet i en for stor ytterjakke, Sneen knirker under støvlene denne vinterdagen.*

*Våre blikk møtes i stillhet,*

*Den vevre piken er omkranset av sitt sortglinsende hår.*

*Hun stiger ut av sedanen, og uten å ense det mister hun brokadevesken,*

*En gave fra moder - Å, hvor hun har holdt av den vesken.*

*Hvor fortapt er ikke den vakre piken,*

*Hvordan kan man unngå å bli betatt av tårer fra et pikeherte?*

## 遲影江濛

春日微臻三月煦，東海府邸暄未足。  
迷醉悠長夙興艱，覺後訝然已申初。

礫濺塵飛馬蹄急，十街鞭笛輪爭驅。  
竄至渡頭蓑笠失，渡船方過喘息吁。

待次舟期不得已，含糊懷顏惘然顰。  
稽首誤時難自解，孰可彌補所託心？



## *Sene skygger og elvedis*

*Vårens vage lunhet har såvidt meldt sin ankomst i mars, Det er ennu på langt nær varmt i villaen på østkysten.*

*Vi sover altfor lenge og det er så vanskelig å stå opp, Når vi først våkner ser vi at klokken er over tre!*

*Grusen skvetter og støvet flyr, hovene tramper radig,*

*Kvartal etter kvartal, vi pisker og fløyter ekvipasjen frem.*

*Vi haster til kaien, og mister hatt og regnfrakk underveis, Fergen har allerede dratt, og vi hiver etter pusten.*

*Vi må bare vente på neste båt, hun bærer et tvetydig smil og frustrerte bryn,*

*Jeg legger meg flat og erkjenner ansvaret for forsentkommelsen,*

*Men jeg har ingen god forklaring å tilby,*

*Hva skal kunne bøte på det fortrødde hjerte?*



静夜思  
 李白  
 床前明月光  
 疑是地上霜  
 举头望明月  
 低头思故乡





## 遠行前幽夢

幼女夢鄉酣睡境，憂思伴濕季夜天。  
晨曦舍輿登舟行，通州宗親樂望連。  
胸中虛處已知感，歸途懷家縷未斷。



*A quiet dream before a distant journey*

*The little girl dreams, deeply immersed in her sleep,  
My worries accompanies the damp night sky.*

*At daybreak, she embarks upon her long journey east,  
Relatives in Tongzhou eagerly anticipate her arrival.*

*In the depths of my heart, I already know the feeling of emptiness,  
On the journey home, the thread of longing remains unbroken.*

## 牘牀長夜

明月照屋梁，宵深猶未央。  
庭院啼孤鶯，長夜滿心醒。  
綺窗藏微燈，凝望童牘牘。  
駕輿載膳否，安身何人守？



## *The first long night*

*The moon shines upon the roof ridge,  
The night is late, yet far from over.  
In the courtyard, a lonely nightingale laments,  
Throughout the long night, my emotions keeping me awake.  
Behind the brocaded window, a dim lamp is hidden,  
Staring at the leftover bed,  
Does the carriage carry provisions?  
Who is there to safeguard her journey?*

## 三情衍

前夕見夢小妹進，今宵姊姊出影跡。  
三情衍遐圻離命，惜心揣摩遠相憶。

至時稀暇相見來，晉府勤務妹奔忙。  
南海嬉遊姊歡哈，惟疑若戚牽盡忘？



### *Three souls apart*

*The eve before last, I dreamt that little sister entered the house,  
Last night, elder sister appeared without a trace.  
The three souls are spread far apart and have parted fate,  
Despondently pondering and cherishing the distant memories.*

*With rare leisure time to meet,  
The diligent little sister constantly occupied  
with official duties in the State of Jin,  
The elder sister joyfully frolics in the South Sea,  
I only wonder if she has completely forgotten her family bonds?*

## 夕陽西下

疾病耄老心衰衰，明俠辛勤伴相愛。  
難復昔日精神純，空為離世自預存。

感念滬州朱醫夫，病患常蒙輔治圖。  
教誨指導持心意，恩深感戴始終記。

目弱耳聾心昏憊，孤立如夢迷魂狀。  
明俠獨自依託立，何人撫育六春妮？

## *The Sun Sets*

*Ailments, old age, a weary heart's plight,  
Dedicated comrades, toil day and night.  
The vigor of yore, now a distant past,  
Preparing alone for the final repast.*

*Gratitude for Dr. Zhu's embrace,  
Through illness, his care leaves no trace.  
Guiding and teaching, a kind-hearted guide,  
Grateful for his support, always by my side.*

*Dimming sight, deafened ears, a foggy mind,  
Isolated, lost in a dream-like bind.  
Alone, the valiant one seeks solace's hold,  
Who will nurture the seasons as they unfold?*

## Publisher's blurb

What if the Tang Dynasty still existed today? In a fictional era called the Ying Dynasty, Norwegian sinologist Ingar Holst, using the pen name Ying Zi, depicts the appearance of our world as seen from the perspective of ancient China. These poems, with contemplation and longing as their main theme, delve into the struggles and dilemmas of human emotions, while also commenting on the Ukrainian war, the post-liberation situation in Afghanistan, and the increasingly deteriorating situation in the author's homeland, Norway.

## 出版商简介

如果唐朝至今仍存在会怎样？在虚构的应朝时代，挪威汉学家应嘉浩（Ingar Holst）以古代诗人应子的笔名，描述了从古代中国的视角所看到的我们的世界。这些诗歌以静思和憧憬为主题，同时推敲人生情感上的挣扎和困境，并对乌克兰战争、解放后阿富汗的国情和作者祖国挪威日益恶化的局势进行评论。

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