

About My Poetry Written from the *Bible* in Rhyme and Rhythm in English and Chinese

《圣经》诗歌音韵化英汉双语吟咏谈

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Someone said, “‘In this world, there are two things which approach God, one is poetry and the other is music.’ To me, paintings and works of sculpture called soundless music and solidified poetry are also two kinds of things that ‘approach God.’ They are not only the manifestations of God’s inspiration to artists, but also the crystallization of beauty and art. I like poetry, I like music and I like beautiful things. In the profoundly innermost beauty of them, I feel the presence of God.”

My words at the back cover of my second book *English Letters and Essays* published by Sichuan University Press are my idea about poetry, music, paintings and works of sculpture. I like poetry, music, paintings and works of sculpture, especial poetry. Thanks to Heavens bestow me natural gift and literary talent, so that I not only like English and Chinese poems, but also can write poems in English and Chinese.

After my second book published in March 2016 (my first book *Essays on Western Literature Studies* Published by Lanzhou University Press, February 2005), Guided by Professor Nie Zhenzhao’s* book *An Introduction to English Verse Rhythm* that he gave me during *Symposium on English Poetry Studies in China* held at River-North Normal University early April 2008, I began to write my third book *Voices of Heaven and Rhymes of God—My Poetry Written from the Bible in Rhyme and Rhythm-English and Chinese* in June 2016. During that time I was reading *Deuteronomy* in *Bible*, I wrote seven poems from that book. These poems are in Sonnet, Dimeter, Tetrameter.

1. Poems from *Deuteronomy* (7)

1. *Moses Commands Obedience* (Sonnet)
2. *Love the Lord Your God*
3. *Do not Forget the Lord in prosperity*
4. *Fear the Lord* (Sonnet)
5. *Blessing for Obedience* (sonnet)
6. *The Song Moses Recited*
7. *No God Besides Me* (Sonnet)

1. 《申命记》

1. 摩西劝民遵主命（商籁体）
2. 爱主你的神
3. 嘉美之地勿忘主
4. 敬畏耶和华（商籁体）
5. 遵行诫命必蒙祝福（商籁体）
6. 摩西吟诵
7. 唯我是神（商籁体）

* Nie Zhenzhao: A professor of literature and the director of the university-chartered Institute for Interdisciplinary Studies of World Literature at Zhejiang University, a foreign member of the Academia Europaea (Academy of Europe), and President of the International Association of Ethical Literary Criticism.

My following words are my talking about my writings to *My Poetry Written from the Bible in Rhyme and Rhythm in English and Chinese*. After I wrote seven poems from *Deuteronomy*, I wrote Sonnets, *Crown Sonnets of Song of Songs* (*Song of Songs*: the most beautiful and wonderful song among the large crowd of songs, the song has the crown on its left elbow bend among the songs in the world, the unique and unsurpassed excellent song, the song of Heaven (nature). I have such an idea to show me that I am like a big poet, so excited and conceptualized). Crown sonnets are a group of ten or fourteen sonnets. A sonnet has fourteen lines, and it has an iambic pentameter, that is ten syllables in a line, a weak syllable followed by a strong one in a metre. In a group of ten or fourteen sonnets, a first line or a few words in a first line of a first sonnet should be a last line or a few words in a last line of a last sonnet. A last line or a few words in a last line of a previous sonnet should be a first line or a few words in a first line of next sonnet. In the two sonnets at the beginning of *Crown Sonnets of Song of Songs*, a famous contemporary American poet, Marilyn Hacker's rhyme pattern of sonnet was used: *abba cddc effe gg*, and the other 12 sonnets adopted Shakespeare's rhyme pattern of sonnet: *abab cdcd efef gg*. (‘) An apostrophe is used to show that a syllable is omitted. *Song of Solomon's Song of Songs* (*Crown of Sonnets*), fourteen sonnets written from 8 sections of *Song of Songs* were printed in *Journal of Literature and Art Studies*, Volume 7, Number 5, May 2017, published by David Publishing Company in the United States (www.davidpublisher.com).

Songs of Proverbs, a group of forty-three exhorting heroic couplets (in metrical mode: *aa bb cc dd ...*) and heroic quatrains (*abab cdcd...*) written from *Proverbs in the Bible*. Twenty-seven exhorting heroic couplets are in iambic pentameter, one in iambic tetrameter: *aa bb cc dd ee*, and fifteen exhorting Heroic quatrains are in iambic tetrameter. And Robert Frost, one of the most popular American poet in 20th century wrote his famous poem: *Stopping by Woods on Snowy Evening* in heroic quatrains, iambic tetrameter in sealed rhyme scheme: *aaba bccb ccde eeee*. I wrote fifteen verses in such kind of forms except three without sealed rhyme schemes at the end of them. And my thirteen poems in *Verses of Proverbs* were printed in *Journal of Literature and Art studies*, Volume 7, Number 12, December 2017.

Ballads of Ecclesiastes, a group of twenty-five ballads, two ballads of heroic couplets, two ballads of heroic quatrains, twelve ballads of terza rima, nine ballads of terza rima sonnets, and all the ballads are in iambic pentameter. Tercet is a poetic form with an Italian prosodic pattern, and the Italian poet Dante's *Divina Commedia* was written in terza rima. And Dante is regarded as a representative poet of Italian Triplets. My twelve *Ballads of Ecclesiastes* were written in tercet. The rhyming scheme of tercet is *aba bcb cdc....* And I modeled my poems on classical form, terza rima, that is the first line and the third line rhyme, the second line doesn't rhyme with them but rhyme together with the first line and the third one in next stanza. It is reason out the rest by analogy and forms interlocking-enclosed-tercet. Shelley, British Romantic poet in nineteenth century wrote his Terza Rima Sonnet *Ode to the West Wind*. And it is considered as a representative work of this kind of poem. Modeling myself on this sonnet, I wrote nine Terza Rima Sonnet in my *Ballads of Ecclesiastes*. There're four interlocking triplets and one couplet at the end of Terza Rima sonnet, the couplet has a same rhyme with the second line of the previous strophe, and this kind of sonnet is called *Terza Rima Sonnet*. My *Ballads of Ecclesiastes* were printed in *Journal of Literature and Art Studies*, Volume 8, Number 4, April 2018.

Odes to Psalms. I wrote 177 odes from the original *Psalms* 150. 27 sonnets, one sonnet (the third one) was adopted the rhyme mode of Marilyn Hacker: *abba cddc effe gg* and 26 sonnets were adopted Shakespeare's metrical scheme: *abab cdcd efef gg*. 65 poems were adopted the rhyme mode of heroic couplet and 88 poems adopted the metrical scheme of heroic quatrain: the cross-rhyme quatrain or alternating quatrain in iambic tetrameter and its metrical mode: *abab cdcd*.... The cross-quatrain or alternating quatrain is the most important stanza of the poems in Europe and even the poems in the world. Its basic feature is interlaced rhyming for the four lines in every stanza, and its rhyme mode is *abab*, usually in iambic tetrameter or iambic pentameter, such as Wordsworth quatrain: *To the Cuckoo*. Stanza of quatrain include ballad, elegy and heroic quatrain stanza. My fifteen odes from *Rhymes of the Psalms* were published in *Journal of Literature and Art Studies*, Volume 8, Number 8, August 2018.

Rhymes of Job is used as the title for the 47 rhymes I wrote for *Job in the Bible*. The rhymes written in cross-rhyme heroic quatrains and heroic couplets without blank space between double lines. The cross-rhyme quatrains or alternating quatrains are in iambic tetrameter and its rhyme mode: *abab dcdd*... and heroic couplets are in iambic pentameter and its metrical scheme: *aa bb cc*.... Couplet is one of the most basic pattern of stanza. In the fourteenth century, the British poet Chaucer used this kind of rhyme format, double line stanza in his work *The Canterbury Tales*. In the eighteenth century, poets Dryden and Pope wrote their poems in heroic couplets. Since then, this kind of strophe became popular, nearly most poets wrote their poems in double line stanza. The closed-couplet in iambic pentameter is called heroic couplet. I treasure the original poems and I wrote heroic couplets without blank space between double lines. My ten rhymes of *Odes to Job* were published in *Journal of Literature and Art Studies*, Volume 9, Number 9, September 2019.

Anthems from Isaiah I wrote 113 anthems from *Isaiah in the Bible*. One sonnet (the sixty-sixth one) is imitated Shakespeare's metrical mode of sonnet: *abab cdcd efef gg*, forty heroic couplets are in iambic pentameter (rhyme mode: *aa bb cc*...) and seventy-two heroic quatrains are in cross-rhyme quatrain or alternating quatrain and in iambic tetrameter (rhyme scheme: *abab cdcd* ...) Ten *Anthems of Isaiah* of mine were printed in *Journal of Literature and Art Studies*, Volume 10, Number 10, October 2020.

The Psyche of Lamentations have five poems I wrote from *Lamentations in the Bible*. Two sixains, one cross-rhyme quatrain, two heroic couplets, and all the five poems were published by *Journal of Literature and Art Studies*, Volume 11, Number 6, June 2021. 6-line stanza is a verse formed by six line poem. Sixain stanza is an important form in English verse. Its name: sexain, sixain, sextet, hexastich, and there are following several patterns of rhyme: *aabaab ababcc abcabc abccba aaabab xaxaxa* (*x* means a line without rhyme). These are the rhyme schemes like to be used by British poets: Shakespeare, Burns, Wordsworth, and Wilde, etc. Following a lyric poem *I Wondered Lonely as a Cloud* was written by the British poet Wordsworth using common sixain, I wrote two sestinas, every poem has 22 stanzas, six-line stanza, every line is in iambic tetrameter and its rhyme mode is: *ababcc*.

The Lyrics from Jeremiah is used as the title for 61 poems that I have written from *Jeremiah in the Bible*. There are 44 heroic double line narrative lyrics and 17 heroic four line narrative lyrics in the verse. The heroic double line narrative lyrics are in iambic pentameter and their rhyme mode are: *aa bb cc* ..., and the heroic quatrain line narrative lyrics are in iambic tetrameter and their metrical mode are: *abab cdcd efef* My 13

lyrics in *The Lyrics from Jeremiah* were printed in *Journal of Literature and Art Studies*, Volume 12, Number 7, July 2022.

My this article has been written in October 2023, and it will be used as the preface for my book: *Voices of Heaven and Rhymes of God—My Poetry Written from the Bible in Rhyme and Rhythm-English and Chinese*.

有人说：“‘在这个世界上有两种东西是接近上帝的，一种是诗，一种是音乐。’在我看来，被称之为无声的音乐和凝固的诗的绘画与雕塑，同样是接近上帝的东西。它们是上帝赋予艺术家灵感形象化的体现、美与艺术的结晶。我喜爱诗歌，我喜爱音乐，我喜爱美好的东西。在它们最深刻意义上的美中，我感到了上帝的存在。”

四川大学出版社出版的鄙人的第二本拙作《英语书信文稿》封底的话语，是我对诗歌、音乐、绘画和雕塑的观点和看法。我喜爱诗歌、音乐、绘画和雕塑，特别是诗歌。多亏天赋我天赋与才华，我不仅喜爱英语和汉语诗歌，而且能够用英语和汉语写诗。

2016年3月，在鄙人的第二本拙作出版后（第一本拙作《西方文学评论文稿》2005年2月，兰州大学出版社出版），受聂珍钊教授于2008年4月初，在河北师范大学召开的“中国英语诗歌研讨会”期间送我的《英语诗歌形式导论》的指导，于2016年6月，我开始了《天音神韵--<圣经>诗歌音韵化英汉双语吟咏》的写作。那时我正在读《申命记》，就该书我写诗7首，有十四行诗、双韵步诗、四韵步诗。

此后，就我写作内容，《圣经》排版如此：《约伯记》、《诗篇》、《箴言》、《传道书》、《雅歌》、《以赛亚书》、《耶利米书》、《耶利米哀歌》，而在这里以我写作内容刊发时间为序，同时，也是对我《<圣经>诗歌音韵化英汉双语吟咏》的谈论。读到《申命记》写诗7首（三首商籁诗，四首自由诗），随后我写十四行诗。《皇冠商籁雅歌颂》，（雅歌：歌中之歌，歌群中最美最好的歌，世上左肘窝抱皇冠的歌，独一无二的绝世佳歌，乃是天籁之歌。我对《雅歌》有这种想法表明我像个大诗人，好激动、爱构想。）皇冠十四行诗，是一组十到十四首的商籁诗。每首商籁诗有十四行，诗行是抑扬格五音步，也就是每个音步，一轻一重两个音节。一组十到十四首的商籁诗，第一首的第一行或第一行的几个单词，是最后一首的最后一行或最后一行的几个单词；前一首十四行诗的最后一行或最后一行的几个单词，是下一首的第一行或第一行的几个单词。这一组商籁诗的前两首采用了美国当代诗人玛丽莲·哈克十四行诗的韵律格式：*abba cddc effe gg*，其余的12首采用了莎士比亚十四行诗的韵律格式：*abab cdcd efef gg*。（英语格律诗歌中apostrophe（’）的使用，表示音节的省略）据《<圣经>雅歌》8章，所写14首一组的《皇冠商籁雅歌颂》属皇冠商籁体（十四行诗），刊发在美国大卫出版公司刊发的《文学与艺术研究》第7册，2017第5期。

《箴言歌》一组由《<圣经>箴言》所写的43首英雄双行诗和英雄四行诗。《箴言歌》，27首英雄双行规劝歌以抑扬格五音步写作，1首以抑扬格四音步写成，其韵律格式为：*aa bb cc dd ee....* 还有15首英雄四行规劝歌以抑扬格四音步格式写成。美国20世纪一位最受欢迎的诗人罗伯特·弗罗斯特的《雪夜林边驻马》就是以英雄四行，抑扬格四音步封闭韵格式写成：*aaba bbcb ccdc dded eeee*。我写了15首这样的歌，其中三首非封闭韵尾韵。《箴言歌》13首刊发在《文学与艺术研究》第7册，2017年第12期。

《传道书歌谣》,据《<圣经>传道书》所写歌谣25首。英雄双行体歌谣两首，英雄四行体歌谣两首，12首三连韵诗节歌谣和9首三连韵十四行歌谣。所有歌谣都是以抑扬格五音步写成。三行诗节是一种带有意大利韵律特点的诗歌形式。被看作意大利三行诗的代表诗人但丁的《神曲》就是用三连韵诗节写成。我的《<传道书>歌谣》中的12首也是以三行诗写成，其韵律格式为：*aba bcb cdc...*。我效仿了三连韵的古典形式：第一行同第三行押韵，第二行诗同下一个诗节的第一行和第三行押韵，其余类推，构成了连环吻韵三行诗节。英国19世纪诗人雪莱的《西风颂》就是一首三连韵的十四行诗，这首诗被看作

三连韵商籁诗的代表作。四个三行连环韵诗节的最后，以一个双行诗节结束全诗，而双行诗节又同前一个诗节的第二行押韵，这种诗就是三连韵十四行诗，鄙人写作三行商籁歌谣9首。《传道书·歌谣》25首全部刊发在美国的《文学与艺术研究》第8册，2018年第4期。

《诗篇赋》177首，据《<圣经>诗篇》150首写作而成。十四行诗27首，一首十四行诗（第三首）采用了美国当代诗人玛丽莲·哈克的韵律模式：*abba cddc effe gg*；26首采用了莎士比亚十四行诗的韵律格式；65首采用了英雄双行诗节的韵律模式；88首采用了英雄四行诗节，也叫交叉韵或隔行韵四行诗节。这种诗节是欧洲乃至世界诗歌中最主要的诗节，其基本特征是每个诗节的四行诗隔行押韵，其押韵格式为：*abab*，通常为抑扬格四韵步或五韵步诗，如华兹华斯的《致杜鹃》。四行诗节还包括：歌谣、挽歌、和英雄体四行诗节。我的《诗篇赋》中的15首刊发在《文学与艺术研究》第8册、2018年第8期。

《约伯记之歌》是我以《<圣经>约伯记》写诗命名的。诗歌以交叉韵英雄四行诗节和双行诗中没有空格的英雄双行诗节写成。交叉韵四行诗节或隔行韵四行诗节为抑扬格四音步，其韵律为：*abab cdcd*... 英雄双行诗节是抑扬格五音步，其韵律模式为：*aa bb cc* ... 双行诗节是英语诗歌中最基本的诗节格式之一。十四世纪英国诗人乔叟的《坎特伯雷故事集》，使用的就是这种押韵格式的双行诗节。18世纪诗人德莱顿和蒲伯使用双行诗节写诗，这种诗节变得流行起来。几乎大多数诗人当时都用双行诗节写诗。韵律为抑扬格五韵步诗行的双行诗节，被称为英雄双行诗节。我写作也采用了英雄双行诗节，但我注重原诗、考虑纸张、不留空格。《约伯记之歌》47首，其中10首刊发在美国的《文学与艺术研究》第9册，2019年第9期。

《以赛亚书之歌》，据《<圣经>以赛亚书》写诗113首。仿莎士比亚的韵律格式，写十四行诗一首（第66首）；英雄双行诗40首，抑扬格五音步，其韵律模式为：*aa bb cc* ...；交叉韵或隔行韵英雄四行诗72首，其韵律格式为：*abab cdcd*...。《<以赛亚书>之歌》十首刊登在《文学与艺术研究》第10册，2020年第10期。

《耶利米哀歌之魂》，以《<圣经>耶利米哀歌》写诗5首。两首六行诗，一首英雄交叉韵四行诗，两首英雄双行诗，全诗刊发在美国《文学与艺术研究》第11册，2021年第6期。六行诗节（6-line stanza）由六行诗组成的诗节。六行诗节是英语诗歌中一种重要的诗节形式，其名称有：*sexain, sixain, sextet, hexastich*。六行诗有这样几种押韵格式：*aabaab ababcc abcabc abccba aaabab xaxaxa*（*x*代表不押韵诗行）。这都是英国诗人莎士比亚、彭斯、华兹华斯、王尔德等诗人喜欢运用的诗节形式。仿照英国诗人华兹华斯用普通六行诗节写成的一首抒情诗：“我孤独的漫游，像一朵云”，我写六行诗两首，每首诗分22个诗节，每节六行诗，每行诗抑扬格四音步，押韵格式为：*ababcc*。

《耶利米书之歌》用以我从《<圣经>耶利米书》所写的61首诗歌命名。44首英雄双行叙事诗，17首英雄四行叙事诗。英雄双行叙事诗使用了抑扬格五音步，其韵律模式为：*aa bb cc*...，英雄四行叙事诗使用了抑扬格四音步，其韵律模式为：*abab cdcd efef*...。我的《耶利米书之歌》13首诗刊登在《文学与艺术研究》第12册，2022年第7期。

该文，我写于2023年10月，它将被用作鄙人之作《天音神韵—<圣经>诗歌音韵化英汉双语吟咏》之前言。

Two poems here, I wrote the first poem from some pamphlets I took back from a church in Toronto in June 1990, the second from *Beginning, Genesis*.

1. God will Bring about these Changes on the Earth

God will give us a good earth, and death will be no more,
 Neither will mourning nor outcry nor pain be anymore. ¹
 He will wipe out every tear from their eyes,
 And the blind will be cured to open their eyes.
 The deaf will smile to have a good ear,
 And the lame will leap lively like the deer.
 The sick will enjoy new life, illness without,
 All those in the memorial tombs will come out. ²
 On the earth, grain and fruit will be an abundance,
 Flowing with milk and honey, and air will be filled fragrance.
 All nations will be blessed through him, everywhere,
 Praise be to the Lord God, his glorious name forever.

1. "He will wipe every tear from their eyes. There will be no more death or mourning or crying or pain, for the old order of things has passed away." (Revelation 21:4)

“神要擦去他们一切的眼泪，不再有死亡，也不再有悲哀、哭号、疼痛，因为以前的事都过去了。”——“启示录”21:4

2. "All who are in their graves will...come out." (John 5:28, 29) (2016-07-13)

“凡在坟墓里的……就出来。”——“约翰福音”5:28, 29

2. Six Days of Creation and the Sabbath

God created the Heavens and the earth, ¹
 His miraculous creation is a great mirth.
 He separated the light from the darkness,
 He called the light day and night the lightlessness.
 God made the dome and the waters separated,
 He called the dome sky, and seas the waters gathered.
 The dry land appeared was called earth,
 Plants bearing seed, trees fruit, and grass brought forth.
 Lights to appear in the sky God commanded,
 To show the time, seasons and years, day from night separated.
 The sun to rule over the day and the night the moon,
 To shine on the earth, the stars were set the sky in.
 Then God created all kinds of creatures live in the water,
 Blessed them fill the water in the sea and increase in number.
 He made all kinds of birds, above the earth fly,
 And ordered birds be multiply on the earth across the dome of the sky.
 The earth was commanded to produce life of all kinds of animal,
 Domestic and wild, large and small, so God made them all.
 And made in his image, male and female, human beings were,

1. 神将赐吾侪新天地

神将赐吾新天地，
 死亡伤痛全消弭。
 神袖擦干世人泪，
 盲者得医显明媚。
 聋人笑有耳聪灵，
 跛足欢跃似鹿行。
 患者新生病痛除，
 死人复活出坟墓。
 佳果丰盈五谷积，
 奶鲜蜜甜芳香溢。
 万国万民神祝福，
 颂主圣名限期无。

2. 创世六天与安息日

高天厚地神创造，
 开天辟地乐奇妙。
 光暗分离随意，
 光昼暗夜神定兮。
 神造苍穹水分宇，
 穹苍为天海水聚。
 旱地显现大地成，
 禾嘉果蔬漫地生。
 主命天上有光体，
 以分昼夜定节气。
 太阳照昼月夜明，
 辉映大地漫天星。
 神造生物长水中，
 命水滋生物多种。
 神造鸟雀天空飞，
 大地飞鸟多成倍。
 主命大地多生灵，
 兽畜虫禽种类盈。
 照神造人分女男，

And blessed be fruitful, fill the earth and every kind of animal rule over. 生养众多司类团。
 In six days, the creation of the whole universe was completed, 天地万物六日成,
 By the seventh day, to see what had been finished God was pleased. 喜见工成神欢呈。
 He blessed the day and set it apart as a special seventh, 赐福七日为圣日,
 This is the story of Six Day's Creation and the Sabbath.² 六天创造七安息。

3. In the beginning God created the heavens and the earth. (Genesis 1:1)

起初 神创造天地。(创世纪 1: 1)

4. And God blessed the seventh day and made it holy, because on it he rested from all the work of creating that he had done. (Genesis 2:3)

神赐福给第七日，定为圣日，因为在这日 神歇了他一切创造的工，就安息了。(创世纪 2: 3)

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