

“Voices of Heaven and Rhymes of God”—My English and Chinese Poetry Written from the *Bible* in Rhyme and Rhythm is Worth over Fifteen Towns together

《天音神韵》—吾《圣经》诗歌音韵化英汉双语吟咏 价胜连城

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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 2nd book *English Letters and Essays* published by Sichuan University Press in March 2016, I began to write my 3rd book *Voices of Heaven and Rhymes of God—My English and Chinese poetry written from the Bible in Rhyme and Rhythm*. Imitating the most famous British, American and Italian poets, I have written more than one thousand English and Chinese bilingual poems from free poems, prose, addresses and narratives in the nine copies of *the Bible* in fourteen kinds of English metrical stanzas of poems, such as couplet, tercet, quatrain, cinquain, sixain, septet, octave, Spenserian stanza, ten-line stanza, sonnet, crown sonnet and long-stanzas (12, 13, 18) in rhyme and rhythm, in iambic pentameter and iambic tetrameter. And my Chinese poems in the version are in five, six, seven, eight and nine Chinese characters. We know the story in the Spring and Autumn Dynasty, Bian He's Jade is the Jade of jades, the Treasure of treasures, and it is worth fifteen towns together. And I think my treasury *Voices of Heaven and Rhymes of God* is the Gem of jades and treasures, cause it brings us proverbs, wisdom, courage, confidence, strength, lifestyle etc. from the *Bible*, it really brings us heavenly grace, gift and wisdom. *Voices of Heaven and Rhymes of God* will be submitted out respectfully to common people; its soul is praising the Heavens sincerely, and hearing a universal singing.

Keywords: English and Chinese, poems, stanzas, the *Bible*, rhyme and rhythm, poetic lines

I earnestly hope my treasury *Voices of Heaven and Rhymes of God*, my poetry written from the *Bible* brings us heavenly grace and loving-kindness.

Here I have three of my favorite quotes from Baidu's "World Famous Scholars on the *Bible*":

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(1) “The *Bible* is a sublime and sacred book; it is a book that everyone must read. Its teachings are holy, its words are trustworthy, and its prose is beautiful. The doctrine of Christ is like the North Star, always shining brightly, the deeper the night and the darker the earth, the greater its light.” (Carneal ?)

(2) “The *Bible* is the best book in the world, past, present, and future.” (John Eliot)

(3) “The whole scope of human drama is contained in the *Bible*; it is the crown of all books.” (Victor Hugo)

But it's a pity that I didn't read a copy of the *Bible*, even I didn't see a copy of it when I studied in the Foreign Languages Department as a university student at Northwest Normal University in Lanzhou during the last three years of the Cultural Revolution (1973-1976). I stayed in the university as an assistant after my graduation. In Feb. -July 1980, in Xi'an Foreign Languages Institute as a trainee, I studied in a Training Course-class for College English Teachers from five provinces at Northwest in China. A teacher from Xinjiang Normal University often read one or two passages from the *Bible* to us, I was deeply touched and excited greatly by the perfect and attractive words and lines from his *Bible* Reading; I enjoyed the intoxication of *Bible* reading and listening, and I sincerely hope that I could get a copy of the *Bible*. In Nov. 1986, I received *Good News Bible—Today's English Version* from a Vancouver friend Ms. Erica Thomson, whom I met on a yacht in Lijiang tour in Summer 1986. During Jan. 2000-Jan. 2001, as a visiting scholar, I studied and did some research work On the Highlights of 20th Century American Literature in the Johns Hopkins University in Baltimore, some Chinese friends in Baltimore gave me three copies of the *Bible* in different editions, and I began to read the *Bibles* again and again.

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. As a professor of British and American literature, an English and Chinese bilingual poet, I taught my undergraduates and graduates to study English poetry in their literature classes. My poetry reading and teaching experience laid a very good foundation for my poetry writing. After my second book *English Letters and Essays* published by Sichuan University Press in March 2016 (my first book *Essays on Western Literature Studies* published by Lanzhou University Press, February 2005), I began to write my third book *Voices of Heaven and Rhymes of God—My English and Chinese Poetry Written from the Bible in Rhyme and Rhythm*.

I was told that “The books classed as poetical are *Job*, *Psalms*, *Proverbs*, *Ecclesiastes*, and *Song of Solomon*. These are not ‘poetical’ in the sense that they are fanciful or unreal, but in form only. There is no meter or rhyme, but rather a thought rhyme expressed in parallelism—repeating the same thought in different words.”¹ And I think the books classed as poetical can be considered as poetic books in free verse. It's really a heavenly grace, a heavenly gift and heavenly wisdom to me to write the free verses into phonetic and rhythmic poetry (音韵格律化的诗歌), especially under the great guidance from Professor Nie Zhenzhao's² valuable book *An Introduction to English Verse Rhythm*, I have written addresses, prose, narrative stories and prophecies into poems in rhymes and rhythms.

¹ Henrietta C. Mear. *What the Bible is All About*. (1977). A Division of Gospel Light. Ventura, (P. 207 “*Understanding Proverbs*”, Chapter 17).

² Mr. Nie Zhenzhao, A professor in the School of Foreign Studies at Zhejiang University; director of the Center for Interdisciplinary Studies in World Literature at Zhejiang University; a foreign academician in European Academy of Science, an originator of Ethical Literary Criticism. 聂珍钊先生, 浙江大学外国语学院教授, 浙江大学世界文学跨学科研究中心主任, 欧洲科学院外籍院士, 文学伦理学批评创始人。

I. My Poetry Writings in the Rules and Forms of Classic English Poetic Stanzas and Rhymes (英语经典诗歌诗行规律与音韵模式的写作)

1.1 Poems in Heroic Couplets (英雄双行诗)

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.

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。韵律为抑扬格五音步诗行的双行诗节，被称为英雄双行诗节。

Most of my poems in *Voices of Heaven and Rhymes of God* were written in heroic couplets and iambic pentameter, especially the parts of addresses, prose and narrative stories. *Two Open -Volume Poems*, I wrote the first poem *God Will Bring about these Changes on the Earth* from some pamphlets I took back from a church in Toronto in June 1990, the second *Six Days of Creation and the Sabbath* from the beginning of the *Bible: Genesis*. And here the first poem in the book was written in heroic couplets:

An Open-book Verse for

My *Voices of Heaven and Rhymes of God*

God created the Heavens and the earth,
His mirac'lous creat'd is a good mirth.
He'll give us good earth, death will be no more,
Neither will mourn'ng nor pain be anymore.
Oh, love God and love the Almighty Lord,
To have a happy life and to be a human good.

《天音神韵》开卷吟

高天厚地神创造，
开天辟地乐奇妙。
神将赐吾新天地，
死亡伤痛全消弭。
爱主爱神爱万能，
幸为好人乐此生。

1.2 Tercet (三连韵诗)

Tercet is a poetic form with an Italian prosodic pattern, and the Italian poet Dante's *Divine Comedy* 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. Imitating 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 the same rhyme with the second line of the strophe preceding, and this kind of sonnet is called Terza Rima Sonnet. *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. My *Ballads of Ecclesiastes* were printed in *Journal of Literature and Art Studies*, Volume 8, Number 4, April 2018.

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。

《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。《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。

2. Wisdom Is Meaningless (Sonnet)

Th' preacher, king o'er Israel i' Jerusalem,
Devoted himself to explore and learn
All that is done und'r heaven by wisdom.

What a heavy burd'n God has laid on men,
All the things that are done He's examined,
Like chasing th' wind, all o' them under heaven.

Lo, what is twisted cannot be straightened;
Everything done i' this world is nothingness,
And what is lacking cannot be counted.

As great man, he'd found knowledge is useless.
He found out what he did was vanity,
He tried to learn wisdom, folly, madness.³

For with much wisdom comes much misery,
Those who increase knowledge increase worry.

2. 智慧属虚空 (商籁)

道者曾王以色列，
专心智慧求探查，
天下万事无遗缺。

神叫世人劳苦加，
所行之事祂均见，
虚空捕风亦抓瞎。

弯曲之物何直变？
万事所行皆虚罔，
欠缺之物难盈满。

知识渊博徒为王，
一切努力化乌有，
何谈智慧愚昧狂。

多有智慧多忧愁，
加增知识加增忧。

1.2 Poems in Heroic Quatrains (英雄四行诗)

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

³ “Then I applied myself to the understanding of wisdom, and also of madness and folly, but I learned that this, too, is a chasing after the wind.” (*Ecclesiastes* 1:17) “我又专心查明智慧，狂妄，和愚昧，乃知这也是捕风。”（《传道书》1：17）

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 ccdd 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.

《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 bccb ccdd eeee*。我写了15首这样的诗歌，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。

Rhymes of Psalms. I wrote 177 rhymes 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. And here, my 123th poem in *Rhymes of Psalms*, the metrical mode in the first stanza is in *abab* mode, and it is in iambic tetrameter of heroic quatrains, and the second in heroic couplets. My fifteen poems from *Rhymes of Psalms* were published in *Journal of Literature and Art Studies*, Volume 8, Number 8, August 2018.

(*Odes to Job* is used as the title for the 47 rhymes I wrote from *Job* in the *Bible*, and the poems written in cross-rhyme heroic quatrains and heroic couplets. 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, forty anthems of heroic couplets and seventy-two anthems of heroic quatrains. Ten *Anthems of Isaiah* of mine were printed in *Journal of Literature and Art Studies*, Volume 10, Number 10, October 2020.)

(*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 verses. My 13 lyrics in *The Lyrics from Jeremiah* were printed in *Journal of Literature and Art Studies*, Volume 12, Number 7, July 2022.)

《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。我《诗篇赋》中的第123首的第一节就是英雄四行体、抑扬格四音步，其韵律模式为：*abab*，第二节乃为英雄双行体。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英雄双行诗节写成。《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。十四行诗一首(第66首)；英雄双行诗40首，英雄四行诗72首。《<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。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。)

123. Universal Call to Worship

Praise the Lord, all nations, praise th' Lord;
Laud and ext'l Him, all you peoples.⁴
For great is His const'nt love us t'ward,
And th' truth of th' Lord fore'er endures.

Uni'ersal call to worsh'p, praise th' Lord,
A psalm of praise to th' Lord our God.

123. 普天同拜耶和華

万国颂赞耶和華，
神之万民当颂赞。
大施慈爱吾神衞，
主之真理存永远。

同拜颂神普天下，
颂诗赞美耶和華。

1.4 Sixain (6-line stanza) 六行诗

The Psyche of Lamentations have five poems I wrote from *Lamentations* in the *Bible*. Two sixains, one cross-rhyme quatrain, two heroic couplets. 6-line stanza is a verse formed by six-line poem, and all the five poems were published by *Journal of Literature and Art Studies*, Volume 11, Number 6, June 2021. 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 sixains, every poem has 22 stanzas, six-line stanza, every line is in iambic tetrameter and its rhyme mode is: *ababcc*. And the first two stanzas of the first sixain in 22 stanzas are shown here:

《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*。这里第一首22节六行诗的前两节呈现如下：

⁴ “Praise the Lord, all you nations; extol Him, all you peoples.” (*Psalms* 117:1) “万国啊，你们都当赞美耶和華！万民哪，你们都当颂赞祂！”(《诗篇》117:1)

The Sorrows of Jerusalem

How lonely lies Jerusalem,
To be full of people it used.
Like a widow she has become,
Among th' nations she that was grand,
And princess among th' provinces,
She become trib'tary how is!⁵

Jerus'lem sobs bitt'rly at night,
And her tears are upon cheeks her;
She has no one to her comfort.
Go'ng to help her all those who were
Have dealt with her treacherously;
They have become her adv'sary.

耶路撒冷的悲伤

耶路撒冷美，
先前城满民。
列国中重贵，
寡妇竟现今。
诸省曾王后，
现沦为婢奴！

耶邦泣夜间，
泪流满双颊。
无人她慰安，
旧日知心假。
诡诈她对待，
成她仇敌哉。

1.5 Sonnet, Crown Sonnet (商籁诗、皇冠商籁诗)

Sonnet *n.* kind of poem containing 14 lines, each of 10 syllables, and with a formal pattern of rhymes. 十四行诗；商籁诗（每行十个音节，具严整的押韵格式）。When I was reading *Deuteronomy*, I wrote 7 poems (4 sonnets, 3 free verses), then I wrote *Crown Sonnets of Song of Songs*. Crown of sonnets or corona of 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 sonnet preceding should be a first line or a few words in a first line of next sonnet. Talking about crown sonnets, I'd like my *Crown Sonnets of Song of Songs* to be comparable with my favorite great British poet and playwright Shakespeare's sonnets, and it's just a joke and self-mockery here. Among the great British writers of sonnets, Lady Mary Wroth (1586-1653) was famous all over the world for her *A Crowne of Sonnets Dedicated to love*. She was after Shakespeare, it's a pity that I couldn't find a crown sonnets in any English poetic books in my study, so that I only wrote the crown sonnets by the prosodic format from my mentor Professor Nie Zhenzhao's great book *An Introduction to English Verse Rhythm*. 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*. *Crown Sonnets of Song of Songs*, 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. *Rhymes of the Psalms*, I wrote 177 rhymes from the original *Psalms* 150. My fifteen poems from *Rhymes of the Psalms* were published in *Journal of Literature and Art Studies*, Volume 8, Number 8, August 2018. 27 sonnets, one sonnet (the third one) was adopted the rhyme mode of Marilyn

⁵ “She that was a princess among the provinces has become a vassal.” (*Lamentations* 1:1) “先前在诸省中为王后的，现在成为进贡的。”（耶利米哀歌 1:1）

Hacker: *abba cddc effe gg* and 26 sonnets were adopted Shakespeare's metrical scheme: *abab cdcd efef gg*. *Anthems from Isaiah*, I wrote 113 anthems from *Isaiah* in the *Bible*. One sonnet (the sixty-sixth one) is imitated Shakespeare's metrical mode.

读《申命记》时写诗7首（十四行诗4首，自由诗3首）；随后就《雅歌》，写了《皇冠商籁雅歌颂》。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。皇冠十四行诗是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。谈到皇冠十四行诗，微躯愿把我的《皇冠商籁雅歌颂》与我最喜爱的英国大诗人和剧祖莎翁的十四行诗媲美，这只是个玩笑和自我调侃。在英国伟大的十四行诗的作家中，玛丽·罗斯夫人（1586-1653）以其著名的十四行组诗《皇冠商籁致献于爱》而闻名于世。只可惜伊晚于莎翁于世，在我书斋的英语诗集中找不到一组皇冠十四行诗，故只有借恩师聂珍钊教授赠余之大作《英语诗歌形式导论》中之韵律格式写了《皇冠商籁雅歌颂》。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*。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年第5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。《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）。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。

66. A Hymn of Praise (Sonnet)

Sing unto the Lord our God a new chant,
Sing His praise from the end of th' earth, praise Him!
You who go down to th' sea, all that is i' it.
Sing, you islands, and those who dwell on them.
Let th' desert and its cit'ies lift up their voice,
Let the settlem'nts where Kedar rejoice lives.
Let th' habitants of Sela sing for bliss;
Let them shout from the tops of the mountains.
To the Lord our God let them give glory.
In th' islands proclaim His testim'nial.⁶
Th' Lord will march out like a warr'or mighty.
Like a warrior He'll stir up His zeal;
With a shout He'll raise the battle clamour
And His en'mies will be triumphed over.

66. 耶路撒冷的悲伤

当向耶和华唱新歌，
颂赞当从地极赞美！
航海与海中所有的，
海岛其居民当歌飞。
旷野城邑都当扬声，
并基达人居住之村。
西拉居民歌唱吉庆，
在山顶上欢呼感恩。
他们荣耀当归给主，
在海岛中传扬颂赞。
主像一名出征勇卒，
必像战士激动非凡。
要喊叫大声呐喊兮，
要用大力战胜仇敌。

⁶ "Let them give glory to the Lord and proclaim His praise in the islands." (*Isaiah* 42:12) "他们当将荣耀归给耶和华，在海岛中传扬祂的颂赞"。（《以赛亚书》42:12）

1.6 Quintain (cinquain 5-line stanza) 五行诗节

Quintain means 5-line stanza in the ordinary sense. Cinquain in French poetics, in terms of style, the term refers in particular to a form of poetry originating in the middle ages. In English poetry, there are three common rhyming format: *ababb abaab abccb*. Adopting the rhymed mode of *Hymne to God my God* written by John Donne, I wrote *An Interpreting Ballad for Ecclesiastes* at the beginning of *Ballads of Ecclesiastes* (Omitted), a quintain in iambic pentameter, and its rhyming format: *ababb*.

Quintain 指称普通意义的五行诗节。在法国诗学里，就文体而论，Cinquain 此术语指起源于中世纪的一种诗歌形式。在英语诗歌中，有三种常见的押韵格式：*ababb abaab abccb*。仿照约翰·邓恩的《上帝赞美诗》，我在《传道书歌谣》之卷首写的《传道书·诠释谣》(省略)，乃为抑扬格五音步的五行诗，其韵律模式为：*ababb*。

1.7 Septet (七行诗节)

In English literature, the most common form of septet is in iambic pentameter to write Rhyme-royal. Over a long period of time, Rhyme-royal is considered to be created for the call of the stanza used in *Kings Quair* written by King James I of Scotland. But King James never used this term himself. Rhyme-royal is a seven-line stanza of fixed form. There are ten syllables in a line, and its rhyming format is: *ababbcc*. In English poetry, Chaucer used the Rhyme-royal in his legendary *Troilus and Criseyde*, and therefore, Rhyme-royal is also called Troilus stanza or Chaucer stanza. Using Rhyme-royal I wrote *An Epic of Prophet Jeremiah* as an preamble poem for *The Lyrics from Jeremiah* in this book, and the poem is omitted here.

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 ...*.

在英语文学中，最常见的七行诗节形式是用抑扬格五音步写的皇韵诗节。长期以来，皇韵被认为是为了称呼苏格兰国王詹姆斯一世在其诗歌*King Quair* 中所使用的诗节而创造出来的。但是，詹姆斯国王自己从来没使用过该术语。皇韵诗节属于固定形式的七行诗节，每行诗十个音节，押韵格式为*ababbcc*。在英语诗歌中，乔叟最早在其传奇作品《特罗勒斯和克丽西德》(*Troilus and Criseyde*)中使用了这一诗节，因此皇韵诗节又被称为特罗勒斯诗节(*Troilus stanza*)或乔叟诗节(*Chaucer stanza*)。在此著中，为《耶利米之歌》我写了皇韵七行卷首诗《先知耶利米吟》，此诗省略。

《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...*。

1.8 Octave (or octet 八行诗节)

Any stanza consisting of eight lines of verse is called octave (occasionally: octet), and it is often used to refer to the first eight lines of Petrarch's sonnet. The octave is a stereotyped stanza, like an Italian octave: Ottava rima; French ballads: Ballade; The Vidian Octive: Huitain. Octave is a component in the form of large stanzas, like the first eight lines of an English poem. Such as great English poets George Byron; Percy Shelley and John Keats etc., they like to write poems in octave. I wrote two introductory poems in octaves: *An Analytic Ode for Psalms*; *A Chant for Lamentations* (omitted). The rhymed format of the two poems: *abba cddc*, and they are

adopted the rhyme pattern of the first eight lines of the sonnet written by the contemporary poet Marilyn Haker. I didn't use Shakespeare's rhymed format for the two octaves, because his such kind of rhymed format (*abab cdcd*) was often used in most of my poems of heroic quatrains in this book.

任何由8行诗组成的诗节，都被称为八行诗节（octave，偶尔也称octet）。八行诗节（octave）也经常被用指彼特拉克体十四行诗的前8行。八行诗节是一种定型诗节，如意大利八行诗节（*Ottava rima*）、法国叙事歌谣（*Ballade*）维但八行诗节（*Huitain*）。八行诗节也是大型诗节形式中的一个组成部分，如英语诗歌中的前8行。英国大诗人如拜伦、雪莱、济慈等也喜欢用八行诗节写作。在此作中，我写了两首八行诗都采用了美国当代诗人玛丽莲·哈克十四行诗的前八行：《“诗篇”解析赋》和《耶利米哀歌曲》两首卷首诗（省略），其韵律模式为：*abba cddc*，抑扬格五音步。我之所以没采用莎士比亚的韵律模式是因为此作中的大部分四行诗都采用了其韵律模式：*abab cdcd*...

1.9 Spenserian Stanza (Nine-line Stanza 九行诗节)

In English poems, there is only one set of nine-line stanzas. It is Spenserian stanza created by the famous poet Spenser during Renaissance. And Spenser used this kind of stanza when he wrote his famous poem *Faerie Queene*. There are nine line in every stanza, the first eight lines are in iambic pentameter, the ninth line is in six tone step (hexapody) and the rhymed mode of Spenserian stanza: *ababbcbcc*. I wrote a preamble poem for *Crown Sonnets of Song of Songs: A Reading Song for Song of Songs* (Omitted).

在英语诗歌中，定型的九行诗节只有一种，就是文艺复兴时期的著名诗人斯宾塞创造的斯宾塞诗节（Spenserian stanza）。这种诗节是斯宾塞在其写作的著名诗歌《仙后》（*Faerie Queene*）中使用的，每个诗节由9行诗组成，前8行为抑扬格5韵步诗行，第9行诗为6韵步诗行，押韵为*ababbcbcc* 格式。我为《皇冠商籁雅歌颂》写了一首卷首歌：《〈雅歌〉解读歌》（省略）。

1.10 Ten-line Stanza （十行诗节）

In English poems, most used stanzas are mainly the stanzas less than ten lines long. But there are no strict rules for line numbers in English poetry, and therefore there are also numerous stanzas of more than 10 lines. Imitating the rhyming form of John Keats's *Ode to a Nightingale*: *ababcdecde*, I wrote an open-book poem: *A Soul-releasing poem* for my *Songs of Proverbs* (Omitted).

在英语诗歌中，使用最多的诗节主要是10行以下的诗节，但英语诗歌的行数是没有严格规定的，因此英语诗歌中也还有大量10行以上的诗节。仿照济慈叙事歌谣《夜莺颂》的押韵格式 *ababcdecde* 我为《箴言歌》写了一首十行诗的开卷诗：《〈箴言〉释魂歌》（省略）。

1.11 Long Stanzas (长行诗节 12-line stanza; 13-line Stanza; 18-line stanza)

In English poetry, stanzas with more than ten lines are called long stanzas, and long stanzas generally have no fixed metrical pattern. So here are only three of my long poems to be introduced: ① With the metrical pattern of the first twelve lines in Shakespeare's sonnet: *abab cdcd efef*, I wrote *A Prologue to Job* with 12 lines for my *Odes to Job*. ② Following Robert Frost's famous poem: *Stopping by Woods on Snow Evening* again, I wrote *A Preamble verse for Isaiah* to my *Anthems from Isaiah* in a 13 line stanza, in heroic couplets and iambic pentameter for the first ten lines, the last three lines are in closed rhyme, and its rhymed scheme: *aabbccddeeff*. ③ Modeling the first 15 lines of my poem in 18-line stanza on classical form, terza rima, and the last 3 lines are in closed rhyme, I wrote *A Song of the Commands Repeated* for my *Poems from Deuteronomy*, and its rhymed pattern: *ababcbcdcdedefeff* (3 poems Omitted).

在英语诗歌中，十行及其以上的诗节称之为长诗节，长诗节一般都没有固定的韵律模式，故这里只有对我的三首长诗作以介绍。① 使用莎士比亚十四行诗前十二行的韵律模式：abab cdcd efef 为《约伯记之歌》写了一首《约伯记序曲》。②再次仿照罗伯特·弗罗斯特其名诗《雪夜林边驻马》为余之《以赛亚书之歌》写了一首十三行诗节的《以赛亚书序诗》，其诗之前十行为抑扬格五音步英雄双行体，其后三行呈封闭韵格式：aabbccddeefff。③18行诗的前15行效仿了三连韵的经典形式，后三行使用了尾锁韵律，为《申命记诗章》写了一首《诫命重申歌》，其韵律模式为：ababcbcdcdedeffeff （3首诗歌省略）。

II. The Chinese characters and English words are used in the bilingual poetry

(汉字和英语词汇在双语诗歌中的使用)

Seven-characters and Five-characters are most used in my poems of Chinese version in this book and in addition Six, eight and nine-characters in Chinese are also used not only to be suitable for the content of poetry writing but also for the poetry rhyme changeable, rich and colourful in words. Oh, my Chinese four-characters poem appears at the end of this article: *An Ode to Voices of Heaven and Rhymes of God*. It's worth talking about the colorful usage of English words here: *The Lord's Hammer*, my 65th poem in *The Lyrics from Jeremiah* written from 20-23 stanza in chapter 51 of *Jeremiah*, only “smash, destroy” two words are used for “break” in ten lines, but I used the following ten words to express the idea “smash”: “wipe out, shatter, murder, annihilate, decimate, abolish, crush, slay, destroy”. In the usage of these English words, you can see there are also rhymed words in the middle of the double rhymed lines, in addition, the original words: “with you”, “smash”, and the original Chinese characters “用你”、“打碎”， but my Chinese characters are used to mean “hammer”, “smash”.

汉语诗歌文字的使用：七言诗、五言诗，在此作的汉语诗歌中使用最多。此外，六言诗、八言诗、九言诗也使用在汉语诗歌中，以适合诗歌写作内容，同时也使诗歌韵律变化多重，语言文字丰富多彩。噢，我的汉语四言诗《〈天音神韵〉吟咏赋》呈现于此文尾。英语词汇的使用也值得一谈。如《耶利米书之歌》第65首《耶和華之鐵錘》由《耶利米書》51章20-23節寫出。原文中只有兩詞：“smash, destroy”用以表達“打碎”，而在我寫作的十行詩歌中，使用了“wipe out, shatter, murder, annihilate, decimate, abolish, crush, slay, destroy”。從這些英語詞的應用中，君也可看出句中（行間）也雙行押韻。此外，漢語原文：“用你”、“打碎”，余詩：“動錘”、“砸碎”。

III. One or two paragraphs quote from the original text (一兩段原文的引用)

One or two paragraphs from an original text of the Bible are transcribed under each of my poem, to show where a poem of mine is written from, and to show the essence of it; to help a reader to know the beauty of the original sentence, and to help a reader to understand my poem.

IV. The artistry of poem writings (詩歌寫作藝術手法)

Personification and inversion; metaphor and simile, the art of rhetoric are used in my poems. I not only wrote the parts of free verse into phonetic and rhythmic poems to make them become my own poems, but also rewrote addresses, narratives, prose and prophecies from the *Bible* into metrical poems for my book. In order to write English metrical verse, I must make longer sentences shorter, and shorter ones longer; to make three lines become two, and one become a double one, *The Oxford Study Treasure* must be used at least.

修辞艺术手法：拟人倒装、隐喻明喻之艺术手法都应用在我的诗歌中。我把自由诗写成我的音韵格律诗，也把我圣经中余之写作部分的讲演词、记叙文、散文、预言写成余作之格律诗。为写英语格律诗，我得把长句变短句，短句变长句；三行变两行，单行变双行，必须得使用的有《牛津英语同义词词典》。

V. The use of God's Chinese pronouns and the use of personal pronouns in ancient Chinese(汉语主之称呼代词和古汉语人称代词之使用)

“吾” is used as God's first pronoun, to show God's kindness, cordiality, friendliness, love and care, instead of “朕” an emperor's first pronoun to avoid haughtiness without amiability. The personal pronouns in ancient Chinese are used in my Chinese poems in order to show them classical and elegant. Moreover, the change of synonymous personal pronouns can avoid repetition and boredom, to show my poem lines are lively and colorful, classic and gentle, in addition, we also know that the *Bible* is an ancient and classic book, so that ancient and classic Chinese pronouns' usage would make Chinese poems more vivid and appropriate.

For example, the 9-10th two lines of the 15th poem *Job Says His Friends' Proverbs are Ashes*:

“If you would only keep silent,	惟愿尔曹嘴无碎，
And that it would be your insight!	乃算汝辈之智慧。”(You, 尔曹, 汝辈)

**吾侪：我们 (we)；

1. God's Pronouns in English and Chinese: I 吾； You 尔； He 祂。

2. Personal Pronouns in English and Chinese: I: 我、吾、余、予、台(yi)； 印、朕； you: 你、汝、尔、女、若、乃、子、君、公、而； he(他、其)，she(她、伊) 彼、夫、其、之、厥、他、渠、伊；(古汉语第一人称代词“吾...”可以表达为“我、我的”，在不同的语境中也可以译为“我们、我们的”；第二人称代词“汝...”和第三人称代词“彼...”可用同样的方法使用。The ancient Chinese first pronoun “吾...” can be used as “I, my”, even as “we, our” in different contexts, and it means that ancient Chinese singular personal pronouns can be used as plural forms, the second and the third of these personal pronouns (“汝...”；“彼...”) can also be used in the same way.)；(古汉语人称代词复数形式可以通过在人称代词后面加上“属、辈、等、曹、侪”等字来表达。Adding these Chinese characters behind the singular pronouns can make them to be used as plural forms: “属、辈、等、曹、侪”) such as (例如) “we”: 我们、吾侪、予辈、吾人、台属；you: 你们、汝辈、尔曹、若等、君等(尊称)；they: 彼等、夫属、其辈、其侪...The usage of personal pronouns in ancient Chinese are also described in the Epilogue (古汉语人称代词的使用在后记中也作了叙述).

Be thankful for the heavenly grace that makes me not only a professor of British and American literature, but also an English and Chinese bilingual poet in my life. I have an extraordinary joy that I can write poems both in English and Chinese, and it makes me outstrip not only many English poets but also many Chinese poets, especially I can write English metrical poems over a dozen stanzas (十多种诗节诗行的英语格律诗) in my *Voices of Heaven and Rhymes of God*.

To be frank, I was born in an ordinary family in the old town of Heshui county in Gansu Province, and it's a pity that I experienced the Great Cultural Revolution during my educational period in my middle and university study from 1966-1976, especially experienced the Movement of Condemning Lin Biao and Confucius from 1973-1976, we could not have a good study in the English Department at Northwest Normal University at that time. I was very lucky to stay in the university to be an assistant. Northwest Normal University is a very good university, for its predecessor was Beiping Normal College which moved to Lanzhou during the anti-Japanese war. And many good professors stayed and spent the rest of their life in peace in the

university. Some good teachers and professors taught our assistants in the Teaching Assistant Training Course for two years; In Feb. -July 1980, in Xi'an Foreign language Institute as a trainee, I studied in a Training Course for College English Teachers from five provinces at Northwest in China; from Sept. 1985-Dec. 1986, I studied British and American Literature in Graduate Class for postgraduates and teaching assistants in the Department of English at Guangxi Teachers' University; and from Sept. 1994-June 1997, as an associate professor I studied British and American literature as a postgraduate in the English Department at Lanzhou University and got my Master of Arts in English language and Literature; The Special Award for Canadian Studies approved by the International Council for Canadian Studies, I went to Canada for Academic research twice (May-July, 1990; May-June, 1997). Granted the financial support from the China Scholarship Council to pursue research and studies of American Literature in the Johns Hopkins University as a visiting scholar from Jan. 2000-Jan. 2001. Promoted as a professor of British and American literature, I left Northwest Normal University and came to Jiangnan University in August 2004. I taught British and American literature and poetry to undergraduates and postgraduates in the School of Foreign Studies at Jiangnan University and Taihu College (my work arrangement). As the Director of Center for American Studies at Jiangnan University, I was delighted to be offered a five-month University Development Fund Visiting Fellowship in American Studies at the University of Hong Kong by the care of Prof. Priscilla Roberts, director of the Center for American Studies, U. of HK. and I devoted my time for my planned research work “A Review of the Highlights of 20th Century American Literature”.

In Feb. 2005, my first book *Essays on Western Literature Studies* published by Lanzhou University Press, essays on British, American and Canadian literature are published in the book together. My second book *English Letters and Essays* published by Sichuan University Press in March 2016, and a great Baidu experts introduction to my *English Letters and Essays* was presented on Oct. 6, 2022. My two English articles *The Phonological and Metrical Beauty of Edgar Allen Poe's Poetry* were collected into *Bridging the Sino-American Divide: American Studies with Chinese Characteristics* (edited by Priscilla Roberts, 2007) and *American Studies in China Today: Past, Present and Future* (The 7th Anniversary American Studies Network (ASN) Conference was held at Jiangnan University, Nov. 7-9, 2010. As the Director of Center for American Studies and the host, I spoke with my article as the opening remarks to the conference.) collected into *The Power of Culture: Encounters between China and the United States* (edited by Priscilla Roberts, 2016) were published by Cambridge Scholars Publishing. From June 2016, I began to write my 3rd book *Voices of Heaven and Rhymes of God—My English and Chinese Poetry Written from the Bible in Rhyme and Rhythm*. During my writing in these years, I met some difficulties and dangers.

I had suffered 5 operations. At the end of 2017, when I was operated for a cardiac tent surgery(心脏支架), a brain tumor in 2.3 cm was found in my brain. I refused an operation for it, because I was afraid that my 3rd book writing would be interfered by an operation in my brain. in Nov. 2021, when I was operated for pulmonary nodule (肺结节), my brain tumor was found in 4.3 cm, and still I refused to have an operation for it. My right eye was operated on Apr. 25th, 2023, for retinal vein occlusion bleeding (右眼视网膜阻塞出血); vitreous hemorrhage (玻璃体积血) and neovascular glaucoma, NVG (新生血管性青光眼). And it's a pity that my right eye can not read English and Chinese words for Macular epiretinal membrane (黄斑前膜). And on June 1st, 2023, my brain tumor in 6.3cm was operated by Professor Wang Qing, Chief of neurosurgery (神经外

科主任王清教授), he spent his 16 hours not only saved my life, but also saved my power to speak completely and my ability to write poems in English and Chinese under Heavens' benevolent care. On Jan. 25th 2024, my two eyes had a lacrimal duct surgery (通泪管手术).

Now I'm finishing my book's writing. In my original plan, I wanted to write my English and Chinese poetry from the 66 copies of the whole *Bible*, but for the pity of my right eye, I'm only able to finish my writing here.

I have written over a thousand poems in English and Chinese (我写作英汉双语诗千余首) from Deuteronomy, Job, Psalm, Proverbs, Ecclesiastes, and Song of Solomon, Isaiah, Jeremiah, and Lamentations, nine copies of the *Bible*, and 210 English and Chinese poems were published in 8 copies by *Journal of Literature and Art Studies* in the United States. Last year, my 9th article: *About My Poetry Written from the Bible in Rhyme and Rhythm in English and Chinese* was published by the journal in Volume 13, Nov. 2023, and 18 copies of the journal separated to be delivered to the Reading Room in the School of Foreign Studies at Jiangnan University and Northwest Normal University.

Sima Qian of the Western Han Dynasty wrote the Biography of Lian Po and Lin Xiangru the Records of Grand Historian. "During the reign of King Zhao Hui, Chu He's Bi was obtained, Upon hearing this, King Zhao of Qin, sent someone to deliver a letter to King Zhao, willing to exchange He Shi Jade with fifteen towns." "It's worth Fifteen Towns together", later generation refined it based on the idiom story.

西汉·司马迁《史记·廉颇蔺相如传》：“赵惠文王时，得楚和氏璧，秦昭王闻之，使人遗赵王书，原以十五城请易璧。”后人据此提炼出成语“价值连城”。

Han Feizi. He Shi recorded: in the Spring and Autumn Dynasty, Bian He from Chu got a very valuable jade in the rough. He dedicated it to King Chu Li, King Li thought it was a stone and cut off Bianhe's left leg; afterwards, he sent it to King Wu of Chu, who also took it as a stone and cut off his right leg. King Wen of Chu ascended the throne. Holding the Jade in Jingshan Mountain, Bianhe was crying; King Wen of Chu asked why, and asked a craftsman to have the jade in rough processed. It was indeed a piece of beautiful jade, so it was called Heshi Bi.

《韩非子·和氏》记载，春秋时，楚人卞和得到一块璞玉，献给楚厉王，厉王认为是石头，砍了卞和的左腿，后来又献给楚武王，还是认作石头，被砍去右腿。楚文王继位，卞和抱着玉在荆山下哭，楚文王问得了原委，叫人加工那块璞玉，果然是块美玉，就叫它“和氏璧”

For his jade, Bian He's two legs were cut off, the right one after the left. His Jade is the Jade of jades, the Treasure of treasures, and it is worth fifteen towns together. I was operated five times during I was writing *Voices of Heaven and Rhymes of God*, and I think my treasury is the Gem of jades and treasures, it's a priceless Gem, it is worth over (more than) fifteen towns together, even if I couldn't get a cent, I think that I were crowned an award of Nobel Prize and I stepped on the Red Carpet of Oscar (win Oscar; Academic Award), even if I should not perhaps (即就是微躯拿不到一分钱，在我看来我也冠以没能冠冕的诺贝尔奖之桂冠，踏上了没能踏上奥斯卡红地毯). I have such a wonderful idea for my treasury brings not only *Songs of Deuteronomy, Odes to Job, Verses of Proverbs, Ballads of Ecclesiastes, Rhymes of Psalms, Crowns Sonnet of Song of Songs, Anthems from Isaiah, The Lyrics from Jeremiah, The Psyche of Lamentations*, but also brings us proverbs, wisdom, courage, confidence, strength, the rules of life, guidelines for handling matters, principles of being a person, code of conduct, lifestyle from the *Bible*, it really brings us heavenly grace, gift and wisdom.

我有这一极其美好的想法：吾之《天音神韵》宝典不仅带来了《圣经》九本书中写作的英汉双语诗歌之精华，而且也带来了《圣经》之箴言、智慧、勇气、信心、力量，还有生活条例、办事准则、做人标准、行为规范、生活方式，给我们真正地带来了上天的恩典、恩赐与恩惠。

And now, I remember a line *I wrote in A Prologue to Job*: “Job, the gold as by stove fire God brought out”. Our generation is a generation that has been honed, especially during the three years of the Great Leap Forward, there was no food for us. During the decade of the Cultural Revolution, learning and education were greatly affected. We studied our English from the alphabet when we entered the university, and experienced another three years of Criticize Lin Biao and Confucius. Thanks to the heavens bestow me natural gift and literary talent, so that I not only became a professor of British and American Literature, but also an English and Chinese bilingual poet. In winter 1983, as an assistant I wrote my first English poem in a British teacher Cynthia Beresford’s English Poem Writing Class. On Aug. 25th, 2024, my wife made the ninth piece of Beauty Poem for me: Professor Liu Jianfeng’s excellent writing, his first English love poem written in English Poem Writing Class: *To my Lovely Girl* would like to be rivaled with Shakespeare’s 18th Sonnet: “Shall I compare thee to a summer’s day”. And I believe that if Shakespeare could read my first composition of English love poem, *To my Lovely Girl* and *Crown Sonnet of Song of Songs*, he would like my poems and give a thumbs-up (my 9th Poem Beauty was read by 7617 readers in a few days, and 53 persons gave thumbs up).

To My Lovely Girl

Oh, my lovely girl,
my sweet heart
How do I love thee?

Like the green trees over the mountains
I will share my youth with thee.
As stars accompany the moon,
We’ll never separate, not even for a moment;
As the earth goes around the sun,
I will follow thee all day long.

Come, my lovely girl
my sweet heart
I’ll make thee golden houses,
And flourish red roses as your bed and quilt.
I’ll pick the brightest star from the sky,
And make it a pearl to decorate your bonnet.
I’ll gather the rosy clouds from the sky,
To sew a beautiful gown for thee.

Wing to wing we two shall fly in the sky.

致我可爱的姑娘

噢，我可爱的姑娘
我的心肝宝贝
我多么的爱你？

绿树覆屏青山美
余之青春献美女。
像星星陪伴着月亮，
我们一刻也不分离；
像地球围绕着太阳，
我将终日把你伴随。

来吧，我眷恋的姑娘
我的心肝宝贝
余为美女造金屋，
红玫绽放床被褥。
夜空摘那最亮星，
做颗明珠饰子帽。
采摘天上玫瑰云，
为汝做那美服袍。

在天成对展翅飞，

On the earth, with one root, we are two lotuses.
 Oh, we are two mandarin ducks, playing in water together,
 We are butterflies, flying in pairs among the flowers.
 Oh, my love, my heart
 my heart, my love
 How I do love thee!
 As stars accompany the moon,
 We'll never separate, not even for a moment.
 As the earth goes around the sun,
 I'll follow thee all day long.

(Excuse me please, if I have some lines repeated from others English poems, cause this is my first composition of English love poem written from my learning of English Poem Writing Class)

在地同根莲并蒂。
 鸳鸯一对共戏水，
 蝴蝶成双花丛飞。
 噢，我的爱人
 我的心肝宝贝
 我多么的爱你！
 像星星陪伴着月亮，
 我们一刻也不分离。
 像地球围绕着太阳，
 我将终日把你伴随。

I wrote *An Ode to Voices of Heaven and Rhymes of God* in Chinese in early morning 3:00-3:30, Nov. 14th 2023, and in English on April 7th 2024:

An Ode to Voices of Heaven and Rhymes of God

In my mind, extraordinary Shakespeare,
 He is the king of sonnet and drama.
 Chaucer the poet of Kingdom of Great Britain,
The Canterbury Tales double line stanza in.
 Noted poet Dante's *Divina Commedia*
 Of Italian tercet be a forerunner.
To the Cuckoo Wordsworth quatrain good poems
 Iambic tetrameter in brilliant lines.
 American poet Marilyn Hacker's sonnet
 Metrical scheme in method redolent.
 Robert Frost American poet wrote his poem
 Iambic tetrameter in sealed rhyme scheme.
 Diadem sonnets of *Song of Singing*
 In most beautiful and fragrant wording.
 British American rhyme and Italian
 Imitating your mean and ignorant person.
Voices o' Heaven and Rhymes o' God will be out
 To common people respectfully submit.
 The Heavens sinc'rely its soul is praising,
 And hearing a universal singing.

《天音神韵》 吟咏赋

莎士比亚，
 商籁剧王。
 英人乔叟，
 双行诗扬。
 但丁神曲，
 歌汇三行。
 华慈华斯，
 蕴藏华章。
 玛莲哈克，
 商籁韵芳。
 弗罗斯特，
 尾锁四行。
 皇冠商籁，
 言辞馨香。
 英美意赋，
 鄙人效仿。
 天音神韵，
 呈于大方。
 兹心颂天，
 普世同唱。

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