

CANTONESE LOVE SONGS (*YUE OU* 粵謳)

PREFACE TWO¹

Translated with an Introduction

by

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Introduction

The term “*Yue ou*” 粵謳 (alternatively *Yueh eo*) has at least three different yet mutually-related meanings. First, the term refers to a traditional form of folk songs sung in the Pearl River Delta region, Guangdong, for hundreds of years. The authors of the songs are usually unknown; a single song may have several variations, in terms of both the tune and the lyrics. Additionally, *Yue ou* can indicate a genre of songs, the lyrics of which were composed by Cantonese poets (most of whom were also experts in music) in the 19th century. The tunes were edited on the basis of traditional folk songs.

In the current project, *Yue ou* takes a third meaning, i.e., the name of a particular songbook, composed of 97 folk songs. The songbook was written by Zhao Ziyong 招子庸 (alternatively Chao Tzu-yung, Jiu Ji-yung), one of the few folk song writers whose name and identity are known (together with Feng Xun 馮詢 and Qiu Mengqi 邱夢旗, as Xian (1947) mentions). Zhao was born in 1795 (the 60th year of Emperor Qianlong’s 乾隆 reign) in Nanhai 南海, Guangdong, and died in 1846 (the 26th year of Emperor Daoguang’s 道光 reign). His courtesy name was Mingshan 銘山, his literary name being Layman Mingshan 明珊居士.

The songbook *Yue ou* is probably the second earliest extant colloquial Cantonese document.² The collection is important not only as a reflection of everyday life in 19th-century Guangdong, but also as a profoundly authentic snapshot of spoken Cantonese, which is usually written with a mixture of standard Chinese characters and a number of additional characters created specifically for Cantonese. Given that most Chinese historical records were written in

¹ We would like to thank Dr. Meow Hui Goh, Dr. David Rolston, and anonymous ALT reviewers for their helpful suggestions at different stages of this manuscript. Whatever errors remain, needless to say, are our own.

² To our knowledge, only *Huajian ji* 花箋記, first published no later than 1713, is earlier than *Yue ou*.

(more or less) standard Chinese, *Yue ou* emerges as an even more unique, valuable document. As such, this songbook deserves substantial attention, particularly from folk song writers, dialectologists, historical linguists, philologists, and folklorists.

According to Xian (1947), the first edition of the songbook was published in 1828 (the 8th year of Emperor Daoguang's reign) by the Chengtian Pavilion (Book House) of Xiguan, Guangzhou 廣州西關澄天閣. Although the original edition is not accessible for the current project, another edition published in the same year is available, namely that published by the Dengyun Pavilion 登雲閣, another book house in Guangzhou. This edition was reprinted in Taiwan, together with some other well-known Chinese folk songs, in 1961, in a volume edited by Yang Jialuo 楊家駱. Henceforth, this edition will therefore be referred to as Yang (1961). Additionally, two other editions are available in Chinese: Chao and Hsiang (1971), as well as Zhao and Chen (1985).

Yue ou began to attract the attention of Western academia more than a century ago, prompting translation of the text, and thus making it available to non-Chinese readers ever since. Regarding English translations of *Yue ou*, two works are accessible to this project: Clementi (1904) and Morris (1992, which also contains the Chinese text).³ Both translations are fairly comprehensive, covering the lyrics of all 97 songs, as well as most of the prefaces included in the Chinese editions. The prefaces translated in each edition are shown in the following table.⁴

³Takekoshi (2012:50-51) provides a relatively complete list of editions, as well as research related to *Yue ou*.

⁴For brevity, only the first few phrases of each preface are given, just enough to show the inter-editional correspondence. The numbers in brackets indicate the number the respective prefaces were assigned in each edition. For instance, “[4] As I clasp the guitar...” denotes the fourth preface in Clementi (1904). Prefaces appear without a number in brackets if they are not numbered in the text. Since Zhao and Chen (1985) do not include any prefaces, this edition has not been shown in the table.

Yang (1961)	Chao and Hsiang (1971)	Clementi (1904)	Morris (1992)
越謳篤摯...	越謳篤摯...	[1] Since scholars...the faithful devotion described by the love-songs of Canton...	[1] Scholars who follow...the tender devotion which these Cantonese songs...
戊子之秋...	[1] 戊子之秋...	[2] In the autumn...	[2] In the autumn...
粵自擁幟歌傳...	[2] 粵自擁幟歌傳...		
生長蠻邨...	生長蠻邨...	[3] Born and bred...	[3] We who were born...
抱起琵琶...	抱起琵琶...	[4] As I clasp the guitar...	[4] The pipa is clasped...
俯拾即是...	俯拾即是...	[5] With bent head...	[5] With head bent...
載酒徵歌...	載酒激歌...	[6] Bear round the wine...	[6] Fill up the wine cups...
一點楊花...	一點楊花...	[7] Since the fall of one willow-blossom...	[7] I had... as a preface to 'Willow Blossoms'...
鐵板銅琶...	鐵板銅琶...	[8] Iron castanets...	[8] The young ladies clash the iron castanets...
遏雲新調...	遏雲新調...	[9] These new poems...	[9] These new songs...
兜率生天...	兜率生天...	[10] For those born in the heaven...	[10] For those born in the Heaven...
曾向東風...	曾向東風...	[11] Erstwhile, as I faced the east wind...	[11] Formerly I faced the east wind...
琵琶字音既多...		[12] Since the notes of a guitar are many...	⁵

These prefaces, as Morris (1992) has pointed out, “sketch the theme” of the folk songs in a highly poetic, allusive style. Morris also notes an additional motif that surfaces often in the prefaces: praise for Zhao Ziyong, the author of the songs, extolling his prowess in composition and skilled description of the variety of subjects on which he writes. As the table above shows, however, a full translation of all the prefaces has not yet been completed: The only missing puzzle piece is the preface which begins, 粵自擁幟歌傳.

The current project, therefore, aims to translate this heretofore untranslated preface of the *Yue ou* songbook. Since the first so-called “preface” in both English translations is essentially a

⁵ Morris (1992) explains the omission of the last preface, which, since it “[deals] with the ‘notation of the Chinese pipa music’ which accompanies these songs, I have omitted for the practical reason that it is less than clear to readers not familiar with this musical instrument.”

dedication 題詞 of the volume, it seems reasonable to treat the preface which begins 戊子之秋 as the first preface, and the missing one as the second, as Chao and Hsiang (1971) do. In addition to providing a translation, this project also compares the textual discrepancies between the two Chinese editions that contain prefaces. The translation is based primarily on Yang (1961), which is essentially a reprint of the Dengyun Pavilion (1828) edition. Variations in Chao and Hsiang (1971) appear in brackets where textual differences exist between the two editions, and in these instances corresponding translations are also included. To facilitate clear comparison between the variations, the English translation of Yang (1961) is underlined, while that of Chao and Hsiang (1971) is bracketed. As shown later in the translated preface text and the corresponding footnotes, it appears that Yang (1961) likely represents a more authentic rendering of the text, as the variations that exist in Chao and Hsiang (1971) tend to make less sense given the context. Despite such differences, the overall meaning of the preface is not affected by these minor, rare variations.

The second preface was written by Jue Shen 珽牲 in 1828, but the details of the author's identity remain a mystery to researchers. At present, little is known apart from the name itself. Although it gives the appearance of being a literary name, "Jue Shen" cannot be found in any of the three main reference resources available for the research in question (the Scripta Sinica database, *Cihai* 辭海, and *Hanyu da cidian* 漢語大詞典). Accordingly, it is likely reasonable to deduce that Jue Shen perhaps is not a writer of substantial renown. Nevertheless, this phenomenon is not surprising given the similar circumstances surrounding many highly-regarded pieces of Chinese literature. For example, the true identity of Lanling Xiao Xiao Sheng 蘭陵笑笑生, the author of the well-known novel *Jin Ping Mei* 金瓶梅 (The Plum in the Golden Vase), is still a matter of contention in the scholarly arena. Until persuasive evidence is found, the issue of the authorship of the second preface of *Yue ou* will remain debatable, and should be open to reasonable interpretation.

Cantonese Love Songs (*Yue ou* 粵謳)

Preface Two

Translation

In Guangdong, folk songs are composed and passed down by (fishermen) singing while tapping their oars. They are also sung amidst the fragrance of jasmine and bamboo, while transplanting rice seedlings or picking tea leaves. Strolling in the moonlight on the Mid-Autumn Festival or boating amidst the sea spray in early spring, whether amidst the flowing sound of (women) tying their hair in buns, or of (fishermen) fishing, (the people sing) as if they have inherited the talent of the ancient poets. At all of these the Cantonese are uniquely adept. Moreover, rivers there are connected to each other like jade belts, and the islets are nestled close to each other, forming the shape of a *pipa*. Here upon the rivers, among the flowers, and under the moonlight, the young men and women pearl fishers take up the *pipa* and sing the famous ‘Midnight Songs,’ expressing their hearts. They have often played the widely-sung songs extemporaneously, and now the melodies come to them naturally. They often exclaim in the manner of Huan Yi;⁶ how then can they attract the attention of a musician like Zhou Yu?⁷ And yet a person as unrestrained as Yang Kan⁸ could compose the “Picking Lotus Seeds Tune,” and a person as passionate as Wang Min⁹ can sing the “Round Fan Song.” Liu Yuxi,¹⁰ having written the “Nine Bamboo Branch *Ci*,”

⁶ Huan Yi 桓伊 was a musician of the Eastern Jin Dynasty, and was famous for his deep love for music. It is said that whenever he heard a beautiful song, he could not help exclaiming. See Luo Zhufeng 羅竹風, ed, *Hanyu da cidian* 漢語大詞典 [Comprehensive Chinese Word Dictionary] (Shanghai: Shanghai cishu chubanshe, 1987), vol. 4, 964.

⁷ Zhou Yu 周瑜 was a general during the Sanguo period. He was also an expert in music and was frequently called Zhou Lang 周郎, literally “Master Zhou”. He was said to be very handsome, and in order to catch a glimpse of his face, female musicians sometimes intentionally made mistakes when playing music, because they knew Zhou Yu would notice the errors and turn his eyes toward them. See *ibid.*, vol. 3, 229.

⁸ Yang Kan 羊侃 was a general during the Southern Dynasties (Liang). A famous warrior, he was also skilled at composing tunes. The “Picking Lotus Seeds Tune” 采蓮曲 (*Cailian qu*) is one of his most representative works. See Bianzuan Cihai bianji weiyuanhui 編纂辭海編輯委員會, eds, *Cihai: 1999 nian ban suoyin ben (yin xu)* 辭海: 1999 年版縮印本(音序) (2002; Shanghai: Shanghai cishu chubanshe), 1971. Also see Luo Zhufeng 羅竹風, ed, *Hanyu da cidian* 漢語大詞典 [Comprehensive Chinese Word Dictionary], vol. 10, 1309.

⁹ Wang Min 王珉 was an official and calligrapher during the Eastern Jin Dynasty. The “Round Fan Song” 團扇歌 (*Tuanshan ge*), a song written by Wang Min, describes an affair he had with his sister-in-law’s maid. See Souyun 搜韻, s.v. “王珉”, accessed December 3rd, 2011, <http://sou-yun.com/QueryAllusion.aspx>. Also see Luo Zhufeng 羅竹風, ed, *Hanyu da cidian* 漢語大詞典 [Comprehensive Chinese Word Dictionary], vol. 3, 662.

might consider folksongs vulgar. Every time Li He¹¹ wrote a new poem, the court music officials would come to ask him for it. If a person is not talented, people will seldom listen to or sing his songs.

粵自擁櫂歌傳，鼓櫂謳著，素馨竹葉之製，插秧採茶所詠。中秋踏月，三春浪花，或綰髻流響，或摸魚遣聲，宛得風人之遺，咸推越俗所擅。又況河連玉帶，洲近琵琶，江花江月，珠兒珠女，擅子夜之佳名，拊么弦而自訴。即彈多之所撰，已漸近於自然。屢作桓伊之喚，曷覩周郎之顧。然而豪如羊侃，曲製采蓮，情似王珉，歌翻團扇。劉賓客持賦九章，或以俚歌鄙陋。李昌谷每就一詩，恒為教坊求取。不有才人，罕聆絕唱。

(Layman) Mingshan has the talent of Wen Tingyun and Li Shangyin¹² [Scholar Ji],¹³ and the learning of Jiang Kui and Zhang Yan.¹⁴ (But) when he writes of morning clouds which bring no rain, his poems always draw veiled criticism. [And when he writes of morning clouds and evening rains, he describes them with great precision and detail.] When he sings in praise of women's beauty, it is not for lust that he does so. He occasionally visits brothels, and is especially skilled at writing amorous poetry. He often sings out long tones, and thus composes his songs. His poems are on par with "Stone City Melody"; Mingshan is as talented as Song

¹⁰ Liu Yuxi 劉禹錫 was a renowned poet and historian of the Tang Dynasty. Since at one time he held the official title of *Taizi binke* 太子賓客 (Adviser to the Heir Apparent [Hucker 6244]), he was also called Adviser Liu 劉賓客 by his contemporaries, as well as later generations. Liu Yuxi was often referred to as "the Unrestrained Poet" 詩豪. His "Nine Bamboo Branch *Ci*" 竹枝詞九首 (*Zhuzhi ci jiu shou*) are regarded as highly refined examples of the *ci* form. See Bianzuan Cihai bianji weiyuanhui 編纂辭海編輯委員會, eds, *Cihai: 1999 nian ban suoyin ben (yin xu)* 辭海: 1999年版縮印本(音序), 1054.

¹¹ Li He 李賀 was a well-known poet during the Tang Dynasty. Born in Changgu 昌谷 (to the east of Luoyang 洛陽, the so-called Eastern Capital), he was sometimes referred to as Li Changgu 李昌谷. Li He was also called "the Demon of Poetry" 詩鬼. See *ibid.*, 993.

¹² Wen Tingyun 溫庭筠 and Li Shangyin 李商隱 were both famous poets of the Tang Dynasty. Their works exhibit a remarkable emotional vibrancy. Due to similarities in their poetic styles, they have been frequently associated with each other in histories of Chinese literature, being designated as "Wen Li 溫李". See Bianzuan Cihai bianji weiyuanhui 編纂辭海編輯委員會, eds, *Cihai: 1999 nian ban suoyin ben (yin xu)* 辭海: 1999年版縮印本(音序), 1793.

¹³ No scholar surnamed Ji 季 can be found with his or her family name combined with Wen 溫; the variation Wen Li 溫李 is more plausible. Wen Ji 溫季 simply does not make sense.

¹⁴ Like Wen Tingyun and Li Shangyin, the two *ci* writers Jiang Kui 姜夔 and Zhang Yan 張炎 of the Southern Song Dynasty were commonly called Jiang Zhang 姜張, since their *ci* share similar styles and both were influential. Their work is representative of the Delicately Restrained School 婉約派 (*Wanyue pai*). Jiang Zhang 姜張. See *ibid.*, 806.

Zangzhi.¹⁵ His songs resemble the “Stream-Front Tune”, and (so) the masses regard him as another Shen Wan.¹⁶ His work can express the emotional essence of exquisite (female) beauty, and takes a style that is natural and fresh. A knife cannot stem the flow of a stream, and the lingering sensations of his poems are more persistent still. Even the smashing of musk¹⁷ barely compares to the desolation and grief his poetry engenders. All in the audience know of Li Gun,¹⁸ and the singers all speak of Wang Zijia.¹⁹ They admire Qin Guan²⁰ as a noble man and view Yuan Zhen²¹ as a gifted scholar. The only person who was distressed by farewells in spring was Du Mu.²² When it comes to chanting about the moon and the wind, who can compare with the Scholar (Mingshan)?

明珊詩老，溫李[季]之才，姜張之學，賦朝雲暮[暮]雨，大有微辭[詞]，悅[說]螭首
蛾眉，非關好色。閒作冶遊，特工情話。迭引曼聲，俾成妍[研]弄。賦就石城，酷如臧質，
譜出前溪，群推沈玩。達可人如玉之情，傳著手成春之態。將刀斷水，亦遜其纏綿，擣麝

¹⁵ The “Stone City Melody”石城樂 (*Shicheng yue*) was composed by Song Zangzhi宋臧質, a musician of the Southern Dynasties. See Bianzuan Cihai bianji weiyuanhui編纂辭海編輯委員會, eds, *Cihai: 1999 nian ban suoyin ben (yin xu)*辭海: 1999年版縮印本(音序), 1520.

¹⁶ The “Stream-Front Tune”前溪曲 (*Qianxi qu*) was written by Shen Chong 沈充, also known as Shen Wan沈玩, a general during the Eastern Jin Dynasty. See *Academica Sinica*, “Hanji dianzi wenxian”漢籍電子文獻 [Scripta Sinica], v.s. “前溪曲”, accessed December 4th 2011, <http://hanchi.ihp.sinica.edu.tw.proxy.lib.ohio-state.edu/ihp/hanji.htm>.

¹⁷ 擣麝成塵 is a classical allusion which first appeared in Wen Tingyun’s “Damozi Tune”達摩支曲 (*Damo zhi qu*). The original verse is 擣麝成塵香不滅, 撈蓮作寸絲難絕; as translated by Mou (2004:116), “the musk, even though it is smashed into powder, will not abandon its fragrance; and the lotus, even when it is broken into pieces, will not forsake its silk.”

¹⁸ Li Gun 李袞 was a singer during the Tang Dynasty. His fame was well-known in the capital city of Chang’an 長安. This fact is mentioned in Li Qingzhao 李清照’s “Cilun”詞論 (On *Ci*). See Baidu Baike 百度百科, s.v. “詞論”, accessed December 3rd, 2011, <http://baike.baidu.com/view/418305.htm>.

¹⁹ Wang Lang 王郎, literally “Gentleman Wang”, probably refers to Wang Zijia 王紫稼, a Kunqu Opera 昆曲 actor who was popular during the late Ming and early Qing Dynasties. Xu Ke 徐珂 in his “Qing Petty Matters Anthology”清稗類鈔 (*Qingbai leichao*) described Wang as 風流儂巧, 明慧善歌 (charming, delicate, sharp-witted, and skilled at singing). He became known as “Gentleman Wang” from the “Gentleman Wang Tune”王郎曲 (*Wang Lang qu*), written by the famous Qing poet Wu Meicun 吳梅村. See Xu Ke 徐珂. *Qingbai leichao* 清稗類鈔 [Qing Petty Matters Anthology], vol. 11, 5102.

²⁰ Qin Guan 秦觀 was a *ci* writer of the Northern Song Dynasty. He was also a representative poet of the Delicately Restrained School. See Bianzuan Cihai bianji weiyuanhui編纂辭海編輯委員會, eds, *Cihai: 1999 nian ban suoyin ben (yin xu)*辭海: 1999年版縮印本(音序), 1348.

²¹ Yuan Zhen 元稹 was a famous poet of the Tang Dynasty. His outstanding poetic talents won him fame as a *Caizi* 才子 (gifted writer/scholar). See *ibid.*, 2096.

²² Du Mu 杜牧 was a distinguished poet of the Tang Dynasty, and served the imperial court as a Sixun yuanwailang 司勳員外郎 (Vice Director of the Bureau of Merit Titles [Hucker 5642, 8251]). As a result, he was also called Du Sixun 杜司勳. In Li Shangyin’s poem “Du Sixun”杜司勳, the author describes Du Mu as the only person who was distressed by farewells in spring. See *ibid.*, 377.

成塵，罕如其激楚。合座皆知李袞，諸伎共白王郎。悅秦觀作貴人，目元稹為才子。傷春傷別，唯有司勳，咏月嘲風，誰如學士。

(Layman Mingshan)'s poems have gained renown and increased in number. Having been manually recorded and orally passed down, the poems have now been compiled into one collection. As for the tunes "Yanlu" and "Linyang," they can both please the ear of the vulgar; yet popular folk songs cannot attract all the people of the kingdom to join the chorus of the uncouth. The songs of the streets and alleys are scorned by the nobility, and the works of prostitutes' customers are mocked by the elite. And yet, they are recorded by *Yuefu* and repeatedly sung in the local society. Works written by (Consort) Tangshan²³ do not have to be the same as those performed at the Imperial Music Bureau of Dasheng,²⁴ nor need they differ from the amorous songs of the mulberry field and the Pu River.²⁵ From ancient times, poets have used new melodies to express the emotions of Fufei and Songnü [Chengnü],²⁶ writing rhymes about riverside willows and plum blossoms. (The popular songs) do no harm to robust moral character, and are but the poets' way of writing about their own middle age. Since I do not understand music, how can I dare to comment on these songs? I used to admire the flowers while drinking wine amidst red blossoms and green leaves. I found pleasure in the falling of the flower petals in the courtyard, and was amazed at the fallen snow, now rising again in flight—I nearly

²³ Tangshan 唐山 probably refers to Consort Tangshan 唐山夫人, a concubine of Liu Bang 劉邦, the founding emperor of the Western Han Dynasty. According to Lee et al. (1998:196), Consort Tangshan composed "Sacrificial Ode: Inside the Chamber" 房中祠樂 (*Fangzhong ciyue*), also known as "Ode (to Pacify the World): Inside the Chamber" 安世房中歌 (*Anshi fangzhong ge*). Most of her songs were adapted from Chu folk songs 楚歌 and played on Chu instruments. Hence, the works of Consort Tangshan here represent folk music 俗樂.

²⁴ The Imperial Music Bureau of Dasheng (Dasheng fu 大晟府), according to Hucker (1985:469), was established in the Northern Song Dynasty, and was responsible to provide court music for ceremonial occasions. Hence, the works of the Bureau here represent refined music 雅樂.

²⁵ Sangpu 桑濮 is a shortened reference to Sangjian pushang 桑間濮上, literally, "amidst the mulberry trees and at the Pu River"—locations where lovers often met secretly in ancient China. According to Criddle (2007:64), this idiom later became known as an innuendo that referred to rendezvous places for lovers, thus garnering infamy for the term and making it synonymous with moral degeneracy and vulgar or even evil music.

²⁶ Fufei 宓妃 was the daughter of Fuxi 伏羲, a legendary hero, and was said to have drowned in the Luo River. After her death, she became the goddess of Luo 洛神. Songnü 城女, better known as Jiandi 簡狄, was a beautiful woman of lore. Ancient myths recount a story in which Jiandi, after accidentally swallowing a colorful egg, gave birth to Qi 契, the ancestor of the Shang 商 people. See Bianzuan Cihai bianji weiyuanhui 編纂辭海編輯委員會, eds, *Cihai: 1999 nian ban suoyin ben (yin xu)* 辭海: 1999年版縮印本(音序), 477, 1595. Chengnü 城女, on the other hand, cannot be found in historical textual databases (e.g., Scripta Sinica). Therefore, Yang (1961) posits that Songnü is the intended name here.

thought it was Xia Tong²⁷ singing. Only when I could not hold back tears did I realize with surprise that Cheng Lian²⁸ had gone, and my emotions had fixed on the surrounding environment.

流聞已遍，篇什轉多。手錄口授，都為一集。而或且謂延露陵陽，第悅鄙人之聽，下里巴人，難致國中之和。委巷之聲，鉅公色厲，狎客之署，名流齒冷。而不知樂府靡傳，土風迭操，唐山之製，不必叶於睢麟大晟所演，或且渝於桑濮。古來詞客，例倚新聲，寄宓妃越[城]女之思，寫岸柳江梅之韻。本無傷於盛德，正賴寫其中年耳。僕未能識曲，敢附賞音。竊嘗臥酒吞花，偎紅倚翠，悅庭花之翻落，驚積雪之倒飛，幾疑夏統所歌，不覺流涕，方訝成連已去，亦移我情。

There is a time when Orion lies across the sky, the seven stars of the Big Dipper turn about, and charcoal surrounds the lamplight—then he drinks from the luminous moon as if it were a dish; he cuts the sunset's afterglow, and with it weaves his sleeves. Heaven has no consciousness; the tune itself conveys no sorrow. He (the poet) lifts his voice in song, stopping the very movement of the clouds. With his eloquent teeth (tongue) he plays with the raindrops. His ornamental hairpin moves as he dances amidst the falling petals, and then he feels disconsolate at the thought that his beautiful one is now alone. He awakes from drinking at high tide, and finds all that is left of the candle is a heap of hardened wax drops. This is one instance.

當夫參橫斗轉，標燈環炭，喝明月以如盤，剪餘霞而作袖。天原不曉，曲是無愁，抗喉遏雲，激齒逗雨。釵動花飛，悵美人之獨處，潮平酒[已]醒，已蠟淚之成堆。此一時也。

Another time, he climbs to the Cong Terrace,²⁹ enters the inner room, unfastens his official hat ornament, and shuffles about in his dancing shoes. He (and his beautiful one) make a

²⁷ Xia Tong 夏統 was a civilian of the Western Jin Dynasty, and was regarded as a man of great integrity. A legend surrounding him describes an instance in which, when singing on a boat, he produced a tone so powerful that the wind responded with great gusts, and even the river was stirred by his voice. See *Academica Sinica*, “Hanji dianzi wenxian” 漢籍電子文獻 [Scripta Sinica], v.s. “夏統”, accessed December 4th, 2011, <http://hanchi.ihp.sinica.edu.tw.proxy.lib.ohio-state.edu/ihp/hanji.htm>.

²⁸ Cheng Lian 成連 was a renowned zither player during the Chunqiu period. From his teacher Boya 伯牙, he learned that in order to reach supreme mastery of the zither, he must possess *Yiqing* 移情 in addition to technical expertise in playing the instrument: The zither player's emotion must be aroused and expressed through the music being played. See Luo Zhufeng 羅竹風, ed, *Hanyu da cidian* 漢語大詞典 [Comprehensive Chinese Word Dictionary], vol. 8, 79.

vow (to one another), one which would stand unchanged even should the seas run dry and the rocks crumble—a covenant as eternal as the universe itself. Through the white clouds he speaks his emotions, and in the rolling waves he writes a beautiful tune [(sings out) the winding tune]. Playing the zither, he wonders why its sound is so like that of one crying. The very breath (of his beautiful one) is more fragrant than the orchid—this indeed is a matchless moment beyond compare! This is another instance.

迨至登叢臺，入曲房，解明璫，跼利屣。堅石爛海枯之誓，永天長地久之約。假白雲以通辭，借迴波而儷[灑]曲，鳴琴在御，曷此聲之似啼，吹氣勝蘭，實一時之無偶。此又一時也。

Like a pair of mandarin ducks being parted—or again like a frightened butterfly darting off in flight—is the moment when, at the Southern Shore, he sends off his friend to the Western Islet [the Western-Lower Islet].³⁰ He sings songs while planting and picking pears, and chants tunes while snow gathers and dissipates. Cherries are piled up at the window, and the peony petals fall into the water. His heart aches with the departure of the thoroughbred horse (bearing his friend); he takes up the zither, bearing the sorrow in solitude. Tears of separation come in a flood, and the emotion of parting (surrounds him) in a haze. This is another instance.

若乃鴛鴦打散，蝴蝶驚飛，經南浦以送君，下西[下]洲而別汝。樹梨普梨之曲，團雪散雪之歌。櫻桃委牕，勺藥墮水，憐驄馬之一去，撫鷓弦而獨悲。盈盈別淚，茫茫離緒，此又一時也。

²⁹ Congtai 叢臺, the Cong Terrace, is located in Handan邯鄲, Hebei河北Province. The Terrace was originally built by the State of Zhao 趙 in the Warring States Period, and has undergone several renovations in the time since. See Handian 漢典 [Chinese Dictionaries], v.s. “叢臺”, accessed November 24th, 2014, <http://www.zdic.net/>.

³⁰ Nanpu 南浦, literally “the Southern Shore”, is a classical allusion which first appeared in “The God of the River” 河伯 (*He bo*), written by Qu Yuan 屈原 as part of his masterpiece “Nine Songs” 九歌 (*Jiu ge*): 子交手兮東行，送美人兮南浦 (With your hand I go towards the East, and I go with you as far as the Southern Shore). Xizhou 西洲, literally “the Western Islet”, is from the famed “Western-Islet Ballad” 西洲曲 (*Xizhou qu*) in “The Poetry Collection of the Music Bureau” 樂府詩集 (*Yuefu Shiji*), a folk song collection compiled by Guo Maoqian 郭茂倩 in the 12th century. In that ballad, the singer’s lover lives in a place called Xizhou, where the singer dreams every night of going. In time, Nanpu came to be used in literature to represent places where people bid one another farewell, and Xizhou began to denote a place where one’s lover lived. See Handian 漢典 [Chinese Dictionaries], v.s. “南浦” and “西洲”, accessed November 24th, 2014, <http://www.zdic.net/>. Considering both the absence of 西下洲 in major historical records and the importance of prosodic harmony with “Nanpu”, the trisyllabic variation “Xixiazhou” is probably a typographical error.

As for a woman forsaken by her lover, she faces the water vat [river] alone in winter; she resents the cold breaking of the oath, and (the man) has taken a new lover. She plays a cast-aside, damaged *Se* zither and takes up a red flute that has been played to the breaking point. Cobwebs have been densely spun over³¹ the frozen zither strings; the silver armor will forever be laid aside in the tortoise-shell case. Though once resolute, Zhuo Wenjun³² might regret breaching the bounds of etiquette; with recurrent words in palindromes, Su Ruolan³³ wove her poems in circles on a cloth. This is another instance.

至若秋扇永捐，冬缸[江]獨對，怨舊盟之已寒，締新歡而誰與。理拋殘之錦瑟，檢吹折之紅簫。蛛絲密織[識]冰弦，玳匣永安銀甲。聲聲決絕，卓文君有越禮之悔，字字回環[瓊]³⁴，蘇若蘭之迴文宛織。此又一時也。

There is yet another time, one when people rent a boat and reflect (wistfully) on history as they recite poetry. They drink as they take in the landscape, and there is none who does not feel dispirited: They have long abandoned their dreams of glory and prosperity. The strands of (the beautiful one's) hair buns and the shadow of (her) fan—what have they now to do with such people? It is the dawn breeze and setting moon which arouse their emotion. In a tall tower enveloped in fog, in a house beneath a starry sky, under the wine shop's flag, they (sing as they) tap wooden clappers. Who can bring back the beauties of Luoyang? The people's clothes, like the Minister of War's blue garment, are drenched with tears.³⁵ This is another instance.

別有租船詠史，載酒看山，不無寥落之感，久絕鉛華之夢。鬢絲扇影，干卿何事，曉風殘月，未免有情。霧閣星房，酒旗歌板，洛陽之紅粉誰迴，司馬之青衫已濕。此又一時也。

³¹ Zhi 織 is a much more probable variant considering the context. The variation shi 識, on the other hand, does not make sense in context and thus appears to be a typographical error.

³² Zhuo Wenjun 卓文君 was a talented literary woman of the Western Han Dynasty. Her marriage with Sima Xiangru 司馬相如 is usually viewed as having gone against contemporary etiquette. See Luo Zhufeng 羅竹風, ed, *Hanyu da cidian* 漢語大詞典 [Comprehensive Chinese Word Dictionary], vol. 1, 850.

³³ Su Ruolan 蘇若蘭 is the courtesy name of Su Hui 蘇蕙 of the Eastern Jin Dynasty. When her husband was having an affair with another woman, Su Ruolan wrote thousands of palindrome poems, knitted them into a cloth, and sent them to her husband. Her efforts won her husband over, and they reunited. See *ibid.*, vol. 9, 621.

³⁴ The variation qiong 瓊 does not make sense in the context; huan 環 appears to be the more reasonable variant here.

³⁵ Sima qingshan 司馬青衫 is an idiom which originated from Bai Juyi's 白居易 well-known narrative poem "The Song of the Pipa" 琵琶行 (*Pipa xing*), the last couplet of which is 座中泣下誰最多，江州司馬青衫濕 ("Who in the audience was shedding the most tears? The Minister of War of Jiang Prefecture it was, whose blue garment was already drenched.") In Chinese literature, "Sima qingshan" often denotes deep sorrow.

(In this collection), there is no song that is not pleasing to the soul, none that does not move the spirit: Each one pierces the heart and softens the very bones (with its emotional force). Listening to the songs is like listening to the splendid voice of Han E, or again like the finest musical skill of Qin Qing. Though it is said that understanding the songs is desirable, who can truly achieve this? We grieve the passing of the ancients, and we lament the great trials of the future. The banquet comes to a close and the lamps are burnt dry; a feeling of sorrow emerges (despite) the still-radiant colors. As for those who stroke (and read) this book, are there not those like Ruan Yuanyu³⁶ among them; are there not the disciples of Mi Jiarong?³⁷ Who will reproach the delicate language (of these songs), which are like carved jade roundels? Regarding Shi Chong's professional singer, only Guo Ne³⁸ spoke well of her performance. Li Qi³⁹ wrote a new song, and yet it was poor compared to the one composed by the anonymous musician from Handan, who published his work in Li Qi's name. Who can boast about their expertise in poetry? [Who can transcend the genres of poetry in which they excel and for which they are known?] Only when the folksong writers gather in a wine shop to plan (the publication of the songs) can the songs' fame spread throughout the country. Then, wherever there is a well (and wherever people live), the songs will be sung.

莫不悅魂蕩魄，損心酸骨，宛聽韓娥之善，欲盡秦青之技。雖云解則好之，亦復誰能遣此。痛古人之不見，嗟來日之大難。酒闌燈炷，哀感頑豔，而謂撫斯卷者能不冠阮元

³⁶ Ruan Yuanyu 阮元瑜 is the courtesy name of Ruan Yu 阮瑀, one of the Seven Masters of Jian'an 建安七子 during the Sanguo period. He enjoyed an excellent reputation for his skills in both poetry and music. See Luo Zhufeng 羅竹風, ed., *Hanyu da cidian* 漢語大詞典 [Comprehensive Chinese Word Dictionary], vol. 11, 913.

³⁷ Mi Jiarong 米嘉榮 was a highly-esteemed singer of the Tang Dynasty. He served the Tang imperial court for many years, and was a close friend of Liu Yuxi. See *Academica Sinica*, "Hanji dianzi wenxian" 漢籍電子文獻 [Scripta Sinica], v.s. "米嘉榮", accessed December 4th, 2011, <http://hanchi.ihp.sinica.edu.tw.proxy.lib.ohio-state.edu/ihp/hanji.htm>.

³⁸ Shi Chong 石崇 was one of the most famous plutocrats of the Western Jin Dynasty. Guo Ne 郭訥 served as an official during the same period. Once, while listening to a singer's performance, Guo Ne complimented the performance without knowing the name of the song, prompting Shi Chong to laugh at him. Guo Ne subsequently argued that it is not necessary to know the title of a song before judging that it is pleasing to the ear, just as it is not necessary to know the name of an attractive woman like Xishi 西施 to be able to appreciate her beauty. See Bianzuan Cihai bianji weiyuanhui 編纂辭海編輯委員會, eds, *Cihai: 1999 nian ban suoyin ben (yin xu)* 辭海: 1999年版縮印本(音序), 1520.

³⁹ Li Qi 李奇 was a music composer in the Zhanguo period. In his time, less well-known musicians in the Handan 邯鄲 area often published their works in Li Qi's name in order to attract attention. People were usually eager to learn those songs until they discovered that the songs had not actually been composed by Li Qi, at which point they quickly lost interest in them. See *Academica Sinica*, "Hanji dianzi wenxian" 漢籍電子文獻 [Scripta Sinica], v.s. "李奇", accessed December 4th, 2011, <http://hanchi.ihp.sinica.edu.tw.proxy.lib.ohio-state.edu/ihp/hanji.htm>.

瑜於坐中，數米嘉榮為前輩也哉。誰訶綺語，早付琬鐫。石崇妙伎，僅同郭訥言佳，李奇新曲，差免邯鄲偽託。誰誇[跨]各擅詩名，詣旗亭而共畫，方覩盛傳海內，有井水而能歌。

Preface by Jue Shen, casually written four days before the Shuangjiang (Descent of Frost) Festival of the Wuzi Year.

戊子送秋前四日珣牲漫題。

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