



## To the tune "Water Dragon Chant"—Matching the Rhymes of Zhang Zhifu's Song about Willow Catkins 水龍吟 · 次韻章質夫楊花詞

### Text Information

Author | Su Shi 蘇軾

Language | Chinese

Period | 11th Century

Genre | Songs

Source | Tang, Guizhang 唐圭璋 (ed.). *Quan Song Ci* 全宋詞. Vol 1. Beijing: Zhonghua shu ju, 1965, 358.

Collection | Songs of Love and Loss: Lyrics from the Chinese Song Dynasty, Love Songs of the Medieval World: Lyrics from Europe and Asia

URL | [sourcebook.stanford.edu/su\\_shi\\_matching\\_rhymes\\_willow\\_catkins/](http://sourcebook.stanford.edu/su_shi_matching_rhymes_willow_catkins/)

Translation by Qian Jia. Introduction and notes by Dante Zhu.

### Introduction to the Text

Su Shi wrote this song as a response to a song about willow catkins by his friend, Zhang Zhifu. He uses the same rhyming schemes as Zhang Zhifu to depict the capricious nature of willow catkins. Although Su Shi is known for the bold style of his songs, this song is a good example of his facility at describing subtler images and emotions. The imagery of blown catkins (柳絮) suggests an unsettled, tragic life without a sense of belonging. Here Su Shi elaborates on these implications, but also provides new meanings for the imagery.

The *ci* genre of Chinese poetry first emerged in the Sui dynasty (581-619), was further developed in the Tang dynasty (618-907) and matured in the Northern Song dynasty (960-1127). *Ci* is usually translated into English as "song lyrics". This is because *ci* were composed by poets to fit pre-existing tunes. The number of lines, the line lengths, and the tonal and rhythmic patterns of *ci* vary with the tunes, which number in the hundreds. One common occasion for composing *ci* would be a banquet: song lyrics would be scribbled down by guests and then sung by musical performers as entertainment. Other occasions for composing and enjoying *ci* would be more casual: the poet might sing the lyrics to himself at home or while travelling (many *ci* poets were civil servants of the Imperial Court and often had to travel great distances to carry out their work). Sometimes the lyrics would be sung by ordinary people in the same way as folk songs. This oral and musical quality sets it apart from other genres of poetry in China during the same period, which were largely written texts with more elevated objectives. There are two main types of *ci*: *wǎnyuē* (婉約, "graceful") and *háofàng* (豪放, "bold"). The *wǎnyuē* subgenre primarily focuses on emotion and many of its lyrics are about courtship and love, while the *háofàng* subgenre often deals with themes that were considered more profound by contemporary audiences, such as ageing and mortality, or the rewards and disappointments of public service.

Su Shi 蘇軾 is one of the most popular Chinese poets of all time, and certainly one of the best-known poets of the Song Dynasty. Among his many roles - principled politician, esteemed poet, celebrated calligrapher - he was also a major reformer of the *ci* genre. Before Su Shi, the primary form of *ci* was *wǎnyuē* (婉約, "graceful"). This was considered to be an inferior form of literature due to its thematic focus on love and desire and its association with the courtesans who usually performed it. Su Shi wrote lyrics on a broad range of non-traditional topics, often closely related to his own life experience. His compositions dealt with themes that were considered more profound by contemporary audiences, such as ageing and mortality, or the rewards and disappointments of public service. As a pioneer of the *háofàng* (豪放, "bold") type of *ci*, he incorporated references to typically masculine pursuits, including frequent use of a hunting motif. He also frequently incorporated ideas from Buddhist philosophy and allusions to political events, which usually appeared only in more elevated forms of poetry.



Although Su Shi was a highly-regarded poet during his lifetime, his political career was consistently unfortunate. In 1066, he was forced to leave the Court when he openly opposed the chancellor's socio-economic reforms, known as the New Policies. Over the next thirteen years, he was frequently demoted, serving as prefect or sub-prefect in Hangzhou, Mizhou, Xuzhou and Huzhou. Many of his *ci* reference these postings and the exhaustion of constant travel. A report about the troubling economic conditions of local people written while he was prefect of Huzhou landed him in prison for three months. He was finally sent back to Hangzhou and given a job with no salary. Although living in poverty, he grew fond of Hangzhou and wrote many of his most famous *ci* there.

Because of the occurrence of specific real names and locations in Su Shi's lyrics, as well as the introductory notes he wrote to accompany many of them, his lyrics often invite a biographical reading. This differentiates him from other *ci* poets featured in this collection, whose writings did not usually reference their own lives in such a direct way. Yet although Su Shi's lyrics evoke specific lived experiences, the enduring popularity of his poetry is due, in part, to the fact that diverse audiences can identify with the feelings he describes.

### About this Edition

The original text of this *ci* is based on the edition by Tang Guizhang 唐圭璋 (*Quan Song Ci* 全宋詞. Vol 1. Beijing: Zhonghua shu ju, 1965). Punctuation follows the edition. Since *ci* poetry rarely includes personal pronouns, and gender-differentiated pronouns did not exist in Classical Chinese of this period, the gender of the speaker as well as their perspective (e.g. first, second or third person) must often be deduced by the translator from context.

### Further Reading

Chang, Kang-i Sun. *The Evolution of Tz'u Poetry: from Late Tang to Northern Sung*. Princeton UP, 1980.

- *A standard survey of the early history of Chinese song lyrics (romanized as both ci and tz'u).*

Egan, Ronald. "The Song Lyric." *The Cambridge History of Chinese Literature*, vol. 1, edited by Stephen Owen, Cambridge UP, 2010, pp. 434-452.

- *An overview of the genre.*

Owen, Stephen. *Just a Song: Chinese Lyrics from the Eleventh and Early Twelfth Centuries*. Asia Center, Harvard UP, 2019.

- *A recent new history of the genre.*

Tang, Guizhang 唐圭璋, editor. *Quan Song Ci* 全宋詞. Zhonghua shu ju, 1965. 5 vols.

- *A comprehensive edition of ci from the Song dynasty and the source text for the ci in this collection (introductions and annotations are in Chinese).*



## To the tune "Water Dragon Chant"—Matching the Rhymes of Zhang Zhifu's Song about Willow Catkins 水龍吟·次韻章質夫楊花詞

水龍吟·次韻章質夫楊花詞

To the tune "Water Dragon Chant" Matching the Rhymes of Zhang Zhifu's Song about Willow Catkins

似花還似非花  
也無人惜從教墜  
拋家傍路  
思量卻是  
無情有思  
縈損柔腸  
困酣嬌眼  
欲開還閉  
夢隨風萬里  
尋郎去處  
又還被鶯呼起  
不恨此花飛盡  
恨西園  
落紅難綴  
曉來雨過  
遺蹤何在  
一池萍碎  
春色三分  
二分塵土  
一分流水  
細看來  
不是楊花  
點點是離人淚

They<sup>1</sup> look like flowers but also do not look like them.  
No one treasures them, letting them fall.  
They were tossed to the side of the road near home.  
Yet, when you think about it,  
5 although they seem insentient, they do have thoughts.  
They are the gentle heart, worn out by worries,  
drowsy charming eyes,  
closed again as they are just about to open.  
Their dreams ride with the wind for a thousand miles,  
10 searching for where their men have gone,  
Yet, they are woken by the orioles.  
I do not regret that these flowers have all flown away  
but regret that in the western garden,  
The fallen flowers<sup>2</sup> cannot be stitched back together.  
15 After the rain at dawn,  
where are their traces now?  
There is a pool of shattered duckweed<sup>3</sup>.  
The spring charm<sup>4</sup> divides into three,  
two become dust,  
20 one turns into flowing water.  
Look at them carefully:  
those are not willow catkins,  
the little dots are the tears of leaving men<sup>5</sup>.



## Critical Notes

### Translation

- 1 Refers to the willow catkins.
- 2 The literal translation of 落紅 is "fallen red". When "red" is used as a noun, it often refers to flowers, so here the translator chooses to translate the phrase as "fallen flowers". The flowers refer to the willow catkins.
- 3 It was believed that when catkins fell into water they became duckweed.
- 4 Refers to the catkin.
- 5 The "leaving men" here are not men willfully abandoning others, but those who are reluctant to depart.