



To the tune "Sands of the Washing Stream"—"A single new song, a single cup of wine"

浣溪沙 · 一曲新詞酒一杯

Text Information

Author | Yan Shu

Language | Chinese

Period | 11th Century

Italicize ci Genre | Song lyric (ci) Tang, Guizhang 唐圭璋, editor. *Quan Song Ci* 全宋詞, vol 1. Beijing: Zhonghua shu ju, 1965, pp. 89.

Source | Tang, Guizhang 唐圭璋 (ed.). *Quan Song Ci* 全宋詞. Vol 1. Beijing: Zhonghua shu ju, 1965, 89.

Collection | Love Songs of the Medieval World: Lyrics from Europe and Asia

URL | http://sourcebook.stanford.edu/text/yan_shu_new_song/ ^Note: *Quan Song Ci* should be in italics in my edited version of the citation above, but Preview won't let me use italics.

Translation by Qian Jia. Introduction and notes by Nina Du and Runqi Zhang.

Introduction to the Text

This *ci* is regarded as Yan Shu's masterpiece, because it conveys deep sentiments using few words. The first two lines of the second stanza are particularly admired for their parallelism and neat contrast. The song expresses feelings of sorrow and regret at the passage of spring. As in many of Yan Shu's songs, there is no way to determine if the person being described is male or female. This is unusual and must be deliberate. It imparts to his songs a certain universality. The person before us could be anyone.

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* (婉约, "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. All instances of *wǎnyuē* and *háofàng* should be italicized

Yan Shu, a powerful statesman in the early Northern Song court, had a long and successful career both as an official and as a poet. Among his many literary achievements (which include poetry, song lyrics and prose) his *ci* compositions are best known. His lyrics are elegant in their choice of words, controlled in the emotions they express, and not as playful as the *ci* of other well-known poets. They often capture feelings of solitude and sorrow, creating a melancholic mood, but the poet is rarely explicit about what triggers the worry or sadness.

Add comma for clarity

About this Edition

Quan Song Ci 全宋詞, vol 1.

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.

first-, second- or third-person



Further Reading **Italicize all book titles in this section*

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).* *Un-italicize ci and tz'u to reflect convention*

Egan, Ronald. "The Song Lyric." *The Cambridge History of Chinese Literature*, vol. 1, edited by Stephen Owen, Cambridge UP, 2010, pp. 434-452. *Put quote marks before period to be consistent with use throughout document.*

- *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).* *Un-italicize ci in both instances* *^Delete second space after ci*



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浣溪沙

曲新詞酒一杯。
去年天氣舊亭臺。
夕陽西下幾時回。

無可奈何花落去。
似曾相識燕歸來。
小園香徑獨徘徊。

To the tune "Sands of the Washing Stream"

A single new song, a single cup of wine
On the old terrace in last year's weather.
The setting sun has gone west, when will it return?

5 There's no help for it, the blossoms fall and disappear;
I seem to recognize them, the swallows come back again.
On the fragrant path of the little garden, I linger alone.