



To the tune "Immortal by the River"—"The courtyard is deep, how far does it extend"

臨江仙 · 庭院深深深幾許

Text Information

Author | Li Qingzhao 李清照

Language | Chinese

Period | 11th Century

Genre | Songs

Source | Tang, Guizhang 唐圭璋 (ed.), *Quan Song Ci* 全宋詞, vol. 2. Beijing: Zhonghua shu ju, 1965, 929.

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/li_qingzhao_courtyard_deep/

pp. 929.

Flagging this comma because this is the first document I've seen that's included in 2 collections. Is the comma between the 2 collections standard?

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

Introduction to the Text

Italicize ci

Li Qingzhao wrote in a note accompanying this *ci* that it was inspired by Ouyang Xiu's "To the tune of 'Butterfly love'", which she greatly admired. Both *ci* have a similar theme—the speaker's regret—and share a similar opening image of a courtyard (in Ouyang Xiu's version: "The courtyard is deep, how many layers of depth are there?").

Italicize ci

Reformat em-dash

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.

Li Qingzhao was probably one of the most prominent female poets in Imperial China. Born into an elite family of imperial bureaucrats, Li Qingzhao aspired to become a writer even though literature was considered a male domain. She quickly gained fame for her poetic talent and became not only a celebrated composer of *ci* but also an important critic of the genre. In her view, the male poets composing lyrics for female singers struggled to convey these women's thoughts and voices convincingly. In her song lyrics, Li Qingzhao offers the modern reader something rare and precious: the inner world of women in medieval China, as imagined by a woman poet. Her songs are often considered to be among the most affecting of the genre.

In 1127, when Li Qingzhao was in her forties, the capital city of the Song dynasty (present-day Kaifeng)—the city where Li Qingzhao lived—was conquered by the Jin dynasty in the Jin-Song Wars, along with the northern half of the Song dynasty's territory. The surviving members of the dynasty consolidated their regime in the south, establishing a new capital city, first in Nanjing, then in Lin'an (present-day Hangzhou). The conquest of Kaifeng marked the end of the Northern Song dynasty and the beginning of the Southern Song dynasty: two distinct eras in the political history of China, and two distinctive periods in Li Qingzhao's own poetry. Following the invasion of Kaifeng, she moved first to Nanjing and then to Lin'an, where she spent the remaining decades of her life; her husband died in 1129. In contrast to the love themes of her earlier *ci*, much of her later poetry is concerned with the sorrow of her forced migration and her personal loneliness in her new surroundings.

Note: this paragraph [highlighted in green] is the same as that included in the Yan Shu series of documents. Refer to edits on "yan_shu_new_song" for annotations.



About this Edition

Italicize "ci"

Italicize book title

, vol. 2.

Italicize "ci"

The original text of this *ci* is based on the edition by Tang Guizhang 唐圭璋 (*Quan Song Ci* 全宋詞. Vol 2. 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

Capitalize letter F

Italicize book title

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"

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

Italicize book title

- *An overview of the genre*. Italicize book title

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*. Italicize book title

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 in this citation

Delete extra space after "ci"

Egan, Ronald. *The Works of Li Qingzhao*. De Gruyter, 2019, pp. 94-198.

- *A bilingual edition, with Chinese and English translations on facing pages*.

^Italicize book title

Formatting here seems off—should "annotations are in Chinese" be in line with the text, not the bullet point?



To the tune "Immortal by the River"—"The courtyard is deep, how far does it extend"

臨江仙 · 庭院深深深幾許

Align
English
translation
with Chinese
original text
(English
slightly lower
on the page)

臨江仙

庭院深深深幾許，
雲窗霧閣常局。
柳梢梅萼漸分明。
春歸秣陵樹，
人客建康城。

感月吟風多少事，
如今老去無成。
誰憐憔悴更凋零。
試燈無意思，
踏雪沒心情。

To the tune "Immortal by the River"

To the tune "The Courtyard is Deep"

The courtyard is deep, how far does it extend?
The windows and chambers, wrapped in mist, are always shut.
New willow shoots and plum blossoms grow.
Spring returns to the trees of Moling;
5 I am a stranger in Jiankang City.

Moved by the moon and chanting to the wind, how many things
have happened!
Now I am old and have achieved nothing.
Who would pity thin and withered me?
10 I have no interest in the lantern trial,
I am not in the mood to walk through the snow.

Critical Notes

Translation

Line 5 Both Moling and Jiankang are alternative names for the city of Nanjing, which is located in present-day Jiangsu Province, China.

Line 9 The fifth day of the first month in the lunar calendar is the Lantern Festival, which is celebrated with grand lantern displays. These displays are practiced beforehand in "lantern trials."