

韋莊詞

Eleven Tz'u by Wei Chuang

Translated by C. Y. Hsu

To the Tune of *P'u-sa man*

Everyone has praise for Chiang-nan fair;
A traveler may well get old there.
The spring water is bluer than the unclouded sky.
In a painted barge listening to the rain I lie.

The tavern maid by the stove is fair like the moon
With arms white as frost and snow strewn.
Do not go home before you get old;
If you do, your heart'll get stone-cold.

菩薩蠻

人人盡說江南好
遊人只合江南老
春水碧於天
畫船聽雨眠

爐邊人似月
皓腕凝雙雪
未老莫還鄉
還鄉須斷腸

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荷葉杯

記得那年花下

深夜

初識謝娘時

水堂西面畫簾垂

攜手暗相期

惆悵曉鶯殘月

相別

從此隔音塵

如今俱是異鄉人

相見更無因

To the Tune of *Ho-yeh pei*

I recall that year under flowers blooming

Late at night

The fair one and I had the first meeting.

In the water pavilion behind the west screen hang-
ing low

Hand in hand we secretly pledged our vow.

At the orioles' first warbling under a waning moon

We lamentably parted.

Since then, we haven't met again, late or soon.

Now we are both strangers in different regions;

Far less pretense is there for reunions.

相見更無因

如今俱是異鄉人

從此隔音塵

相別

惆悵曉鶯殘月

攜手暗相期

水堂西面畫簾垂

初識謝娘時

深夜

記得那年花下

荷葉盃

女冠子

昨夜夜半
枕上分明夢見
語多時
依舊桃花面
頻低柳葉眉

半羞還半喜
欲去又依依
覺來知是夢
不勝悲

To the Tune of *Nü kuan tzu*

At midnight last night
I distinctly saw you in a dream
And talked with you in delight.

You've the same peach-blossom face,
Lowering your eyebrows like willow leaves,
Showing both coyness and happy grace,

Starting to go and yet lingering.
On waking up I realized it was a dream.
Deep sorrow keeps me agonizing.

女冠子

昨夜：半

枕上分明夢見

語多時

依舊桃花面

頻低柳葉眉

半羞還半喜

欲去又依依

覺來知是夢

不勝悲

菩薩蠻

如今却憶江南樂
 當時年少春衫薄
 騎馬倚斜橋
 滿樓紅袖招

翠屏金屈曲
 醉人花叢宿
 此度見花枝
 白頭誓不歸

To the Tune of *P'u-sa man*

I now recall Chiang-nan's days of delight:
 Young I was, wearing a spring dress light.
 On an arched bridge I was on horse back resting
 When I saw on a tower red sleeves beckoning.

Behind a kingfisher blue screen with golden
 Hinges in a flowery boudoir I slumbered drunken.
 This time if flower-like beauties come in sight,
 I won't go home till my hair turns white.

菩薩蠻

如今卻憶江南樂

當昔年少春衫薄

騎馬倚斜橋

滿樓紅袖招

翠屏金屈曲

醉入花叢宿

此度見花枝

白頭誓不歸

菩薩蠻

紅樓別夜堪惆悵
香燈半捲流蘇帳
殘月出門時
美人和淚辭

琵琶金翠羽
絃上黃鶯語
勸我早歸家
綠窗人似花

To the Tune of *P'u-sa man*

Parting at night in the red chamber evoked melancholy
With lamplight upon the half-lifted tasseled canopy.
As I sadly stepped outdoors under a moon waning,
The fair lady bade me farewell with tears streaming.

The *pi-pa* with a kingfisher feather plectrum
Issued on its strings an oriole's warble blithesome,
Urging me to come home without delaying an hour
For at the green casement she waits, beautiful like a flower.

菩薩蠻

紅樓別夜堪惆悵

香燈半捲流蘇帳

殘月出門時

美人和淚辭

琵琶金翠羽

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勸我早歸家

綠窗人似花

浣溪沙

夜夜相思更漏殘
傷心明月凭欄干
想君思我錦衾寒

咫尺畫堂深似海
憶來唯把舊書看
幾時攜手入長安

To the Tune of *Huan hsi sha*

Night after night I pine till the watches wane.
In grief I stand at the balustrade under moonlight
And think you imagine me freezing in my quilt of
brocade.

The small painted hall is deep as the main.
When I think of you I take out your letters to
recite.

When may we hand in hand into Ch'ang-an pro-
menade?

浣
溪
沙

夜：相思更漏殘

傷心明月凭欄干

想君思我錦衾寒

咫尺畫堂深似海

憶來唯把舊書看

幾時攜手入長安

浣溪沙

欲上鞦韆四體慵
擬教人送又心忪
畫堂簾幕月明風

此夜有情誰不極
隔牆梨雪又玲瓏
玉容憔悴惹微紅

To the Tune of *Huan hsi sha*

I wish to mount the swing but my limbs are
languid.
To ask someone to give me a push I'm too timid.
'Twas windy and moonlit outside the hall, painted
and tapestried.

On such a night what lover wouldn't yearn deeply?
O'er the wall the snowy pear blossoms are lovely.
My pallid comely face blushes slightly.

浣溪沙

欲
上
鞦韆
四體慵

擬
教
人
送
又
心
忪

畫
堂
簾
幕
月
明
風

此
夜
有
情
誰
不
極

隔
牆
梨
雪
又
玲
瓏

玉
容
憔
悴
惹
微
紅

荷葉杯

絕代佳人難得
傾國
花下見無期
一雙愁黛遠山眉
不忍更思惟

閒掩翠屏金鳳
殘夢
羅幕畫堂空
碧天無路信難通
惆悵舊房櫳

To the Tune of *Ho-yeh pei*

Rare indeed is a supreme beauty,
State-toppling,
Dateless for a tryst under flowers comely.
Her twin eyebrows like distant hills
Are too sad to bear more musings on ills.

Behind a blue screen with golden phoenixes un-
folded
A dream wanes.
The silk-curtained painted hall is deserted.
No message can reach the trackless azure skies.
In the old chamber sorrow ever lies.

荷葉盃

絕代佳人難得

傾國

花下見無期

一雙愁黛遠山眉

不忍更思惟

閒掩翠屏金鳳

殘夢

羅幕畫堂空

碧天無路信難通

惆悵舊房櫳

女冠子

四月十七

正是去年今日

別君時

忍淚佯低面

含羞半斂眉

不知魂已斷

空有夢相隨

除却天邊月

沒人知

To the Tune of *Nü kuan tzu*

'Twas exactly a year ago today
—The seventeenth of the fourth moon—
When I saw you off on a long way.

I held back tears, bowing my head
And looked shy and half-frowning.
Not knowing my soul already dead,

I vainly followed you in dream.
Nobody knew the secret in my heart
Save the moon on the horizon a gleam.

女冠子

四月十七

正是去年今日

別君時

忍淚佯低面

含羞半斂眉

不知魂已斷

空有夢相隨

除卻天邊月

沒人知

菩薩蠻

勸君今夜須沉醉
樽前莫話明朝事
珍重主人心
酒深情亦深

須愁春漏短
莫訴金杯滿
遇酒且呵呵
人生能幾何

To the Tune of *P'u-sa man*

Friend, drink tonight till aglow;
With a jug in hand talk not about tomorrow.
Cherish the host's hearty generosity;
Equally deep are his wine and hospitality.

Mind the brevity of the spring night;
Complain not about the fullness of the goblet
bright.
With wine in hand laugh and cavort
For life is after all short.

人生能幾何

遇酒且呵呵

莫訴金杯滿

須愁春漏短

酒深情亦深

珍重主人心

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菩薩蠻

菩薩蠻

洛陽城裏春光好
洛陽才子他鄉老
柳暗魏王堤
此時心轉迷

桃花春水綠
水上鴛鴦浴
凝恨對殘暉
憶君君不知

To the Tune of *P'u-sa man*

Spring in Lo-yang is bright and fair
But the scholar of Lo-yang is aging elsewhere.
The shady willows on Prince Wei's embankment
Charm my palpitating heart to utter bewilderment.

Peach blossoms on the green waters of spring
Float with mandarin ducks bathing and frolicking.
I gaze at the evening glow
And think of you but you won't know.

菩薩蠻

洛陽城裏春光好

洛陽才子他鄉老

柳暗魏王堤

此時心轉迷

桃花春水綠

水上鴛鴦浴

凝恨對殘暉

憶君君不知

Wei Chuang

As one of the pioneering *tz'u* poets, Wei Chuang 韋莊 (836?-910) set the pace for this literary genre, which flowered in the Sung dynasty (960-1279). His *tz'u* poems, some 53 in number, are noted for simplicity and beauty of diction, naturalness and elegance of style, and poignancy in the expression of love, separation and remembrance of the past.

Wei, born in Tu-ling near Ch'ang-an, came from a poor family but he was very studious and intelligent when young. In 880 he went to Ch'ang-an to take the Imperial examinations. But he was trapped there when the rebel Huang Ch'ao 黃巢 (died 884) took the capital and devastated the country. In 882 when Huang Ch'ao was defeated he escaped from Ch'ang-an to Lo-yang.

In 883 while in Lo-yang he wrote *Ch'in-fu-yin* 秦婦吟 (Ballad of the Lady of Ch'in), numbering 1,666 characters, one of the longest Chinese poems. It is a realistic poem describing the disturbance and devastation of the time through the lips of a woman refugee. Wei gained such popularity for this poem that he was nicknamed *Ch'in-fu-yin hsiu-tsai* 秦婦吟秀才. But because of certain remarks in the poem critical of the nobility he later suppressed it and it was not included in his collection of poems *Huan-hua-chi* 浣花集 compiled by his brother in 903. It had been lost for more than a thousand years until it was rediscovered among the manuscripts at a Tun-huang grotto in 1899.

In the same year when he wrote *Ch'in-fu-yin* Wei traveled to Chiang-nan or south of the Yangtze River. In 893 he returned to Ch'ang-an to take the examinations and in the following year he won the *hsiu-tsai* degree and served in the court of the T'ang Emperor Chao Tsung 昭宗. In 897 he was sent as an emissary to the principality of Shu (now Szechwan) and in 901 he went there a second time to become the secretary of Prince Wang Chien 王建 (died 918). An admirer of the earlier T'ang poet Tu Fu 杜甫 (712-770), he found in 902 the site of his dilapidated house in Cheng-tu and built a cottage on it. After the fall of T'ang in 907, Prince Wang Chien established an independent kingdom in Shu 蜀 and ascended the throne as Emperor of the Earlier Shu State. Wei assisted in the enactment of laws, statutes and institutions and rose to become the Prime Minister. He passed away in Cheng-tu in 910.