THE TZ'U OF OUYANG HSIU

by

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ABSTRACT

Ouyang Hsiu is well-known as a historian and a prose writer. His accomplishment as a shih poet has also been noted and confirmed. His tz'u, however, remains relatively neglected.

The object of this thesis is to introduce the tz'u of Ouyang Hsiu, to examine the qualities of these works, and to evaluate their significance in the history of tz'u development.

Since biographical information on Ouyang Hsiu is readily available in English, I have provided in the introduction only a brief summary of Ouyang's life and his various achievements.

Apart from 54 poems which are also attributed to other Sung poets, the authenticity of 73 tz'u (about one-third of his total corpus) in Ouyang's collection has been a question of doubt and heated dispute. In Chapter I, the different editions of Ouyang Hsiu's tz'u are mentioned and compared. The historical, literary and biographical factors which surround the suspicion of fabrication are presented and analysed.

Chapter II is a selection of 43 tz'u by Ouyang Hsiu, translated and followed by annotations. This selection presents a spectrum of the various styles of Ouyang Hsiu's tz'u. It is intended to give the readers a personal experience of the poet's works before their discussion.

Chapter III is the critical study. Since much work has been done in English on the subject of tz'u as a genre, I have only given cursory information on the background of tz'u and its development prior to Ouyang's time. The poems are classified into four major groups for
discussion: tz'u which are typical of the tz'u tradition; tz'u which are written mainly for self-expression; tz'u composed strictly for entertainment; and, lastly, the 73 tz'u of doubtful authorship. In each case, I have contrasted Ouyang's tz'u with the works of other poets. I have also compared his tz'u with his shih and prose works.

If the beauty of a poem is better felt by reliving the poet's creative experience than by tearing its ingredients apart for inspection, this is particularly the case with Ouyang's works. Since he excels more in artistic expression than technical innovations, I have concentrated this study mainly on interpreting his works and relating my own feelings about them. But I have also included a general survey of the technical aspects of his tz'u.
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Map of Sung China
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INTRODUCTION

Biographical Sketch

To anyone even slightly familiar with Chinese literature or Chinese history, the name Ouyang Hsiu needs little introduction. As a prominent statesman, historian and writer, Ouyang Hsiu embodies the ideal of the model Confucian scholar-official. ¹

There is no problem finding materials about Ouyang Hsiu's life. There are at present three existing versions of his chronological biography and a vast amount of primary sources on his life, all easily accessible.² In English, James T. Liu has furnished a comprehensive biography of the man in his book Ouyang Hsiu: An Eleventh Century Neo-Confucianist.³ J. Liu is concerned with describing the political life and thought of Ouyang Hsiu as they shed light on the times he lived in. In many instances, he has tried to interpret the nature of Sung politics and Sung intellectual history in relation to Ouyang Hsiu himself. Another work in English, a Ph.D. dissertation by Marjorie Locke, The Early Life of Ouyang Hsiu and His Relation to the Rise of the ku-wen Movement of the Sung Period, gives a fairly detailed account of the first thirty years of Ouyang Hsiu's life, emphasizing especially his literary life as a prose master.⁴

Since most of the biographical information on Ouyang Hsiu is readily available in English, I shall provide here only a brief summary of his life and achievements as a necessary background to understand his works.

Ouyang Hsiu (tzu 字 Yung-shu 永叔; hao 號 Tsui-weng 醉翁) and
Liu- Chü-shih 六一居士 (posthumous title, Wen-chung Kung 文忠公) was born in 1007 A.D. in Mienchou 绵州, in present day Szechwan. He is, however, considered a native of Lu-ling 废陵, (in modern Kiangsi), the family's ancestral home. Thus Ouyang Hsiu is also known as Lu-ling Hsien-sheng 廈陵先生.

Born into a well-educated family, Ouyang Hsiu lost his father at the early age of four. Upon the death of his father, Ouyang's mother brought him to seek shelter at his uncle's home at Sui-chou 隰州 in modern Hupeh. A backward region of meagre resources and barren soil, Sui-chou has been described by Ouyang Hsiu as "out of the way", "uncultivated" and "a place with no scholars". Nevertheless, it was in Sui-chou that Ouyang grew up. There he developed a keen admiration for the writings of Han Yu 韓愈 and became well-grounded in the knowledge of the classics. He was basically self-taught.

Like so many other Sung scholars who rose to prominence in politics, Ouyang Hsiu started his official career by going through the civil service examinations. He obtained his chin-shih 进士 degree in 1030, at the age of twenty-four.

Ouyang's first official assignment was magistrate to the governor of the city of Loyang 洛陽. He remained in this cultural metropolis for four years. Although the nature of his work seemed light and trivial, these four years of office at Loyang had important and far-reaching effects on his subsequent political and literary career.

In Loyang were gathered some of the most talented scholars and poets of Northern Sung. The governor of Loyang at this time was Ch'ien
Wei-yen, a learned man himself, who along with Yang I and Liu K'un, was one of the three leading representatives of the Hsi-k'un School, a school of poetry prevalent in early Sung. The poetry of this school was modeled after the style of Li Shang-yin. However, its protagonists were largely preoccupied with an elegant style, packed with allusions and expressions fastidiously used. It was a style of poetry that is "mannered, morose, with all the faults of Li Shang-yin and none of his compensations".

Counteracting the influence of the Hsi-k'un School were poets like Mei Yao-ch'en and Su Shun-ch'in who believed in a more natural and less adorned form of poetry. Ouyang Hsiu, a close friend and an unfailing admirer of Mei, devoted his efforts to the composition of poetry, advocating a more natural way of writing shih 詩. Besides shih poetry, Ouyang wrote tz'u 詞, and soon built up for himself a considerable reputation as a tz'u poet.

In prose, p'ien-wen 驍文 had been and still was popular. It is a highly mannered and euphuistic form of writing. The deliberate use of parallelism as a stylistic device for its own sake brought about an emphasis on form rather than content. In many cases, such a style of writing became worthless as literature and ineffectual for practical use. In early Sung, however, the writing of p'ien-wen was further encouraged by the Hsi-k'un School. A number of scholars, notably Liu K'ai and Mu Hsiu, had revolted against it and had tried, with little success, to bring about a revival of ku-wen.
to replace it. While Ouyang Hsiu was in Loyang, Su Shun-ch'in and Yin-Shu were already writing in this ancient style. After the example of Han Yu, and under the guidance of Yin Shu, Ouyang experimented with the ancient style prose, developing a flowing and eloquent style which he achieved with effortless grace.

Apart from learning, Ouyang Hsiu was busy with all kinds of social activities in Loyang. As a minor official, he had few responsibilities and plenty of time to enjoy himself. He was young, energetic and talented. His friends and colleagues found him lovable and worthy of respect.

These carefree years, however, were soon interrupted by political controversy, frontier disturbances, power struggles at court, and clashes between the newly arisen progressive officials and the older conservatives. Twice in his career, Ouyang Hsiu became embroiled in these controversies, and for a total of ten years, was exiled to remote areas. These demotions took him to I-ling (in modern Hupeh) in 1036 as district magistrate; then from 1045 to 1048 to Ch'uchou in Anwhei, where he served as governor; in 1048 as prefect to Yangchow (in modern Kiangsu); then, finally, after one year in 1049 to the lake region of Ying-chou (in modern Anwhei), he spent another four years in Nanking (in modern Honan). During these periods of absence from the distractions of the capital, Ouyang Hsiu was able to devote himself to serious scholarly work. His Hsin Wu-tai-shih 新五代史 was compiled during this time. The poems and essays he wrote in this period earned him enduring fame, and
remain as some of the best known works in his collections.

After a series of ups and downs in his official career, Ouyang Hsiu was finally summoned by Emperor Jen-tsung to Pien-ching for an imperial audience. In 1057, he was assigned to take charge of the imperial examinations at the capital. In 1060, after completing Hsin T'ang-shu which he was commissioned to compile, Ouyang Hsiu was appointed to the position of Vice-Councillor In Charge of State Affairs, the highest position he ever attained. Ouyang remained in this influential post for seven years, until 1067, when after an incident of moral scandal, he pleaded for less active duties in the provinces, away from court. Finally, in 1071, avoiding conflict with Wang An-shih and other reformers on issues of new reforms, Ouyang Hsiu retired from office and settled in his home estate in Ying-chou. He died a year later at the age of sixty-six.

During the forty years of his career, Ouyang Hsiu befriended many eminent scholars and poets of his time. He was also well-known for his readiness to promote talented young men and to create chances for their advancement. Among them were Su Shih, Su Ch'e, Wang An-shih, Ch'eng Hao, and Tseng Kung. Because of his popularity and position in political and literary circles, he influenced the trend of writing of his time. In poetry, he is credited for laying the groundwork for the kind of expression which typifies Sung shih. In prose, he is considered one of the greatest essayists in the history of Chinese literature. Today, while
his true worth as a Confucianist, statesman, and a historian have been repeatedly disputed, Ouyang Hsiu's literary achievements remain unchallenged. 13
CHAPTER I

Problem of Authentication

There are two different collections of Ouyang Hsiu's tz'u, Chin-t'i Yüeh-fu and Tsui-weng Ch'in-ch'ü. Chin-t'i Yüeh-fu is the earliest known edition of Ouyang's tz'u (part of his Complete Works, first published in 1196 A.D.). It was compiled by Lo Mi, also a native of Lu-ling. The Sung edition of Chin-t'i Yüeh-fu contains 194 poems, with a postscript by Lo. One easily available version is Shuang-chao-lou Yüng-k'an Ch'ing-yuan Chi-chou-pen Ouyang Wen-chung Chin-t'i Yüeh-fu (hereafter CTVF). Ts'ung-k'an Ssu-pu (hereafter SPTK) and Ssu-pu Pei-yao (hereafter SPPY) have a Yuan version of Chin-t'i Yüeh-fu. Recently, Lin Ta-ch'un made another collection of Chin-t'i Yüeh-fu, based also upon the Yuan edition. The Yuan version contains only 181 tz'u, omitting one seasonal series of Yü-chia-ao and another poem found in the Sung edition.

Tsui-weng Ch'in-ch'ü is a collection of unknown origin, believed to be compiled also in Sung. The Yuan critic Wu Shih-tao mentions a preface to the collection by Su Shih, but this preface is not to be found in T'ao-shih She-yüan Ying-sung Tsui-weng Ch'in-ch'ü (hereafter TWCC), the only edition of Tsui-weng Ch'in-ch'ü now available. TWCC records altogether 203 poems by Ouyang Hsiu, all but 73 also appear in CTVF.
Mao Chin also made a collection of Ouyang's tz'u (Liu-i Tz'u) for his Sung Liu-shih Ming-chia Tz'u. It contains only 171 poems, all drawn from CTVF.

The latest and most complete collection of Ouyang Hsiu's tz'u is to be found in T'ang Kuei-chang's Ch'üan Sung-tz'u (hereafter CST). T'ang combines 171 poems from CTVF together with 66 from TWCC (which are missing from CTVF) and 4 from other sources to make up a complete tz'u collection of Ouyang Hsiu, totaling 231 poems. Appended to this are the names of 55 poems which T'ang has excluded from the collection, judging them to be works of other writers mistakenly attributed to Ouyang.

Ouyang Hsiu has been a favorite poet among tz'u anthologists. The number of his tz'u appearing in a few Sung anthologies will indicate this popularity at the time: Yüeh-šu Ya-tz'u (hereafter YFYT) has 83; Hua-an Tz'u-hsüan (hereafter HATH), 18; Ts'ao-t'ang Shih-yü (hereafter TTSY), 11. Today, the tz'u in these Sung anthologies are useful for checking variant readings and for identifying poems of doubtful authenticity. They also give a good indication which of Ouyang's tz'u were best received in early Sung times.

Before discussing Ouyang Hsiu's tz'u and his achievements as a tz'u poet, we must consider the problem of authorship of a number of poems. Among the over two hundred tz'u attributed to Ouyang Hsiu, 54 also appear in the collections of other poets. This uncertainty of authorship is common with tz'u. It can be accounted for in two
ways. First, although tz'u was a popular form of writing in Sung, it was never considered a serious form of expression, and its literary status was far below shih. Tz'u were often only casually collected. Secondly, tz'u, in its early period of development, was extremely stylized. The restricted vocabulary, loaded with clichés, applied to a narrow range of expression, often resulted in a lack of individuality in the poems, making it difficult to assign them to a specific poet. The 54 poems of doubtful authorship involve poets either contemporary with Ouyang Hsiu or those who wrote in very similar styles to his, notably Feng Yen-ssu 濮建平, Yen Shu 雅珠 and Chang Hsien 張先. 15 Some of the 54 poems have been demonstrated not to be Ouyang's, while others have been accepted as his. In either case, they are for the most part so similar to the majority of Ouyang Hsiu's tz'u that the question of their authorship does not affect our overall evaluation of his tz'u.

A more serious problem is the authorship of the 73 poems that are not included in CTVF, but are found in TWCC. Since many of these poems are erotic in nature, traditional critics, editors and anthologists have generally agreed that they are fabrications deliberately ascribed to Ouyang Hsiu by his enemies, in the hope of besmirching his name. Lo Mïi writes in his postscript to CTVF:

...I have omitted all those that are colloquial and vulgar (from CTVF), as they have been considered by most older scholars as works fabricated in the name of Ouyang by Liu Hui 刘_skills ... 16
Tseng Ts'ao 曾趙 writes in his preface to *VFVT*:

...A model Confucian scholar, Ouyang Hsiu thought highly of himself and his works. His style of writing is graceful and refined, a style venerated by all. At his time, some inferior men probably composed erotic songs and wilfully ascribed them to him. I shall exclude them here... 17

Ch'en Cheng-sun 陈振孫 also states in *Chih-chai Shu-lu Chieh-t'ie* 直齋書録跋題:

Some of Ouyang Hsiu's *tz'u*...contain obscene and vulgar expressions. They are probably the works of enemies and rogues. 18

Most traditional critics assume that the 73 *tz'u* are falsely attributed to Ouyang for three reasons. First, they do not believe that a person of his stature and integrity would write erotic *tz'u*. Secondly, the 73 poems are mostly not only licentious but are written in colloquial language. They represent a style markedly different from the majority of Ouyang Hsiu's *tz'u*. Thirdly, Ouyang Hsiu made many enemies in his life as a politician, and some may have tried to ruin his reputation by forging erotic *tz'u* in his name.

One person who was specifically held responsible for the alleged fabrications was Liu Hui, the same person Lo Mi mentions in his postscript. This allegation originated from an examination episode in which Ouyang Hsiu was Chief-Examiner. To understand the significance of this episode, a brief account of the whole event is necessary.
The 1057 examination incident is recorded in Sung-shih, and in a number of private notes and sketches.

In 1057, Ouyang Hsiu was assigned to take charge of the Doctoral Examination held in the capital. Since it had been Ouyang Hsiu's wish to improve the examination system, once he was in office, he took full advantage of his position to institute the examination standards he had promoted unsuccessfully during the Minor Reform of 1043. He tried to broaden the subject-matter, so that more was tested than the candidates' memory of the classics. He was strongly against the T'ai-hsüeh School which most of the candidates at that time were interested in. It was a school of writing which encouraged the use of recondite and obscure expressions, rather than simple, straightforward arguments. When the results of the examination came out, therefore, many candidates who had been recognized as "promising" were rejected. These people rose in fury against Ouyang. Some wrote epitaphs and burial odes for him which they threw into his residence. Others gathered in the street when he came out, creating a tumult which took the patrol guards a long time to calm down.

Among the failed candidates, Liu Hui (also known as Liu Chi) is mentioned particularly. Yeh Meng-te writes in Shi-lin Yen-yü:

During the reign of Chih-ho (1054-1055 A.D.) and Chia-yu (1056-1063 A.D.), examination candidates were all writing in an obscure style which often did not make
sense when read. Ouyang Hsiu tried his best to discourage the fad. When he was made the Chief-examiner, therefore, he failed all those who wrote in this awkwardly adorned and difficult fashion...When the results came out, those like Liu Hui who had been considered promising failed. There was much uproar and discontent...

Shen Kua 沈括 writes in Meng-hsi Pi-t'an 夢溪筆談:

...One candidate wrote, "Heaven and Earth in travail. All creation sprouts. The sages are out..." Ouyang said, "This must be Liu Chi!" He therefore parodied him by carrying on with the line. "The hsiu-ts'ai 秀才 rallies. The examiner judges", after which he crossed out the essay with a big red cross...and put down the remark, "Absurd!" The essay was finally proved to be Liu Chi's...

Being the most conspicuous candidate who failed in the 1057 examination, Liu Hui was easily held responsible for any acts of revenge directed toward Ouyang Hsiu. For this reason, many scholars believe that Liu deliberately forged erotic tz'u in Ouyang Hsiu's name. We have already read Lo Mi's reference to Liu in his San-ch'ao Ming-ch'en Yen-hsing-lu 三朝名臣言行錄:

When Ouyang Hsiu was Chief-examiner, failed candidates like Liu Hui were antagonized. They fabricated poems such as Tsui-p'eng-lai 醉蓬萊 and Wang-chiang-nan 望江南 in his name...

Ch'ien Mien 錢面 also states in his Ch'ien-shih Ssu-chih 錢氏私誌:
...When Ouyang Hsiu was Chief-examiner of the Doctoral Examination, those who failed the examination wrote tz'u poems like Tsui-p'eng-lai to ridicule him. Those tz'u have the most obscene expressions. I shall not record them here...  

It would perhaps be helpful to examine the biographical accounts of Liu Hui. In Yang Chieh's epitaph for him, the examination incident of 1057 is also mentioned:

...During the reign of Huang Yu (1049-1053 A.D.) and Chih-ho, examination candidates were interested in writing in an obscure and adorned style. Ouyang Hsiu was bitterly opposed to this. When he was made Chief-examiner of the imperial examination in 1057, therefore, he tried his best to discourage this fashion of writing. Liu Hui was also failed in that examination. But later, when Ouyang Hsiu conducted another examination, he came across an essay which he appreciated very much. He showed it to the emperor and elicited the same admiration from him. When they disclosed the name of the candidate, they found that it was Liu Hui. The essay was soon read and studied by everyone. And the trend of writing began to change. People who commented on this incident have expressed their admiration for Ouyang Hsiu's determination and effort. But they also praised Liu for his readiness to change and make improvements.  

Liu Hui failed his first examination, but took first in his second attempt, in another examination supervised by Ouyang Hsiu. This fact is recorded also by Shen Kua:

...A few years passed, and Ouyang Hsiu was Chief-examiner
of the Doctoral Examination. Liu Chi was then one of the candidates. Ouyang Hsiu said, "I would try my best to fight against this corrupt trend of writing and give an irresponsible fellow a lesson. I would rescue the world of prose from a great pest." One candidate wrote, "The Lord our Emperor he gathers brilliance and intelligence underneath his crown". Ouyang said, "Now I've got Liu Chi!" He failed him, only to find out later that he was another person... In that examination, candidates were tested on a 义乌 on the benevolence of Emperor of Yao and Shun... Ouyang Hsiu was very pleased with the essay (of one candidate). He gave its author the top position among all other candidates. When the results were announced, the person was found to be Liu Hui. Those who knew the man pointed out, "This is Liu Chi!" He only changed his name. Ouyang Hsiu was completely taken by surprise...

Wang P'i-chih 王闕之 of Sung writes in Mien-shui Yen-t'an Lu 漣水燕談錄:

Liu Hui of Ch'ien-shan 錦山 was talented and well-read. In the fourth year of Chia-yu (1099 A.D.), he took first in the palace examination...

According to Wen-hsien T'ung-k'ao 文獻通考, Liu did take first in the palace examination of 1059, two years after the 1057 episode. This should prove the general credibility of these several accounts.

Both Wang P'i-chih and Yang Chieh have written very favorably of Liu Hui. In Yang's account, especially, Liu was pictured as a man of generosity and integrity. Shortly after his assignment to
office, Liu's grandmother died. Liu, who was orphaned at an early age and raised up by his grandmother, insisted on mourning for her, resigning his office. He spent the rest of his life in his native place, looking after the poor and deprived people in the region.

It would be difficult to imagine how such a man could deliberately set about ruining another man. However, Yang's account was written for an epitaph, and cannot be taken as proof of Liu's integrity, since most epitaphs were expected to be favorable. On the other hand, if Liu Hui could change his style of writing so thoroughly that even Ouyang Hsiu could not detect him, he must have made a genuine effort to achieve the change. If this is the case, it makes the accusation against him highly questionable.

Nevertheless, Liu Hui and the failed candidates of the 1057 examination were generally held responsible for the erotic poems which appear in Ouyang Hsiu's tz'u collection. Two poems: Wang-chiang-nan and Tsui-p'eng-lai are specifically mentioned in relation to them.

There are altogether three tz'u written to the tune of Wang-chiang-nan in Ouyang's collections:

1. Butterflies of the South,
   Flitting, two by two,
   In the slanting rays of the setting sun.
   Like Master Ho's face, their bodies are laden with powder;
   After Han Shou, their hearts long for love-stolen fragrance.
   Born to be frivolous and carefree!
After a drizzle,
Their gossamerlike wings glisten in the misty light.
Now accompanying the wandering bees to the small courtyard;
Now following the flying catkins across the east wall.
Forever busy among the flowers! 31

2. Willows of the South,
Flowers and willows both so affectionate and gentle.
When the petals fall, they cling onto wine goblets;
Where the willow strands hang, they brush on men's heads.
Each has its carefree gaiety!

A moon of the South,
Resembles a mirror, resembles a hook.
Like a mirror but never encompasses a pink-powdered face;
Like a hook yet never hangs over a painted screen.
Forever shining where there is parting sorrow. 32

3. A willow of the South,
Its leaves so small it does not make shade.
No one would have the heart to pluck its boughs,
Boughs so soft and frail.
The warbler fears that its branches are too
   delicate to support a song,
Branches so tender and young.
It is left until spring is farther along.

Fourteen years of age, or fifteen,
Leisurely, with a p'i-p'a in her arms
She looked around--
As we gambled on the steps, she ran past down below,
Then I had already noticed her,
How could I fail to see her now? 33
All these three poems can be found in TWCC. However, poems 2 and 3 are missing from CTVF. Only poem 1 appears in this collection. VFVT also collects this tz'u. 34

Apparently a poem on butterflies, poem 1 describes allegorically the occupation of a philanderer. Like butterflies flying forever among flowers, picking nectar, he is always in the company of girls, within pleasure-quarters. The analogy is emphasized by the reference to Master Ho 何 and Han Shou 韓, as well as by the flowers, an established euphemism for courtesans. 35 However, the poem does not use butterflies as a symbol for philanderers. It remains a description of butterflies likened to philanderers. There is nothing explicitly erotic about this poem. In spite of its implications, it is saved from the editor's censure.

Poem 2 is fairly transparent and decently written. One wonders why it was found objectionable.

Poem 3 is the Wang-chiang-nan most traditional critics are worried about. It is the poem which creates the most controversy over Ouyang's private morals. The first stanza describes in clear but metaphorical terms the suppressed desire for a young girl. Stanza 2 pictures in plain language a vivid impression of the girl in her early teens. The girl is probably a young entertainer in a casino hall. As the man in the poem and the other people gambled up on the steps, she ran past down below them. With a p'i-p'a in her arms, her eyes darted around, as if in search of something, or somebody. These several lines of stanza 2 are so vividly written, one tends to believe that the poet is
depicting a real situation. The last two lines express boldly the man's stronger desire for the girl, now that she is grown-up. It reminds one of another tz'u, Yü-lou-ch'un 玉樓春, which occurs also exclusively in TWCC:

A pair of golden-bird ear-rings,
An age so young---
She learns to pencil her brows
And powders her cheeks lightly.
She is everybody's topic, everybody's favorite.
She doesn't understand this feeling,
She just knows how to smile.

In her dancing dress she moves gracefully.
Walking around colorful feast-tables,
She displays her charm and skill.
Master Liu has a heart for this flower,
Only that he comes too early for it! 36

Compared to this tz'u, poem 3 is much more direct and personal. Its two final lines end almost in a confession. No wonder this poem creates so much alarm.

Tsui-p'eng-lai is another of Ouyang Hsiu's erotic tz'u which upsets the traditional critics. Again, it writes of a young teenage girl:

A bashful look, a pair of knitted brows.
A tender face smoothly rouged.
A slender waist so graceful.
Besides the railings where the dahlia grow,
I stop her and won't let her pass.
Half-covering her shyness,
In a soft, wavering voice she asks,
"Does anybody know?"
She tries to rearrange her silken dress,
And returns me a secret look.
Now standing, now sitting.

She asks again, "What if
After the whole affair
These hair tresses all messed up,
And mother guesses rightly what happened?--
I'd better go home,
You stop this now,
For mother,
There is some sewing
I haven't quite finished.
Till the night is deep;
Below the shadow of the garden blossoms,
We'll meet again." 37

This poem describes someone's intimate dallying with a young girl. The girl, stopped by the man, responds to his flirtation. Afraid that her "mother" would find out about her behavior, she refuses to play around with him then, but promises to be back again for a meeting, after it is dark. This is one of the most frank and playful poems in TWCC. The poem is written from the observer's point of view, but the words of the girl are quoted all through.

Since this poem, Wang-chiang-nan, Yü-lou-ch'un and a fair number
of Ouyang's other tz'u in TWCC all write about young maidens in a bold and intimate way, they have aroused a great deal of suspicion. The repeated references to young teenage girls have been looked upon by many as evidence of Ouyang Hsiu's loose private life. The girl in Wang-chiang-nan, in particular, was thought to be Ouyang Hsiu's niece, the young Niece Chang who involved Ouyang Hsiu seriously in a moral scandal which almost ruined his career.

The Incident of Niece Chang occurred in 1045, when Ouyang Hsiu was thirty-nine. The account was recorded in Sung-shih, in Hsi Tzu-chih T'ung-chien Ch'ang-pien (hereafter HTTC), in Ouyang Wen-chung Kung Nien-p'u and in several other private records. The incident of Niece Chang occurred in 1045, when Ouyang Hsiu was thirty-nine. The account was recorded in Sung-shih, in Hsi Tzu-chih T'ung-chien Ch'ang-pien (hereafter HTTC), in Ouyang Wen-chung Kung Nien-p'u and in several other private records. The incident of Niece Chang occurred in 1045, when Ouyang Hsiu was thirty-nine. The account was recorded in Sung-shih, in Hsi Tzu-chih T'ung-chien Ch'ang-pien (hereafter HTTC), in Ouyang Wen-chung Kung Nien-p'u and in several other private records.

Ouyang Hsiu had a widowed sister who was married into the family of Chang. After her husband's death, she went to stay with Ouyang's family, bringing with her a daughter of her husband by a previous marriage. The child, though having no blood relations with Ouyang's family, was still a niece to Ouyang. Niece Chang grew up in Ouyang's home, and was later married to a distant relative of the family. In 1045, a few years after the marriage, she was charged with having committed adultery with a servant. During the trial, Niece Chang confessed not only to this charge, but to having had intimate relations with Ouyang Hsiu before her marriage. The policy-critic-adviser Ch'ien Ming-i, who was inclined to believe the witness, had Ouyang put in jail and charged with incest. Ouyang Hsiu was also accused of having allowed Niece Chang to register a piece of land she
had acquired with her marriage settlement in the name of the Ouyang family, apparently to get the benefit of Ouyang Hsiu's tax-exemption privilege. Ouyang Hsiu denied both allegations. The officials in charge of the trial did not want to have any more "digressions" from Niece Chang. He was ready to close the case, but the Chief-Councilor Chia Ch'ang-ch'ao, a rival of Ouyang, would not allow it. He arranged for a retrial. Two officials, Su An-shih and Wang Chao-ming were appointed to supervise it.

It was said that Wang had clashed with Ouyang Hsiu before when the latter tried to block him from an appointment to a post. Nevertheless, he conducted a fair trial, refusing to go beyond the normal judicial limits. When Su suggested the idea of using torture in order to press for a confession from Ouyang, Wang objected strongly. Thus, Niece Chang's testimony was found to be inconclusive, and the original verdict was upheld. Chia, however, was not satisfied. He asked for a third investigation. At this point, he was advised to drop the case. Since the antagonism between him and Ouyang was so well known, it would be unwise of him to persecute such a high-ranking official on dubious grounds. On second thought, Chia took the advice and ordered the case to be closed. However, Ouyang was still found guilty of negligence under a civil law by allowing a false registration of property under his name. He was demoted to the prefecture of Ch'uchou, far away from the capital.

It was not unusual in those days for an official to have intimate relations with courtesans and singing girls. Fan Chung-yen
was said to have been in love with a young courtesan. Ssu-ma Kuang, much respected for his upright conduct, did not refrain from writing extravagant love poems. As a matter of fact, the life that many scholar-officials led in the T'ang and Sung times was by no means ascetic. However, to have committed incest was another matter. Ouyang Hsiu himself strongly denied the charge. As he explained his own situation to the emperor shortly after his demotion:

...I have one sister from the same mother. Having lost her husband, she had no one to lean on. Thus she returned to stay with us, together with her orphan girl. The girl was then only seven...Since I was made a policy-critic-adviser, I have run into the enmity of men of wealth and power. If I am not sent away, they will not cease their persecutions...

Ouyang Hsiu was implying that the whole incident was a plot by his enemies to ruin him. Wang Chih also suggests in Mo-chi 默記 that Niece Chang had been led to believe that she would draw a lighter penalty if Ouyang Hsiu was dragged into the case. At any rate, few would want to believe that Ouyang Hsiu was guilty. As a leader of state and a well-known scholar who had constantly upheld Confucian ethical teachings, Ouyang Hsiu had a very correct public image. Many assume it to be unlikely that a person who claimed so much moral authority could have committed this kind of offence.

However, there were those unwilling to believe that Ouyang Hsiu was totally innocent. Ouyang had frequented the company of courtesans
in his younger days. Those who had doubts about his morals could point to poems such as *Tsui-p'eng-lai* and *Wang-chiang-nan*. The latter was particularly noted because it pointedly involves a young maiden who could well be the young niece in question. Ch'ien Mien writes about his uncle's comment after he had read Ouyang's letter to the emperor:

..."The girl was then only seven", "only seven!" exclaimed my academician uncle, "that was just about the time she learned to run after the gambling coins!"

One must, however, consider Ch'ien Mien's attitude to the entire incident. For personal reasons, he expressed open disapproval of Ouyang Hsiu, describing him as one "who had literary talent but no moral integrity". He happened to be a relative of Ch'ien Wei-yen (his father was a nephew of Ch'ien Wei-yen) who had showed kindness to Ouyang Hsiu when the latter worked under him at Loyang. According to Ch'ien Mien, Ch'ien Wei-yen has been unfairly treated in Ouyang's account of him in *Hsin Wu-tai-shih* and *Kuei-t'ien Lu* 鍾點録. Incidentally, Ch'ien Ming-i, who was responsible for the trial of Niece Chang was another nephew of Ch'ien Wei-yen. He might have been prejudiced against Ouyang Hsiu during the trial for a similar reason.

On the other hand, more and more critics are becoming skeptical about the idea of fabrication in Ouyang's *tz'u*. Some even doubt Ouyang's innocence in the Niece Chang Incident. Hu Shih 胡適,
for one, believes that the Niece Chang episode "could not be wholly
groundless". Although the poem "Wang-chiang-nan might not have
been about Niece Chang", Hu refers to another poem of Ouyang Hsiu
which he thinks could very likely have something to do with her. The tz'u referred to is Nan-ko-tzu 南歌子, a poem which appears
even in CTYF:

A phoenix-style bun in a gold-splashed ribbon,
A palm-like oomb of jade carved with dragons.
She comes over under the window,
Laughing and leaning against me,
Keeps asking,
"Eyebrows painted in this shade,
Are they in fashion?"

She leans on me
And plays long with her brush.
Drawing flowers, trying her first sketch.
Idling away all those sewing hours.
With a smile she asks,
"Those words for mandarin drake and duck,
How do you write them?"

(Translation no. 39)

Since the girl described in this poem seems to be one of Ouyang
Hsiu's family, Hu Shih suspects that she is the niece herself. On
the other hand, because two lines of this tz'u (last two of stanza 1)
are borrowed from a poem by Chu Ch'ing-yü 杜秋娘 which describes
a new bride, the girl has been suggested by some critics as Ouyang
Although few traditional critics have passed direct comments on the Incident of Niece Chang, many believe that the erotic poems found in Ouyang Hsiu's collection are the works of his political adversaries. Even if one ignores Liu Hui and the failed candidates of the 1057 examination, such a speculation is not altogether groundless. Rising to the highest positions in court, Ouyang Hsiu was always active, full of vitality and high aspirations. He was constantly involved in court affairs. Because he was at times opinionated and always straightforward, he made many enemies at court.

The first major clash at court occurred as early as 1036, several years after Ouyang Hsiu had started his official career. In the 1036 Incident of Lü and Fan, Fan Chung-yen, then Acting Metropolitan Prefect of K'ai-feng, was ousted by Lü I-chien, the Chief-councillor. Before that, Fan had openly criticized Lü's conduct and malpractices as Councillor. Fan also observed that the emperor had been indulging himself in "idleness and pleasures...giving little heed to the selection of wise and able ministers". As a result, Fan was at once demoted.

Ouyang Hsiu had been friends with Fan since the two met at service in K'ai-feng. Like Fan, Ouyang believed that officials had the moral responsibility to speak out against any misguided measures of the court.

When the clash between Lü and Fan occurred, the policy-critic-adviser Kao Jo-na remained throughout discreetly silent. But after Fan was dismissed, he began to criticize him openly and expressed his
support for Lu. When Ouyang Hsiu heard his disparagement of Fan, he was infuriated, and at once composed a letter, criticizing Kao for not speaking for justice. He also accused him of yielding to those in power. The letter was written in the most outrageous and insulting terms. Kao was utterly humiliated. He took the letter to court and made it public. Lu's authority being challenged indirectly, he too was enraged. Ouyang Hsiu was at once dismissed and demoted to the sub-prefecture of I-ling.

Ouyang Hsiu reacted to the demotion with little resentment or self-pity, and when seven years later he was called back to the capital as policy-critic-adviser by the emperor, he was as outspoken and active as ever. In 1043, together with Fan Chung-yen and Han Ch'i, Ouyang Hsiu submitted the famous Ten-point Memorial which inaugurated the Minor Reform of Northern Sung.

The Memorial included mainly measures devised to recruit better qualified administrators and to exercise a tighter control over the entire bureaucracy. Many officials felt that the proposals endangered their positions. They also reduced the possibility of entering officialdom through connections. Consequently, the reform met with many difficulties and strong resistance. Only some of its proposals were implemented, and the entire campaign soon lapsed. As one of the leaders who initiated the reform, Ouyang Hsiu became very unpopular.

Ouyang Hsiu had dissatisfied many in the Minor Reform. However, the greatest stir he created at court was yet to come. Immediately previous to the Incident of Niece Chang, Ouyang Hsiu was involved in one
of the biggest factional disputes in Northern Sung.

As early as 1036, when the Incident of Fan and Lü occurred, Fan and Ouyang had been accused of forming a faction and creating dissensions in the court. When Ts'ai Hsiang praised those who were demoted as a result of the incident and spoke ill of Lü and his supporters, two opposition parties were clearly differentiated. Later, when Fan and some of his followers were promoted to key positions, Shih Chieh, an official who was sympathetic with them expressed his joy openly in seeing "the advance of worthy officials". A general feeling of opposition began to develop in court. Once the reformers declared their proposals for reform, rumors began to spread about Fan creating factions and practising favoritism. Finally, Jen-tsung became skeptical. He asked Fan privately about the alleged factionalism. Fan, however, answered boldly that if a close friendship should help men work together for the betterment of the state, he saw nothing wrong with the idea of a faction. In support of his, Ouyang soon composed his famous essay "On Factions" which he submitted to the emperor. In his essay, Ouyang draws a dichotomy of chün-tzu (the gentleman) and hsiao-jen (the inferior man). A party of chün-tzu, he argues, is formed out of a shared principle to serve the state. A party of hsiao-jen, on the other hand, is only a temporary band joined for profit and power. The latter group does not constitute a real party. Its members drift apart as soon as they see no prospect of gain in the others' company. Ouyang Hsiu maintains that it is the emperor's responsibility to distinguish
between these two parties in the court.

Though well argued, this essay by Ouyang Hsiu takes a self-righteous and moralistic tone. Fan and his followers were also all opinionated and very proud of themselves. Fan and Ouyang were both noted by Yen Shu as being particularly "outspoken" and "making too many comments". Ouyang Hsiu, especially, could be recklessly harsh and blunt when he criticized. By claiming themselves as chün-tzu and condemning the others as hsiao-jen, Ouyang Hsiu and the reformers had unwisely created sharp dissension at court. This finally brought about bitter party strife in Northern Sung, joined with a good deal of personal hatred.

Since Ouyang Hsiu made so many enemies in his career, it is possible that some of them may have tried to ruin him by slander, or by ascribing erotic tz'u to his name. On the other hand, Ouyang Hsiu was given to dissipation in his younger days; to the detriment of his reputation.

When Ouyang Hsiu was serving in Loyang, he devoted his days to the enjoyment of wine, women and song. He loved drinking and sang a great deal. Many of his tz'u were sung by courtesans and singing girls as part of their active repertoire. He was also fond of women. There was an incident recorded in Ch'ien-shih Su-shih about him and a courtesan. It is said that during his years in Loyang, Ouyang Hsiu had intimate relations with one courtesan. One day, Ch'ien Wei-yen played host to a party in his courtyard. The guests waited for a long time before Ouyang and the courtesan arrived. Everyone was an-
xious and annoyed. Ch'ien reprimanded the girl for being late. She explained that since it was hot, she took a nap in the garden chamber and lost her gold hairpin there. She and Ouyang were late because they had been looking for the pin. Ch'ien suggested that if Ouyang Hsiu could improvise a tz'u on her behalf, he would pay for her new hairpin. Thereupon Ouyang Hsiu composed a tz'u to everyone's satisfaction. The girl was then asked to pour a glass of wine for Ouyang. And Ch'ien ordered money from the public treasury to pay for her new hairpin.

Drawn from a private record, this anecdote may not be entirely reliable. However, there are more reliable sources which note similar loose behavior in Ouyang Hsiu. It is recorded in HTTC that when Ouyang Hsiu was in Loyang, he received warnings from his superiors about his behavior. At one time, Wang Wen-k'ang warned him to check his loose conduct, or he would easily "go the way of K'ou Chun". Ouyang answered boldly that a little pleasure would do no harm. The failure of K'ou Chun, he argued playfully, was due to his reluctance to give up his position in his old age, rather than to his taking pleasure in life.

A few years later, however, in a letter replying to Sun Cheng-chih, Ouyang wrote:

The last thirty years...I have indulged myself in wine and song. I took pleasure in these things, not knowing that they were not the right things to do...I can only try my best to do good now to make up for all my wrongs...
But Ouyang Hsiu did not truly regret his early behavior. Later in his life, he often looked back at those days in Loyang with nostalgia and constantly referred to them in his tz' u poems. The following tz' u is one of the many poems Ouyang wrote which re-capture the spirit and charm of this period of carefree life in Loyang:

Often recalled, the fascinating scenery of Loyang,
Where warm mists and genial breeze add
To the taste of wine,
Where warblers sing at feast-tables
As if beseeching one to stay;
And flowers poke their heads above the wall
All suggesting design.

Since parting,
We are thousands of green hills apart.
Upon this high tower, I strain my gaze
Toward the setting sun.
My heart wants only to know if the peonies are red now.
A patch of spring sorrow creeps into my dream. 72

In the poetic diction of the time, warblers, flowers, warm mists and genial breeze are but delicately veiled descriptions of pleasures among courtesans in drinking houses and pleasure quarters in the gay metropolis. 73 This poem is in fact filled with erotic implications, and reflects the kind of life Ouyang Hsiu led in Loyang.

Nor did Ouyang's indulgence in pleasure stop after he left Loyang. There are several records of his susceptibility to girls at a later
date. One passage from *Hou-ch'ing Lu* 侯鲭录 reads:

When Ouyang Hsiu was visiting in Ju Yin 汴陰, a bright courtesan caught his attention. He liked the girl very much. One day, over the feast-table, Ouyang jokingly made a promise that he would be back to be governor of the city. A few years later, he did get a transfer from Wei-yang 維揚. But the girl was no longer there... Ouyang was disappointed ... and he wrote these lines:

The willow catkins have disappeared with spring;
Begonia probably regrets that I've come too late.  

Another passage from *Yin-chü Shih-hua 隱居詩話* reads:

During the reign of Ch'ing-lii 庆曆 (1041-1048 A.D.), on his way to office in Hua-chou 滑州, Ouyang passed through the city of Wei 魏 and stayed in the prefect's house. There he took one of the courtesans to spend the night with him. The morning after, afraid that the affair would be known, he offered the girl a gold hairpin, hoping that she would keep her mouth shut. However, the girl did not maintain her silence...  

Although stories of this kind are not completely reliable, there is enough evidence to suggest that the charge of "loose conduct" was not unfounded.

Along with wine, women and song, Ouyang Hsiu was fond of fun and company. He was well-known for his generosity and his readiness to meet new friends and discover talents. On many occasions, he would play the role of a lavish host. While Ouyang Hsiu was prefect of Yangchow,
he constantly entertained guests in the famous hall of P'ing-shan 平山堂. 76 Before every big feast, he would order thousands of lotus blossoms to be picked and put into vases. The vases would then be arranged in a circle, surrounding the guests. And as the guests sang and drank, courtesans would serve them and offer them blossoms as prizes for their compositions.

Most people are unfamiliar with these aspects of Ouyang Hsiu's private life. However, it was this carefree life Ouyang led in his younger days which earned him the reputation that was to pursue him in his later career. The Incident of Niece Chang almost ruined him. In 1067, Ouyang was involved in another moral scandal with his daughter-in-law. 77 This episode virtually brought him down in his old age.

Of course not all accounts of Ouyang Hsiu's private life are reliable. It is not easy to acquire the truth of a contemporary's private life, and it is even more difficult to uncover that of a man who lived several centuries ago. If he happens to be an important historical figure like Ouyang Hsiu, the task is made doubly difficult. For any record of the man is bound to be slightly colored or distorted. While those who hated him might have tried to slander him, others who had high opinion of him would do their best to defend him. Interesting enough, when the Incident of Niece Chang occurred, according to Ouyang Hsiu, Niece Chang was seven when she came to join his family, but all the official histories say that she was only four. 78 There was an unmistakable attempt to try to slant facts in Ouyang's favor.

We have seen the various intricate factors which underly the pro-
blem of authenticity surrounding the 73 poems. There is no conclusive proof for or against the authenticity of these tz'u. Yet for several reasons, I am inclined to conclude that these poems are generally the works of Ouyang Hsiu.

In early Sung times, the authorship of tz'u was often uncertain. Some of the poems in question could possibly be the works of other poets (15 of them are also attributed to other poets). However, it is presumptuous to exclude the entire 73 tz'u from Ouyang Hsiu's collection simply because they are erotic. As mentioned earlier, the lives of many Sung officials were by no means ascetic. Stories of love affairs with young singing girls are told of such upright scholars as Fan Chung-yen and Ssu-ma Kuang. Ouyang Hsiu was in no way exceptional. We have already seen some private aspects of his life. Even if the two scandals were entirely slanderous, there must have been enough evidences in his private life to lend credibility to this kind of allegation.

Wine, women and song being a part of Ouyang Hsiu's life, it is only natural that they are reflected occasionally in his works. We have seen how this kind of life is reflected even in his more refined poems, veiled in the traditional poetic diction of the time. Although Ouyang Hsiu protested strongly against the accusation of incest, he never denied writing erotic tz'u. When Yen Shu was accused of writing flippant love songs (which he did), his son Yen Chi-tao immediately stepped forward to defend him. If Ouyang Hsiu had never composed any licentious poems, one would expect his sons to have done the same for him. In the several biographical accounts of Ouyang
Hsiu written by his sons, the 1057 examination episode is described, but there is no mention of any wilful attempt to injure his reputation by attributing unseemly tz'u to him.

It was nothing new to write about love in tz'u, a genre which after all originated as popular songs. In its earliest stages of development, from the period of T'ang through the Five Dynasties, tz'u was characterized by a tradition of stylized refinement and subtle descriptions. There was a limited range of themes and emotions, but the subject was usually romantic. This tradition was pursued by most Southern T'ang and early Sung poets. It is also the style which predominates in the works of Ouyang Hsiu.

With the beginning of Sung, a new style of tz'u gradually emerged. Drawing closer to the popular songs of the common folk, it began to explore the world of love (often erotic) in a realistic manner, often using a plain and colloquial language. This kind of tz'u usually describe love from the protagonist's point of view, with psychological insight. Yet they do not idealize love or exaggerate its importance. The descriptions are at times disarmingly frank, but for a while it was a refreshing way of writing tz'u.

Liu Yung 柳永 was one of the leading poets who wrote in this style. In spite of the condemnation he received from the literary circle, Liu was extremely popular with the common people. His songs were sung "wherever there was habitation".

Other Sung poets such as Huang T'ing-chien 黄庭坚 and Ch'in
Kuan also wrote this kind of tz'u. However, unlike Ouyang Hsiu who set himself up as a moral exemplar, these poets were not self-righteous, and were less vulnerable to attack than Ouyang. Moreover, most of their experimentations were done among private parties. Not many of them wrote enough in the open to create any uproar. And before Su Shih introduced a new way of writing tz'u by enlarging its scope of expression and elevating its subject-matters, this type of tz'u flourished secretly. For a period of time, it coexisted with the refined literati tz'u of the earlier tradition.

This phenomenon well explains the discrepancy in style between the majority of Ouyang Hsiu's tz'u and the 73 poems missing from CTVF (the former are mainly works of the refined tradition, the latter belong to the newly arisen flippant love poems of Sung). But Ouyang is not the only poet whose tz'u fall into these two extremes. Liu Yung, Huang T'ing-chien and Ch'in Kuan all wrote in these distinctly different styles. Their tz'u at times rise to lofty heights of emotion and contemplation. At other times they can be extremely playful and colloquial.

Huang T'ing-chien is well-known for his elevated style and his shunning vernacular elements in shih. Yet some of his tz'u are licentious and colloquial. Huang once confessed:

When I was young, in my leisure time, I wrote tz'u.
go along with wine and all the pleasures of the world. Monk Fa-hsiu reproved me alone for leading others astray through writing. "According to my School", he said, "you should be sent to the worst part of hell". But hasn't he read some of Shu-yüan's (Yen Chi-tao) works?...

Obviously, this new style of tz'u was prevalent in Northern Sung. Because tz'u were written mainly to be sung as entertainment, often it allowed the poets a casual but realistic handling of love themes without suggesting anything confessional. In general, therefore, poets tend to write more freely in tz'u than in shih.

As an ardent innovator in many areas of literature and scholarship, Ouyang Hsiü must have tried his hand on the new style of tz'u. Although Ouyang's collection is predominately in the refined tradition, it contains (even if we disregard the 73 poems in question) a wide variety of experimentations. Indeed, it would be strange if this prevalent style of writing tz'u has completely escaped his attention.
CHAPTER II
Ouyang Hsiu’s tz’u
(Translation and Annotations)

In this chapter, I have translated, with annotations, 43 poems by Ouyang Hsiu. This selection, which totals about one-quarter of Ouyang Hsiu's entire tz’u corpus, is representative of his works. At the same time, I believe that it covers all the different styles of tz’u he has written.

Ouyang's tz’u fall naturally into several groups: tz’u which are typical of the tradition, tz’u which are written mainly for self-expression, and, finally, works composed strictly for entertainment. I have also incorporated into this selection some poems of dubious authenticity from TWCC. There are, in these 43 poems, stylized boudoir laments, flippant love songs, poems on singing girls, on parting, on sceneries, songs on the twelve months of the year, as well as on the lotus girls and the Spinning Maid. There are also the more personal tz’u which reveal traces of Ouyang's life. All in all, this selection reflects Ouyang's diversity. The poems are arranged roughly into the three groups listed above, although I have not attempted to label them or put them into water-tight compartments. For many of the poems overlap one another, and any rigid classification can only be arbitrary.

I have chosen to translate these 43 poems into free verse. Since the forms of poetry are all so very much a part of the language they are written in, it is impossible to reproduce the exact metrical effect of the Chinese original in English. Instead of attempting to preserve
fidelity to form, therefore, I am primarily concerned with accuracy in meaning. I also try for similar poetic effects and a flow of natural English in my translation. Whenever possible, efforts have been made to maintain a similar number of lines in each poem as in the original.

When translating certain stock images in the original, difficulties arise occasionally in which one has to make a choice between accuracy and readability. A good example is 輸斷 (tuan-ch'ang) (broken bowels) which I have rendered as "broken heart". 膲(ch'ang) (bowel) is considered as the seat of love and emotions in Chinese poetry. Thus tuan-ch'ang means sadness, the same as "broken heart". In cases similar to this, I have taken the liberty to translate the images fairly freely, avoiding the comical effects that literal translation might otherwise produce.

Since most tz'u tune-titles are irrelevant to the contents of the poems, I have decided to transliterate them. Indeed, these titles are for all practical purposes names of meters. It could be misleading to have them translated. However, in cases where Ouyang Hsiu adds a sub-title (which is the real title of the poem), it will of course be translated.

In annotating the poems, I have remarked upon such matters as their sources, problems of authenticity, variant readings, and in particular, on the wording of the poems: points of ambiguity and incoherence, allusions and contextual borrowings. I have also supplied some of the necessary historical or biographical information and other
technical details which might help a reader to a better understanding of the poems. In some cases, I have also explained the different shades of meaning of the original where the translation seems inadequate.

My translations are based entirely on CST although I have consulted other editions for my annotations. These editions include (apart from CTVF and TWCC which almost make up CST) OYVSC, VFVT, LIT, HATH, TTSY, and LTSY. My notes on variant readings and certain cross-references are based upon the edition of Lin Ta-ch'un 林大椿 and the annotations of Ts'ai Mou-hsiung 蔡茂雄. However, I have not tried to mention every variant reading which occurs in the poems, but only point out those which, I believe, make observable differences in the meaning of the original.
1. *Tieh-lien-hua*

Deep, deep is the courtyard--who knows how deep?  
Willows pile up mist,  
Endless folds of hanging curtains and screens.  
Where bridles of jade and carved saddles  
Roam and look for pleasure,  
From the high chamber, the Chang T'ai Road cannot be seen.

The rain rages, the wind blusters this late April.  
The door closes in twilight--  
There is no way to induce spring to stay.  
With tear-filled eyes I ask the flowers,  
The flowers do not speak.  
A riot of red whirls away past the garden swing.

(Translation by J. J. Liu,  
modified.)

蝶戀花

庭院深深深幾許？楊柳堆煙，簾幕無重數。玉勒雕鞍遊冶處。樓高不見章台路。  
雨横風狂三月暮。門掩黃昏，無計留春住。淚眼問花花不語。亂紅飛過簾繚去。
2. *Tieh-lien-hua*

Deep, deep is the courtyard--a door tightly closed.
Over the painted chamber
Folds of lonely beaded curtains hang.
As we approach the Day of No Fire,
The gentle rain has stopped.
In the depths of the green willows, a garden swing dangles.

The handsome young man has not ceased his frivolous roaming.
Not remembering that in such a beautiful season,
I have no one to draw these eyebrows for me.
The heartless one has not returned yet,
Spring has gone.
Apricot blossoms fade and fall in scented pinks.

蝶戀花

小院深深門掩亞。寂寞珠簾，畫閣重重。
欲近禁煙微雨罷。綠楊深處軟轆轆。
傅粉狂遊猶未捨。不念芳時，眉黛無人畫。
薄倖未悔春去也。杏花零落香紅謝。
The first of these two poems is one of the most often anthologized and discussed of Ouyang's tz'u, in spite of the fact that there is considerable doubt about its authenticity. It is attributed to Ouyang Hsiu in CTVF, TWCC, HATH, TTSV, LIT and LTSV, but is also found in Feng Yen-ssu's collection, Yang-ch'un Chi 阳春集. 3

Most people (including some compilers of Ouyang's collections) who believe that this tz'u is a work of Ouyang Hsiu do so because of a remark by Li Ch'ing-chao 李清照. 5 Li had a special love for this poem. She was particularly fond of its first line which she used as the opening line to two of her own poems. 6 In an accompanying note to one of the poems, she refers to this tz'u as a work of Ouyang Hsiu. 7

However, there are critics who doubt the reliability of Li's reference. Ch'en T'ing-cho 陈廷焯 and T'ang Kuei-chang are two among few others who believe this to be a poem of Feng. 8 T'ang gives three main reasons to support his view:

1. Yang-ch'un Chi was compiled in the period of Chia-yu 嘉佑 (1056-1063 A.D.), a time not too far removed from Feng Yen-ssu (903?-960?).

2. Its compiler, Ch'en Shih-hsiu 陈世修, was a relative of Feng.

3. Li Ch'ing-chao attributes the poem to Ouyang Hsiu probably because she is quoting it directly from Ouyang's tz'u, unaware that it occurs simultaneously in Feng's collection.

T'ang's arguments are reasonable but not conclusive. It is better,
perhaps, to search within the corpus of Ouyang's tz'u for better clues. We shall now examine the second quoted tz'u by Ouyang Hsiu (found both in CTVF and TWCC).

A comparison of this poem (hereafter poem b) with the other (poem a) discloses a striking similarity between the two. Both poems are written to the tune of Tiel-hien-hua, both write about the same seasonal and physical setting, and both speak in the same voice of a lonely lady. The mood and the wording are so similar that one can hardly read through one without remembering the other.

Despite their similarity, however, there is a distinct difference between the poems: poem a seems to show a greater intensity and subtlety of feeling than poem b. In poem b, the protagonist's voice is easier to identify, and she seems to be more aware of her own grief than to be totally immersed in it. There is an almost objective quality in the very subjective feelings expressed in the poem. Personally, I believe poem a to be more likely a work of Feng, since it is closer to his style of writing, as poem b is closer to Ouyang's. It is also logical to think that no one poet would have written two closely parallel poems with such an observable difference in style and tone of voice. In fact, the two poems being so similar, and the practice of writing tz'u to popular models so fashionable at the time, I am inclined to believe that Ouyang Hsiu has modeled his poem after Feng's.

Although poem a (like poem b) seems to be describing a woman whose
husband has deserted her and is wandering away from home, because it is less transparent in its descriptions, the poem has been interpreted in various other ways. There are those, such as Hu Yün-i 胡云翼, who think that the poem is about a courtesan's self-lament. The Ch'ing critic Chang Hui-yen 張惠言 even took it as a political allegory and interpreted every detail of the poem on an allegorical plane. This last view, however, has already been refuted by Wang Kuo-wei 王國維.

In the first stanza of poem a, "Chang T'ai Road" is originally the name of a street in Ch'ang-an 長安 in the Han period. The street was known as the site of the pleasure quarters. Later it has come to be a euphemism for the brothel district.

In poem b, stanza 1, "the Day of No Fire" is chín-yen 禁焰, another name for han-shíh 寒食 (cold-eat), a day in the third month of the year associated with the memory of Chieh Tzu-t'ui 介子推, during which all fires were extinguished and food was supposed to be eaten cold.

In the second stanza, what has been translated as "the handsome young man" is fu-šên 傅粉 (literally "to powder" or "the powdered"). This echoes a story about Ho Yen 何晏, a handsome young man in the Wei Dynasty whose complexion was so fair that he looked as if he had his face powdered. Fu-šên has come to mean simply a handsome young man.
Falling petals waft
And whirl in the wind
In the face.
The willows are heavy,
The mist deep and dense.
Snowy white catkins fly around.
As the touch of cold after rain lingers on,
I feel depressed,
Wrapped in spring sorrow and the ill-effects of wine.

Beside the pillow,
The bedscreen encloses blue waves.
A green quilt, an ornate lamp,
Night after night these things I face
In vain emptiness.
Lonely, I rise
To lift the embroidered curtain.
The moon is bright
Just above the pear blossoms.

(Tieh-lien-hua)
面旋落花風蕩漾。柳重煙深。雪絮飛來往。
雨後輕寒猶未放。春愁酒病成惆悵。
枕畔屏山圍翠浪。翠被華燈，夜夜空相向。
寂寞起来褰繡幌。月明正在梨花上。
This poem is typical of the tz'u tradition in the early Sung period: it describes a lonely lady in the familiar boudoir setting. The language is refined but not too stylized.

In the first stanza, 酒病 chiu- ping (literally wine-ill) refers to the "hangover" after an excessive drinking of wine. I have rendered ping 病 into "ill-effects" because "hangover" is too slangy to match the refined language of the original. "The ill-effects of wine", however, is slightly more formal than chiu- ping.

In the second stanza, what has been translated as "green quilt" is 翠被 ts'ui-pei. 翠 ts'ui means "green". But it can also be interpreted as the feathers of kingfishers (翡翠 fei-ts'ui), a common decoration on the bed-quilts of rich families in old China.
4. **Su-chung-ch'ing** (Thoughts On the Brows)

Rolling up gently a curtain of clear morning frost,
She blows on her hands and applies a beauty mark.
All because of this parting-sorrow,
Deliberately, she draws her eyebrows long,
Like the distant hills.

Thinking of the past,
Lamenting the flight of youth--
So easy to be grieved!
She tries to sing,
But first composes her features;
Just about to smile,
She knits her brows again.
How heart-rending!

許衷情（眉意）
清晨簾幕卷輕霜，呵手試梅妝。都緣
自有離恨，故畫作遠山長。思往事惜
流芳，易成傷。擬歌先歎，欲笑還蹙，最
新入腸。
This poem is also attributed to Huang T'ing-chien. However, it is unlikely to be Huang's poem because it is not to be found in the Sung edition of his collection. Both Mao Chin and T'ang Kuei-chang assign it to Ouyang Hsiu.

In CTVF, TWCC and HATH, a title accompanying the poem reads: 眉意 mei-i (thoughts on the brows). In LTSV, it carries a slightly different title: 畫眉 hua-mei (drawing the brows). The poem does focus on the eyebrows. It is extremely common in tz'u poetry for the poet to liken the eyebrows of a girl to a range of hills.

The "beauty mark" mentioned in the first stanza is a way of decorating a girl's forehead. It was said the Princess Shou-yang, daughter of Emperor Wu-ti of the Liu Sung (420-479 A.D.), once rested in the palace yard. A plum blossom fell on her forehead, showing five nicely-shaped petals which she could not brush away. Finally, she let them stay as a beauty-spot. It then became a fashionable way of decorating the forehead.

In line 4 of stanza 2 in the original, 聚 lien can be interpreted either as 聚眉 lien-mei (knitting the brows) or 聚容 lien-jung (assuming a serious expression). The first meaning fits the subject of the poem better; it also parallels 鬢 p'in in line 5.
A night of blustering storm and wind
In the last days of spring
Sends red petals
Falling and flying from the trees.
Men and flowers alike would love to have spring stay.
Having no feeling, spring leaves with ease.

Alone and sad, with wine in hand,
Upon this high tower I murmur to myself--
'"May I ask where Spring has retired to?"
Wide and empty,
The evening clouds do not understand me.
There are only the green willows and the grassy roads.

5. Yü-lou-ch'un

杨柳春

残春一夜狂风雨。断送红旂花落树。
人心花意待留春。春色无情容易去。
高楼把酒愁独醉。借问春归何处所。
暮霭空濛不知音，惟有绿杨芳草路。
In stanza 1, line 2 (3 and 4 in the translation), \textit{断送} \textit{tuan-sung} is normally used as a compound meaning "to put an end to", "to waste away". In this particular line, it is used in an unusual way, because it is not followed by a simple noun or noun clause as it often is. Instead, it is followed by \textit{红飞花落树} \textit{n. v. n. v. n. hung-fei hua-lo shu} (red fly flowers fall tree), in which both verbs: \textit{飞} and \textit{落} correspond only to \textit{送} \textit{sung} (sends flying, falling), and not to \textit{断送} \textit{tuan-sung} as a word. For better reading, I have decided to render the line without the \textit{tuan}, as the idea of "wasting away" seems to be faintly, if not sufficiently, suggested by the phrase "(to send)...from the trees" in the translation.

In the final line, the sentence ends in a gentle twist, as an answer to its two previous lines. At the risk of seeming to read too much into the text, I would propose the following interpretations: The evening clouds do not understand my question. All there is in front of the eyes are the green willows and the grassy roads, stretching silently ahead, reminding one of the sadness of parting and distant travels.
6. Lin-chiang-hsien

A light peal of thunder
From beyond the willow trees.
Rain on the pond,
Falling,
Scatters and patters,
Upon the lotus leaves.
Across the western corner of the
Small house, a broken rainbow cuts
Brightly, as I rest on the balcony,
Awaiting moonrise.

A swallow comes flying,
Takes a peek under the painted beam.
A jade hook lets the chamber curtain hang loose.
It's cool waves unmoving,
A bamboo mat spreads out flat.
Beside the two crystal pillows
Lies a fallen hairpin.

臨江仙

柳外輕雷池上雨，雨聲滴碎荷聲。
小樓西角斷虹明。闌干倚處，待得月華生。
燕子飛來簾畫棟，玉鈎垂下繡簾。
涼波不动簟紋平。水精雙枕，傍有堕釵橫。
Although the story (about Ouyang and a singing girl) behind the composition of this tz'u could be challenged, there is some evidence which supports its credibility. This shih poem by Li Shang-yin may shed some light:

Resting lightly in the garden pavilion, this gentle intoxication is dispelled.
Branches of the promegranate and the sea-amber entwine one another.
On the water-ripple of the mat, an amber glass stands.
Beside it lie a fallen hairpin and a pair of green hair-ornaments.

One may already have noticed that this poem is closely parallel to Ouyang's tz'u. In fact, it reads like a blueprint for Ouyang's poem. Its first line, about resting in the garden after drinking wine, also fits very well with the situation mentioned in the anecdote. It is probable that Ouyang Hsiu, when asked by Ch'ien Wei-yen to improvise a song, struck by the similarity of his own circumstance with Li's poem, created this tz'u after the model of Li. On the other hand, one may also argue that it was entirely a story made up, because its writer saw the potentiality of an interesting anecdote after reading Ouyang and Li's poem. Many notes and sketches of the Sung period were made in such a light-hearted, story-telling way that it is difficult to find proof for their complete credibility.

Line 1 of Ouyang's tz'u also resembles this line from another poem by Li Shang-yin:
There is a light peal of thunder
From beyond the lotus pond. 22

There is a variant 植 ch'i (to rest) for 窺 k'uei (to peek) in Yao-shan-t'ang Wai-chi 鳳山堂外紀. 23 which h changes the meaning of the line into something like:

A swallow comes flying
To rest under the painted beam.

In my opinion, this variant lessens much of the charm of the line as well as the very private, almost secretive mood in the latter part of the poem.
Plum blossoms fade by the wayside rest.
Over the stream bridge, willow branches hang slender and young.
A warm breeze blows, grass-fragrant,
While my traveller's reins gently swing.
Sorrow grows with the growing distance,
Long and lingering, unending like a spring brook.

The heart is in pieces,
Brimming tears mingled with powder.
The tower is high,
Do not lean over its balustrade.
Beyond the far reaches of the grassy plains the spring hills lie.
And the traveller is even beyond those spring hills.

踏莎行

候館梅殞，溪橋柳綻。草薰風暖摇征蓋。
離愁渐远渐稀，迢迢不断如春水。
寸寸柔腸，盈盈粉淚。樓頭莫近危欄倚。
爭燕．畫薰是春山，行人更在春山外。
This is one of the better-known and more frequently anthologized tz'u of Ouyang Hsiu. In HATH, it has the title, "parting" attached to it. 24

In line 3, hsün 香 (fragrant) is printed asiang 芳 (young, green) in TWCC and TTSY and marked with the same variant in CTVF. 25 However, Yang Sheng-an 楊升菴 points out in his Tz'u-p'in 詞品 that hsün should be the correct reading since ts'ao-hsün 草薰, and fäng-nuan風暖 are together a hidden borrowing from Chiang Yen 江淹. 26 The two relevant lines from Chiang's Pieh-šu 別賦 reads

The breeze blows warm at home,  
Over the roadside, the grass is fragrant. 27
8. 

Since we parted,
I do not know
How far you are from me.
Whatever meets the eyes
Grieves the heart. So much sadness!
The farther you travel, the greater the distance,
\[
\text{the scarcer the letters--}
\]
The water is wide,
The fish lies deep,
Where can I seek its message?

In the depths of night,
The wind strikes an autumnal note
On the tossed bamboo.
Every leaf is a sorrow,
Every sound a sigh.
Lying alone in bed,
I try to search for you in dreams.
But fail.
Meanwhile, the lamp has burnt to ashes.

(\text{L. 6 and 9, translation by RL Adler, modified})
This poem, written to the tune of Yü-lou-ch'un, is recorded with the tune title Chuan-tiao Mu-lan-hua 轉調木蘭花 in TWCC and Mu-lan-hua 木蘭花 in YFYT. According to Tz'u-p'u 詞譜, Mu-lan-hua and Yü-lou-ch'un are two distinct tunes, although the first stanzas are very similar. The two tune-titles have been used interchangeably by many Sung tz'u writers under the same form.

The fish, like the wildgoose, is often referred to as a news bearer in Chinese poetry. Hence the reference to the fish in the first stanza.
9. *Ch'ao-chung-ts'ō*

The balcony of P'ing-shan Hall opens on the clear sky, Where the mountains come in and out of sight. Since I parted with this willow tree which I had planted in front of the hall, Several times the spring wind has blown.

The governor is fond of writing, Dashes off a million words at a stroke, Drinks a thousand pots of wine at a time. Enjoy yourself while you are young. You only have to look at this old fellow here with his wine!

朝申措（送刘仲原甫出守维扬）

平山阑槛倚晴空。山色有无中。
手种堂前垂柳，别来幾度春风。
文章太守，挥毫万字，一饮千锺。
行乐直须年少，尊前看取衰翁。
When Ouyang Hsiu was prefect of Yangchow in 1048, he built on top of Shu Hill P'ing-shan Hall. A much celebrated building, it overlooked hundreds of miles of land south of the Yangtze and commanded a good view of several counties in the area. Ouyang used the place as a resort and spent many of his summer days there entertaining guests and friends. The famous willow (known as "Ouyang willow") which he writes about in this poem was planted during this time. Ouyang stayed in Yangchow for about a year. A few years later he visited the place again and wrote this poem.

This is one of the few datable tz'u written by Ouyang and also one of the few tz'u of his which has a title. However, the title itself varies in different collections:

- Seeing Mr. Liu Chung-yuan 刘仲原 off to be Prefect of Weiyang. (CTVF)
- Seeing Liu Yuan-fu 刘原甫 off to be Prefect of Yangchow (HATH)
- Seeing Liu Kung-fu 刘貞父 off to be Prefect of Weiyang (mentioned in I-yuan Tz'u-huang)
- P'ing-shan Hall (LIT)

Here, Liu Kung-fu (1023-1089 A.D.) is obviously a mistake for Liu Yuan-fu (1019-1068 A.D.). Both Lius were contemporaries of Ouyang, but only Liu Yuan-fu (also known as Liu Chung-yuan) was once Prefect of Yangchow. A very good friend of Ouyang Hsiu, he held office in Yangchow in 1056, seven years after Ouyang had left.
the place. It is highly probable that the poem was written on the occasion when Liu took office in Yangchow. But it does not seem to have been written specially for him or dedicated to him when he left for the position in Yangchow. The poem sings exclusively of the hall and of the poet himself. It also suggests clearly that the poet was in Yangchow at the time of composition. Partly for these reasons and partly because of the existence of a number of different titles, I am inclined to believe that the title of the poem comes from the compilers rather than Ouyang himself.

Line 2 is a direct borrowing from Wang Wei. Wang's original lines read:

With its three branches reaching the Ch'u border,
Its nine tributaries flowing through the gateway of Ching,
This river runs beyond heaven and earth--
Where the mountains come in and out of sight.  

In Wang's poem, the whole setting is one of vastness of space and dimension. And the last line suggests particularly a feeling of distance and remoteness. According to I-yüan Tz'u-huang, the mountains around the Yangtze River are close to P'ing-shan Hall and should be easily within view. For some time, there was even an interesting speculation that Ouyang must be short-sighted since he could not see the mountains clearly. However, Su Shih explained the phenomenon later in one of his tz'u poems:
Often recalled, upon the hall of P'ing-shan,  
Leaning and lying against the mists and rain  
south of the Yangtze,  
A lone wildgoose disappeared dimly in the distance---  
Then I recognized this line of the Drunken Elder:  
"Where mountains come in and out of sight."  36

According to Su Shih, it was because of the mists and vapors  
that Ouyang Hsiu could not see clearly, not because of the  
distance of the hills.

This poem is one of them more personal tz'u Ouyang Hsiu has  
written. The very carefree image he projects in this poem cer-  
tainly impressed Su Shih a great deal. Years afterwards, passing  
Yangchow again after the death of Ouyang, Su wrote:

Should we pay respect to our governor who was fond of writing,  
We must still sing of the willow and the spring wind.  37
10. *Chien-tzu Mu-lan-hua*

You can't induce spring to stay.
The swallow is aged, the warbler lazy,
They are no where to be found.
Tell fading spring,
Once old, youth will never come again.

The moon is bright,
The wind mild.
Let's buy laughter with the money we've made,
And treasure the good time.
Don't wait to pluck the bough until it is empty of flowers!

簡字木蘭花

留春不住。燕老鷯慵無覓處。說似殘春。一番應無卻少人。風和月好。
梅齊黃金須買笑。愛惜芳時，莫待盈花空折枝。
The last line of stanza 1 is a slight modification of one line from Po Chü-i. Po's line reads: 一老終無卻少人 i-lao-chung-wu ch’üeh-shao-jen. 38

The final line of the poem is another line borrowed from a T'ang poet. This time, it is a popular line from Tu Ch'iu-niang's 杜秋娘 Chin-lou-i 金縷衣 (The Gold-Threaded Robe). Tu's poem runs:

Do not treasure a gold-threaded robe,  
But cherish your youthful days!  
If a bud opens enough to be gathered, gather it!  
Don't wait to pluck a bough until it is empty of flowers! 39
11. Ts'ai-sang-tzu

Ten years ago I was a winebibber,
Beneath a bright moon, a wind clear and cool
In this way people, wither and wane,
Sorrow and worries grow.
Time flashes by, startlingly quick.

My hair has changed, but not my heart.
Let me hold on to this golden goblet,
And listen to the old songs again--
Songs that remind me of those good old drunken days.

採桑子
十年前是尊前客，月白風清。憂患凋零。
老去光陰速可驚。 髮華須改心無改，
試把金觴。舊曲重聽，猶似當年醉
里聲。
In line 2, the "bright moon" and "clear, cool wind" is a symbolic way of describing "the good time". This has the same effect as the 風月好 in another tz' u of Ouyang Hsiu. 40
Partings and sorrows,
Should Heaven have feelings,
It too would grow old.
What are those sentiments like?
Fine as light silk,
Endless as the far-reaching waves.

A small boat by the riverbank,
Maple leaves, flowering reeds
Flutter in the forlornness of fall.
Reflecting on past happiness,
One can only compare this human world
To a world of dreams.
This poem occurs both in CTVF and TWCC. In the latter, the first line is printed as 傷離懷抱 shang-li huai-pao (sorrow-parting-feelings) instead of 傷懷離抱 shang-huai li-pao (sorrow-feeling-parting-feeling). Its second line reads: 天若有情人亦老 t'ien-jo-yu-ch'ing jen-i-lao (Should Heaven have feelings, men too would grow old), which is obviously a mistake.

Line 2 (2 and 3 in the translation) of the first stanza is a direct borrowing from Li Ho 李賀. Line 2 (2 and 3 in the translation) of the second stanza is a borrowing from Po Chü-i. 43
13. *Lang-t'ao-sha*

With a glass of wine in hand
I drink to the east wind:
Pray tarry a little!-
East of Loyang,
Along the streets of the capital
Where the willows hang,
There, we used to stroll hand in hand,
Rambling past every flower shrub.

Meeting and parting,
All is too hasty.
This sorrow has no end.
Flowers bloom redder this year than last.
Next year, they will blossom even finer.
But who knows who will be
Here to share them
With me?

浪淘沙

把酒祝东风。且从容。垂杨紫陌洛城东。
总是当年人与妾，驰道芳菲。 聚散苦匆匆。
此恨无穷，今年花胜去年红。可惜明年花更好，知为谁同。
The two opening lines of this tz'u seems to have been inspired by these similar lines from Ssu-k'ung T'u 司空圖:

In the evening twilight, with a glass of wine in hand
I drink to the east wind:
Pray tarry a little!--

It might also be mentioned that in stanza 1, "the streets of the capital" is *tzu-mo*, literally, "purple streets". Purple associated with the capital and royalty in Chinese poetry.

In the original text, line 4 of stanza 2 opens with *k'o-hsi* (unfortunately). It is suggested in the translation by the word "but" in line 6. *k'o-hsi* has a variant reading *liao-te* ((I) suppose) in CTVF.
14. Yu-chia-ao

The warm sun moves slowly, flowers gracefully sway.
Girls with their rouge and powder compete with the flower's beauty.
Flowers cannot speak, they only know how to smile.
Let's empty the golden jug.
The flowers are blooming.
They aren't old yet, and we are young.

In front of the city gates,
Horses and carriages throng in the busy traffic.
Travellers, don't you long for the roads of Ch'ang-an.
From the palace, the sound of the water-clock--
The street drum announces the hour,
Urging dusk to dawn.
Men grow older faster in the city of Ch'ang-an.

漁家傲

暖日遲遲花叢叢。人將紅粉爭花好。花不能言誰解笑。金壺倒。花開未老人年少。
車馬九門未擾擾。行人莫羡長安道。丹禁漏聲催鼓樓。催昏曉。長安城里人先老。
Ouyang Hsiu has written a fair number of tz'u on Loyang and a few on the capital city Pien-ching. Although he seems to show a much stronger emotional attachment to Loyang, he has described both cities with zest. In his poems, Pien-ching is often associated with people and colorful festivities.

Despite its apparent reference to Ch'ang-an, this is another poem on Pien-ching. Ch'ang-an (the capital of T'ang, but a small provincial town in Sung) is only used as a substitute name for the capital city. In this poem, Pien-ching is again pictured as a city of bustling activities. Because life here is forever busy and hectic, time seems to pass faster and people grow old sooner.

Line 1 of the second stanza mentions about "nine gates" chiu-men which I have translated as "city gates". The nine gates were first mentioned in Li-chi as actually nine gates leading to the royal palace. In this poem it is used only in a general sense to refer to the city gates. However, it does suggest royalty, and, in turn, a touch of fame and power. Indeed, fame and power are what attract most people to the capital. Hence the streets of Pien-ching are always thronged with traffic.

In stanza 2, tan-chin, which means "purple forbidden (city palace)" is also used in a general sense in the poem. It means simply "the city palace".
Two old men happen to meet on this festival day
When the willow catkins are flying like snow.
Against youth let's drink, to the very last cup!
Don't let the young blossoms
Make you ashamed of your white hair.

Like an arrow on the bowstring
Are life's meetings and partings.
A feeling for separation grows intense with old age.
Let's pour from our golden lotus cups,
And don't worry about the morning moon
Sinking behind the west house!
This poem carries the tune-title *Mu-lan-hua-ling* 蘿花令 in TWCC and *Mu-lan-hua* 蘿花 in VFVT.

In stanza 2, 風情 *feng-ch'ing* (wind-feelings) can mean a number of things: a feeling for love, romance and emotions, a touching mood, or special concerns. It is difficult to prescribe a specific meaning to this word in the line. I have, instead, rendered it by concentrating on its relation to the phrase 老去 *lao-ch'ü* and 尤惜別 *yu-hsi-pieh*.
With a glass of wine before me, I try to announce
the day of my return.
Before I can utter a word, my spring face dissolves
into choking tears.
Men have feelings and so will act dotingly.
This sorrow has nothing to do with the moon, nor the wind.

Please do not sing a second parting-song,
One is enough to tie the heart in knots.
Until I have seen the last of Loyang's flowers,
I cannot part too easily with the spring wind.

玉樓春
尊前擬把歸期說，未語春容先著咽。
人生自是有情癡，此恨不關風月。
離歌且莫翻新闋，一曲能教腸寸結。
重須看盡洛城花，始共春風容易別。
17. *Yü-lou-ch’un*

Loyang is perfect in the flowering season.  
Rich fragrance and gentle scent  
Fill the air in turn.  
The gossamer deliberately entwines me,  
The willows, for no reason, strive to bid farewell.

Where the apricots blossom pink  
The green of the hills is broken.  
At the foot of the hill,  
A traveller takes his rest.  
Tonight, who would be willing to follow me far?  
None but the lonely moon above the solitary inn.

玉樓春

洛陽正值芳菲節。樓閣清香相間發。  
游絲有意苦相縈，垂柳含情半贈別。  
紅花結處青山缺。山畔行人山下歇。今宵  
誰肯遠相隨，惟有寂寞孤館月。
In the first stanza, 有意苦相縈 yuēi k'ū-hsing-ying has been rendered as "deliberately entwines me". K'ū is implied by both "deliberately" and "entwine". It means, by itself, something like "sadly" and "persistently". Yet it does not have as strong a sad overtone as its English equivalents.

The willow hwas used in China as a farewell token in parting. It is a symbol for parting in Chinese poetry.

There is a subtle contrast between 依 ying of line 3 and 别 pieh of line 4 in the original text. 依 means "to entwine". 别 means "to bid farewell". While the beauty of Loyang urges the poet to stay, circumstances are cruel. They make him bid farewell. The contrast represented by these two lines is central to the poet's own conflict; a conflict which runs through the entire poem.

Line 2 of stanza 2 in the translation calls for an explanation. What has been translated as "broken" is 缺 ch'üeh (literally "broken"). The line means: Where the green patches of the hill are missing, one finds pink apricot blossoms.
18.  **Yu-lou-ch'un**

Often recalled, the fascinating scenery of Loyang,  
Where warm mists and genial breeze add to the taste of wine.  
Where warblers sing at feast-tables  
As though beseeching one to stay,  
And flowers poke their heads above the wall,  
As if by design.

Since parting,  
We are thousands of green hills apart.  
Upon this high tower, I strain my gaze  
Toward the setting sun.  
My heart wants only to know if the peonies are red now.  
A patch of spring sorrow creeps into my dream.

(L. 1, 2, 6 and 11, translation  
by R. Adler, modified.)

**玉楼春**

常憶洛陽風景媚，煙暖風和添酒味。  
鶯啼宴席似留人，花出牆頭如有意。  
別來已隔千山翠，望斷危樓斜日墜。關心  
只为牡丹紅，此春愁來夢里。
To Ouyang Hsiu, Loyang has always been a symbol of spring and youth and "the good, old days". In his old age, the place meant even more to him and was constantly recalled in his poems.

As already mentioned, Loyang had been a city of gardens and cheerful activities since the period of T'ang. Its flowers were numerous, and among them, the peonies were the best known. T'ang and Sung people were particularly fond of peonies. In a shih poem, Ouyang writes:

Loyang's climate is ideal for flowers,
Its peonies are especially a marvel of the world.
I used to know several dozen kinds of peonies.
Now, ten years apart, I can barely recall half of them.

In this tz'u, the memory of peonies in Loyang is again prominent. In the last line of stanza 1, 有意 yu-ì (translated as "by design") implies something like "playfully inviting". Both the 莺 ying (warbler) and the 花 hua (flower) are long-standing euphemisms for courtesans in Chinese poetry, and are aptly personified here for the implication.
With the wildgoose and the swallow gone,
Spring too takes its leave.
I try to figure out the endless, straggling threads
Of this floating life on earth.
Like a spring dream each comes, who knows for how long?
Like the morning cloud each disappears,
Nowhere to be found.

For the sound of my zither,
She gives me a girdle-gem,
The companion of immortal spirits.
Though I hold on hard till her silken dress tears,
I cannot induce her to stay.
Don't be the lone sober one, my friend.
There aren't many times
You can drop down drunk among the flowers.

19. **Wu-lou-ch'un**

燕鴻过后春掃去。細草浮生千萬緑。
來如春夢幾多時，去似朝雲去無蹤。
聞琴解佩神仙侶。挽斷羅衣留不住。
勸君莫作獨醒人，爛醉花間應有數。
This poem is attributed to Ouyang Hsiu in CTVF, TFYT, LIT and LTSY. However, it is also ascribed to Yen Shu by Mao Chin and Feng Hsu. TWCC does not record this tz'u.

Line 3 and 4 (5-7 in the translation) is a borrowing of two lines from Po Chü-i's poem Hua-fei-hua 花非花:

Flowers, but not flowers,
Mists, but not mists--
Come in the middle of the night,
Gone by the dawn of the morrow.
Like a spring dream each comes, who knows for how long?
Like the morning cloud each will disappear,
No where to be found.

Line 1 of the second stanza (1-3 in the translation) contains an allusion drawn from the Lieh-hsien-chuan 列仙傳. One day, Cheng Chiao-fu 鄭文甫 was strolling along the river bank when two fairies greeted him and handed him a girdle gem. Before he could thank them for it, he turned his head and they were gone. The gem too, disappeared instantly.

In the second stanza, "the lone sober one" echoes a line from Ch'iü Yuan's Yü-fu 渔父:

Everyone is drunk, I am the lone sober one.

However, it is used without the moral and political overtones of its counterpart in Yü-fu.
20. *Sheng-wu-yu*

The road of life is stormy and rough.
Ten years, once apart, are but an instant of time.
So it has always been with life's many meetings and partings.
Let's have fun then while together.

Good wine could help to pass the time,
The spring wind cannot dye a greying beard.
Let me drop drunk for you among the flowers.
Redsleeves, please don't help me up!

聖無憂

世路風波險，十年一別須臾。人生聚散
長如此，相見且歡娛。好酒能消光
景，春風不染髭髒。為公一醉花前倒，紅
袖莫來扶。

聖無憂

世路風波險，十年一別須臾。人生聚散
長如此，相見且歡娛。好酒能消光
景，春風不染髭髒。為公一醉花前倒，紅
袖莫來扶。
This poem appears both in CTVF and in TWCC. In the latter, however, the first character is printed as 向 tui (toward) which is probably a misprint since it does not make sense in the sentence.

The tone of the poem suggests that it was written in the later years of Ouyang's life. By that time, he had already gone through a series of ups and downs in his official career. This poem was composed on the occasion of meeting a long-parted friend.

What I have rendered as "you" in line 7 (let me drop drunk for you among the flowers) is 公 kung, which means "you, sir".

"Redsleeves" in line 8 is a direct translation of 紅 houng-hsiu, a metonymy for 'girl's
In the green garden, red blossoms fill the eyes as the sun comes out.
Over the colorful feast-tables
Warblers chase one another, forever, up and down.
Leisurely, after the golden wheels, over the streets of the capital,
Horses have trampled all the spring countryside's green.

Ah, the years, and how short-lived the spring dream!
Affairs of the past so far away.
As mists and rain enshroud the house,
Mountains come in and out of sight.
In idleness, I lean all along the curving railing.

蝶戀花

翠色紅芳晴滿目，綺席流鶯，上下長相逐。
紫陌闊隨金軸轀，馬蹄踏遍春郊緑。
一覺年華春夢促。往事悠悠，百轉尋思足。
燈雨滿樓山斷續。人間倚遍閣千曲。
This poem is recorded with the tune-title Ch'üeh-t'ae-chih
鶴路枝 in TWCC. 56

In stanza 1, "streets of the capital" is again 紫陌 tsu-mo (purple streets) in the original. 57
22. Ts'ai-sang-tzu

A light boat, a short oar,
West Lake is grand to sail on.
Along the grassy stretch of embankment
The green water meanders.
Wherever you go, faint music follows.

No wind: the water's surface is smooth as glass.
You scarcely notice the boat moves.
Stirring some ripples,
It scares the water-birds
Who fly up over the bank.

採桑子

輕舟短棹西湖好，綠水逶迤。芳草長堤，
隱隱笙歌簇畫樓。無風水面琉璃滑，不覺船移。微動貯漣漪，
驚起沙禽掠岸飛。
Ouyang Hsiu was 43 when he was made prefect of Yingchou. There, while in office for one year, he became very much attracted to the beauty of West Lake, a scenic area in eastern Yingchou. A year later, he even discussed with his close friend Mei Yao-ch'en the prospect of buying estates there for retirement. Ouyang's wish was fulfilled about twenty years afterwards when he did retire to settle down in Yingchou. He was then 64.

With no official duties on his shoulders, Ouyang spent much of his time in retirement roaming on West Lake, enjoying the scenery and observing the change of its every mood. It was during this time that the famous series of 10 poems on West Lake was composed. This is the first poem of the set. Ouyang's preface to the series says:

"Wang Tzu-yu 王子猷 loved bamboos so much he paid a visit to his friend's house (just to look at the bamboos) without even greeting his friend. T'ao Yüan-ming 陶淵明 (who had a distaste for the life of an official) once riding in a sedan-chair, stopped on the road (when invited to join an official) to a glass of wine. One does not have to mention how much stronger the attractions of West Lake are, with all the scenic beauties of Yingchou. Although many of its lovely moments have been celebrated by lavish feasts and gatherings, the gentle breeze and the bright moon belong, fortunately, also to the quiet and the leisurely. When you feel like company, you can invite friends for a stroll, or on the spur of the moment you can go by yourself. When you listen for a while to the song of the frogs, what difference does it make whether they are singing for the public or yourself alone? By the winding stream, one can always drink and sing. In a state of perfect happiness and
contentment, it is as though there was no one else around. At such a time one realizes what they say is true: it is often better to come impromptu than planned. Although am not the only one to have such experiences, I have known many. Therefore, I decide to rearrange the words of the old stanzas to fit a new tune. And for the sake of entertainment, I venture to expose my inadequate skill."

Thus this series of poems describes the beauty of West Lake in its various times and moods: in the spring, the summer; during the day and after dusk. The idea is to give one the impression that West Lake is lovely any time of the day, any day of the year.

The first line of each poem ends in a three character refrain: 西湖好  hsi-hu-hao, literally, "West Lake fine". However, hao is such a general word, its meaning is ultimately governed by the rest of the line in each poem. Instead of casting the refrain into the same language, therefore, I have chosen to translate each according to the particular shade of meaning that the remainder of each poem suggests.
23. Ts'ei-sang-tzu

West Lake is lovely
After the passing away of the
Many splendors of spring.
Heaps of red scatter,
Flying catkins like delicate rain.
Over the railings,
Hanging willows sway all day in the breeze.

The musicians have left,
Pleasure-seekers are gone, before I realize
The emptiness of spring.
The window curtainclot down,
In the gentle rain
A pair of swallows come flying home.

採桑子

群芳過後西湖好，狼藉殘紅。飛絮
濛濛。垂柳開千畫，日風。笙歌散
遊人去，始覺春空。重下簾捲。雙
燕倦來細雨中。
In stanza 2, line 1, 竹歌 sheng-ko sometimes refers to the music played with the 竹 sheng (a blown instrument) for singing. Sometimes, it refers to the actual musicians playing the music. In this poem, the second meaning makes better sense.
24. Ts'ai-sang-tzu

West Lake is lovely with the lotuses in bloom.
Coming laden with wine in a boat,
We need no banners and flags,
To our front and back, red standards and green canopies escort us.

As we row our painted pleasure-boat into the depths of the flowers,
Fragrance fills our golden goblets.
In the gentle rain and mists,
Amidst songs and intoxication we return home.
This is the seventh poem of the West Lake series.
25. *Ts'ai-sang-tzu*

West Lake is beautiful against the glow of a fading twilight.
With flowers over the bank, and duckweed covering the shallows.
Over the wide expanse of the watery plain,
The waves are tranquil.
On the deserted shore, a boat sits in solitude.

To the southwest the moon rises,
Floating clouds disperse.
It grows cool at the balcony railing--
How fresh the fragrance of the lotus and water caltrops!
Across the surface of the water the wind comes,
Sobering my wine-dazed face.

**掄桑子**

殘霞夕照西湖好，花塢蘋汀。十頃波平。野岸無舟自橫。
西南風浮雲散，軒檻涼生。蓮芰香清。水面風來酒面醒。
This is the nineth poem of the West Lake series.

It might be mentioned that, in the third line, the 十頃 shih-ch'ing (which equals about 150 acres) is intended simply to mean something like "a wide expanse", emphasizing the idea of an unobstructed view of the lake and a sense of freedom one has roaming on the waters.

The last line of the first stanza is drawn from a poem by Wei Ying-wu 韦应物, the late T'ang poet. Its last two lines run:

The spring flood, brought on by the rain,
    flows fast at dusk,
On the deserted shore, a boat sits in solitude.
26. *Ts'ai-sang-tzu*

All my life I have loved West Lake,
Where I once arrived with a retinue of vermilion wheels.
But riches and honor are like floating clouds.
In a moment, twenty springs have slipped by.

Coming back, I feel like the crane of Liao-tung.
The city and its people,
All have changed.
Who would ever recognize the governor of long ago?

採桑子

平生為爱西湖好，来拥朱轕。富贵
浮雲，俯仰流年二十春。歸來恰
似遼東鶴，城郭人民，觸目皆新。誰
識当年舊主人。
This is the last of the 10-poem series on West Lake. While the nine others paint the beauty of West Lake in its different seasonal moods, this last one aptly wraps up the entire series by giving us a very personal enunciation of the poet's feeling for the place.

The second stanza has a hidden allusion which I shall mention and explain in Chapter III.  

In line 3, "but riches and honor are like floating clouds" 富貴浮雲 fu-kuei fu-yün echoes a line in Lun-yü 論語, but is without the moral overtones of its source. In this poem, the comparison of floating clouds to riches and honor implies the transciency and emptiness of wealth and fame. A better reading of the line can be obtained by rendering the last part as "vanish like floating clouds" instead of "are like floating clouds".
27. Ch'ang-hsiang-ssu

Floating duckweed covers the stream,
Willows wind along the embankment.
I saw the wayfarer off, to the west of the stream.
As I return, the moon is low over the fields.

The mist is heavy, the wind chills.
Once more, leaning against the vermilion gate,
I listen for the sound of his horse neighing--
In the freezing cold, a pair of gulls fly together.

長相思

蘿滿溪。柳繞堤。相送行人溪水西。
回時攬月低。 煙霏霏。風凄凄。
重倚朱門聞馬嘶。寒鸞相對飛。
This poem, which appears in CTVF, TWCC, LIT, VFYT and LTSV as a poem of Ouyang Hsiu, is also attributed to Huang T'ing-chien and Chang Hsien. However, it can only be found in the Ming version of Huang's tz'u, not the Sung edition. It seems unlikely to be a work by Huang. T'ang Kuei-chang thinks it is probably by Chang but he gives no explanation for his view. Chang and Ouyang were contemporaries and they have both composed similar tz'u to the tune of Chiang-hsiang-ssu.

"Vermilion gate" chu-men in line 6 is a common metonymy in Chinese poetry for "royalty" or "important, wealthy families" (it was said that most affluent households had their doors painted dark red). However, it seems irrelevant and even a little out of place in the simple farm-like setting of this poem. It may be more appropriate to take the term here on its surface meaning only.

Line 8 has a variant reading under a note of the same line in Chang Hsien's edition. Instead of 鳥 ou it is 鴉 ya (crows), and instead of 飛 fēi, the verb becomes 唱 t'ī (to cry). The sadness displayed in this variant line is, however, too poignant and explicit. Personally, I prefer the subtle contrast of the first reading.
28. Ch'ang-hsiang-ssu

The flowers are like you,
The willows are like you,
Flowers and willows are in their youth as we part.
We hang our heads while tears fall.

East of the Yangtze,
West of the Yangtze,
Toward the two shores of the river two mandarin ducks
fly their separate ways--
When will they ever meet again?

長相思

花似伊。柳似伊。花柳青春人別離。
低頭雙淚垂。長江南，長江北。兩
岸鴛鴦兩處飛。相逢知幾時。
One of the three Ch'ang-hsiang-ssu found in Ouyang's tz'u collection, this poem is representative of the tradition of its tune: it sings of the pains of parting (which echoes the tune-title) in a simple, unadorned language.
29. *Sheng-cha-tzu*

Last year, on First Full Moon,
The flower-market's lanterns were bright as daylight.
My love and I made a tryst to meet after dusk,
When the moon rose to the top of the willow tree.

This year, on First Full Moon,
Moon and lanterns are the same as before.
But the man of last year--where is he?
Tears flood the sleeves of my spring dress.

(L. 1, 2, 5 and 7,
translated by J. Liu) 70

生查子

去年元夜時，花市燈如晝。月到柳梢頭，
人約黃昏後。今年元夜時，月與燈依舊。
不見去年人，淚滿春衫袖。
This poem is in itself simple and transparent, but some doubts arise over the question of its authenticity. It occurs in CTVF, TFYT as well as in LIT as a work of Ouyang Hsiu. At the same time, it has been attributed to Ch'in Kuan and Chu Shu-chen. A note under the poem in LIT reads: "Also published as a work by Ch'in Shao-yu (Ch'in Kuan)". However, this uncertainty can be easily dismissed because the poem does not exist in the Sung edition of Ch'in's tz'u collection.

As for Chu Shu-chen, her collection in Chi-ku-ho Shih-tz'u- tsa-tsu contains this tz'u. And being somehow an "improper" love poem written in a fairly bold language, Yang Shen and Shen Hsiung have both, for this reason, passed moral judgments over the character of Chu. However, most critics, including T'ang Kuei-chang, believe that this is a work of Ouyang Hsiu. In his preface to TFYT, Tseng Ts'ao mentions that he has excluded many dubious and "unrefined", "erotic" poems from TFYT. The fact that he still keeps this tz'u in his collection, is, according to T'ang, a sufficient reason to believe that it is Ouyang's.
30. *Tieh-lien-hua*

The water mirrors an autumn sky;
The wind makes wrinkles of wavelets.
Dim and distant, the fairy boat seems to float in an autumn sky.
Gathering lotus blossoms covered with dew--
For one moment she is plunged into sadness.
The flowers, too, look as if they are weeping.

She plucks a lotus stem, but the threads would not let go.
The stem is broken, but the threads cling still--
How sad!
On your way home, do not let your boat float with the flowers.
Somewhere, on the bank of the river,
Somebody is waiting!

蝶戀花

水浸秋天風皺浪。纏緞仙舟。只似秋天上。和霧採蓮愁一鰭。看花即是啼妝樣。 拆得蓮茎
絲未放。蓮蓮絲牽特地成惆悵。恨掉莫隨花蕩漾。江頭有箇人相望。
A less common topic in tz'u than in shih, still, the lotus girl makes a very good subject for tz'u composition. Ouyang Hsiu has written altogether ten tz'u poems on such a topic.

In the last line of stanza 1, 唏壮 t'i-chuang means literally "a tearful makeup". By that, the poet is referring to the dew-laden lotus blossoms. Because the girl is sad, the flowers too seem to her to be weeping, with the dew on their surfaces.

In stanza 2, 隊 lien and 絲 ssu occurs in two consecutive lines. Both are used as puns: 隊 lien (lotus) on the word 恶 lien (love/romance), and 想 ssu (silk/thread) on the word ssu (thoughts/yearnings).
31. *Tieh-lien-hua*

By the autumn waters, a maid of Yüeh is gathering lotus blossoms.
A tight sleeve of thin gauze reveals dimly a pair of golden bracelets.
She is reflected in the water, as she gathers flowers--
flowers lovely as her face.
Her young heart is as confused as the tangled threads of the lotus stems.

Purple mallards on the riverbank,
The waves are high in the evening wind.
In the heavy mists and thin vapors,
She cannot see the companions she came out with.
Faintly, in the distance, comes the sound of songs from the returning boats--
A touch of parting sorrow stretches all along the southern shores of the river.

(L. 1, 5 translated by R. Adler)

蝶戀花
越女採蓮秋水畔。窄袖輕羅，暗露雙金釧。 照影摘花花似面。芳心只共緣爭亂。
鵝鵝灘頭風浪晚。霧重煙輕，說未時伴。隱隱歌聲捧棹遠。離愁引著江南岸。
In line 1, 越女 yüeh-nü is a pretty girl from Yüeh (an area around present day Chekiang and Kiangsu), from the association of Hsi Shih 西施. It can also mean any beautiful girl, as Yüeh girls have traditionally been considered pretty.

In stanza 2, line 1 can be read as:

On the Mallard Bank,
The waves are high in the evening winds,

Hsi-ch'ih (Mallard) Bank 鴨鴨, being the name of a river bank in Loyang. 78 But since the setting of the poem is the South (lower Yangtze valley), a Loyang place name is not appropriate.

In this line of the first stanza: 花心只共絲爭亂, 絲 ssu (silk/thread) is used again as a pun on the word 思 ssu (thoughts/yearnings).
32. **Yu-chia-ao**

Broad and green--lotus leaves mirrored in the water.  
Beneath the shade of the mossoms, a solitary boat is moored.  
Last night it was drizzling, the rain thin and light.  
Laden with grief, I could not sleep.  
Waking up in the morning,  
I felt again the stir of the west wind.

Rain-pounded, wind-tossed--the golden pistils scatter.  
Upon the stem of shared bliss  
The fragrant chamber of the green pod still remains.  
The lotus seeds are like me,  
So unhappy!  
Year after year, deep down in the heart--bitterness!

(L. 1, 7 and 12 R. Adler's translation, modified.)

**魚家傲**

荷葉田田清照水，孤舟挽在花陰底。  
昨夜蕭蕭疏雨墮，愁不寐，朝來秋葉西風起。  
雨捲風搖金蕊碎，合欢枝上香房翠，蓮子如人長斷顆。無好意，年年苦在中心里。
In stanza 1, 又 yu in the last line means "again", or the repetition of the same event (the west wind stirs again). At the same time, it can refer to the happening of one event after another (after the rain comes the wind). This ambiguity and multiplicity of meaning cannot be recaptured similarly in English. Nor is there a word in English which corresponds to the second meaning of 又.

In stanza 2, what I have rendered as "the stem of shared bliss" is 合歡枝 ho-huan-chih (literally "together-happiness-stem"). It suggests a reference to the 合歡樹 ho-huan-shu, a tree whose double branches have been likened to a pair of lovers.
The magpies fill the Milky Way, the fairy waves are shallow.
The cloud-chariot is already by the Star Bridge.
With the fading end of the twilight glow
The street drum announces the hour.
The bright daylight retreats.
To the west of the sky a golden crescent hangs tiltedly.

After one whole year of parting, now they meet again.'
Old woes and new joy--no end!
Treasure this joyful period in Heaven,
The good night is short.
On earth, the silver-marker of the water-clock
        should not rush too fast for men!

漁家傲      (七夕)

喜鵲填河仙浪淺。雲軿早在星橋畔。
街鼓黃昏霞尾暗。炎光欹。金釘側倒
天西面。 一別經年今始見。新歡往
恨知何際。天上佳期食素懸。良宵短。
人間不負催銀箭。
As the title of this poem speaks for itself, this tz'u writes about the legend of the Cowherd and the Spinning Maid. Like many other legends, the story of the Cowherd and the Spinning Maid has been a popular topic for poetry.

It was said that on the night of the seventh day of the seventh month of every year, the Cowherd and the Spinning Maid are allowed to meet across the Milky Way. On that night, the magpies will make a bridge across the sky, enabling them to come together across the Heavenly River.

In line 2, "the cloud-chariot" is 云軒 yün-p'íng, a chariot ridden by the heavenly fairies. In this poem, it is the chariot the Spinning Maid would ride in.
34. Yü-chia-ao

The fourth month--spring has gone from the woods.  
Deep and dense, like a heavy curtain the trees  
begin to develop shade.  
With the flower twig I've plucked still in my hands,  
My sleeves smell of scent.  
Among the leaves, the plums are green like beans.

Often rain and wind season the weather.  
Rows of new bamboo-shoots sprout--  
Their snowy-white skins thickening.  
I dash off a few poems on the departure of spring.  
Simply to go with the drinking.  
The color of the cherries reflect brightly on the silver plates.

漁家傲
四月園林春去後。深深密幄陰初茂。  
折得花枝猶在手。香滿袖。葉間梅子青如豆。  
風雨時時添氣候。成行新筍霜筍厚。題就送春詩幾首。  
釀對酒。樱桃色照銀盤溜。
Ouyang Hsiu has composed altogether two sets of *ku-tzu-tz'u* (鼓子詞) to celebrate the twelve months of the year. These seasonal poems capture the characteristics of every change in Nature and observe the human activities in each of the twelve months. Impersonal in manner, these poems reflect Ouyang Hsiu's zest in life and his ability to observe and appreciate every tiny beauty in his surroundings.

All twenty-four poems are written to the tune of *Yu-chia-ao*. Every one of them opens with the name of a month.

The one translated here is the fourth of the first set of seasonal poems.
The seventh month--the beginning of fall
When the wind starts to blow,
And the dews come out early.
Over the shallows, lotuses are still flowering,
The wu-t'ung in the courtyard grows old.
Everywhere, melon fruits and flowers flourish in season.
People empty their golden jugs.
Gathering colorful sewing threads,
In the human world, the girls get ready for the Spinning Maid Festival.

As the myriad leaves sound their notes,
All of a sudden it grows cold.
Different kinds of insects sing their nightly songs.
The mists are gradually swept away.
The water-clock begins to drip longer,
The sky is far and high.
In the absence of all human noise,
Who can bear to hear the evening rain pressing to dawn?

漁家傲

七月新秋風露早。渚蓮尚挾庭梧老。
是處瓜華時節好。金粟倒。人間綵練爭祈巧。
萬葉敲聲涼乍到。百蟲啼。晚煙如掃。箭漏初長夜猶香。人語悄。
那堪夜雨催清曉。
This is the seventh of the first series of seasonal poems.

The Spinning Maid Festival, on the seventh day of the seventh month of the year, is a day to celebrate the yearly meeting in the sky of the legendary Cowherd and the Weaving Maid. On that day, melon fruits and flowers are displayed in the open, on tables. Girls gather different colors of sewing threads and perform certain rituals and divinations to find out about their future marriages. 81

Fall is a season of transition between summer and winter. During the summer, the water-clock drips a longer period of time in the day and shorter at night. As winter approaches, the days become shorter and the water-clock begins to drip longer at night. Thus Ouyang Hsiu writes in this poem: "The water-clock begins to drip longer".
The tenth month—month of the Little Spring.
Plum trees are starting to send out blossoms.
A red stove, a painted chamber newly furnished.
Behind the bed-curtain, a beauty lingers listlessly
in the warm bed,
Too lazy to wash and comb her hair.
Over the night, the jade water-clock is covered with
a light film of ice.

Upstairs, on all four sides, curtains are left hanging.
The cold mountain scene looks its best when viewed from afar.
The wind blows harshly, breaking off
A line of travelling wildgeese.
The red sun sets,
Over the river, rolling clouds suggest the imminence of snow.

漁家傲

十月小春梅蕊綻。紅爐書閣新裝遍。
鶴帳美人貪睡暖。梳洗懶。玉霧一夜輕
漸滿。樓上四垂簾不卷。天寒山色偏
宜遠。風急雁行吹字斷。紅日晚。江天
雪意雲撩亂。
This poem appears twice in CTYF, the first time independently, the second time in one of the Yü-chia-ao seasonal series. However, because of a few noticeable differences in the reading of the two occurrences, both poems have been kept in the collection. What is quoted here is the second poem. The following variants occur in the first one: In stanza 1, 锦帐 chin-chang (embroidered bed-curtain) for 駿帳 yüan-chang, 羲起晚 hsiu-ch'i-wan (ashamed at getting up late) for 梳洗懶 shu-hsi-lan. In stanza 2, 短 tuan (short) for 晚 wan (late).

The tenth month of the year has been habitually called "Little Spring" in China because the weather is still warm enough to suggest spring.

In stanza 2, I have left out the word 字 zu (character) from the translation because the image it conjures up does not make sense in English. A line of travelling wild geese is visualized as the graph 人 jen (person) in Chinese.
Where is the best setting for youth?  
At the capital, I enjoy particularly First Full Moon night.  
Myriad layers of varied-color silk fabrics  
Make a screen of hilly range.  
The sky is half filled with rich and colorful decorations.  
Jade and silver lanterns  
Brighten up the red curtains.  
Dragons and tigers dart and leap.  
Along the lengthy Sand Embankment,  
To the houses of the five princes  
Carved wheels and silk-covered carriages race.  

Happy and harmonious, crushed and crowded,  
The night is bright as daylight.  
Music-hall angels and sea-cave fairies meet.  
Trailing fragrance and fanning kingfisher feather,  
Hand in hand they parade and sing  
On the richly-decorated streets of the capital.  
The moon grows pale, the chill is light,  
Dawn gradually breaks,  
The water-clock is silent,  
When one is young, with a heart still a-roving,  
How can one ever go home before getting drunk?

御带花
青春何處风光好，帝里偏爱元夕。万重锦绣，攒一屏
峰巒，半空金碧，宝藏银釭，耀絳幕，龙虎腾挪。  
沙堤远，雕轮繚轡，争走五王宅。  
雍容熙熙，會集府神雌。海洞仙客。拽香撚翠，称驰行歌。
锦街天陌。月淡寒轻，渐向晓，漏声寂寂。当年少，
狂心未已，不醉不归得。
This is one of the longer tz'u written by Ouyang Hsiu. Away from the more standard themes of traditional tz'u, this poem describes the activities which went on in the capital on First Full Moon night. It is an interesting piece of record which provides an insight into the everyday life and custom of the people at the time.

First Full Moon was one of the busiest and most celebrated occasions in Sung. Meng Yuan-lao's Tung-ch'ing Meng-hua Lu has an account of the celebrations held in Pien-ch'ing on such an occasion. It matches very well with the description in this poem. Meng's passage reads:

On the 15th night of the first month of the year, in K'waifeng, huge hill-like awnings are set up...sightseers gather along both sides of the capital avenue, watching others display their unusual talents and skills...the sound of music, mixed with noises, could be heard over ten li away...Over the lantern-decorated awnings, colorful silk fabrics run...showing rich and varied-color reflections... Over the two sides of the capital gate, straw bundles are gathered into the shapedof dancing dragons...With myriads of lanterns shinning brightly over their surfaces, they look like two flying dragons...

In stanza 1, line 8, "dragons and tigers" could be the straw-bundled dragons or tigers over the capital gate. They may also be decorative lanterns made in the images of tigers and dragons.

Line 9 of stanza 1 calls for an explanation. In T'ang times,
when a Chief-councillor was appointed, before he started his office, the court usually ordered the part of the road from his residence to the capital to be paved specially by sand. This became known as the Road of Sand Embankment. In this poem, the name is used because of its association with royalty and high court-officials.

In line 10, "houses of the five princes" originally refers to the residences of T'ang Jui-tsung's five sons. In this poem, they refer simply to the houses of rich royalty.

In stanza 2, line 3 (2 and 3 of the original), music-hall angels refer to the singing-girls of music and casino halls. Sea-cave fairies are probably girls dressed in the images of legendary fairies, for the parade occasion.
Over the Five Ranges May begins to wane.
The lichees are in their first flush of growth.
Crystal balls wrapped in shells of silken red.
It is a pity that
Heaven should let them grow in such remoteness,
Far away from Ch'ang-an.

Remember those days in the period of K'ai-yüan,
When they won the Royal Favorite's special fondness.
Since her soul departed at Mawei Pass,
No couriers on the road now,—
Only red dust,
And Black Horse Mountain that fills our eyes.

浪淘沙
五嶺麥秋殘。荔枝初丹。紗囊裹里水晶丸。
可惜天教生塞遠，不近長安。往事憶開元。
妃子偏憐。一從魂散馬嵬瘞。只有紅塵染。
驛使滿眼駟髥山。
This tz'u is special in Ouyang's collection for two reasons. First, it is the only tz'u on a historical subject he has written. Secondly, though the story of Yang Kuei-fei was popular in shih poetry, it was relatively unexplored in the early period of Sung tz'u.

After Yang Kuei-fei had won the favor of Emperor Hsüan-tsung in the period of K'ai-yüan 開元 (713-741 A.D.), he spent most of his time with her in the Hua-ch'ing Palace 華清宮, a resort by Li-shan (Black Horse Mountain, in present day Shensi). To please her, he had lichees, her favorite fruit, brought from Nan-hai 南海 (in present day Kwangtung) by couriers galloping seven nights and days without stopping. Extravagances of this sort had created much discontent. In 756 A.D., when the An-lu-shan Rebellion broke out, the emperor had to flee from Ch'ang-an to Szechwan. On the way, as the royal procession came to Mawei Pass 馬嵬 , the guard refused to proceed. They demanded the death of Yang Kuei-fei. Finally, with much hesitation and pain on the part of Hsüan-tsung, Yang was killed.

Many poets were intrigued by the grandeur of this story, by its tragic scale as well as a sense of history it offers. Among them were poets such as Po Chü-i, Tu Fu 杜甫 and Tu Mu 杜牧. This tz'u by Ouyang Hsiu follows that tradition. However, a critic, Teng K'uei-ying 鄭魁英 believes that this is not just a historical poem, but a contemporary satire. During Ouyang's time, it was a practice among local officials to send yearly tribute of the most expensive and exotic products
from their provinces, in hopes of pleasing the emperor. Ch'ien Wei-yen was said to have given away some of the most treasured peonies in Loyang in this manner, and Ts'ai Hsiang the finest quality lung-ch'a 龍茶 (dragon tea) from Foochow 福州. According to Teng, Ouyang wrote this tz'u as a satire against those officials, using the analogy of Yang Kuei-fei and the tribute-lichees. Teng supports his argument by referring to this note from a poem by Su Shih:

(The tribute of) big and small dragon tea was initiated by Ting Chin-kung 唐晉公 and followed by Ts'ai Chun-mu 泰春謨. When Ouyang Hsiu heard that Ts'ai sent in the tea cakes as yearly tribute, he exclaimed, "Ch'un-mu, you are a gentleman. Why did you do that?" 90

In his Kuei-t'ien Lu, Ouyang describes how the tea was valued and fashionably talked about in court. 91 It was a gift from the emperor. Those who were fortunate enough to obtain a portion of it preserved it as a treasure.

One may also draw attention to another article "Lung-ch'a-lu Hou-hsü" 龍茶錄序 in which Ouyang writes:

...Humble as I am, I, too, was presented one(piece of tea cake) which I have kept. Since I was made a policy-adviser, I have been working closely with the emperor. But I have only been given this tea once during these twenty years of royal service....One can see just how valuable it is... 92
I agree with Teng that Ouyang Hsiu disapproved of the whole idea of tea-tribute. There is no doubt that he speaks ironically about the way it was done. However, the same satirical tone cannot be found in this poem. All that we can detect is a feeling of emptiness and a touch of sadness. The tone is calm and relatively detached.

One line in the poem, however, is slightly baffling. In the last line of this tz'u, one wonders why Li-shan (Black Horse Mountain) would be mentioned right after the couriers and the red dust. According to T'ang-shu, lichees for Yang Kuei-fei were sent directly to the capital, Ch'ang-an, and Ouyang understood it that way when he writes, "it is a pity that Heaven should let them grow in such remoteness, far away from Ch'ang-an". Although Li-shan is very much a part of Yang Kuei-fei's story, it is not elsewhere mentioned in connection with the lichee episode, and this last line of the poem necessarily draws some attention. Perhaps (if one is allowed the risk of reading too much into the poem), when writing about the couriers and the red dust, Ouyang is reminded of the extravagance of Yang at Li-shan. On the other hand, he may simply be using the situation at Li-shan as a parallel for line 4 (4 and 5 in the translation): While the red dust still remains on the road, there are no more couriers; while Li-shan is still there, Yang Kuei-fei and all the history that went with her are gone. The meaning of the last line remains ambiguous and open to interpretation.

In line 1, what I have rendered as 'May' is mai-ch'iu 麦秋.
(wheat-autumn), another name for the fourth month of the year on the lunar calendar. Although autumn is the harvest season for most crops, wheat is usually harvested in China in the fourth month of the year, in early summer. To wheat, therefore, that month is like autumn to most other grains. It is also the month when lichees start to ripen. Hence Ouyang writes: "The lichees are in their first flush of growth."
39. *Nan-ko-tzu*

A phoenix-style bun in a gold-splashed ribbon.
A palm-like comb of jade carved with dragons.
She comes over under the window,
Laughing and leaning against me,
Keeps asking,
"Eyebrows painted in this shade,  
Are they in fashion?"

She leans on me
And plays long with her brush.
Drawing flowers, trying her first sketch.
Idling away all those sewing hours!
With a smile she asks,
"Those words for mandarin drake and duck,  
How do you write them?"

南歌子

鳳髻金泥帶，龍紋玉掌梳。走來窗下笑相扶。
愛道書眉深淺、入時無。弄筆偎人久，描
花試手初。等間仿了繡功夫。笑問雙鶯鸝
字怎生書。
This poem has been undisputedly recognized as a work by Ouyang Hsiu. However, a note under the poem in VFYT states: "TTSY says this is by Seng Chung-shu 僧仲殊". But the poem is not to be found under Seng in TTSY. It is not sure on what Tseng Ts'ao 曾慥 based his remark.

Line 4 of the original (line 5-7 in the translation) is a direct borrowing of one line from the T'ang poet Chu Ch'ing-yü. Chu's poem runs:

Last night the red wedding-chamber candles were burning.
This morning she will meet my relatives.
Her toilet finished, she asks me softly,
"Eyebrows painted in this shade, are they in fashion?"

While the girl described in this poem is clearly a new bride, the one who asks the question in Ouyang's tz'u is not so easily identified. But because of the contextual association this borrowed line suggests, a few critics have considered her possibly to be Ouyang Hsiu's young wife. Perhaps such a supposition kept this poem (which appears in TWCC) from being excluded from CTVF, for it is strikingly similar in style and tone to a number of other light-hearted poems of Ouyang missing from CTVF.

What has been translated as "a phoenix-style bun" in line 1 is feng-chi 凤髻, a term that can be interpreted either as a style of hairbun or as a bun with a phoenix hairpin. The phoenix-style was an elaborate way of doing the hair so that it was imagined to
suggest a flying phoenix. It was a fashionable hairstyle in
the late T'ang and early Sung period. 98
40. *Nan-hsiang-tzu*

A maiden so fair,
Her lips deeply crimsoned, her cheeks delicately rouged.
She met me under the flowers
But hastened to go
Lest anyone know,
Leaving behind her tiny embroidered slippers.

She returned in stocking feet,
Her dark cloud-like tresses half-hanging,
Held by a gold phoenix hairpin.
Laughing and giggling as she walks,
I try to embrace her, tenderly close.
For one long moment,
She stays sweetly in my arms.

(L. 1, 5, 6 translation by R. Adler, modified)

南郷子

好兮人兮，深黑唇兒淡抹腮，花下相逢，
忙走怕人猜，遺下弓弓小繡鞋。　剔褫
重來，半歸烏雲金鳳釵，行笑行行連抱
得，相挨。一向嬌癡不下懷。
This is another poem found in TWCC but missing from CTVF. 100

There is a delightful rhythm running through the entire tz'u, accentuated by an alternation of long, short lines and the reduplication of words occurring thrice in the poem. Because the rhythm of this poem seems to work especially close with its content and its mood of description, I have tried to maintain a similar variation in the lengths of the lines in my translation.

The protagonist's point of view has been adopted, which is only suggested in the original.
Jade moss covers the zigzag verandah.
In the deep courtyard, green willows hang.
As I steal in by night
To keep our secret tryst,
Your window curtain is still rolled up.
Impossible not to be revealed
Under these thin bushes,--
The moon shining so bright!

Our meeting seems doomed.
The good time we had together when we last met,
It's unlikely we can have it again.
The mark of the golden water-clock
Is coming to its end.
I tap all along the balustrade,
There is no answer.
Clearly, beneath the window curtain, I hear
The sound of scissors cutting!

踏萍行
碧騏回廊，綠楊深院。偷期夜入織猶撲。
照人無奈月華明，潛飛卻恨花深淺。
約約如沈，前吹未便。看看拋盡金靈箭。
闔千邀遍不应人，分明策下聞裁剪。
This poem only appears in TWCC and is not to be found in CTVF. It is obviously one of the tz'u in Ouyang's collection which Lo Mi and Tseng Ts'ao considered "vulgar" and "unrefined". However, its theme seems to me universally human, and its treatment of the theme delightfully dramatic.

This poem is also attributed to Yuan Hung-tao, a Ming poet. This can only be a mistake for a work of the Ming period could not be included in TWCC, a Sung edition of Ouyang's work.
42. T' a-so-hsing-man

Alone I board a solitary boat,
Leaning against its tall mast,
Gaze my fill at the far horizon.
The evening rain is hard to form,
Especially when the morning cloud is dispersed.
In the cold gust,
Shrivelled leaves scatter.
The new moon shines on the clear shallows.
Tonight, this parting feeling is hard to dispel.

I force myself to go to bed,
And close these longing eyes,
As the light burns out,
And the water-clock drips ceaselessly,
Clearly I see you in a dream,
Your lovely flower-like face,
And the same old courtyard.
The new moon shines.
The silken bed-drapes hanging,
The beaded curtain raised.
Dawn gradually breaks--
Sadly awakened from sleep,
You seem as far as the distant sky.

踏步行慢
独自上孤舟, 倚危樯目断。 難成暮雨, 更朝云散。 涼勁殘葉亂。 新月照, 澄波淺。 今夜里, 厭厭離錯難消遣。 強來就枕, 燈殘漏水, 合相思眼。 分明夢見如花面。 依前是, 蕎庭院。 新月照, 羅幕捲, 球箋捲。 渐向晓, 愈然睡觉如天远。
This *tz'u* is collected in *TWCC* but is missing from *CTVF*. Written in a refined and literary style, it is doubtful why this poem is excluded from *CTVF*. However, if one examines the poem closely, one would detect, behind the yearning for a parted lover, a subtle touch of eroticism which runs through the poem.

Line 4 and 5 (3 and 4 in the original text) has a reference to Sung Yü's *Kao-t'ang-ju* in which Sung describes Emperor Huai of Ch'u in his trip to the Kao-t'ang Pavilion. There the emperor dreamt that he had an affair with the goddess of Mt. Wu who had come to visit him. Upon leaving, she said to him: "I'll be the morning cloud during the day, and the wandering rain at night". When he woke up again, the emperor had a temple built in memory of her, and he named it the Temple of Morning Cloud. Since then, "clouds and rain" have been used as a euphemism for sexual encounters. In this poem, clouds and rain are described realistically, as part of an evening scene. At the same time, an allusion is made to their use as a euphemism. Thus line 4 and 5 refer also to the impossibility of love-making because the lover is away.
A willow of the South,
Its leaves so small it does not yet make shade.
No one would have the heart to pluck its boughs,
Boughs so soft and frail.
The warbler fears that its branches are too
delicate to support a song,
Branches so tender and young.
It is left until spring is farther along.

Fourteen years of age, or fifteen,
Leisurely, with a p'ı-p'a in her arms
She looked around--
As we gambled on the steps and she ran past down below,
Then I had already noticed her,
How could I fail to see her now?

望江南
江南柳，葉小未成陰。人為絲軼那忍折，
鶯喚枝嫩不勝吟。留著待春深。十四五，
閒抱琵琶尋。階上鐵錢階下走，恁時相見早留心。何况到如今。
As mentioned earlier, this poem is connected with the first moral scandal involving Ouyang Hsiu, in which he was alleged to have committed incest with a niece. The young girl described in the poem was generally thought to be the niece herself. 106

This tz'u has also been incorrectly ascribed to Emperor Kao-tsung of Sung as well as to the Yuan monk Chu Yueh-hua. 107 Kao-tsung did write a tz'u which is very similar to the one here. Its first stanza reads:

A willow of the South,
Its leaves in soft green it does not yet make shade.
Its twigs are still too tender to be plucked,
Its branches too delicate to support an oriole.
It is left until spring is farther along. 108,

Kao-tsung wrote this poem as a metaphorical description of a young concubine of his. Since he lived a number of years after Ouyang's death, this poem must have been based on Ouyang's.

In stanza 2, what has been rendered as "looked around" is hsün, which is more commonly used as a transitive verb meaning "to search for". Here, the interpretation of "to look around" has been preferred. This is perhaps more appropriate in its context.
CHAPTER III
Critical Study

As a tz'u poet, Ouyang Hsiu has been considered as a mere follower of the Hua-chien School (named after the first extensive tz'u anthology Hua-chien Chi which covers the period 836-940 A.D.) and the Southern T'ang tradition of Feng Yen-ssu. To many critics, he is but one of the literati poets of early Sung who write about groundless ennui and sentimental love. Some have concluded that his tz'u have no identity and that he plays very little part in the development of the tz'u genre. Indeed, his works have often been lumped together with those of Yen Shu, and have even been rated as below those of Yen. ¹

This popular view of Ouyang Hsiu as a tz'u poet is, in my opinion, largely unjust. Although Ouyang Hsiu made no epoch-making changes in the trend of tz'u composition, his works display considerable variety of experimentation, all written with a high degree of excellence. Compared to Yen Shu, his tz'u explore a wider range of worlds, and are emotionally more powerful and spontaneous. Many of them show deeper psychological insight and better characterization than the works of Yen. There is also a touch of gaiety and natural ease which runs through his poems. All these set him apart from other Sung poets, making his works refreshingly delightful to read. However, because Ouyang Hsiu's tz'u are more individualistic in style than technically innovative, their special qualities are difficult to define, and are
often easily overlooked.

Before analysing the tz'u of Ouyang Hsiu, I would like to explain my method of classification. It is usually handy to classify a poet's works according to the themes he deals with. However, this method cannot be applied to the works of most early tz'u poets, since their poems express only a very narrow scope of themes. In the case of Ouyang, his tz'u are of related, though not altogether similar, subject-matter. They differ from one another more in their nature of composition than in their themes. To group his tz'u into such ready-made types as Love and Nature Lyrics (as R. Adler has done) is not only arbitrary and misleading, it necessarily precludes the discussion of many other works in his collection. Indeed, no more than 50 of Ouyang Hsiu's tz'u can be rightly called love and nature poems. And even these do not deal exclusively with such well-defined themes.

If we consider their nature of composition, Ouyang's tz'u do fall naturally into a few groups. These include poems which are typical of the tz'u tradition, poems written mainly for self-expression, and poems composed strictly for entertainment. Of course these groups are not mutually exclusive. In a very broad sense, almost all tz'u in early Sung were written to be sung, and therefore, to entertain. As for the tz'u tradition, it is often difficult to determine to what extent a poem is typical or untypical of it. However, because different emphases have been given to their nature of composition, Ouyang's tz'u do fall clearly into these groups, each with its distinct qualities.
Apart from these three categories of tz'u, I would like to discuss the 73 flippant and generally erotic poems in Ouyang Hsiu's collection.

With this method of classification, I shall be able to cover all major aspects of Ouyang Hsiu's tz'u in this discussion.

I. Poems typical of the tz'u tradition

By the tz'u tradition, I refer to the style of tz'u represented by the poets of the Hua-chien School, modified and enlarged upon by the works of Feng Yen-ssu and Li Yü (937-978 A.D.) of Southern T'ang. As the words hua-chien (among the flowers) aptly suggest, tz'u in the early stage of development were composed to be performed as entertainment. They were sung as popular songs, upon feast-tables and in music-halls. Because of the nature of this origin, poems of the Hua-chien School cover only a narrow scope of expression, and are highly impersonal. They centre around such familiar themes as boudoir lament, seasonal grief and parting sorrow. In most cases, they are written in an elegant and cultivated fashion, packed heavily with clichés and stylizations. These, together with the necessity to comply with an elaborate set of metrical and prosodic rules, result in a lifeless, unprofound and stereotyped tz'u which characterizes the works of this period.
Wei Chuang  вес (855-910) was probably the first Hua-chien poet who wrote in a less stylized manner. He still retains in his poems many of the stock images common to the Hua-chien tz'u. Yet his language is plainer. His themes are slightly more varied, and his works reveal a greater depth of feeling and a stronger touch of realism. The following poem, deceptively simple and straightforward, is marked by an underlying tension of conflicting emotions:

P'u-sa-man

Everyone is full of praise for the beauty of the South: What can I do but end my days in exile in the South? The spring river is bluer than the sky; As it rains, in a painted barge I lie.

Bright as the moon is she who serves the wine; Like frost or frozen snow her white wrists shine. I'm not old yet: let me not depart! For going home will surely break my heart! 4

(Translation by J. Liu)

Wei Chuang had escaped from his native place near Ch'ang-an during the Huang Ch'ao Rebellion. While seeking refuge in the South, he tried to bury himself in the enchantment of the place, its captivating scenery and lovely girls. Yet deep in his heart, he was emotionally tied to his hometown. The apparent interest he assumes in this poem for the South only makes his nostalgic yearnings appear more poignant. It gives the poem a fresh, personal
touch and a sense of realism that was heretofore unknown in tz'u.

When Feng Yen-ssu and Li Yü came to the scene, they took up and extended this tradition of Wei Chuang, writing with still greater depth and subtlety. Li Yü even departed from the tradition to some extent when he wrote tz'u to give vent to his personal anguish and despair at the loss of his kingdom. As for Feng Yen-ssu, he wrote with great feeling and restraint, and his tz'u were extremely touching. These lines from one of his poems may serve to illustrate this:

In tears I lean against the balcony,
Murmuring to myself--
When the swallows come in pairs,
I ask them,
"Have you met him on therroad?"
Spring sorrow is as confused and profuse as the willow floss.
Longingly, I try but fail to find him in my dream.  

(Ch'üeh-t'a-chih)

Although Wei, Feng and Li have enriched the tz'u genre and enlarged its scope, as a medium of expression, tz'u was still narrow and confined. Poets of this period were in general quite content to remain locked within the familiar confines of the lonely chamber and the desolate garden, expressing a restrictive world of emotions. They sought fulfilment not in broader realms, but in the refining and perfecting of the existing sphere.

As mentioned earlier, Ouyang was an ardent reformer in prose and shih. He rejected the artificiality and over-refinement of the Hsi-
k'un School with its exotic images and abstruse allusions. He inveighed strongly against the ornate, flowery style of pien-wen, pressing for a return to the ku-wen style of Han Yü. But as far as tz'u is concerned, probably because of the nature of this genre, Ouyang Hsiu did not entirely escape the influence of the Southern T'ang tradition. Over one-quarter of his works bear resemblance to the compositions of this trend. They share generally three characteristics. First, they are refined and restrained in style, Second, they write on the standard themes of boudoir lament and parting sorrow. Third, they preserve much of the conventional setting and imagery of traditional tz'u. However, these poems are more akin to the works of Wei Chuang and Feng Yen-ssu in their depth of sensibility than to those of any other earlier tz'u poets. Let us first examine this tz'u:

Vu-lou-ch'un

Since we parted,
I do not know
How far you are from me.
Whatever meets the eyes
Grieves the heart. So much sadness!
The farther you travel, the greater the distance,
   The scarcer the letter--
The water is wide,
The fish lies deep,
Where can I seek its message?

In the depths of night,
The wind strikes an autumnal note  
On the tossed bamboo.  
Every leaf is a sorrow,  
Every sound a sigh.  
Lying alone in bed,  
I try to search for you in dreams.  
But fail.  
Meanwhile, the lamp has burnt to ashes.

(Translation no. 8)

Intense in its emotion and delicate in feeling, this poem deals with the theme of love in a manner strikingly similar to Feng Yen-ssu's. Set in a lady's chamber, it contains no conventional description of the luxuries which surround its persona (as in the works of Wen T'ing-yiin and other Hua-chien poets). Instead, the poet plunges immediately into the girl's consciousness, describing her grief in her own voice. As she unfolds her sorrow, Nature and the real world about her become a part of her world, serving to intensify her emotions.

If we see any traces of Feng Yen-ssu or Wei Chuang in Ouyang Hsiu's works, it is in this sensitive and subtle quality we find in his more traditional tz'u. Let us examine one other poem from this group of works:

T'a-so-hsing

Plum blossoms fade by the wayside rest.  
Over the stream bridge, willow branches hang slender and young.
A warm breeze blows, grass-fragrant,
While my traveller's reins gently swing.
Sorrow grows with the growing distance,
Long and lingering, unending like a spring brook.

The heart is in pieces,
Brimming tears mingled with powder.
The tower is high,
Do not lean over its balustrade.
Beyond the far reaches of the grassy plains
the spring hills lie.
And the traveller is even beyond those spring hills.

(Translation no. 7)

In two simple lines, with the use of two suggestive words
残 ts' an (to fade) and 細 hsi (slender and young), this poem
opens with a vivid picture of early spring--plum blossoms faded,
willow strands starting to send out young shoots. The setting
(by the wayside rest), took is familiar and appropriate. 6 Spring
is a joyous season when all things begin to sprout in rejuvenation.
It is the best time of the year when lovers, friends and relatives
should be together, and not apart. By setting it in contrast to a
spring background, Ouyang Hsiu makes the idea of parting appear even
more unbearable. Warm breeze and the fragrance of grass echo a line
from Chiang Yen's Fu On Parting which, in turn, reinforces that feeling. 7
Yet this adapted line fits in as an integral part of the poem, showing
no traces of a loan. In the original, the character 摇 yao (to sway/
swing) is slightly ambiguous. Without taking a definite subject in the line, it can be interpreted in three different ways: 1) the wind blows on the reins, causing them to sway; 2) the traveller swings the reins; and 3) the reins sway by themselves, caused by the movement of the horse and the rhythm of the journey. It is not necessary to pin down the exact meaning of the line. As the seventeenth century critic Chin Sheng-t'an pointed out, the character 搖 already suggests vividly the rhythmic movement of a long journey. 8

In stanza 1, the parting is seen and described from the traveller's point of view. He does not seem to have forgotten the one he has parted with. Instead, the greater the distance is, the heavier is his sorrow: "Sorrow grows with the growing distance"--the description of sorrow assumes the visual image of a lengthy journey, blending very well with the subject of the poem. This growing sadness is further compared to an ever-flowing stream in spring--long, purling and unending.

In stanza 2, the traveller now projects his feelings to his loved one, putting himself in her position. She is imagined in her tears, gazing afar from over a high tower. Deep in his heart, he bids her not to do so, because there will be no sight of him. All that she can see will only be a stretch of grassy plain, beyond which lie green hills and green hills. And he is still further beyond those spring hills.

The beauty of this poem lies very much in its sense of empathy. The traveller's thoughts of his loved one's longing for him reveal in
turn his concern for her. This gentle compassion inevitably reminds one of this following poem from Tu Fu:

_Moonlit Night_

Tonight, in Fu-chou,
She will be watching this moon alone.
With tenderness, I think of my far-away little ones,
Too young to understand about their father in Ch'ang-an.
Her hair must be wet from the night-mist,
Her white arms chilled by the cold moonlight.
When shall we lean on the open casement together,
And gaze at the moon
Until our tears are dry? 9

(Translation adapted from D. Hawkes)

Tu Fu wrote this poem in a feeling of anxiety and nostalgia when he was held captive in Ch'ang-an during the An-lu-shan Rebellion. His family was then away from him, in Fu-chou. On a bright, moonlit night, Tu thought about his wife, all alone and helpless (the children being too young to share her worries), waiting for his return.

Although Tu Fu's poem seems to offer us a stronger sense of immediacy, the empathic effect in Ouyang's _tz'u_ is very similar to Tu's. And the perspective such an effect provides lends an added dimension to the poem.

As far as his more traditional _tz'u_ are concerned, Ouyang HSiu is a fine exponent of the _wan-yüeh_ school (a style of _tz'u_
which, contrary to the hao-fang school, is concerned with the exposition of fine and delicate feelings). The last two lines of this tz'u, for example, are a combination of emotional intensity and delicacy of feeling. Expressed in plain and simple terms, the emotions embraced in these lines are subtle and restrained, with much left to be contemplated and savored. In this respect, this poem, as well as the one previously examined, resembles the works of Feng Yen-ssu, and, at the same time, strikes a responsive chord in the tz'u of Ch'in Kuan. We need only mention two popular lines from Ch'in:

The Ch'en River used to wind around Mt. Ch'en,
For whom does it flow down the Hsiang River now?

Serving in disgrace in Ch'en (in present-day Hunan), Ch'in Kuan was extremely depressed and homesick. In despondency, he wrote many poems, in one of which these lines are found. The implication of these two lines is: The Ch'en River originally wound around Mt. Ch'en, why does it have to flow elsewhere, away from his hometown? By this, Ch'in is making an analogy between his inevitable exile and the outflowing of River Ch'en. Like the Ch'en River, the poet has no control of his own course.

The subtlety and restraint of these lines have much in common with those of Ouyang's. However, typical of the works of Ch'in Kuan, these lines describe a state of consciousness in which the human world
and the natural world are inextricably tied together. Mountains
and rivers are seen through the Pathetic Fallacy, and heavily tainted
with the poet's own emotions.

In general, Ouyang Hsiu shows in his tz'u a wholehearted attitude
toward life and a readiness to surrender to the mood of the moment.
He often projects his feelings to what surrounds him, but only very
rarely does he lose himself in the process the way Ch'in Kuan does.
As he states in one of his tz'u:

Men have feelings and so will act dotingly,
This sorrow has nothing to do with the moon, nor the wind.

(Translation no. 16)

He is well aware of his own consciousness and his relationship with
his surroundings, so that his feelings seldom go beyond the poda of
tranquil recollection. If we examine the tz'u on parting again,
Nature is only set as a background in this poem to bring out the
sadness of man. It is subordinate to him, and never takes over.

If Ouyang Hsiu can afford to be objective without lacking in
feelings, it is because he has a genuine interest in whatever he
describes. At the same time, he is remarkably gifted with an ability
to observe and record what he sees. The following poem will attest
to this:

Lin-chiang-hsien
A light peal of thunder
From beyond the willow trees.
Rain on the pond,
Falling,
Scatters and patters,
Upon the lotus leaves.
Across the western corner of the
Small house, a broken rainbow cuts
Brightly, as I rest on the balcony,
Awaiting moonrise.

A swallow comes flying,
Takes a peek under the painted beam.
A jade hook lets the chamber curtain hang loose.
It's cool waves unmoving,
A bamboo mat spreads out flat.
Beside the two crystal pillows
Lie a fallen hairpin.

(Translation no. 6)

Despite the conventional setting and imagery, this poem is a pleasure to read. It does not contain passionate emotions, nor does it seek to reflect or philosophize. However, there is a special beauty in its lines as the poet details in delight the world around him. He captures in a leisurely, savoring mood every tiny activity that goes omin in front of his eyes. The light peal of thunder, the gentle rain, the gradual moonrise, the swallow which comes peeking, the waves on the bamboo mat—everything is described with a delicate awareness, building up slowly an atmosphere of secrecy
and anticipation, until the description lands finally on the hairpin.

This quality of description is a unique characteristic of Ouyang Hsiu. Although it is a general opinion that Ouyang's tz'u differ greatly from his &shih, it is not difficult to find the same unmistakable manner of description in his shih poetry. We can compare the above tz'u with, for example, this shih poem:

The High Tower

Six zig-zags of carved railings,
A hundred-foot-high tower.
The curtain waves move gently,
The brick shingles showing streams of wavering shadows.
Over the north-western corner of the tower,
The floating clouds are casting.
Toward the west of the clouds, still,
I await the sight of a crescent moon. 12

In this poem, we find the same detailed descriptions of small scenes and tiny movements and the same feeling of anticipation. Again, the poet's presence is felt in the poem, playing the part of an interested observer, without melting into the scene.

Ouyang Hsiu once expressed his special fondness for these two lines of shih from Lin Ho-ching 林和靖:

Its slanted shadow over the clear shallows,--
An obscure scent floats gently in the twilight moon. 13
The delicate observation of gentle nuances of mood in these lines has much in common with that of Ouyang Hsiu. After examining the quality of Ouyang's description, it is easy to understand why he shows an affinity for Lin's poem.

If Ouyang Hsiu is successful in describing fine details of inanimate activities, he is equally skilful in portraying people:

Su-chung-ch'ing (Thoughts on the Brows)

Rolling up gently a curtain of clear morning frost,
She blows on her hands and applies a beauty mark.
All because of this parting-sorrow,
Deliberately, she draws her eyebrows long,
Like the distant hills.

Thinking of the past,
Lamenting the flight of youth--
She tries to sing,
But first composes her features;
Just about to smile,
She knits her brows again.
How heart-rending!

(Translation no. 4)

This poem is set against the familiar boudoir of the abandoned lady. The poem opens with a clear but cold, chilly morning. The lady described is in a sad, pensive mood. She rolls up a curtain covered with light frost and blows on her hands to keep them warm. Her sadness is made more poignant by the suggestion of a gentle chill.
As she settles to do her makeup, the poet begins to probe into her consciousness, while speaking to us in his own voice. Apparently, her lover has left her. While she manages to face a new day by going through the usual toilet routine, her heart is heavy. In deliberation, she likens her sad, longing feelings to the distant hills by drawing her eyebrows long.

The thought of far, distant hills immediately triggers off a number of flashbacks and old memories. In this way, stanza 2 begins as a natural sequence to the last line in stanza 1. Thinking of the past, she is suddenly reminded of her fast declining youth. Again, she is plunged into sadness. She attempts to sing, but cannot bring herself to the right mood. Trying hard to put on a smile, she ends up in a gentle frown. In a well-juxtaposed eight-character antithesis (lines 8-11 in this translation; I have not been able to reproduce a closer antithetical effect without making the translation flat and unnatural), Ouyang Hsiu has painted a pathetic picture of the girl's helplessness. The contrasting expressions on her face are a vivid representation not so much of her present melancholy; they dramatize her entire grief-stricken life. More than this, they symbolize the lives of many other courtesans in Sung China who shared her fate.

In most cases, the life of a courtesan or singing girl was doomed to be unhappy. She sang not to enjoy, nor to express, but to entertain. The very nature of her work forbade her to have any real and permanent human relationships. Yet she still hoped for success and happiness
for the few short years before she began to lose the charm of youth. This poem of Ouyang Hsiu easily reminds one of an early tz'u from the Tun-huang Sang Collection. The second stanza of this song reads:

Please don't climb me,
Climb me out of an infatuation.
I am a willow by a winding stream,
This fellow plucks from me,
That fellow climbs--
Love all in one moment's time. 14

One of the earliest tz'u of the common folk, this is a personal monologue of a courtesan's tragic life, a direct protest she raises against the hostile world around her. The language, typical of the common folk's, is open and straightforward.

In a very refined and delicate manner (suggested particularly by the setting and the choice of such words as 'gently' (bh'ing 輕 ), 'clear' (ch'ing 清 ), 'blows on her hands' (ho-shou 呼手 ) and 'tries to apply' (shih 試 ), Ouyang's poem writes of the same plight of a girl. Compared to this tz'u, his tone is slightly removed, but not without compassion. His style is more subtle and sophisticated.
II. Poems written mainly for self-expression

It is dangerous to read a poet's life into his poems, particularly his tz'u, for two reasons. First, unlike shih, tz'u poems are rarely titled, in which case it becomes even more difficult to determine whether a poet is writing about his own experience. Secondly, for a long time, tz'u had been treated merely as a form of entertainment. It had a highly romantic, yet impersonal tradition.

The Hua-chien poets hardly sang about their personal feelings. However, as the genre gradually developed, because of its lyrical potential, a few poets began to reveal their private concerns in their tz'u. Wei Chuang started by expressing his longings for his native place, in fairly clear and concrete terms. With Li Yü, we are virtually compelled to read his works as reflections of his life.

As an eminent statesman, Ouyang Hsiu led an eventful life during his forty years of office. He had never witnessed the kind of turbulence and bloodshed that Wei Chuang went through. Nor had he suffered the tragedy of losing a kingdom as Li Yü had. Nevertheless, his life was full of ups and downs. It was a life of promotions and demotions, of veneration and scandal. We have seen many of the political and private embroilments Ouyang Hsiu was involved in. The effects of these vicissitudes naturally left some marks on his works. Ouyang's prose and shih are a good reflection of the thoughts and concerns which predominated in his life. For the more subtle feelings he had, however, he found expression in his tz'u. Although Ouyang seldom mentions specific people
and events in his *tz' u*, about one-fifth of his works are written in a recurrent mood, expressing a certain outlook of life which can be identified as his. At first glance, many of the sentiments he expresses in these works seem commonplace (about age ing, parting and the uncertainty of life) and could very well be part-and-parcel of a poet's stock-in-trade. However, the spontaneous and straightforward manner in which these poems are written leaves a forceful impression on the readers, so that few would carelessly dismiss them as sentimental clichés of groundless lament. We have no need to read Ouyang's life into every one of these poems, yet knowing his life definitely lends an insight into this group of works. These *tz' u* share two characteristics. First, they are personal and, to some extent, reflective of Ouyang Hsiu's own feelings and experience. Second, their language is simple, prose-like and unadorned.

Many of the *tz' u* in this group of works sing of the weariness and uncertainty of an official career:

Remember, years back, we received our palace degrees together--All the gay and colorful luxuries of capital life. Now, in meagre office I serve, after exiles and exiles... *(Lin-chiang-hsien)*

How easily the joy of song disappears in a floating life. The vicissitudes of an official career are difficult to predict... *(Huan-hsi-sha)*

The road of life is stormy and rough... *(Sheng-wu-yu)*

*(Translation no. 20)*
Travellers, don't you long for the roads of Ch'ang-an.
Men grow old faster in the city of Ch'ang-an...

(Yü-ch'ia-ao) (Translation no. 14)

These are very personal enunciations of the uncertainty of life and the brevity of its happy moments. It is characteristic of this group of works that the language used is clear and plain instead of elusive and evocative. However, the sentiments embraced in these poems are consonant with those in some of the more figurative and traditional works of Ouyang Hsiu:

A night of blustering storm and wind
In the last days of spring
Sends red petals
Falling and flying from the trees...

(Yü-lou-ch'ün) (Translation no. 5)

The east wind is a news-bearer for all blossoming,
But when the blossoms come, it blows so hard...

(Yü-lou-ch'un)

These lines, full of a consumptive beauty, express the same concern we find in the works previously quoted: a feeling for the irretrievable passing away of the beautiful things and joyful moments of life.

The period of Ouyang's life which he remembered well and sang of the most was probably his days in Loyang. Four years of office
in this thriving metropolis marked the early carefree years of his official and literary career. He was then young, zestful, yet naively bold and daring. However, he was in no influential position to be involved in any major political conflicts. Instead, he attended regular feasts, enjoyed himself in the company of poets and scholars, and was totally immersed in a life of song and laughter. We have already seen the nostalgic attachment Ouyang shows for Loyang in one of his tz'u. Very often, the memory of the place is also linked with the parting with friends, with spring and all the happy associations it brings:

_Vü-lou-ch'ün_

With a glass of wine before me, I try to announce the day of my return.
Before I can utter a word, my spring face dissolves into choking tears.
Men have feelings and so will act dotingly.
This sorrow has nothing to do with the moon, nor the wind.

Please do not sing a second parting-song,
One is enough to tie the heart in knots.
Until I have seen the last of Loyang's flowers,
I cannot part too easily with the spring wind.

(Translation no. 16)

Apart from the memories of Loyang and the uncertainty of an
official career, Ouyang Hsiu also writes abundantly on the subject of old age. In many of his tz'u, there is a sharp awareness of the flow of time and the inevitable passing away of youth. However, Ouyang always finds consolation and means of escape, so that he is never sad for long. A great number of songs in his collection are on the theme of carpe diem:

*Chien-tzu Mu-lan-hua*

You can't induce spring to stay.
The swallow is aged, the warbler lazy,
They are no where to be found.
Tell fading spring,
Once old, youth will never come again.

The moon is bright,
The wind mild.
Let's buy laughter with the money we've made,
And treasure the good time.
Don't wait to pluck the bough until it is empty of flowers!

(Translation no. 10)

*Ts'ai-sang-tzu*

Ten years ago I was a winebibber,
Beneath a bright moon, a wind clear and cool.
In this way people wither and wane,
Sorrow and worries grow.
Time flashes by, startlingly quick.
My hair has changed, but not my heart.
Let me hold on to this golden goblet,
And listen to the old songs again--
Songs that remind me of those good old drunken days.

(Translation no. 13)

Yu-lou-ch'un

Two old men happen to meet on this festival day
When the willow catkins are flying like snow.
Against youth let's drink, to the very last cup!
Don't let the young blossoms
Make you ashamed of your white hair.

Like the arrow on the bowstring
Are life's meetings and partings.
A feeling for separation grows intense with old age.
Let's pour from our golden lotus cups,
And don't worry about the morning moon
Sinking behind the west house!

(Translation no. 15)

Lang-t'ao-sha

Today we roam on the northern lake;
Rocking, rocking, in a light boat.
The bright ripples spread; the willow twigs hang soft.
As Spring comes and Spring goes again like this,
It has turned your hair white.

A fine singing girl with a fine voice--
It's hard to stop until you're drunk.
Let me urge you to fill your golden goblet to the brim:
Even if you are often sick with wine in the season of flowers,
That's a kind of gaiety too! 18

(Translation by J. Liu)

Reading these poems reminds one of Su Shih. A protégé of Ouyang
Hsiu, Su was a keen admirer of Ouyang and his works. It is not
difficult to explain why Su had a special liking for Ouyang, as the
two poets had much in common. They both show, in their works, a
delicate awareness and sensitive appreciation for the beautiful things
in life. Both display a sanguine attitude toward life and a readiness
to find release in moments of grief. However, because the nature of
their sentiments are not entirely similar, their ways of relief, too,
are different. Like Ouyang, Su is also concerned about the passing
away of time. However, his feeling for time is historical and phi-
losophical:

The human world is like a dream. 19
(Nien-nü-chiao)

The road of the world is endless,
But this weary life is short... 20
(Ch'in-yüan-ch'un)

Upon River Ch'ien-t'ang,
Over its mouth at Hsi-ling,
How many times the sun has sunk?
Do not dwell on changes since the old days,
A raise of head makes the present past! \[21\]
(Pa-sheng-kan-chou)

Su Shih senses the flight of time and the emptiness of a short life. Instead of relating these feelings to himself, however, he seeks release by philosophizing and pondering on them. Because he takes a cosmic view of life in his works, he always succeeds in rising above his feelings. This, I believe, is one reason why Su can transcend the immediate and the worldly to go beyond the limitations of conventional tz'u. Compared to Su, Ouyang's feeling for the fast elapse of time is more personal and down-to-earth:

Once old, youth will never come again...

My hair has changed, but not my heart...

As Spring comes and Spring goes again like this,
It has turned your hair white...

His relief, too, is direct and spontaneous, involving little serious contemplations:

Let's buy laughter with the money we've made,
And treasure the good time.
Don't wait to pluck the bough until it is empty of flowers!
Let's pour from our golden lotus cups,
And don't worry about the morning moon
sinking behind the west chouse!

If we examine the four tz'u quoted, we see clearly two conflicting emotions underlying each poem; the one is a helpless feeling for the rapid flow of time and the loss of youth, the other, an unrestrained gaiety and a determination to enjoy what the present can offer. In each case, we see a swift transition of one feeling to the other, without going through any complicated thoughts or emotions.

The hidden conflicts we see in these poems are not accidental. They represent two different qualities we find in the works of Ouyang Hsiu: (1) a capacity to feel and to respond to very change and shade of feeling in life. In other words, a poetic sensibility. (2) the ability to appreciate life with an objective awareness and a detachment of feeling. Because of these two qualities, Ouyang Hsiu is capable of writing poems marked at the same time by an emotional intensity and a touch of carefree gaiety. This unique combination we find not only in Ouyang's tz'u, but in his shih as well:

*Three Poems on a Spring Visit to Feng-lo Pavilion*

(1) The trees are in green profusion,
The mountain birds chirping away.
Falling petals waft and whirl in the sunny breeze--
Amidst the songs of birds, the waltzes of flowers,
The governor is drunk--
Tomorrow, when he awakes from intoxication,  
Spring will already be gone.

(2) The spring clouds float thinly,  
The sun shines bright.  
Grasses stir the traveller's gown.  
Willow catkins brush on his clothes.  
As he walks to the west of the pavilion,  
There he meets the governor,  
Riding on his sedan, returning, sodden drunk,  
With flowers on his head.

(3) Red trees, green hills, a sun about to set.  
Over the countryside, the green color of grass  
stretches to no end--  
Ignoring the aging of spring,  
Visitors come to the pavilion,  
Treading over its fallen petals. 22

In these poems we can detect, on the one hand, a tender feeling  
for the gradual departure of spring--

The trees are in green profusion.  
Falling petals waft and whirl in the sunny breeze.  
Tomorrow, when he awakes from intoxication,  
Spring will already be gone.

Grasses stir the traveller's gown,  
Willow catkins brush on his clothes.--
the other, the poet's attempt to assume a casual nonchalance--

Amidst the songs of birds, the waltzes of the flowers,
The governor is drunk--

Riding on his sedan, returning, sodden drunk,
With flowers on his head.

Ignoring the aging of spring,
‘Visitors come to the pavilion,
Treading over its fallen petals.

Poets respond to the transciency of time and the brief span of life in their different ways. We have seen how Su Shîh reacts with his philosophical contemplation. Another poet who does it in a distinctly individualistic manner is Li Po 李白. Let us analyse this following excerpt from one of his poems:

Have you not seen
How the Yellow River, which flows from heaven and
    hurries toward the sea, never turns back?
Have you not seen
How at the bright mirrors of high halls men mourn their white hair,
At dawn black silk, by evening changed to snow?
While there is pleasure in life, enjoy it,
And never let your gold cup face the moon empty! 23

(Translation by A.C. Graham)
What we see in these lines is a powerful language and a soaring emotion. Typical of the style of Li Po, this poem is filled with strong, subjective feelings and exaggerated imageries. By comparing the flow of time to the rolling waters of the Yellow River, and by condensing the lengthy years of a lifetime to the span of a day, Li succeeds in creating a forceful impact on the feelings of his readers. After reading these lines, one is often convinced, emotionally, that life is really too short. Any enjoyment of the pleasures of life the poet writes about becomes easily justifiable.

We cannot find the thoughtful contemplation of Su Shih, nor can we detect the rich imagination of Li Po in Ouyang Hsiu's works. What Ouyang possesses is a different quality: an objective sense of humor, an ability to laugh at himself. Ouyang had, in the less fortunate periods of his life, invented interesting names to address himself. He called himself "The Drunken Elder" (Tsui-weng) and "The Hermit of Six-ones" (Liu-i Chii-shih). In his works, he hardly allows himself to be sunk in grief. In moments of sorrow, he would shake off the feeling by stepping aside, eyeing himself at a distance. In this way, he treats himself as an object for scrutiny, and finds himself laughable. In Ouyang's prose, we can easily find such descriptions as the following:

...Pale-faced and white-haired, drunk in the middle of all is the governor!
And from his shih:

As he walks to the west of the pavilion,
He meets the governor,
Riding on his sedan, returning, sodden drunk,
With flowers on his head!

These lively and humorous self-portraits appear also in Ouyang's tz'u:

Enjoy yourself while you are young,
You only have to look at this old fellow
here with his wine!
(Ch'ao-chung-ts'o)  (Translation no. 9)

Don't laugh at me,
Me with flowers on my white hair.
The music is urging on,
Wine glasses busily passed around... 26
(Wan-hsi-sha)

Because of Ouyang Hsiao's ability to laugh at himself in times of grief, these lines read at once sad and amusing. It is this interesting combination which gives this group of tz'u by Ouyang Hsiu a personal touch and a sense of realism.

Compared to his more traditional tz'u, this group of poems also shows a greater unrestrained gaiety. In this sense, it is closer to the hao-fang school (a style not properly named and fully
represented until after Su Tung-p'o), and is characteristic of this other style of Ouyang Hsiu's works.

III. Poems written strictly for entertainment

After the chaotic period of the Five Dynasties, times were relatively stable in Northern Sung. In the cities, all manner of industries and small trades flourished. Artisans produced a wide variety of goods and wares. Craft stores, wine-shops, restaurants, casinos, entertainment houses and brothels filled the capital. Musical entertainment became a major source of enjoyment and relaxation for all classes of people. 27 Tz'u, which originated as a popular song form in the T'ang and Five Dynasties was given an excellent chance to thrive and develop. The literati who constantly visited the brothels and music halls found it a challenge to compose verses for the new tunes of the day.

Although the tunes used for Sung tz'u have long been lost, we do know that Ouyang Hsiu's tz'u were performed in his time, as an active part of the singing girls' repertoire. 28 Though most of his tz'u were eventually used in singing, some of them, according to Ouyang himself, were especially written for the purpose of entertainment. As he states in the preface to his poems on West Lake (the West Lake
in Ying-chou where Ouyang once served, and where he finally chose to retire in):

...I decide to rearrange the words of the old stanzas to fit a new tune. And for the sake of entertainment, I venture to expose my inadequate skills.  

Apart from the famous series of 10 poems on West Lake, this group of tz'u I have in mind includes two cycles of seasonal poems—a total of 24 tz'u written to the tune Yü-chia-ao, as well as a number of other poems on the lotus girl and the mythical Spinning Maid.

Both the poems on West Lake and the two sets of seasonal tz'u are written to a form known as ku-tzu-tz'u. A ku-tzu-tz'u is a series of songs written to the same tune and on the same subject. The songs often bear a recurring refrain so that they resemble one another and assume a coherence when sung one after another. Since most Northern Sung tz'u were hsiao-ling (tz'u with less than 58 characters), each ku-tzu-tz'u provided a much lengthier performance than one hsiao-ling. Like an inflated folk-ballad (except that in most cases the works repeat the same subject instead of assuming a narrative progression), the songs, due to repeated and continuous singing, became popular very easily.

Ouyang Hsiu was one of the first to write in this form. However, the earliest prototype of ku-tzu-tz'u dated back to the period of Chin and Sung in the fourth and fifth centuries. During that time, we already
find such a poem as Yüeh-chieh Che-yang-liu-ko 月節折柳歌 which contains a series of songs, each celebrating one month of the year. In the Tun-huang collection of T'ang folk songs, poems such as Shih-erh-shih-ko 十二時歌, Wu-keng-chuan 五更轉 and Pai-sui-ko 百歲歌 contain cycles of songs written on the same tunes. 34

A form of folk-song by origin, ku-tzu-tz'u was composed in Northern Sung solely for the purpose of entertainment. A Sung poet Chao Ling-chih 趙令畤 (1051-1134) who lived after Ouyang Hsiu even used this form to narrate the story of Chang Chun-jui 張君瑞 and Ts'ui Ying-ying 鄭延欽 in Yuan Chen's Hui-ch' ian 會真記. 35 This was the first attempt at story-telling with songs for the sake of performance. It marked the beginning of the idea of ch'ü 曲.

Although the music is no longer extant, and none of the ku-tzu-tz'u can be sung, we can still detect the characteristics of this form of writing in Ouyang's works. The 24 seasonal poems cannot be treated in any other way but as two sets of coherent works. The poems on West Lake, too, should also be read as one single unit, instead of 10 individual tz'u. Each poem in this set sings of the charm of the lake in a different time and temperament. Each carries in its first line a simple refrain hsi-hu-hao 西湖好, meaning literally "West Lake fine". Together, they paint the beauty of West Lake in its varied seasons and moods: in early, deep and late spring, in the summer, during the day and after dusk. The message is in the form itself. The repeated
singing of the same tune with the same refrain reinforces the idea that West Lake is lovely any time of the day, any day of the year. These variations of moods on the lake include:

its gay and interesting bustles

Flying canopies chase after one another,
Rushing to seek intoxication
Among the jade goblets and the flowers. 36
(no. 5)

West Lake is lovely with the lotuses in bloom,
Coming laden with wine in a boat,
We need no banners and flags,
To our front and back, red standards and green canopies escort us...
(no. 7) (Translation no. 24)

its tranquil serenity:

West Lake is beautiful against the glow of a fading twilight.
With flowers over the bank, and duckweed covering the shallows.
Over the wide expanse of the watery plain,
The waves are tranquil.
On the deserted shore, a boat sits in solitude.

To the southwest the moon rises,
Floating clouds disperse.
It grows cool at the balcony railing--
How fresh the fragrance of the lotus and water caltrops!
Across the surface of the water the wind comes,
Sobering my wine-dazed face.
(no. 9) (Translation no. 25)
and finally, its rapturous and idyllic moments:

The wind is clear, the moon white--
Favoring a perfect night.
The water is a field of lustrous jade.
Who would long to ride on the imperial horse
or the fairy bird?
A man in a boat is an immortal! 37
(no. 8)

Beneath the boat the clouds float softly by,
Sky and water are both clear and limpid.
I glance, now upward, now down,
Lingering in the illusion of another sky in the lake. 38
(no. 3)

After describing West Lake in all of its moods and variations,
Ouyang Hsiu wraps up the series by giving it a slight personal touch:

All my life I have loved West Lake,
Where I once arrived with a retinue of vermilion wheels.
But riches and honor are like floating clouds.
In a moment, twenty springs slipped by.

Coming back, I feel like the crane of Liao-tung.
The city and its people,
All have changed.
Who would ever recognize the governor of long ago?
(no. 10) (Translation no. 26)

Ouyang Hsiu was not the first Sung poet to write about West Lake
in ku-tzu-tz'u. P'an Lang 潘阆 (995-1009) who lived slightly before
him, had already composed a string of nature poems to the tune of Chiu-ch'üan-tzu 酒泉子 in which he celebrates the scenery of the South. Poem 3 and 4 of this series sing specifically of the renowned West Lake of Hangchow. The third poem reads:

I will always remember West Lake,
When Spring comes, endless scenery upon its waters.
Where the girls of Wu are all as beautiful as fairies,
Racing one another in their orchid boats.

Clusters of pavilions, a fairy land in the distance--
Where a recluse should end his days.
Since I was last there,
Twenty years have passed.
Stretching their gaze toward the east,
These eyes are almost worn through.

In contrast to the vague and dreamy picture of West Lake P'an Lang gives us, Ouyang's poems present a variety of sharp and interesting snapshots of the West Lake in Ying-chou. When reading his series, one can sense Ouyang's acute awareness to the different kinds of moods the lake offers him, thereby sharing his poetic experience. There is also a strong feeling of immediate presence in Ouyang's tz'u which is missing in P'an's. This is partly due to the vividness of Ouyang Hsiu's depictions, but partly due also to the subtle implication of the poet's own presence throughout the series. Words such as pu-chūeh 不覚 "(You) scarcely notice", yi-shih 疑似 "(One) has the illusion that", shih-chūeh 始覺 "..before (I) realize..", shui-chih 誰知, "who
knows", and shui-hsien 隨年, "who longs for?" all remind the readers of the poet's consciousness, and suggesting, at the same time, an invitation to the readers to join him in his rapture.

Were it not written to the prosody of a tz'u tune, this series of poems is far removed from traditional tz'u both in its idyllic feeling and rhapsodical mood, and in its lack of conventional tz'u imagery.

Apart from the West Lake series, Ouyang Hsiu has composed two sets of tz'u to the tune of Yü-chia-ao, each of which describes the year, month by month, in 12 individual poems. Although written as popular entertainment, these works have none of the superficial or hackneyed descriptions of Nature found in most popular songs. Instead, every line is a sharp and heart-felt expression of careful observation. These poems reflect Ouyang's capacity to respond sensitively to the minute changes in Nature: to its shape, color, sound, mood, and its effect on human activities. Let us examine how the poet observes (and responds, at the same time) to just a few of the delicate seasonal transformations:

The first month--the Dipper starts to tilt in its course.
Layers of soft, thin ice scattered over the green pond,
The brook begins to murmur.
The fish about to play again.
Over the woods, one senses already a blossoming climate...

In a few short lines, Ouyang Hsiu has successfully captured the
essence of early spring--the first sign of burgeoning movement after a period of cold, dormant winter. The pond, deeply frozen in winter, is now almost all melted clear. The brook begins to let off a gentle flow. Even the fish feel the return of life and warmth and are about to run active again. Everywhere the resurgence of life is prevalent.

The fourth month--spring has gone from the woods. Deep and dense, like a heavy curtain the trees begin to develop shade. With the flower twig I've plucked still in my hands, My sleeves smell of scent. Among the leaves, the plums are green like beans.

Often, rain and wind season the weather. Rows of new bamboo-shoots sprout-- Their snowy-white skins thickening. I dash off a few poems on the departure of spring, Simply to go with the drinking. The color of the cherries reflect brightly on the silver plates.

(Translation no. 34)

This poem describes the time of the year when spring is gone and summer is around the corner. Instead of the usual sadness associated with the departure of spring, there is a newly settled feeling, a feeling of everything steadily maturing in the atmosphere: the plums are green like beans, the skins of the bamboo-shoots are gradually thickening. There seems to be a lack of excitement and enthusiasm when the poet claims that he does a few farewell songs simply to go
with the drinking. However, typical of Ouyang Hsiu, this indifference is quickly replaced by a touch of cheerfulness as the poet finds consolation by mentioning about the cherries reflecting brightly on the silver plates.

The seventh month--the beginning of fall
When the wind starts to blow,
And the dews come out early.
Over the shallows, lotuses are still flowering,
The *wu-t'ung* in the courtyard grows old...

As the myriad leaves sound their notes,
All of a sudden it grows cold.
Different kinds of insects sing their nightly songs.
The mists are gradually swept away.
The water-clock begins to drip longer,
The sky is far and high.
In the absence of all human noise,
Who can bear to hear the evening rain pressing to dawn?

(Translation no. 35)

This poem describes the seventh month of the year when summer is gradually taken over by fall. Throughout the first part of the poem, a feeling of transformation is felt by the suggestion of movement and change taking place in Nature: the wind starts to blow; the dews come out early; while the lotuses are sending out their last blooms, the *wu-t'ung* are growing old. The second part of the poem is filled with a forlorn and chilly feeling of fall. The sky, far and
high overhead, gives a feeling of hollow vastness. The wind is high, the leaves rustle, the nightly insects chirping away, the evening rain is pressing to dawn. In the absence of all human noise, the destructive aspect of Nature is dominant.

The tenth month--month of the Little Spring.  
Plum trees are starting to send out blossoms.  
A red stove, a painted chamber newly furnished.  
Behind the bed-curtain, a beauty lingers listlessly in the warm bed,  
Too lazy to wash and comb her hair.  
Over the night, the jade water-clock is covered with a light film of ice.

Upstairs, on all four sides, curtains are left hanging.  
The cold mountain scene looks its best when viewed from afar.  
The wind blows harshly, breaking off a line of travelling wildgeese.  
The red sun sets,  
Over the river, rolling clouds suggest the imminence of snow.

(Translation no. 36)

In this poem, the poet depicts winter--its chill and sense of intimidation--by effectively juxtaposing two scenes, one indoor, one outdoor.

The first stanza unfolds with a lady's chamber. Newly painted, with a warm red stove, the chamber is shielded on all four sides from the cold by heavy curtains. Nevertheless, a touch of chill is still
felt in the room, as the water-clock shows a layer of thin, cold ice. The lady of the chamber is lazy and listless. Unwilling to face the cold, she tries to linger for all longer while in her warm bed. Without mentioning that it is cold, the poet succeeds in bringing across a sense of chill and intimidation. This is especially suggested by the heavy curtains which are "left hanging", by the inactivity of the lady, the warm, red stove and the light, filmy ice on the surface of the water-clock.

In the second stanza, the poet moves from the inside to the outside of the house, painting for us a distant picture of winter twilight. We see, in this picture, cold, far-off mountains and a line of travelling wildgeese broken off by a harsh wind. In the glow of a red sunset, clouds above the river gather in rolling forms, suggesting the imminence of snow. Despite the description of the wind and the rolling movement of the clouds, there is a static mood about the poem, a sense of stillness working gradually toward a slow precipitation.

Apart from the description of Nature's seasonal changes, Ouyang Hsiu's two series of Yü-chia-ao poems are interesting records of human activities taking place during the different seasons:

The first month--the Dipper starts to tilt in its course...
Families gather together in happy union...
The first full moon is not full yet,
On the fourteenth of the month,
In front of the houses, red lanterns are already hanging...
The third month—the season of Ch'ing-ming
is gentle and mild... 43

The fifth month...
On golden plates, fastened in varied-color silk strings--
Dumplings of the Mid-dragon Festival... 44

The seventh month...
Everywhere, melon fruits and flowers flourish in season.
People empty their golden jugs.
Gathering colorful sewing threads,
In the human world, the girls get ready for the
Spinning Maid Festival.

(Translation no. 35)

The eighth month...
As the autumn sacrifices draw near,
I grieve to see the swallows leaving for home... 45

All these descriptions of seasonal activities bring about a
feeling for the various occasions and festivities that everyone
is familiar with.

Besides the West Lake series and the two cycles of seasonal
tz'u, Ouyang Hsiu has composed a number of poems on the popular
themes of the Spinning Maid and the lotus girl. Both topics have
been commonly dealt with in shih poetry, but less so in tz'u.

Coming from a long-standing folk legend, the story of the mythical
Spinning Maid and the Cowherd has particular appeal with the common
folk. Ouyang Hsiu's tz'u share the same feelings most people have for the story of the legendary couple. At the same time, he is able to capture the essence of the tragedy by highlighting its happy moment. Let us examine the following tz'u:

**Yü-chia-ao x (Evening of the Seventh Day of the Seventh Month of the Year)**

The magpies fill the Milky Way, the fairy waves are shallow. The cloud-chariot is already by the Star Bridge. With the fading end of the twilight glow The street drum announces the hour. The bright daylight retreats. To the west of the sky a golden crescent hangs tiltedly.

After one whole year of parting, now they meet again. Old woes and new joy--no end! Treasure this joyful meeting in Heaven, The good night is short, On earth, the silver-marker of the water-clock should not rush too fast for them!

(Translation no. 33)

This poem centres its description around the moment of happy reunion between the Spinning Maid and the Cowherd. Stanza 1 describes the anticipation as the meeting draws near. It opens with a heavenly scene: the magpies are forming the fairy bridge, the Spinning Maid's cloud-chariot is already waiting by one side of the Milky Way. As the glowing tail of a fading twilight gradually
disappears, the moon emerges, hanging tiltedly in anticipation to the west of the sky. These heavenly activities are echoed on earth by the awareness of a flow in time, as the street drum announces the hour.

Stanza 2 describes the meeting itself. The poet beautifies that blissful moment by emphasizing its shortness, and contrasting it with the endless woe separation creates. There is an urge to capture the moment, to halt the flow of time as the poet pleads the human world to slow down for the fairy couple.

Like the seasonal tz'u, poems on the topic of the Spinning Maid are common and, often, stale. However, Ouyang Hsiu is able to give his works a fresh, poetic touch through a sense of interest and a genuine participation in his process of description. On the whole, he succeeds in elevating many of his "entertainment tz'u" from the level of mere popular songs to interesting pieces of poetic experience.

IV. The 73 generally erotic tz'u

Finally, I would like to discuss the 73 controversial tz'u in Ouyang Hsiu's collection. These works, many of which are love poems, differ drastically from his other tz'u both in content and style. As mentioned earlier, they coincide with a newly arisen trend of tz'u
composition in Northern Sung headed by Liu Yung. Instead of idealizing love in the usual heart-searching and dreamy manner, they handle it with a dramatic realism, describing it in frank and often erotic terms.

Liu Yung was not the first poet to write in this style. Long before him, in T'ang, Han Wo had composed *lū-shih*, (regulated verse) on love themes in this distinct manner:

Drunk, and counting on it, I seek, for no reasons, 
an old rendezvous. 
Laden heavily with grief, this feeling is difficult 
to overcome. 
The house stands in the silent drizzle of a deep spring. 
In the distance, a mid-night lamp is burning behind 
the window casement. 
I hold on tightly to a post, the wind blows on me, gently. 
As I walk along the zigzag path of the verandah, 
My feelings are burning. 
Clearly, underneath the window, I hear 
The sound of scissors cutting! 
I tap all along the balustrade, 
There is no answer. 46

This poem is neither erotic nor frivolous. Nevertheless, it already departs greatly from the traditional love poem and can be considered one of the earliest prototypes for the new kind of tz'u we mentioned. In this poem, we cannot find the painful yearnings or gentle concern a man has for his lover. Instead, we are presented
with a situation in which he becomes the centre of his own description.

The opening line sums up the situation very well. Drunk, lonely and lacking a sense of purpose, the man in this poem tries to find recognition of his self by seeking his old lover. As he walks in the rainy night to his lover's house, he is burning with feelings, not so much of a desire to see her, but of a longing for acceptance and the fear of being rejected. Instead of glorifying the emotions the man has for his lover, the poet concentrates on describing the man's conflicting emotions, his shivering courage to confront the meeting that he dreads but longs for.

This poem gives us a heightened drama of love and an interesting pièce of psychological insight.

Ouyang Hsiu must have read this poem of Han and been impressed by its dramatic situation. Let us examine how Ouyang adapts the same situation into one of his tz'u:

Jade moss covers the zigzag verandah.
In the deep courtyard, green willows hang.
As I steal in by night
To keep our secret tryst,
Your window curtain is still rolled up.
Impossible not to be revealed
Under these thin bushes,
The moon shining so bright!

Our meeting seems doomed.
The good time we had together when we last met,
It is unlikely we can have it again.
The mark of the golden water-clock
Is coming to its end.
I tap all along the balustrade.
There is no answer.
Clearly, beneath the window curtain, I hear
The sound of scissors cutting!

(Translation no. 41)

Like Han's poem, much of the typical imagery of traditional love poem is present in his tz'u—the deep courtyard, the winding verandah, the green willows, the cold, bright moon, the dripping water-clock and the window curtain. However, they all appear in a context far from the usual. There is no languishing lady waiting listlessly in her chamber, no lonely watching of the cold, evening moon, no longing for a moment's encounter in dreams. Instead, she is seen as a real girl having the last word of a lover's quarrel. Like the man in Han's poem, the one described here walks through the same zigzag verandah to meet his lover at night. As he hustles his way stealthily to his rendezvous, darting along, finding shade among the shrubs to hide himself from the terrible brightness of the moon, there is a mischievous, almost comical air about his movement. The girl is sewing in her chamber, With her window curtain rolled up, it is obvious that she remembers their secret tryst. But as he waits and waits, he realizes that there may be no hope for a meeting. Like the man in Han's poem, he taps all along the balustrade. But she answers him with the same cold, metallic sound of her working scissors,
snapping away in the quiet night.

Despite their similarities, there is a marked difference between Han's and Ouyang's poems. While Han's poem is filled with a lonely, helpless and pathetic mood, Ouyang's tz'u is flippant and amusing. Words such as *yu* (still), *wu-nai* 無奈 (helpless, impossible), *ch'ueh-hen* 卻恨 (but how I hate), *k'an-k'an* 看看 (but look), *ch'iao-pien* 敲遍 (I tap all along) and *fen-ming* 分明 (clearly) spoken in the persona's own voice all contribute to a frustrating yet light-hearted tone. Far-fetched though it may seem, this tone reminds me sharply of the voice in Robert Browning's many frivolous dramatic monologues. Compare it with, for example, this excerpt from Browning's *Fra Lippo Lippi*:

```
I am ppor brother Lippo, by your leave!
You need not clap your torches to my face.
Zooks, what's to blame? You think you see a monk!
What, 'tis past midnight, and you go the rounds,
And here you catch me at an alley's end
Where sportive ladies leave their doors ajar?
The Carmine's my cloister: hunt it up....
Aha, you know your betters! Then, you'll take
Your hand away that's fiddling on my throat,
And please to know me likewise... 47
```

As Brother Lippo get caught in the middle of the night away from his cloister, stealing around in some ladies' quarters, we see him confronting the guard in his timidly bold way. He justifies his behavior, bulldozes the guard and begs him for a favor—in a voice
even more mischievous and charged with life than Ouyang's flippant lover. However, the manner in which both characters are dramatized are very similar. We see the characters acting and speaking directly in front of us, both in their small, undignified yet equally human way.

Frivolity seems to be the dominant mood in this group of tz'u. Let us examine another poem written in a similarly delightful tone, this time, describing a happier rendezvous:

A maiden so fair,
Her lips deeply crimsoned, her cheeks delicately rouged.
She met me under the flowers
But hastened to go
Lest anyone know,
Leaving behind her tiny embroidered slippers.

She returned in stocking feet,
Her dark cloud-like tresses half-hanging,
Held by a gold phoenix hairpin.
Laughing and giggling as she walks,
I try to embrace her, tenderly close.
For one long moment,
She stays sweetly in my arms.

(Translation no. 40)

This poem, like the one mentioned earlier, contains a touch of light-hearted tension and the passion of a stolen moment. This time, the girl becomes the centre of description, told from the man's point
of view, As the two first encountered each other, the meeting was hasty and brief, suggesting the conspiracy of a subsequent meeting. The girl came back for the embroidered slippers she left behind. Carelessly dressed, in stocking feet, with her tresses half-hanging, she giggles and laughs as she holds on to him. And for one lingering moment, oblivious of all danger, they embrace. This secret love episode is, as R. Adler already suggested, reminiscent of the forbidden meeting between Li Yü and his young princess (his wife's sister) described in this tz'u: 48

P'u-sa-man

The flowers were bright
But the moon was gloomy in the light mist.
That was the best night to go to my lover.
Fearingly, I trod the fragrant stairs with stocking feet;
I held in my hand my gold-threaded shoes.

I met him to the south of the painted hall.
For a time I leaned against him, shivering.
I said, "It is difficult for me to come too often,
So lavish on me now your love". 49

(Translation by Y. L. Liu and Suhrawardy)

As mentioned earlier, Li Yü was one of the first tz'u poets to break away from the Hua-chien tradition. His poems are personal reflections of his life, ranging from the early gay and carefree days
to the later sorrowful years after the loss of his kingdom. Many of his early poems write of his luxurious court life and his romantic living with his wife 大周后 ta-chou-hou and her sister 小周后 hsiao-chou-hou. These tz'u have bold and realistic descriptions of love. The one quoted here, for example, describe the young princess' secret meeting with him in intimate language. However, as the girl secretly treads her way along the stairs to where he is, and shivers when she is finally with him, there is an ominous note about the poem. She seems to seek in his arms not only love, but shelter from the chill of the night and all the fear and danger that have taken over her. Compared to this tz'u, Ouyang's poem is flippant and cheerful, despite its underlying tension.

Nevertheless, if Ouyang Hsiu has inherited anything from Li Yu, it is the quality of genuine and realistic description we find in the works of Li. Although some of Li's early tz'u appear trivial and superficial in content, they are saved from the banal and the voluptuous by the reality of their vivid expressions. The following, for example, is a delicate sketch of feminine coquetry done in exquisitely fine but lively strokes:

Yi-hu-chu

The evening toilette is just over;
She burns a little sandal powder
And puts out the lilac bud of a tongue.
A tune of clean song breaks from her cherry mouth.
The fragrance in her gauze sleeves fades,
But the red abides in them still.
The deep cup is soon tinted with wine.
Stretched on the embroidered bed, her charm is unbearable.
She chews red petals and spits them out at me, laughing.

(Translation by Y. L. Liu and Suhrawardy)

This poem is sensual but restrained. The scented fumes of the sandal powder, the lilac bud of the girl's tongue, the pearly teeth, the gauzy sleeves, the brimming wine in the goblet—all these constitute a feeling of sensuality, painting the picture of a girl who is both charming and provocative.

Ouyang Hsiu, too, is a master at sketching vignettes. Let us compare the following sketch of a girl with that of Li Yü:

Nan-ko-tzu

A phoenix-style bun in a gold-splashed ribbon.
A palm-like comb of jade carved with dragons.
She comes over under the window,
Laughing and leaning against me,
Keeps asking,
"Eyebrows painted in this shade,
Are they in fashion?"

She leans on me
And plays long with her brush,
Drawing flowers, trying her first sketch.
Idling away all those sewing hours!
With a smile she asks,
"Those words for mandarin drake and duck,
How do you write them?"

(Translation no. 39)

The setting in this tz'u is less ornate, less heavily-perfumed than in Li Yü's. The girl seems to be younger and less glamorous, but equally alive and alluring. Ouyang Hsiu replaces the sensuality of Li's poem by a perceptive insight of a young girl in love. There is a subtle flattery to her lover as she asks him innocently if she has pencilled her brows to fashion's taste. When she continues to daily with him, she makes it seem as if it was he who is keeping her from her serious pursuits. After a casual attempt at sketching her embroidery, she appeals again to his wisdom, knowing that he would not fail to respond to her suggestion of the mandarin drake and duck.

Small details and vivid insights such as these give this group of Ouyang Hsiu's tz'u its delightful appeal. Although these works seem to differ considerably from Ouyang's other tz'u, their descriptive method (interested yet objective depiction of small details) is in line with his writing style.

Apart from a few poems which approach the style of Liu Yung, this group of tz'u is, on the whole, only mildly erotic compared to the works of Liu. We hardly find in them overt descriptions of sexual
encounter as we find in the works of Liu. Nor do we hear many open
protests of male exploitation or bold exhibitions of a woman's love
as we sometimes hear from the tz'u of Liu. Instead, Ouyang Hsiu writes
about love in a dainty and light-hearted way. His women are usually
pictured from a man's point of view. They are gentle, meek, but
bubbling with zest and life. In many respects, this group of Ouyang's
works is much closer in style to the early tz'u of Li Yü than to those
of Liu.

Ouyang Hsiu's Use of Language

As mentioned earlier, Ouyang's tz'u are more individualistic than
innovative. His tz'u present few striking features in the use of
language. However, they do show an exceptionally effective use of
simple language through the clever control of the speaking tone, rhythm
and sound effect, and the appropriate choice of diction and syntax.
A general survey of Ouyang's use of language may help in a better under­
standing of the technical aspects of his works.

When discussing Ouyang's tz'u, we have to bear in mind the genre
he is writing in. Tz'u is, to quote Professor Hightower's definition,
"a song-form characterized by lines of unequal length, prescribed rhyme
and tonal patterns, each of which bears the name of a musical air."
Because of its unequal length and different tunes, *tz'u* has greatly enriched the auditory effects of Chinese poetry, creating more subtle and varied sound patterns than the *shih*. Although it has stricter and more complicated metrical rules, it offers the poet far more meters to choose from than the *shih* does.

The beginning of Sung saw the continuation of early *tz'u* development. Poets of this period used a limited number of tunes, most of which were *hsiao-ling*. Some such popular tunes include *Huan-hsi-sha*, *Lin-chiang-hsien* 臨江仙, and *Su-chung-ch'ing* 訴衷情, which are common in *Huanchien Chi* and *Yang-ch'un Chi*. However, as the music halls prospered and poets became more involved with the composition of *tz'u*, many new tunes began to emerge. Chang Hsien and Liu Yung were two of the more innovative poets who wrote in a variety of over 100 tunes. Many of Liu's tunes were *ch'ang-tiao* (also known as *Man-tz'u* 慢詞), exceeding one hundred words.

If we include the 73 poems of disputed authorship, the total number of meters Ouyang Hsiu used is 73, of which 55 are *hsiao-ling* and 18 are *ch'ang-tiao*. Metrically, they are much less varied in tune than the works of Liu and Chang. However, they still outnumber the meters Yen Shu used (mainly *hsiao-ling*, with only a few *chung-tiao*) by 33.

About half of Ouyang's *tz'u* are written in four favorite *hsiao-ling* tunes: *Yu-chia-ao* 漁家傲 (50), *Yu-lou-ch'un* 玉樓春 (34), *Tieh-lien-hua* 蝶戀花 (26) and *Ts'ai-sang-tzu* 探桑子 (13).
Since many of his tz'u are lyrical, dealing with exquisite moments of changing moods, the short hsiao-ling is well-suited for his purpose. In general, most of his more traditional tz'u are written in the Tiek-lien-hua and Yü-lou-ch'un meters, whereas the songs he wrote strictly for entertainment are found in the Yü-chia-ao and Ts'ai-sang-tzu patterns. The ku-tzu-tz'u in this last group of works are best written in the hsiao-ling form for their recurring appeal. Several of Ouyang's ch'ang-tiao describe city life in Pien-ching. However, most of them are found in the 73 disputed tz'u, describing love or lovers' meeting in narrative monologues.

Syntactically, Ouyang's tz'u do not present many special features. However, there are a few points which deserve attention. In general, his traditional tz'u are more compact in syntax, involving inversions and omissions of particles. In this line, for example:

面旋落花風蕩漾
face swirl falling-petals wind waft-and-whirl

(Falling petals waft and whirl in the wind in the face)

all the necessary particles are omitted, leaving a purely impressionistic line of nouns and verbs. The relationship between the petals and the wind, between the face and the wind are not clearly stated, but left to the readers' imaginative senses.

In contrast to this condensed syntax is the looser structure we find in the other tz'u of Ouyang Hsiu. Enjambment occurs very freely in these poems (it does occur, but much less commonly in his
traditional works). To cite just a few examples:

戴酒来时  不用旗旗下
(Coming laden with wine, we need no banners and flags.)

窄袖轻罗  暗露双金釵
(A tight sleeve of thin gauze, reveals dimly a pair of gold bracelets.)

直到看盡洛陽花  始知春风容易别
(Until I have seen the last of Loyang's flowers, I cannot part too easily with the Spring wind!)

纔伴游蜂来小院  又随飞絮过东墙
(Now accompanying the wandering bees to the small courtyard; Now following the flying catkins across the east wall)

更问他事  成後  乱了芸鬟  被娘猜破
(She asks again, "What if after the whole affair, these hair tresses are all messed up, and mother guesses rightly what happened?")

Apart from enjambment, many of these tz'u are written in prose word-order and contain particles such as 在 (to be at, in or on) and 上 shang (on): 船头搁在沙滩上；月明正在梨花上；便 pien (is) and 中 chung (inside, in the midst of): 人在舟中便
是仙；里 li (inside): 年年苦在中心里。

The presence of enjambment, together with the use of particles and prose word-order, results in a loose structure and a relatively straightforward style in many of Ouyang's tz'u. However, his works
are pleasant to read not so much because they are straightforward
as because they assume the flow of the natural speaking voice. This
natural flow is due partly to the use of enjambment and the use of
particles, but partly to Ouyang's excellent master of various speaking
tones. We have already seen Ouyang's effective control of the speaking
tone in one of his playful works.64 With most of his other tz'u, ex-
pressions such as 正在 cheng-tsai (is just), 更持 keng-tai
(.until), 真 chen(really), 分外  gen-wai (especially), 如今 ju-
chin (now), 且趁 ch'ieh-ch'en (may as well make use of), 何况 k'uang-yu (not to mention that we have), 自是 tzu-shih (naturally
is), 且莫 ch'ieh-mo (please don't), 直须 chih-hsü (just have to)
all help to carry the poet's voice forward, giving his poems a remarkable
sense of flow.

As far as diction is concerned, the majority of Ouyang's tz'u
are between the vernacular and the extremely refined. Examples are:
長是為花忙 (forever busy among the flowers),65 辦得黃金
須冒笑 (Let's buy laughter with the money we've made), 66
月到柳梢頭
人約黃昏後 (My love and I met after twilight, when the moon reaches
the top of the willow tree). 67 His traditional works are comparatively
elegant and refined, containing expressions such as 翠被簧燈 (a
kingfisher quilt, an ornate lamp), 68 往事悠悠 (long, remote years
of bygone), 69 旋藉殘紅 (shrivelled reds scatter), 70 芳草斜陽
(the slanting sun over a stretch of grass). 71 His frivolous love poems,
on the other hand, contain colloquial phrases such as 問道有知否,
...Asking, 'Does anybody know? You stop this now!')...I haven't quite put away...

However, most of the colloquialisms Ouyang uses are direct and unobscure. There is no slang in his tz'u. Nor is there any erudite diction. Although Ouyang's meters, syntax and diction do not show any distinctive innovations, his works on the whole reflect a sensitive use of sound and rhythm. Let us examine this following poem:

**Su-chung-ch'ing (Thoughts on the Brows)**

Rolling up gently a curtain of clear morning frost,

She blows on her hands and applies a beauty mark.

All because of this parting-sorrow,

Deliberately, she draws her eyebrows long, Like the distant hills.

Thinking of the past,

Lamenting the flight of youth--

She tries to sing,
But first composes her features;

Just about to smile;

She knits her brows again.

How heart-rending!

(Translation no. 4)

We have already discussed the treatment of theme in this poem. As for the rhythm, stanza 1 contains lines which are straight narrative, with no antithesis and no reduplication. The lines, too, are invariably longer (7-5-6-6) to match the sad, thoughtful mood of the girl. Stanza 2, however, is made up of a sequence of short lines (3-3-3-4-4-4) in balanced staccato. This, together with the use of antithetical lines: 恩往事 ↔ 喜流芳 ; 擬歌先歎 ↔ 欲笑还颦, brings out effectively the rapid thoughts which go through the girl's mind, the change of expression on her face and the sense of helplessness which confronts her. Although much of the variation in line-length and rhythm are in the meter itself, nevertheless, this poem demonstrates clearly Ouyang's exquisite skill in versification and in blending sense to sound.

In the following poem, we see another example of Ouyang's skilful use of rhythm:

Lang-tâo-sha
今日北池逰
Today we roam on the northern lake;
漾漾轻舟
Rocking, rocking, in a light boat.
波光潋滟柳條柔
The bright ripples spread; the willow twigs hang soft.
如此春来春又去
As Spring comes and Spring goes again like this,
白了人頭
It has turned your hair-white.
好姬好歌喉
A fine singing girl with a fine voice--
不醉難休
It's hard to stop until you're drunk.
勸君滿酌金窪
Let me urge you to fill your golden goblet to the brim:
縱使花前常病酒
Even if you are often sick with wine in the season of flowers,
也是風流
That's a kind of gaiety too! 75

(Translation by J. Liu)

This poem conveys the gaiety of the poet in a straightforward language (今日北池逰...白了人頭...好姬好歌喉) and a lilting rhythm. The rhythm is achieved by the use of repetitions (春来春又去,好姬好歌喉), reduplications (漾漾, 滿滿) and a rhyming disyllable lien-yen 潋滟. The tune chosen (浪淘沙 Lang-t'ao-sha) is short, with one single rhyme packed closely together (the same rhyme is used in line 1: 逰, line 2:

Apart from reduplication and rhyme, Ouyang Hsiu makes clever use of repetition and contrast of whole phrases. The following poem is a good example of how effective simple language can be when juxtaposed ingeniously:

Sheng-cha-tzu

去年元夜時
Last year, on First Full Moon,
花市燈如畫
The flower-market's lanterns were bright as daylight.
月到柳梢頭
My love and I made a tryst to meet after dusk,
When the moon rose to the top of the willow tree.

This year, on First Full Moon,
Moon and lanterns are the same as before.
But the man of last year--where is he?
Tears flood the sleeves of my spring dress.

(Lines 1, 2, 5 and 7, translated by J. Liu)

This tz'u, as J. Liu pointed out, is a marvel of verbal economy. Within this simple structure, the poet successfully brings out a sharp contrast between the past and the present by emphasizing the sameness of two physically identical situations. As already noted by Chin Sheng-t'an, the poet only changes one word of stanza 1, line 1, in the first line of the second stanza. He then recapitulates line 2 and 3 of stanza 1 into line 2 of the second stanza. Line 4 of stanza 1 is echoed in line 3 of stanza 2. The poem ends with an emotional climax as the persona breaks down into tears. The almost naive voice that speaks to us in the poem is unpretentious and touching.

Next, I would like to discuss Ouyang Hsiu's use of allusions and quotations.

Ouyang's tz'u have few allusions. Those that he uses are the most
common ones which give no freshness and adds little significance to his tz'u. Examples are allusions to Master Ho 何朗 (Ho Yen 何晏), to Han Shou 韓壽 and Master Liu 刘郎 (Liu Yü-hsi 刘禹锡). 81

In general, Ouyang's allusions are simple and transparent. However, in one instance, his use of allusion has been criticized by Wang Kuo-wei as ke 隱 (veiled). 82 The two lines run:

謝家池上
On the pond of the Hsieh family,
江淹浦畔
Chiang Yen by the bank of the river. 83

The first line alludes to the following from Hsieh Ling-yün

池塘生春草
By the pond spring grass grows, 84

The second to Chiang Yen's Fu On Parting, which reads:

春草碧色
Spring grass is of a jade color,
春水綠波
The spring water shimmers in green waves,
送君南浦
Seeing you off to the south side of the river,
傷如之何
How my heart grieves! 85
According to these two contextual allusions, both lines in Ouyang's tz'um mean simply "spring grass". Contrast this to the expression of spring grass which precedes it will show us how unnecessary this allusion is:

Leaning alone against a twelve-railing balcony,
On a clear spring day, the grasses stretch afar to meet the clouds--
A thousand, ten thousand miles,
The second, the third month,
The sight of a journey saddens me.

The description of spring grass in these lines is vivid and effective, but plain. Compared to this, the one contained in the allusions is mannered and indirect. No wonder Wang Kuo-wei describes it as "veiled".

However, Ouyang rarely uses an allusion in such an obscure way. Most often, his allusions are almost self-explanatory, as in the following:

All my life I have loved West Lake,
Where I once arrived with a retinue of vermilion wheels.
But riches and honor are like floating clouds.
In a moment, twenty springs have slipped by.
Coming back, I feel like the crane of Liao-tung.
The city and its people,
All have changed.
Who would ever recognize the governor of long ago? 87

In the second stanza of this poem, Ouyang Hsiu alludes to a legend told about a man called Ting Ling-wei in Sou-shen Hou-chi. 88 Ting, a native of Liaotung (present day Liao-yang) left his hometown as a youth for the mountains. He learned to become an immortal and was later turned into a crane. A thousand years after he had left home, Ting flew back to Liaotung to discover that everything had changed. Nobody remembered him. The story reads:

On top of the pillar, by the city gate of Liaotung, a white crane came to rest. It cried:
"There is a bird, there is a bird called Ting Ling-wei,
Now returning home, he has been a thousand years away.
The city is the same, its people so different." 89

From line44-8, Ouyang is comparing his state of feeling to the returned crane of Liaotung. Lines 6 and 7 are a rephrase of the line "The city is the same, its people so different", so that even without the knowledge of this legend, one would understand the sentiment Ouyang Hsiu tries to convey in these lines. However, knowing the story does enhance one's perception of his feelings.

Apart from the reference to legends, people and historical events,
Ouyang's tz'u show a fair amount of contextual borrowings. As the Chin critic Liu Ch'i once remarked:

Former critics and poets used to say:
"It is not advisable in shik to use the lines of previous poets. But with tz'u, there is no harm in borrowing from the past, if one knows how to tailor the materials..."

Probably because tz'u were originally written as popular songs, modified and even whole-line borrowings from past poets are highly common and acceptable. Ouyang Hsiu draws extensively from previous, particularly T'ang poets. Some of his adapted borrowings include:

(1) 柳外轻雷池上雨
A light peal of thunder from beyond the willow trees,
Rain on the pond,

from Li Shangyin's

芙蓉塘外有轻雷
There is a light peal of thunder from beyond the lotus pond,

(2) 草薰风暖摇征辔
A warm breeze blows, grass-fragrant, while my traveller's reins gently swing,

from Chiang Yen's

闺中风暖
The breeze blows warm at home,

陌上草薰
Over the roadside, the grass is fragrant.
Riches and honor (are like) floating clouds.  

from Lun-yü's

不義而富且貴，於我如浮雲
Any thought of accepting wealth and rank by means that I know to be wrong is as remote from me as the clouds that float above.

I tap all along the balustrade, there is no answer.

There is no need for a reader to recognize most of these borrowings, as they are well-interwoven into the fabric of Ouyang Hsiu's tz'u.

Sometimes, Ouyang shows even better use of these lines. In the last quotation, for example, instead of drawing the two lines directly from Han Wo, Ouyang reverses their order to a better effect. When discussing the poem which bears these borrowings, we have compared the similar setting yet different moods in Han's and Ouyang's poems.  

In Ouyang's
tz'u, the girl's deliberate silence is heightened and made more dramatic because of a change of order in the two lines (the man taps along the balustrade first before he is answered by the cold snapping of her scissors, instead of vice versa).

Ouyang Hsiu's tz'u are full of digested learning. Most of his borrowings are used freely, out of their original context. Adapted borrowings such as Chiang Yen's from the Lun-yü give readers familiar with his sources the joy of recognition. But a reader who is unfamiliar with his references can equally understand and enjoy his poems. In the case of 風暖, 草薰, and 富貴, 漂雲 from the Lun-yü, his line is completely free of the moral overtone of the Lun-yü original. In fact, it takes on an even more natural image of comparison than what is suggested in the original.

Because Ouyang uses his borrowings very flexibly, his borrowed lines always read naturally in his tz'u. However, his free borrowing sometimes results in misinterpretation such as the one which surrounds this line:

山色有無中
Where the mountains come in and out of sight,

in the following stanza:

The balcony of P'ing-shan Hall opens on the clear sky,
Where the mountains come in and out of sight.
Since I parted with this willow tree which I had planted in front of the hall,
Several times the spring wind has blown.

As mentioned in the last chapter, this line is drawn from a poem of Wang Wei in which Wang describes a distant view of the Yangtze and its surrounding mountains from the Han River. In Wang's poem, 山色有无中 follows 江流天地外 (This river runs beyond heaven and earth--). It suggests a sense of vastness of space and dimension and the difficulty of vision due to remoteness. In Ouyang's tz'u, however, this line describes a difficulty of vision due to the vapors and mists which enshroud P'ing-shan Hall. Since the mountains he refers to are not too far away from the hall, the direct borrowing of this line from Wang Wei has led to the interesting speculation that Ouyang Hsiu was short-sighted!

The last example is a case of whole-line borrowing. Other examples of direct quotation include:

天若有情天亦老
Should Heaven have feelings, he too would grow old. (from Li Ho 李贺)

莫待花空折枝
Don't wait to pluck the bough until it is empty of flowers! (Tu Ch'iu-niang 杜秋娘)

野岸无人舟自横
On the deserted shore, a boat sits in solitude. (Wei Ying-wu 韦应物)
Eyebrows painted in this shade, are they in fashion?  
(from Chu Ch'āng-yü 鄭成餘)

Apart from allusions and quotations, images are an important part of tz'u composition. However, the beauty of Ouyang's tz'u lies mainly in the vividness of plain description and his skilful use of the speaking tone. On the whole, his poems are free of loaded images. His images of direct comparison are scarce compared to many other poets. The ones that he does use are mainly stock iamges:

柳如眉 liu-ju-meī (willow strands like a girl's eyebrows)  
柳棉飛似雪 liu-mien fei-ssu-hsüeh (willow floss fly like snow)  
横波 heng-po (eyes with level, watery waves)  
肠寸結 ch'ang-ts'un-chieh (bowel in knots, equivalent to heart in knots)

Other even more common images of comparison include:

月似霜 yüeh-ssu-hsiang (a moon (bright and white) as frost)  
溜璃滑 liu-li-hua (smooth as glass)  
安路风波險 shih-lu feng-po-hsien (the road of life is stormy and rough)  
樱桃玉齒 ying-ch'ün yü-ch'i (cherry lips and jade-like teeth)

In most cases, these images appear in their familiar usages. Very
few are reinvigorated to suggest a new significance. Normally, a poet who uses only conventional images will sound hackneyed and superficial. However, Ouyang Hsiu does not overuse these images. Moreover, his plain and easy style of writing depends more on a flowing language than a heavy and elusive one. In this respect, a moderate use of simple and unobscure images is basically in line with his style. It is also in line with the nature of early Sung tz'u, which were written primarily for popular singing.

Apart from images of direct comparison, Ouyang Hsiu's favorite images include the fallen blossom, the willow strands, the moon, the warbler, the wildgoose, the fish and the paired swallows. Although Ouyang introduces few fresh images into his tz'u, many of his images are used effectively. In many cases, they create subtle contrasts and appropriate moods in his works. Let us analyse, for example, this following tz'u:

T'a-so-hsing

A clear view after rain;
The weather, that of early spring:
Hundreds and thousands of flowers vie in bright-colored beauty.
On the painted beams, pairs of swallows have newly arrived.
In the jewelled cage, the parrot grieves to sleep alone.

Creepers clinging to the wall,
Lichens all over the ground--
From several Green Mansions comes the rich noise of songs.
Suddenly, memories of the past rise in her heart;
In silence she knits her eyebrows, dark as green hills.

(Translation by J. Liu)

This poem describes the grief of a neglected woman. It opens with a touch of freshness and cheerfulness as the rain stops and thousands of blossoming flowers compete in colorful display. The swallows, newly returned, are flying happily in pairs. All these are contrasted with the sad and listless parrot lying in solitude and inactivity within her jewelled cage.

The second stanza opens with a picture of lichens and creepers hanging and clinging all over the place. As the girl hears the sound of carefree singing coming from the other girls in the brothels, it reminds her of her young and happy days in the past.

The brightly-colored blossoms, the happy swallows, the lonely parrot and the sprawling creepers and lichens are all part of the setting that surrounds the girl in this poem. At the same time, they are subtle images the poet deliberately uses to bring out the girl's inner world. The parrot is locked to a jewelled cage because of its ability to speak, just as the girl is confined to a harem because of her beauty and talent. The crawling creepers and lichens give this poem a sense of neglect and a gnawing and moody effect. Instead of proclaiming their rejoice in growth as the gay blossoms do, they creep secretly over walls and obscure corners of the ground. In this way, they are also symbolic of the girl's undignified status as a courtesan.
This following tz'u is another example of Ouyang Hsiu's use of subtle images:

*Yüan-lang-kuei*

In the garden of the south, spring is early.
Time for a stroll on the green.
In the gentle breeze, one hears the sound of horses neighing.
Green plums are like beans.
Willow leaves curve like eyebrows.
All day ă̄ng, the butterflies dance.

The flowers are heavy with dew,
And mists hang low on the grass,
Everywhere, curtain drapes are drawn.
I rest idly on the swing, with loosened garments.
Over the painted beam, a pair of swallows are roosting.

(Lines 1 and 8, translation by R. Adler)

Even if one should ignore the gentle breeze, the neighing horses and the dancing butterflies as symbols of sensual love, one would not miss the overall mood of this poem. There is a languid feeling about this tz'u and a sense of passivity which approaches something hypnotic. This atmosphere is brought about not only by the images of the gentle breeze, the neighing horses and the fleeting butterflies. It is also suggested by the heavy dews, the low mists, the hanging curtains, the loosened garments and the pair of perching swallows. Apparently a simple nature poem, this tz'u is filled with an undercurrent of gentle
Conclusion

As we have seen, Ouyang Hsiu's tz'u are technically simple and uninnovative, but stylistically artistic and effective. Unlike Liu Yung who explored the technical potential of tz'u, or Su Shih who enlarged and elevated its worlds, Ouyang introduced no major changes into this genre. Like so many other Sung poets, he treated tz'u as a secondary poetic form. Governed by this concept of tz'u, the sentiments Ouyang Hsiu expresses in his tz'u are relatively simple and limited, and the need for complicated poetic devices is not called for.

Nevertheless, Ouyang Hsiu is still a major tz'u poet. This is due partly to the large volume of tz'u he has composed, but more importantly to two other reasons. First, his tz'u marked the period of transitional development from the traditional and confined expressions of Southern T'ang to the final liberation of tz'u seen in the works of Su and Liu. Second, his tz'u display high standards of artistic excellence.

Ouyang Hsiu's tz'u are representative of the period of tz'u development from the traditional to the freer expressions of Liu and Su. Compared to the works of Wei Chuang, Feng Yen-ssu and Li Yü,
his poems show a definitely wider variety of experimentation, both in content, style and form. This variety covers the four groups of tz'u we have examined. Within these four groups, there are the refined conventional tz'u, a continuation of the Hua-chien and Southern T'ang tradition; the light-hearted erotic poems, a new trend of writing love songs in Northern Sung; the "entertainment tz'u" on legendary topics, and the ku-tzu-tz'u which Ouyang Hsiu used as a vehicle for more personal expressions. Poems of this last group can be found as early as in the works of Wei Chuang and Li Yu, and as late as after the works of Hsin Ch'i-chi. This variety of works are all treated in their different ways. Some with soft elegance, some with flippancy, others with gaiety and a sense of humor.

Ouyang Hsiu's tz'u exhibit a high degree of artistic achievement. Despite their differences, the various groups of his tz'u share one thing in common: they are all written in a simple, easy style, a style which depends on plain, vivid descriptions and a suitable use of sound effect and speaking tone. All in all, Ouyang Hsiu's tz'u possess a leisurely grace, an effortless and unadorned beauty which can likewise be found in his shih and prose. It is a quality different from the urbane and cultured restraint of Yen Shu, or the sensitive melancholy of Feng Yen-ssu. It is a style very much his own.
# List of Abbreviations

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<tr>
<td>CST</td>
<td>全宋詞 (唐圭璋)</td>
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<td>CTS</td>
<td>全唐詩 (彭定求等奉敕編)</td>
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<td>CTVF</td>
<td>双照樓景來志州本 欧陽文忠公近体樂府三卷</td>
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<td>HTTC</td>
<td>續資治通鑑長編 (李焘)</td>
</tr>
<tr>
<td>LIT</td>
<td>宋六十名家詞 (六十一家詞) (毛晋)</td>
</tr>
<tr>
<td>LTSV</td>
<td>御選歷代詩餘 (沈辰垣等編)</td>
</tr>
<tr>
<td>OYNP</td>
<td>欧陽文忠公年譜 (華學傳)</td>
</tr>
<tr>
<td>OYYSC</td>
<td>欧陽永叔集 (国学基本叢書)</td>
</tr>
<tr>
<td>SJIS</td>
<td>宋人軼事叢編 (丁传靖)</td>
</tr>
<tr>
<td>SPPV</td>
<td>四部備要</td>
</tr>
<tr>
<td>SPTK</td>
<td>四部叢刊</td>
</tr>
<tr>
<td>SS</td>
<td>宋史 (百衲本二十四史)</td>
</tr>
</tbody>
</table>
Syc 四印斋所刻词 (王鹏运)

THTP 詞話叢編 (唐圭璋)

TTSY 草堂詩餘

TWCC 閻氏涉園景宋醉翁琴趣外篇六卷

YFYT 樂府雅詞 (曾慥)
INTRODUCTION

1. Apart from being a historian, statesman and poet, Ouyang Hsiu was also an archaeologist and antiquarian. His Chi-ku-ju 古錄 is one of the earliest studies of bronze and stone inscriptions.


3. Some important primary sources on Ouyang Hsiu include:
   - Chao Ju-yü 趙汝愚, Kuo-ch'ao Chu-ch'en Tzou-i 國朝譜臣奏議 (1970; Taiwan), vol. 1-10.
   - Hsu Sung 徐松, Sung Hui-yao Chi-kao 宋會要輯稿 (1957; Chung-hua Book Co.), vol. 1-8.

Chiang Liang-fu's 姜亮夫, Li-tai Jen-wu Nien-li Pei-chuan Chung-piao 历代人物年里碑傳緫表, p. 248, mentions a few chronological biographies of Ouyang Hsiu compiled by his contemporaries. However, none of them seems to be extant. The three nien-p'u that are available now are:

a) Hu K'o 胡柯, Lu-ling Ouyang Wen-chung-kung Nien-p'u 羅陽文忠公年譜, 1186;
b) Hua Tzu-heng 華集登, Tseng-ting Ouyang Wen-chung-kung Nien-p'u 增訂羅陽文忠公年譜, 1662-1722?
c) Yang Hsi-min 楊希明, Ouyang Wen-chung-kung Nien-p'u 羅陽文忠公年譜, 1877.

Of the three nien-p'u of Ouyang Hsiu, Hua's is by far the most detailed and reliable. He bases his compilation on Hu's version,
supplementing it with more primary sources and evidences on Ouyang's life drawn from the works of Ouyang himself. Moreover, his approach is less biased and less eulogizing in nature than Yang's. In preparing this biographical sketch of Ouyang Hsiu, I have relied heavily on this version for most of the information.


J. Liu has a Chinese version of this book: Ouyang Hsiu te Chih-hsüeh yü Ts'ung-cheng 欧陽修的治學與從政 (1963; Hong Kong, New Asia Research Institute).


6. OWSC ts'e 9, p. 17.

7. Ibid.

8. For the translation of official titles, I have consulted J. Liu's translation in his Ouyang Hsiu. Reference has also been made to A.E. Kracke, Jr.'s glossary list of official titles in his Civil Service in Sung China.


Also, Cheng Chen-to 鄭振鐸, Ch'a-t'ü-pen Chung-kuo Wen-hsüeh-shih 插圖中國文學史, vol. 2, p. 461.


11. Ouyang Hsiu's admiration for Mei's poetry can be seen in the following:
Ouyang Hsiu was a prolific shih writer. He has written as many as over 800 shih, many of which are long poems in the form of ku-shih.


13. Ouyang has been harshly criticized as a historian and Confucianist. See preface to Hsin Wu-tai-shih 新五代史 (1974; Chung-hua Book Co.), pp. 1-11.

CHAPTER I

1. A few easily available versions of Ouyang's Complete Works are:
   


   Ouyang Hsiu's tz'u collection appears in chiüan 131-133 of these works.

   For date of publication of original Sung version of Ouyang's Complete Works, see Ssu-k'u Ch'üan-shu Tsung-mu T'ie-yao 四庫全書總目提要, chiüan 29, p. 139.
Also see Shuang-chao-lou Ying-k'an Ch'ing-yüan Chi-chou-pen Ouyang Wen-chung-kung Chin-t'i Yüeh-fu 楊文忠文忠近体詩集 (1917; rpt. Peking: Chung-hua Book Co., 1961), vol. 1.

3. CTVF, see footnote 2.


5. See Jao Tsung-i 高宗裔, Tz'u-ch'i K'ao 私誌考, p. 39.


Mao probably named his collection Liu-i Tz'u after reading Ch'en Chengsun's 蔣振孫 reference to this title. See Ch'en, Chih-chai Shu-lu Chieh-t'i chheng-shu ju shih-chu 秦越書錄解題, Ssu-k'u Ch'üan-shu Chen-pen Dééh-chi 四庫全書提要 別集, (Sung; rpt. Taipei: Commercial Press, 1975), vol. 392, chuan 21, p. 3.

10. Jao Tsung-i makes a mistake when he says that the number totals 229. See Jao, Ts'u-chi K'ao, p. 40.


14. T'ang Kuei-chang collects the names of 55 such poems at the end of his collection. One of these is, in fact, a shih by Ouyang himself. This reduces the number to 54.

15. Feng has 15, Yen has 13, and Chang has 11.

16. CTYF, chiüan 3, p. 16.

17. YFYT, chiüan 上, p. 1.

18. Ch'en Chen-sun, chiüan 21, pp. 3-4.


23. Shen Kua, Meng-hsi Pi-t'an, chiüan 9, pp. 2-3.


27. Shen Kua, *Meng-hsi Pi-t'an*, Chin-ti Mi-shu, vol. 15, chüan 9, p. 3.


31. CST, p. 124.
   TWCC, chüan 6, p. 8.
   CTVF, chüan 1, p. 11.
   Kines 6 and 11 of translation are borrowed from R. Adler.
   See R. Adler, p. 48.

32. CST, p. 158.
   TWCC, chüan 6, p. 8.

33. CST, p. 158.
   TWCC, chüan 6, p. 9.

34. VFT, chüan 上, p. 17.

35. Han Shou was secretary of Chia Chung 賈充 in the Chin Dynasty.
He and Chia's daughter Chia Wu were secretly in love. The daughter stole a rare perfume which had been given to Chia by the Emperor. She gave it to Han. When Chia recognized the perfume in Han, he was aware of the love between his daughter and Han, and he kept quiet.

For information on the story of Ho Lang, see annotation to translation number 2, p. 44.

36. CST, p. 156.
   TWCC, chüan 5, p. 6.

37. CST, p. 148.
   TWCC, chüan 1, p. 2.

   HTTC, chüan 158, p. 3.

   The most detailed account of the Niece Chang Incident is recorded in Wang Chih's Mo-chi, Ku-chin Shuo-hai, Tia-chi-pu, and other works.

39. HTTC, chüan 157, p. 3.


41. Ibid.

42. OYVP, p. 24.


   Also see SJIS, Chüan 8, p. 309.
Also see Chao Te-lin 趙德麟, Hou-ch’ing Lu 候鲭錄, ch’uan 8, Pi-chi Hsiao-shuo Ta-kuan, vol. 1, p. 956.

46. OVYSC, ts'e 10, pp. 102-103.

47. Wang Chih, Mô-chi, p. 9.

48. This academician uncle of Ch’ien Mien is Ch’ien Hsieh 錢晦 (1034-1097 A.D.).

49. Ch’ien Mien, Ch’ien-shih Ssu-chih, Ku-chin Shuo-hai, Tza-chi-pu 26, p. 5.

50. Ibid., p. 4.

51. Ibid., p. 5.

52. These critics include:
Liu Ta-chieh, Chung-kuo Wen-hsüeh Fa-chan-shih, p. 72.
Tanaka Kenji 田中謙二, "Oyo Shu no shi ni tsuite" 東陽修之詞について, Tohogaku 東方學 vol. 7, pp. 50-62.


54. Ibid.

55. CST, p. 140.
CTYP, chüan 3, p. 1.
56. See annotation to translation no. 39, p. 125.
57. See Hu Yun-i, Sung-tz'u Hsüan 宋詞選, p. 32.
    OYNP, p. 8.
60. OYVSC, ts'e 8, pp. 56-58.
    James T.C. Liu has a translation of this letter. See J. Liu, Ouyang Hsiu: An Eleventh Century Neo-Confucianist, pp. 33-34.
61. OYVSC, ts'e 12, pp. 3-4.
    ts'e 18, p. 40.
62. Wang P'i-chih, Mien-shui Yen-t'an Lu, SJIS, Chüah 9, p. 368.
63. SS, chüan 432.
    HTTC, chüan 140, p. 11.
64. OYVSC, ts'e 3, p. 22.
65. HTTC, chüan 152, p. 3.
66. Ch'en Shih-tao, Hou-shan Ts'ung-t'an 后山叢談, SJIS, Chüan 8, p. 348.
68. CST, p. 140.
    CTVF, chüan 3, p. 2.
    See translation no. 6, p. 51.
69. *HTTC*, chüan 114, p. 221.
Also see Wang Pi-chih, *Mien-shu Yen-t' an Lu*, chüan 4, p. 4,

70. For story concerning K'oueChun's private life, see Yeh Meng-te,
*Shih-lin Yen-yü*, chüan 4, p. 6, Pi-chi Hsiao-shuo Ta-kuan Hsiu-pien,
vol. 1, p. 150.

71. *OVYSC*, ts'e 8, p. 67. 答孫正之第二書


73. The same observation has been made by R. Adler. See R. Adler,
p. 10.


77. *HTTC*, chüan 157, p. 3.

78. *HTTC*, chüan 157, p. 3.
*OVYSC*, ts'e 18, p. 36.神宗實錄本傳
*OVYSC*, ts'e 18, p. 47. 神宗實錄本傳

79. *OVYSC* ts'e 18, p. 42. 神宗實錄本傳
*OVYSC* ts'e 18, p. 67. 事跡

80. Tanaka Kenji believes that, for this reason, Ouyang Hsiu could
have written those erotic poems. See Tanaka Kenji, p. 7.

82. Yeh Meng-te, Pei-shu Lu-häa, SJIS, chüan 10, p. 427.

83. For examples of this type of tz'u written by Huang, see Huang's Shao-nien-hsin少年心, CST, p. 409; Ch'ien-yüan-ch'un沁园春, Ch'ien-ch'iu-sui千秋岁, CST, p. 412. For Ch'in Kuan, see CST, p. 468, P'in-ling晶令.

84. See Liu Ta-chieh, p. 84.

CHAPTER II

1. Lin Ta-ch'un, Ouyang Wen-chung-kung Chin-t'i Yüeh-fu 欧陽文忠公近体樂府 (1937; Shanghai).


3. CTVF (chüan 2, p. 3), TWCC (chüan 1, p. 5), HATH (chüan 2, p. 16), TTSY (chüan 1, p. 18), LIT (vol. 4, p. 9), LTSY (chüan 114, THTP, vol. 4, p. 1207).


5. LIT, VFVT, CTVF all mention Li Ch'ing-chao's remark.

6. Both poems are composed to the tune of Lin-chiang貢仙林. See Li Ch'ing-chao, Sou-yü-tz'u激玉詞, SVC, vol. 7, p. 5, and p. 11.

I have not been able to find this remark in any complete collection of Sou-yü-tz' u available to me. In Chao's edition, Li's note states:

欧陽公作蝶意花有深深深深幾許之句，予酷愛之。用其語，作庭院深深數闕，其聲即臨江仙也。

Also see Ch'en T'ing-cho 陳廷焯, Pai-yü-ch'ai Tz'u-hua 白雨齋詞話, chüan 1, p. 4, THTP vol. 11, p. 3804.

9. Cheng Ch'ien 鄭穎, however, believes that poem a is more likely Ouyang's. According to him, Feng Yen-ssu would never have written something like the last two lines of this poem. See Cheng Ch'ien's Tz'u-hsüan 词选, p. 26.


15. See eSt, p. 123.


17. CTVF (chüan 1, p. 10), TWCC (chüan 4, p. 5), HATH (chüan 2, p. 18).
18. LTSY (vol. 2, chūan 11, p. 19).


20. See Chapter I, p. 29.

21. CTS, vol. 8, ts'e 9, p. 74.
   The poem reads:
   山亭閟眠微醉消，石榴海珀枝相交。
   水紋寧上琥珀環，旁有臝釵雙翠翹。（李山：偶題詩）

22. CTS, vol. 8, ts'e 9, p. 19.
   Two lines from this poem read:
   風釵東風細雨來，芙蓉壇外有輕霧。（李山：無題三）

   I have not been able to locate Yao-shan-t'ang Wai-chí in the UBC library.

24. HATH (chūan 2, p. 17).

25. TWCC (chūan 4, p. 4), TTSV (chūan 下, p. 78), CTVF (chūan 1, p. 10).


27. Wen-hsüan, chūan 16, p. 21, SPPV.
   The quoted lines read:
   閨中風暖，階上草薰。(江淹：別賦)

29. Yeh Meng-te, Pi-shu Lu-hua, SJIS, chiuan 8, p. 347.


32. For the biography of both Lius, see SS, chuan 319, Erh-shih-ssu-shih, vol. 29, pp. 22962-22963. For more information on the life of Liu Yuan-fu, also see Ouyang's Chi-hsien-yüan Hsieh-shih Liu-kung Muechih-ming 集賢院學士劉公墓誌銘, OYSSU, ts'e 4, pp. 95-98.

33. CTS, vol. 2, ts'e 8, p. 45. The first four lines of Wang's poem run:
楚塞三湘接, 荊門九派通,
江流天地外, 山色有無中。 (王維: 漢江臨眺)

34. Yen Yu-i 嚴有翼, I-yüan Tz'u-huang 艺苑雌黃, SJIS, chiuan 8, p. 357.

35. Ibid.

36. CST, vol. 1, p. 279. The quoted lines read:
長記平山堂上, 敬枕江南煙雨, 香香沒孤鴻,
認取醉翁語: "山色有無中。" (蘇東坡: 水調歌頭)

37. CST, vol. 1, p. 285. The two quoted lines:
欲吊文章太守, 仍歌楊柳春風。 (蘇東坡: 西江月)
38. CTS, vol. 7, ts'e 4, p. 23.
   Lines 5 and 6 of the poem read:
   百川未有回流水，一笑無事却少人 (白居易: 春去)

39. T'ang-shih San-pai-shou Hsiang-hsi 唐詩三百首詳析, 1973,
   Taâwân, p. 333.
   The poem reads:
   劝君莫惜金縷衣，勸君惜取少年時，
   花開堪折直須折，莫待無花空折枝。(杜秋娘: 金縷衣)

40. See translation no. 10.
   Also see CST, p. 124.

41. CTVF (chüan 1, p. 11), TWCC (chüan 6, p. 4).

42. CTS, vol. 6, ts'e 7, p. 42.
   Part of the poem runs:
   被闔送客咸陽道，天若有情天亦老，攜盤獨出
   月荒涼，渭城已遠波聲小。 (李賀金銅仙人辞漢歌)

43. CTS, vol. 7, ts'e 3, p. 38.
   The relevant lines read:
   濱陽江頭夜送客，楓葉荻花秋瑟瑟。(白居易: 琵琶行)

44. Lin Ta-ch'ün, T'ang Wu-tai Tz'u 唐五代詞, (1963; Commercial
   Press), p. 76.
贾得吉花，十载堪为始华。假山西畔芍
药旁，满枝红。旋开旋落旋成空，白发多
情人便惜，黄昏把酒祝东风，且从容。《酒泉子》

45. CTVF (chüan 3, p. 17).
46. See Ts' ai Mou-hsiung, p. 67.
47. Lines 6 and 11 translated by R. Adler. See Adler, p. 10.
The lines quoted read:

洛陽花脈花最宜，牡丹尤為天下奇，
我昔所記数十种，於今十年半忘之。《洛陽牡丹園詩》

51. LIT (vol. 4, p. 16).
Also see Ts' ai Mou-hsiung, p. 110.
52. CTS, vol. 7, ts'e 12, p. 30.

花非花，霧非霧，夜半來，天明去，
來如春夢不多時，去似朝云難見處。《白居易：花非花》

53. See Lo Ch'i 羅淇, Chung-kuo Li-t'ai Tz'u-hsüan 中國历代詞選, p. 89.
家人盲醉我独醒。（渔父）

55. CTYF (chüan 3, p. 2), TWCC (chüan 3, p. 5).

56. TWCC (chüan 3, p. 2).
Ch'īeh-t'a-chih is another name for the tune title T'ieh-lien-hua. See Tz'u-p'u 詞譜, chüan 13, p. 1.

57. See p. 69, annotations to poem no. 13.

58. OYNP, p. 28.

59. OYNP, p. 28.


Also see T'ao Yiian-ming Nien-p'u 陶淵明年譜 in Liang Ch'i-ch'ao's T'ao Yiian-ming 陶淵明, (1966; Taiwan), p. 40.
This preface appears in CST, pp. 120-121.
The original text reads:

(西湖念語)
昔者王子猷之愛竹，造門不問于主人；陶淵明之居樂，遇酒便留于道上。況西湖之勝概，擅東巓之佳名，雖美景良辰，固多于高会；而清風明月，幸属于閒人。並遊或結于良朋，乘興有时而独往。鳴蛙嘯鶴，安間屬官而属私；曲水ত近流，
In this following poem by Feng Yen-ssu, for example, sheng-ko refers definitely to the musicians playing the music:

莫怨登高白玉楼，茱萸微 oe 蓝② 萍，池塘水冷鸳鸯起，怅暮烟寒翡翠来，重待烧红烛，留取笙歌莫放回。


Wei's poem runs:

獨倚幽草涧边生，上有黄鹤深树鸣，
春潮带雨晚来急，野渡无人舟自横。 (涂州西涧)

See Chapter III, p. 200.

Lun-yii 論語，Shu-ehr 述而，no. 15, SPTK, vol. 9, chuan 4, p. 29.

CTVF (chuan 1, p. 9), TWCC (chuan 6, p. 9), LIT (vol. 4, p. 4), VFVT (chuan shu, p. 16), LTSV (vol. 1, chuan 3, p. 4).

Also see CST, p. 123.

See T'ang Kuei-chang, Sung-tz'u Hu-chien K'ao, pp. 82-83.

See CST, p. 123 and p. 81.
70. See James Liu, p. 37.

71. CTVF (chüan 1, p. 12), YFVT (chüan 上, p. 17), LIT (vol. 4, p. 6).

72. LIT (vol. 4, p. 6).

73. See T'ang Kuei-chang, Sung-tz'u Hu-chien K'ao, p. 91. I have not been able to locate the particular edition he refers to in the UBC library.


75. See Shen Hsiung, Ku-chin Tz'u-hua 古今詞話, chüan 上, THTP, vol. 3, p. 924.


77. See R. Adler, p. 52.

78. One commentator who suggests this reading is Ts'ai Mou-hsiung. See Ts'ai, p. 52.

79. See R. Adler, p. 53.

80. See Chapter III, p. 166.


82. CTVF (chüan 2, p. 7); See also CST, p. 129.

83. CTVF (chüan 2, p. 13); See also CST, p. 137.

84. Meng Yuan-lao, Tung-ching Meng-hua Lu 東京夢華録, pp. 172-173.

Also see Hsin-t'ang-shu 新唐書 , chiaan 76, pp. 16-18, Erh-shih-ssu-shih, vol. 21, p. 16642.

87. Also see Po Chü-i's Ch'ang-hen-ko 長恨歌 , CTS, vol. 7, ts'e 3, p. 25.

Also see Tu Mu, Kuo-hua-ch'ing-kung Chüeh-chü 过華清宮絕句 , CTS, vol. 8, ts'e 7, p. 20.


90. Su-shih P'ing-chü Hui-ch'ao 苏詩評案考 , chiaan18, p. 20.


93. Hsin-t'ang-shu, chiaan 76, p. 17.

94. In CTVF (chiaan 3, p. 1), TWCC (chiaan 6, p. 6), VFVT (chiaan 上, p. 11), LIT(vol. 4, p. 23).

95. TTSY (chiaan 1, p. 11), in SPTK, vol. 437-440.

96. CTS, vol. 8, ts'e6, p. 24.

97. One critic is Hu Yun-i. See Sung-tz'u-hsüan, p. 33.
98. Tu Mu 杜牧 has these two lines in one of his poems:

和繫拋風鬟.將淚入鴛衾 (為人題贈)

She throws away her hairpin,
And lets fall her phoenix-style bun.
In tears, she crawls underneath the sheets.

Also, see Hu Yün-i, p. 32.


100. TWCC (chüan 3, pp. 3-4).

101. TWCC (chüan 3, p. 3).

102. CTVF (chüan 3, p. 16), VFVT, p. 1, vol. 437, SPTK.

103. See CST, p. 154. I have not been able to locate Ku-chin Pieh-
ch'ang-tz'u 古今別賀詞 in the UBC library.

104. TWCC (chüan 5, p. 1).

105. See Wen-hsüan, chüan 19, p. 11, SPPV.

106. For more background and discussion on the authenticity of this
poem, see Chapter I, pp. 17-18.

107. CST, p. 158.

108. See Tz'u-hüan Ts'ui-pien 詞選萃編, chüan 13, p. 10.
THTP vol. 6, p. 1951.
CHAPTER III

1. Hu Yün-i, Sung-tz'u-hsüan, p. 27. Also see Hsieh Li-jo, Sung-tz'u T'üang-lun, p. 32.


3. This is clearly stated in the preface to Hua-chien Chi, ed. Chao Ch'ung-tsu, p. 1.

4. Ibid. pp. 31-32.


6. Two lines from Wen T'ing-yün's poem describe a very similar setting. See Hua-chien Chi, p. 4.

7. CST, p. 123.

8. See Chin Sheng-t'an, Ch'ang-ching-t'ang T'aei-tzu-shu.

Translation adapted from David Hawkes, A Little Primer of Tu Fu (1967; Oxford University Press), p. 32.

10. Otherwise, Ouyang Hsiu has been described as one who writes "with a seriousness and sense of depth in his carefree gaiety (hao-fang way)")豪放中有沈著之致. See Wang Kuo-wei, p. 17.

11. CST, p. 460.

12. OYVSC, ts'e 7, chüan 5, p. 9.


14. Tun-huang Ch'u-tzu-tz'u-chi 敦煌曲子詞集, Wang Ch'ung-min
玉重民 ed., 1950 (1956; Shanghai: Commercial Press), p. 44.

莫攀我，攀我大偏心，我是曲江臨池柳，
这人拏去那人攀，恩愛一時間。（望江南）

15. CST, p. 141.
16. Ibid. p. 144.
17. Ibid. p. 135.
    Translation by J. Liu. See J. Liu, Major Lyricists of Northern Sung, p. 47.
20. Ibid.
22. OVVSC, ts’e 2, chüan 11, pp. 27-78.
The three poems are:

(1) 緑树交加鸟啼，晴风荡漾落花飛，
    鳥歌花舞太守醉，明日酒醒春已歸。

(2) 春雲淡淡日煇煇，草惹行襟絮拂衣，
    行到亭西逢太守，延與醹酌插花歸。

(3) 紅樹青山日欲斜，長郊草色綠無涯，
    遊人不管春将老，來往亭前踏落花。
23. CTS, vol. 3, ts'e 4, p. 15.

君不见黄河之水天上来，奔流到海不复回。
君不见高堂明镜悲白发，朝如青丝暮成雪。（李白：将进酒）


24. See OVVSC, ts'e 5, chüan 44, p. 78.

Part of Ouyang's original autobiography runs:

六屯初謫湖山，自子醉翁，既老且病，將退休於颍水之上，則又更六居士。客有問曰：'退一何謂也。居士曰，吾家藏書萬卷，集錄三代以來，全石遺文一卷，有琴一張，有琴一局，而常置酒一壻。客曰：'此為五一居。'客曰：'居士曰，以吾一翁，居於此五物之間，是豈不為六乎。'

25. OVVSC, ts'e 5, chüan 39, p. 36.

衰顔白髪，頽然乎其間者，太宇醉也...

26. CST, p. 143.

27. Meng Yüan-lao, pp. 72-73.

28. The music used for the tz'u in T'ang and Sung times has not survived except for 17 tunes composed by Chiang K'uei for his own poems and written down in a notation which has not been deciphered to the satisfaction of all. See Baxter, p. 188. Ouyang's tz'u were popularly sung in his time. See Ch'ên Shih-taō, Hou-shan Ts'ung-t'an, SJIS, chüan 8, p. 348.

29. CST, p. 121.

See my translation, pp. 86-87.

30. The series consists of 10 poems only. It appears in CTVF, followed
immediately by three other Ts'ai-sang-tzu tunes. R. Adler has mistaken it to be a series of 13 poems. See R. Adler, p. 32.

31. For the nature and origin of this tz'u form, see Cheng Chen-to, pp. 529-530. Also see Hu Huai-shen 胡懷琛, Chung-kuo Min-ko Yen-chiu 中国民歌研究, p. 75.

32. A general classification only. See Wu Mei 吳梅, Tz'u=hsüeh T'ung-lun 詞學通論 (1964; Hong Kong), p. 3. Wang Li 王力, however, objects to such a rigid classification. See Wang Li, Han-yü Shih-liü-hsüeh 詩語詩律學 (1958; Shanghai), p. 518.

33. See Hu Huai-shen, p. 48. Hu mentions about a kind of folk song known as Hsi-ch'ü-ko 曲歌 popular in the areas of Chin and Ch'u during this period. The series of seasonal poems referred to belong to this type of songs.


35. CST, pp. 491-496.

36. Ibid. p. 121.

37. Ibid. p. 122.

38. Ibid. pp 121.

39. Ibid. pp. 5-6.

40. Ibid. p. 5.

41. Ibid. p. 136
42. Ibid.

43. Ibid.

44. Ibid.

45. Ibid. p. 137.


48. See R. Adler, p. 83.


向人微露丁香頂，一曲清歌，暫引櫻桃破，
羅袖襯殘殷色可，杯深醉被香醺，
細雨斜飛鸞藻那，爛嚼紅茸笑向檀郎嘆（驚嘆）


51. See CST, p. 148: Tsui-p'eng-lai;
    CST, p. 149: K'an-hua-hué. (看花回)


53. The differentiation of hsiao-ling 小令, chung-tiao 中調 and ch'ang-tiao 長調 (or man-tz'u 慢詞) first appeared on TTSY. Mao Chin defines hsiao-ling as a tz'u with under 58 characters, chung-tiao as a tz'u with 59-90 characters. See Wu Mei, p. 3.
    Wang Li disagrees with this rigid way of classification. See Wang Li, p. 518.

54. CST, p. 126. Translation no. 3.

55. Ibid. p. 121. Translation no. 24.

56. Ibid. p. 127. Translation no. 31.

57. Ibid. p. 132. Translation no. 16.

58. Ibid. p. 124.

59. Ibid. p. 148.

60. Ibid. p. 129.

61. Ibid. p. 126. Translation no. 3.
62. Ibid. p. 122.
63. Ibid. p. 130. Translation no. 32.
64. See p. 182.
65. Ibid. p. 124.
66. Ibid. Translation no. 10.
67. Ibid. Translation no. 29.
68. CST, p. 126. Translation no. 3.
69. CST, p. 128.
70. CST, p. 121. Translation no. 23.
71. Ibid. p. 121.
72. Ibid. p. 148.
73. Ibid. p. 149.
74. See pp. 149-151.
75. Ibid. p. 141.
   Translation by J. J. Liu. See J. Liu, Major Lyricists of
   Northern Sung, p. 47.
76. CST, p. 154. Translation no. 40.
77. Ibid. p. 123. Translation no. 7.
78. Ibid. p. 124. Translation adapted from J. Liu, Major Lyricists
   of Northern Sung, p. 37. Translation no. 29.
79. Ibid. p. 38.
80. See Chin Sheng-t'an, p. 216.

81. For allusions on Master Ho, see CST, p. 124 and p. 128. Allusions on Han Shou, p. 124. Allusion on Master Liu, p. 156.

82. Wang Kuo-wei, p. 27.

83. CST, p. 158.


85. Wenhsüan, chüan 16, p. 21. SPPY.

86. CST, p. 158.

87. Ibid. p. 122.


89. Ibid.

90. Liu Ch'i 刘祁, Kuei-ch'ien-chih 楩橿志, chüan 8, p. 3, Pi-chi Hsiao-shuo Ta-kuan, vol. 1, p. 1152.

91. CST, p. 140. Translation no. 6.

92. CST vol. 8, ts'e 9, p. 19.

93. CST, p. 123. Translation no. 7.

94. See footnote 88.


96. Lun-yü, Shu-erh no. 15, SPTK, vol. 9, chüan 4, p. 29. Translation by Al Waley, See A. Waley, The Analects of Confucius,
(1938; George Allen & Unwin Ltd.), p. 126.

97. CTS, vol. 8, ts'e 7, p. 51.

98. CST, p. 154. Translation no. 41.


100. CST, p. 122. Translation no. 9.

101. See p. 60.

102. CTS, vol. 6, ts'e 7, p. 42.

103. T'ang-shih San-pai-shou Hsiang-hsi, p. 333.


105. Ibid. vol. 8, ts'e 6, p. 24.

106. CST, p. 123.

107. Ibid. p. 133.

108. Ibid. p. 131, p. 125.

109. Ibid. p. 132.

110. Ibid. p. 144.

111. Ibid. p. 121.

112. Ibid. p. 141.

113. Ibid. p. 124.

114. CST, p. 123.

J. Liu, Major Lyricists of Northern Sung, p. 35.
115. J. Liu, p. 36.

116. CST, p. 162.
This tz'u is also attributed to Feng Yen-ssu.

117. Ouyang Hsiu has a total of 241 tz'u collected in CST. This may be compared with a few of the most prolific tz'u writers in Northern Sung: Chang Hsien has 116, Liu Yung has 212, Yen Shu has 134.
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APPENDIX I

Page Reference for Translations of Tz'u in Ch'üan-sung Tz'u:

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