長恨歌 唱

歌

長恨歌傳

陳鴻撰

傳文兼文苑英華校錄

歌據長慶集

開元中，春邊年，四海無事。玄宗在位十載，勤於旰食宵衣，政無大小，始委於右丞相，稍深居遊宴，以聲色自娛。先是元獻皇后武淑妃皆有寵，相次即世。宫中雖長子千餘，無可悅目者。上心忽忽不樂。時每歲十月，駕幸華清宮，內外命婦，煇煇華麗，新御，進酒賞賜，文彩煥發，轉動照人。上甚悅。進見之日，奏霓裳羽衣曲以導之，定情之夕，授金銀錫合以固之。

又命戴步搖，垂金釵。明年，冊為貴妃，半后服用。是時，廢棄楊、玄washing女於毒死，王充等，順之。

九疑二十七世孫，熙平鼎鼎，與上行同聲，止同室，宴專席，賓專房。雖有三夫人，二十六州，常居於宮，富埒王宮，車服鵞第，與大長公主侔矣。

顯忠勳臣，皆位至難，封侯。姊妹封國夫人，封贈者多，皆有貴族。又曰。叔父昆弟皆位至難，封侯。非時親族，未嘗宴賞。上所愛者，唯妃妹日，其為人心盡然如此。天寶末，兄國忠丞相位，愚弄國柄。及安祿山兵起，卿閥，以討楊氏為詞。潼關不守，崔華南幸，出成陽，道次馬嵬亭。六軍徘徊，持戟不進。從官郎吏共上馬，請誅晁錯，
唐 人 小 说

一

上知不免，而不忍见其死，反袂掩面，使牵之而去。倉皇展轉，竟死於尺組之下。既而玄宗狩成都，

大赦改元，大駕還都。肃宗受禪靈武。明年大赦改元，大駕還都。朝廷悲麥。明年大赦改元，大駕還都。

玄宗大喜，命致其神。方士乃獻其術以求之。不至，又能旋神駸駸，出天界，是地府以求之，不見。又

求之，不見。又旁求四處上下，東極天海，西極天海，求之。見最高仙山，金繫玉索，羽童玉女，左右侍者七八人，

進方士，問曰：『皇帝安否？』方士答曰：『吾謝大上皇，謹獻是物。』遂進之。以時雲海沈沈，洞天日曉，

瀕戶重闕，悄然無聲。方士至舊所，以時雲海沈沈，洞天日曉，瀕戶重闕，悄然無聲。方士至舊所，

見碧衣侍女，玉女，詔其所從。方士因稱唐天子使者，且致其神。碧衣云：『玉妃方寢，請少待之。』

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女事，密相誓心，願世世為夫婦。言畢，執手各鳴咽。此獨君王知之耳。因自悲曰：由此一念，又不
得居此。復墮下界，且結後緣。或為天，或為人，決再相見，好合如初。因言：夫希代之事，非遇出世之才
者，則與時消沒，不聞於世。樂天深
於詩，多於情者也。試為歌之，如何？樂天因
為長恨歌，意者不但感其事，亦欲懌尤物，室亂階，垂
於將來者也。歌既成，使鴻傳焉。世所不聞者，予非開元遺民，不得知。世所知者，有玄宗本紀。今
但傳長恨歌雲爾。

漢皇重色思傾國，御宇多年求不得。楊家有女初長成，養在深閨人未識。天生麗質難自棄，一朝
還召君王側。回眸一笑百媚生，六宮粉黛無颜色。春寒賜浴華清池，溫泉滑洗凝脂，侍兒扶起嬌無
力，始是新承恩澤時。雲鬟花顏金步搖，芙蓉帳暖度春宵。春宵苦短日高起，從此君王不早朝。承歡
姊妹弟兄皆列土，可憐光彩生門戶。遂令天下父母心，不重生男重生女。驪宮高處入青雲，仙樂飄飄處
處聞。緩歌慢舞凝絲竹，盡日君王看不足。漁陽鼙鼓動地來，驚破霓裳羽衣曲。九重城闈風雨慣，玉
樓宴罷總銷魂。梨花一枝春帶雨，長恨歌

長恨歌
Chen Hong (early 9th century), An Account to Go with the
"Song of Lasting Pain"

During the Kai-yuan Reign, the omens of the Stair Stars showed a world at
peace, and there were no problems throughout all the land within the four
circling seas. Xuan-zong, having been long on the throne, grew weary of hav-
ing to dine late and dress while it was still dark for the dawn audience; and
he began to turn over all questions of government, both large and small, to
the Assistant Director of the Right, Li Lin-fu, while the Emperor himself
tended either to stay deep in the palace or go out to banquets, finding his
pleasure in all the sensual delights of ear and eye. Previously the Empress
Yuan-xian and the Consort Wu-hui had both enjoyed His Majesty's favor,
but each in turn had departed this world; and even though there were in the
palace over a thousand daughters of good families, none of them really
caught his fancy. His Majesty was fretful and displeased.

In those days every year in December the imperial entourage would jour-
ney to Hua-qing Palace. The palace, women, both from the inner palace and
from without, would follow him like luminous shadows. And he would grant
them baths in the warm waters there, in the very waves that had bathed the
imperial sun. Holy fluids in a springlike breeze went rippling through those
places. It was then that His Majesty's heart was smitten: for he had truly
come upon the one woman, and all the fair flesh that surrounded him
seemed to him like dirt. He summoned Gao Li-shi to make a secret search
for this woman in the palaces of the princes; and there, in the establishment
of the Prince of Shou, he found the daughter of Yang Xuan-yuan. She had al-
ready become a mature woman. Her hair and tresses were glossy and well
arranged; neither slender nor plump, she was exactly of the middle measure;
and there was a sensuous allure in her every motion, just like the Lady Li of
Emperor Wu of the Han. He ordered a special channel of the warm springs
cut for her and commanded that it be offered to her gleaming fineness. When
she came out of the water, her body seemed frail and her force spent, as if
she could not even bear the weight of lace and gauze; yet she shed such ra-
diance that it shone on all around her. His Majesty was most pleased.

On the day he had her brought to meet him, he ordered the melody "Coats
of Feathers, Rainbow Skirts" played to precede her. And on the eve when
their love was consummated, he gave her, as proofs of his love, a golden hairpin
and an inlaid box. He also commanded that she wear golden earrings and
a hair-pick that swayed to her pace. The following year he had her officially
listed as Gu-i-fei, Priced Consort, entitled to half the provision as an empress.
From this point on she assumed a seductively coy manner and spoke wis-
tly, suitting herself to His Majesty's wishes by thousands of fetching ways.
And His Majesty came to dote on her ever more deeply.

At this time the Emperor made a tour of his nine domains and offered
the gold-sealed tablets in ceremonies on the Five Sacred Peaks. On Mount
Li during snowy nights and in Shang-yang Palace on spring mornings she
would ride in the same palanquin as the Emperor and spend the night in the

same apartment; she was the main figure of feasts and had his bedcham-
bers all to herself when he retired. There were three Great Ladies, nine
Royal Spouses, twenty-seven Brides of the Age, eighty-one Imperial Wives,
Handmaids of the Rear Palace, Women Performers of the Music Bu-
reau—and on none of these was the Son of Heaven the least inclined to look.
And from that time on, no one from the Six Palaces was ever again brought
forward to the royal bed. This was not only because of her sensual allure
and great physical charms, but also because she was clever and smart, art-
ful at flattery and making herself agreeable, anticipating His Majesty's
wishes—so much so that it cannot be described. Her father, her uncle, and
her brothers were all given high honorary offices and were raised to ranks
of Nobility Equal to the Royal House. Her sisters were enfeoffed as Ladies
of Domains. Their wealth matched that of the royal house and their car-
riages, clothes, and mansions were on a par with the Emperor's aunt, Princess
Tai-chang. Yet in power and the benefits of imperial favor, they surpassed
her. They went in and out of the royal palace unquestioned, and the senior
officers of the capital would turn their eyes away from them. There were
doggerel rhymes in those days that went:

If you have a girl, don't feel sad;
if you have a boy, don't feel glad.

and:

The boy won't be a noble,
but the daughter may be queen;
so look on your daughters now
as the glory of the clan.

To such a degree were they envied by people.

At the end of the Tian-bao Reign, her uncle Yang Guo-zhong stole the
position of Chancellor and abused the power he held. When An Lu-shan led
his troops in an attack on the imperial palace, he used punishing Yang Guo-
zhong as his pretext. Tong Pass was left undefended, and the Kingfisher Para-
phernalia of the imperial entourage had to set out southward. After leaving
Xian-yang, their path came to Ma-wei Pavilion. There the Grand Army hes-
itated, holding their pikes in battle positions and refusing to go forward.
Attendant officers, gentlemen of the court, and underlings bowed down be-
fore His Majesty's horse and asked that this current Chao Cuo be executed to
appease the world. Yang Guo-zhong then received the yak-hair hat ribbons
and the pan of water, by which a great officer of the court presents
himself to the Emperor for punishment, and he died there by the edge of the
road. Yet the will of those who were with the Emperor was still not satis-

*Yang Guo-zhong is referred to as Chao Cuo, a Western Han censor who advised the emperor Jing to reduce the territo-
ries of the imperial princes, which was the excuse for the Rebellion of the Seven Domains. Yang Guo-zhong is similarly
being accused of having provoked An Lu-shan to rebellion.
The wizard held his breath and did not move his feet, waiting at the gate with folded hands. After a long time, the servant invited him to come in and said, "The Jade Consort is coming out." Then he saw a person with a bouquet of golden lotuses, wearing lavender chiffon, with pendant red jade hanging from her sash and phoenix slippers, and seven or eight persons in attendance on her. She greeted the wizard and asked, "Is the Emperor well?" Then she asked what had happened since the fourteenth year of the Tian-bao Reign. When he finished speaking, she grew wistful and gestured to her servant to get a golden hairpin and inlaid box, each of which she broke in parts. She gave one part of each to the envoy, saying, "Express my gratitude to the Emperor and present him these objects as mementos of our former love."

The wizard received her words and these objects of surely, he was ready to go, but one could see in his face that something was troubling him. The Jade Consort insisted that he tell her what was the matter. Then he knelt down before her and said, "Please tell me something that happened back then, something of which no one else knew, so that I can offer to His Majesty as proof. Otherwise I am afraid that with the inlaid box and the golden hairpin, I will be accused of the same kind of trickery that Xin Yuan-ping practiced on Emperor Wen of the Han." The Jade Consort drew back lost in thought, as if there were something she were recalling with foreboding. Then very slowly she said, "Back in the tenth year of the Tian-bao Reign, I was attending on His Majesty, who had gone to the palace on Mount Li to escape the heat. It was autumn, in the seventh month, the evening when the Orchid and the Weaver Star meet. It was the custom of the people of Qin on that night to spread out embroidery and brocade, to put out food and drink, to set up flowers and melons, and to burn incense in the yard—they call this 'begging for deftness.' Those of the inner palace hold this custom in particularly high regard. It was almost midnight and the guards and attendants in the eastern and western cloisters had been dismissed. I was waiting on His Majesty alone. His Majesty stood there, leaning on his shoulder, then looked up at the heavens and was gazing on the legend of the Orchid and Weaver Star. We then made a secret vow to one another, a wish that we could be husband and wife in every lifetime. When we stopped speaking, we held hands, and each of us was sobbing. Only the Emperor knows of this."

Then she said sadly, "Because of this one thought so much in my mind, I will be able to live on here no longer. I will descend again to the world below and our future destiny will take shape. Whether in Heaven or in the world of mortal men, it is certain that we will meet again and form our bond of love as before." Then she said, "His Former Majesty will not be long in the world of men. I hope that he will find some peace of mind and not cause himself suffering."

The envoy returned and presented this to His Former Majesty, and the Emperor's heart was shaken and much afflicted with grief. For days on end he could find no cheer. In the summer of that year, in the fourth month, His Majesty passed on.
In winter of the first year of the Yuan-he Reign, the twelfth month (February 807), Bo Ju-yi of Tai-yuan left his position as Director in the Imperial Library to be the sheriff of Chou County. I, Shen Hong, and Wang Zhi-fu of Lang-yu had our homes in this town; and on our days off we would go together visiting sites of the Undying and Buddhist temples. Our discussion touched on this story, and we were all moved to sigh. Zhi-fu lifted his winecup to Bo Ju-yi and said, "Unless such an event finds an extraordinary talent who can adorn it with colors, even something so rare will fade away with time and no longer be known in the world. Bo Ju-yi is deeply familiar with poetry and has strong sentiments. Why doesn't he write a song on the topic?" At this Bo Ju-yi made the "Song of Lasting Pain." It is my supposition that he was not only moved by the event, but he also wanted to offer warning about such creatures that can so enthral a man, to block the phases by which troubles come, and to leave this for the future. When the song was finished, he had me write a prose account for it. Of those things not known to the general public, I, not being a survivor of the Kai-yuan, have no way to know. For those things known to the general public, the "Annals of the Reign of Xuan-zong" are extant. This is merely an account for the "Song of Lasting Pain."

One of the most popular ways to treat the story of Xuan-zong and Lady Yang in the Tang was in poetry about Hua-qing Palace, the Imperial pleasure palace built beside the thermal springs on Mount Li, east of Chang-an. Since Mount Li was within sight of one of the most traveled roads in the empire, poets often had occasion to "pass by Hua-qing Palace" and there recall Xuan-zong's wild revels with Lady Yang, the Prized Consort. In the following famous set of quatrains by Du Mu, the first poem alludes to another of the favorite stories of Lady Yang, that when she longed for the lychees of her native region, Xuan-zong had post riders bring them to her by relays so that they would arrive fresh. This was considered a gross abuse of imperial prerogatives to suit a woman's private whim.

The second poem refers to investigators sent by Xuan-zong to An Lu-shan's Northeastern Command at Yu-yang to discover if, as rumors suggested, An Lu-shan was plotting rebellion. The investigators were bribed by An Lu-shan and reported back that all was well. The third alludes to the story that An Lu-shan, who was immensely fat, was skilled at the popular Central Asian dance the Whirl (hu-xuan), probably something like a dervish dance. He used to dance the Whirl to entertain the emperor and Lady Yang, and when he did so, all the palace maidens would clap their hands to the rhythm.

Du Mu, On Passing by Hua-qing Palace (three quatrains)

I

Turn and look back from Chang-an
to embroideries heaped in piles;
on the hill's high crest are a thousand gates
standing open in rows.

II

Through red dust a man goes riding;
the Consort smiles;
and no one else there knows
that her lychees are on the way.

III

Through the green trees of Xin-feng
the brown dust is rising—
several men riding from Yu-yang,
the investigators return.

That one melody, "Rainbow Skirts,"
up over a thousand peaks—
she danced the heartland to pieces,
and only then came down.

IV

Piping and singing from thousands of lands,
they were drunk on an age of peace,
great halls resting by Heaven,
where moonlight shone so clear.

Wild rhythms struck in the clouds—
An Lu-shan was dancing—
and the wind crossed ridge after ridge,
bringing down the sounds of laughter.

Wang Jian (ca. 767-ca. 830), Gazing on Hua-qing Palace at Daybreak

At daybreak those mansions and towers
are yet more fresh and bright,
when the sun comes forth over balconies
see deer go moving by.

Our Warrior Emperor knows himself
that his body will never die;
he watches them build a jade palace
and names it "Lasting Life."

The following poem describes an imperial banquet at Dragon Pool in which the ladies of the court and the imperial princes are being feasted by Xuan-zong. Screens were used to separate court ladies from men. The mention of drums in the second line alludes to Xuan-zong's well-known predilection for percussion instruments.

He summoned Gao Li-shi to make a secret search for this woman in the palaces of the princes; and there, in the establishment of the Prince of Shou, he found the daughter of Yang Jia-yan.

—Chen Hong, An Account to Go with the "Song of Lasting Pain"