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The Finest Souls of
Our Rivers and Alps
A High Tang Poetry Anthology

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Translated and edited by Paul W. Kroll

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Introduction

In Chinese literary history the years comprising the reign of the Tang emperor posthumously known as Xuanzong 玄宗 (712–756) and extending a decade or so afterward have been appreciatively dubbed, since the thirteenth century, as the consummate era of “the Tang at its most thriving” (*sheng Tang* 盛唐) or, in the less literal but smoother term most often used in English, “the High Tang.”¹ This was a half-century that saw the Tang dynasty, established in 618 and lasting until 907, reach its apogee as the world’s most advanced civilization at the time and also its most extensive territorial empire. These were the golden years, including the famous Kaiyuan 開元 (713–742) and Tianbao 天寶 (742–756) eras, during which Tang power, prosperity, and cultural distinction reached its peak.

Of the several types and subgenres of verse written in these decades, poetry in the *shi* 詩 form has long been regarded as the cynosure of Tang literature, as well as the greatest and most representative contribution of China to the general corpus of world literature throughout all time.²

1 The term seems to have been coined by Yan Yu 嚴羽 (1195–ca. 1245) in his *Canglang shibua* 滄浪詩話 (Canglang’s Remarks on Poetry), in which he most firmly and influentially established the High Tang as being the finest era of Tang verse. Much of what follows in this Introduction is taken with revisions from my articles, “The *Heyue yingling ji* and the Attributes of High Tang Poetry,” in *Reading Medieval Chinese Poetry: Text, Context, and Culture*, ed. Kroll (Leiden: Brill, 2015), 169–201, and “Anthologies in the Tang,” in *The Oxford Handbook of Classical Chinese Literature (1000 BCE–900 CE)*, ed. Denecke, Li, and Tian (Oxford: Oxford Univ. Press, 2017), 303–315. For the most detailed and probing discussion of the background, history, and contents of *Heyue yingling ji*, see chapters one and two of Dominic J. Toscano’s admirable Ph.D. dissertation (Harvard Univ., 2022), “Eighth-Century Anthologies and the Creation of High Tang Poetry,” 1–109. See also the pertinent comments in Pauline Yu’s path-breaking article, “Poems in Their Place: Collections and Canons in Early Chinese Literature,” *Harvard Journal of Asiatic Studies* 50 (1991): 163–196, as well as Xiaofei Tian, “Medieval Literary Anthologies,” in *Literary Information in China: A History*, ed. Chen et al. (New York: Columbia Univ. Press, 2021), 215–223.

2 The best single-volume book in any Western language on the *shi*-verse of this period remains, after more than forty years, Stephen Owen’s *The Great Age of Chinese Poetry: The High Tang* (New Haven: Yale Univ. Press, 1981).

Since the mid-eighteenth century most readers have been introduced to Tang *shi*-poetry through the *Tangshi sanbaishou* 唐詩三百首 (Three Hundred Poems of the Tang) anthology, compiled by Sun Zhu 孫洙 (1711–1778), and published in 1763. Sun compiled this anthology partly in response to the restoration of poetry composition as a requirement in the civil-service *jinsi* 進士 exam six years earlier, and it was originally meant for young students. The popularity of this text among advanced as well as beginning students has so surpassed that of the 300-plus anthologies of Tang verse produced before it and the equal number of Tang-*shi* anthologies produced after it that Sun Zhu's individual prejudices have acquired the heft of customary wisdom. One hundred seventy-two of the poems in *Tangshi sanbaishou*, more than half of the total, come from the High Tang decades, and those by Du Fu 杜甫 (36 poems), Li Bo 李白 (35 poems), and Wang Wei 王維 (34 poems) together number 105, fully a third of the whole book. Add in the 15 by Meng Haoran 孟浩然, and the 120 poems by these four men account for seventy percent of the 172 High Tang works included and forty percent of the entire anthology. Emphasis is on the commanding status of these four poets, with most of their contemporaries seen as worth at best only a passing glance. This is the value judgment that had become common a thousand years after the High Tang period, and is the view that most readers of Tang poetry accept as given today.

But the Tang itself was an age of anthologies. We know the names (though unfortunately that is sometimes all we know) of twenty poetry anthologies compiled during the Tang.³ A dozen of these have come down to us in whole or in part. The one surviving anthology compiled during the High Tang that was restricted only to High Tang poets is a precious resource regarding literary taste from that time, and it yields some different and more complicated views about the contemporary poetic arena than that displayed in *Tangshi sanbaishou*. This anthology is the *Heyue yingling ji* 河嶽英靈集, or “The Finest Souls of Our Rivers and Alps.” It is the work that is here translated in the present volume.

3 See Hu Zhenheng 胡震亨 (1569–1645), *Tangyin guiqian* 唐音癸籤 (Shanghai: Shanghai guji chubanshe, 1981), 31.320–21.

The Anthology

The *Heyue yingling ji* anthology was compiled in 753 or shortly after, just before the catastrophic end of Xuanzong's reign in 756 in the turmoil of the An Lushan 安祿山 rebellion.⁴ The compiler, Yin Fan 殷璠, was a low-level official unemployed at the time he completed this work.⁵ He tells us that his anthology was made up of two fascicles or "scrolls" (*juan* 卷), containing 234 poems by twenty-four poets from all over the empire (most of them still active, a few recently dead). These poets include many that are well known today, also many that we might categorize as "silver" poets, and some who are scarcely known now even to Tang specialists, among whom are nine (more than a third of those included) whose works were later not selected for the *Tangshi sanbai-shou*. The poems presented in the *Heyue yingling ji* are said by Yin Fan himself to date from 714 for the earliest piece to 753 for the latest, thus spanning almost exactly the reign of Xuanzong.⁶ The anthology offers us a unique view of High Tang verse from the inside.

Every anthology is partial, in both senses of the word. Yin Fan's is no different. He is a reader with certain likings and intentions. The title that he gave to his anthology—*A Collection of the Finest Souls of Our Rivers and Alps*—reveals something about what he had in mind with this compilation. In his "Preface" he uses the four-word phrase, *heyue yingling*, to characterize explicitly the twenty-four poets whose works he has selected for inclusion. We may briefly consider those words. The compound "rivers and alps" (*heyue* 河嶽) is an elegant variation of the common term "mountains and waters" (*shanshui* 山水), referring to the landscape in general but notably pointing to the countryside (*ye* 野) and not to the court (*chao* 朝), that is, to the broad realm of what may be

4 On the rebellion and its causes, the classic study is E. G. Pulleyblank, *The Background of the Rebellion of An Lu-shan* (Oxford: Oxford Univ. Press, 1955); see also Denis Twitchett, in *The Cambridge History of China*, vol. 3: *Sui and T'ang China, 589–906* (sic), Part 1, ed. Twitchett (Cambridge: Cambridge Univ. Press, 1979), 447–463.

5 What little we know of Yin Fan will be discussed in the next section.

6 See Wang Yunxi 王運熙 and Yang Ming 楊明, "Heyue yingling ji de bianji nian-dai he xuanlu biao-zhun" 「河嶽英靈集」的編集年代和選錄標準, *Tangdai wenxue luncong* 唐代文學論叢 1 (1982): 197–208, which convincingly analyzes the questions regarding dates of compilation and much else.

considered “our great land” that spreads outward, taking in areas far from the political capital. And the men whose poems are collected here are “the finest souls” (*yingling* 英靈), literally “the flower of the spiritual essence,” of our culture as mapped on the dynasty’s geography. This second two-word phrase is borrowed from one of the poems included in the anthology, Wang Wei’s verse of consolation to Qiwu Qian upon bidding farewell to the latter who is returning home after initially failing the *jinshi* exam (poem I.3.15 here), a poem that begins “In a sage’s era there will be no men in reclusion,/ None of the finest souls will have gone back to their homes” 聖代無隱者，英靈盡未歸， suggesting that Qiwu’s setback is only temporary and that he will surely, as one of “the finest souls,” ultimately succeed and find his due place in the public sphere.⁷ Like Wang Wei’s sentiment in these lines, Yin Fan’s compassion was particularly extended to those whom he considered of exceptional worth but not recognized for their true abilities.

It is these men, “highly talented but without a position of honor” 高才而無貴位, whose works he celebrates through inclusion in the anthology. The characterization just quoted comprises the opening words of the evaluative headnote he writes about Chang Jian 常建, whose poems are placed at the front of the collection, but it could be applied to all twenty-four poets and indeed different versions of it appear in many of the headnotes. In the “Preface” Yin Fan says that official prestige or influence has had no bearing on his selection of poets for the anthology, and this is certainly so. For, although all twenty-four men had held at some time or other an official appointment, none save one had held, before the anthology was compiled, a position higher than the sixth grade in the nine-grade ranking of the bureaucratic hierarchy; and that one, Wang Wei, had advanced only to the lower-fifth-grade.⁸ None but two had any experience of the higher reaches of court life: Wang Wei who had been familiar in his youth with an imperial prince or two, and Li

7 The phrase, with specific geographical reference, had been used earlier; for instance, to say that Liu Xia 柳遐 (ca. 499–ca. 570) was one of the “finest souls of the Jiang-Han 江漢 area” (*Bei shi* 北史 [Beijing: Zhonghua shuju, 1974], 70.2441), or that Li Delin 李德林 (532–592) was “the finest soul of the area north of the Yellow River 河朔” (*Sui shu* 隋書 [Beijing: Zhonghua shuju, 1973], 42.1208).

8 See Lu Yanxin 盧燕新, *Tangren bianxuan shiwen zongji yanjiu* 唐人編選詩文總集研究 (Beijing: Zhongguo Renmin Daxue chubanshe, 2014), 247–48, for a tabular list of appointments with comments.

Bo who for a year and a half from autumn 742 to spring 744 had an unranked position in the Hanlin Academy at court where he was basically an “on-call” poet. The poets in the anthology are there because Yin Fan valued what he considered their personal virtues and their ability to express their character in verse. That there should ideally be concordance between reputation and character, reciprocity between “court” and “countryside,” that personal worth should be recognized with official preferment though it too often was not—these were long-standing and ceaseless challenges voiced by Chinese literati. The *Heyue yingling ji*, presenting works by men who primarily served in low-level and provincial appointments, is in this sense Yin Fan’s own gallery of unfairly thwarted talents who deserved better acknowledgment than they had yet received. And it is by their poems that they could rightly be known.

To judge from the poems written by these poets to each other, whether the poems are included in this anthology or are preserved elsewhere, more than half of these men were personally known to at least five of the others, and almost all of them can be connected with a majority of the others through just a single intermediary link, that is, by one degree of separation as the now common phrase has it. Although they did not constitute a self-identified community, we may see them as making up a dilated, loose network—one of many possible networks involving various members of this set—of lower-level officials active during the second quarter of the eighth century. Yin Fan, we may note, does not seem to have been the central connection here: none of these poets has left any poems addressed to him, nor is there any extant mention of him in their works or those of any of their contemporaries. He exists in the background, perhaps to be thought of as representing a “general reader” of High Tang times, if one can imagine such a figure at that time.

* * * *

To see how the *Heyue yingling ji* gives us a different view of High Tang poetry than we usually have, we may compare the anthology’s poets and the number of their included poems with the High Tang poets in *Tangshi sanbaishou* and the number of their poems in that collection. Below we do this in tabular form. The arrangement is according to the number of poems included by each poet, from most to least. The farthest left column gives the sequential number of the poets as they appear in the *Heyue yingling ji* lineup. An asterisk preceding a name indicates a poet who is not included in the other collection.

Table 1

<i>seq.</i>	<i>Hyylj</i> poets	#poems	<i>Ts 300</i> poets	#poems
17	Wang Changling 王昌齡	16	*Du Fu 杜甫	36
3	Wang Wei 王維	15	Li Bo	35
1	Chang Jian 常建	15	Wang Wei	34
8	*Li Qi 李頎	14	Meng Haoran	15
2	Li Bo 李白	13	Wang Changling	8
9	Gao Shi 高適	13	*Liu Zhangqing 劉長卿	8
16	*Chu Guangxi 儲光羲	12	Cen Shen	7
15	Cui Hao 崔顥	11	*Zhang Jiuling 張九齡	5
7	*Tao Han 陶翰	11	Cui Hao	3
4	Liu Shenxu 劉昶虛	11	Zu Yong	3
14	Meng Haoran 孟浩然	10	*Qian Qi 錢起	3
12	*Xue Ju 薛據	10	Chang Jian	3
15	*Cui Guofu 崔國輔	10	Gao Shi	2
20	Wang Wan 王灣	8	*Wang Zhihuan 王之渙	2
10	Cen Shen 岑參	7	*Pei Di 裴迪	2
22	*Lu Xiang 盧象	7	Liu Shenxu	1
18	*Helan Jinming 賀蘭進明	7	Wang Wan	1
19	Cui Shu 崔署	6	Cui Shu	1
13	Qiwu Qian 綦毋潛	6	Qiwu Qian	1
21	Zu Yong 祖詠	6	*Qiu Wei 邱為	1
6	*Wang Jiyou 王季友	6	*Zhang Xu 張旭	1
5	*Zhang Wei 張謂	6	*He Zhizhang 賀知章	1
23	*Li Ni 李嶷	5		
24	*Yan Fang 閻防	5		

As is readily apparent, Yin Fan's anthology presents us with a broader and more balanced view of the High Tang poetic landscape. Here the numerical spread of poems ranges at the high end from sixteen for Wang Changling and fifteen for both Chang Jian and Wang Wei to, at the lower end, five each for Li Ni and Yan Fang. This suggests a poetic field of widespread worth and excellence, rather than one dominated by a few imposing figures with most others represented by less than a handful of works or often by a single poem. For instance, Li Qi and Tao Han, unseen in *Tangshi sanbaishou*, are here given considerable space and revealed as outstanding poets whose works, we may now think, deserve serious attention. Likewise, Chang Jian and Liu Shenxu, each barely noticed in the Qing anthology, are among the best represented here and shown as expert in more varied forms than usually credited, if they are "usually" noticed at all. Other surprises present themselves, such as Cui Hao's "frontier" poems which Yin Fan says that contemporaries praised highly and which were thought to mark his maturity as a poet when compared to the lighter pieces he wrote when young and which he is now known for, because of Sun Zhu's preferences. Cen Shen, on the other hand, the youngest poet in Yin Fan's anthology, had not yet distinguished himself as the chiefly "frontier" poet that he would come to be known as later on, and appears here in a far milder and more social guise. Examples like this will be found throughout the anthology. Of course we cannot fail to notice that Du Fu, who has more poems in *Tangshi sanbaishou* than any other poet, does not appear in Yin Fan's anthology. Later critics were often upset by this, but although Du Fu was already forty years old when *Heyue yingling ji* was compiled, he was at the time little regarded, having not yet become the poet who would be so widely known and admired later.

Of the poets in our anthology, the oldest, Cui Guofu, was born in the late 670s, and the youngest, Cen Shen, in 717. Wang Wan died the earliest, in 732, and Zhang Wei died the latest, in 777.⁹ All but a few of the poets were graduates of the *jinsi* 進士 examination, the

9 The biographical sketches I have added for each poet in this volume's section of "Additional Notes" supersede the birth- and death-dates, as well as the information on exams, contained in my earlier article on the anthology (n. 1 above).

exceptions being Li Bo and Meng Haoran who never sat for the exam,¹⁰ Gao Shi who passed a special decree exam, and Liu Shenxu and Wang Jiyou who probably were graduates, given their official positions in the regular bureaucracy, but about whose exam experience we have no sure evidence. Of the *jinshi* graduates, the years when they took the degree span 712 for Wang Wan to 746 for Cen Shen. There is a notable concentration of graduates, more than half of the poets included here, from the mid-720s to mid-730s: Cui Hao in 723, Zu Yong in 724, Qiwu Qian, Cui Guofu, and Chu Guangxi in 726, Chang Jian, Wang Changling, and Li Ni in 727, Helan Jinming in 728, Tao Han in 730, Xue Ju in 731, Yan Fang in 734, and Li Qi in 735.

Besides being a rare contemporary selection of High Tang verse, the *Heyue yingling ji* is particularly important for the critical comments with which Yin Fan prefaces his selections of each poet. He is the first anthologist we know of to provide headnotes of this kind for individual writers. Some of these remarks are rather extensive. Many of them were later detached from the poems and quoted elsewhere, usually without attribution as in the twelfth-century *Tangshi jishi* 唐詩紀事 (Recorded Occasions of Tang Poetry) for their critical acuity, thereby entering into what became mainstream literary history. All of them are suggestive in the conceptually impressionistic but lexically precise manner of traditional Chinese criticism. Some are quite pointed in identifying stylistic quiddities and tying them to personal traits, almost always with illustrative quotations. Examination of these twenty-four summaries reveals a good deal about Yin Fan's reading habits and moral leanings. We may thus understand more closely how one well-educated reader responded to and evaluated the poems of his contemporaries. Here, for instance, is what he says about Wang Wei:

維詩詞秀調雅，意新理愜。在衆為珠，著壁成繪，一句一字，皆出常境。至如「落日山水好，漾舟信歸風」，又「澗芳襲人衣，山月映石壁」，「天寒遠山淨，日暮長河急」，「日暮沙漠陸，戰聲煙塵裏」。

10 Regarding the persistent but mistaken claim that Meng sat for and failed the exam in 728, see Kroll, *The Poetry of Meng Haoran* (Boston: De Gruyter, 2021), xxiii–xxiv.

In Wei's poetry the phrasing is graceful and the lyric tone decorous, the impressions are fresh and the inner coherence pleasing—like a pearl found in a wellspring, or a painting brushed on a wall, with each line and word coming free of ordinary surroundings; as in “In the fading sun, mountain and water are lovely,/ And a swift-borne boat trusts to a homeward breeze”; and “The scent of the rill works into one's clothing,/ And mountain moonlight glints against a stone bluff”; or “As the sky turns cold, far mountains look cleaner;/ As the sun sets, the long river runs more quickly”; or “The sun sets at the edge of the desert sands,/ And sounds of battle are within the haze and dust.”

The suggested simile of Wang Wei's poems with a found pearl or drawn mural is striking, but we are unlikely to recognize here the now standard figure of Wang Wei as author of the quiet “nature poems” showing man receding into harmony with the natural world, as usually characterized (or reduced to) today. The Wang Wei that Yin Fan admired was a poet of more parts than that. Of the fifteen poems by him selected for inclusion in the anthology only three are of this sort, whereas six are set-pieces on women or goddesses and there are also ballads about the frontier, on expensively equipped young men in military service, and on other standard themes; perhaps surprisingly to us, one of the included poems complains about the poet's rustication. Likewise, of Li Bo's thirteen poems selected by Yin Fan, only four are among the thirty-five poems of his that have come to define him by their inclusion in *Tangshi sanbaishou*. Contemporaries often have a fuller and more discriminating view of their peers, while later times tend to highlight one or two chosen attributes that gradually come to dominate the verdict of history. In matters such as these, reading *Heyue yingling ji* encourages us to rethink, or at least be more conscious of, the constructed nature of what is now the conventional view of High Tang poets, and the possibility of complicating or expanding that view.

Of equal importance as Yin Fan's individual headnotes are his general introductory remarks that appear at the beginning of the whole collection. These are usually presented as two unconnected essays, “Preface” (*xu* 叙) and “Commentary” (*lun* 論), sometimes abridged or printed in pieces, the first paragraph of the “Preface” being preserved for us thanks to its having been copied into the early ninth-century *Bunkiyō hifuron* 文鏡秘府論 (Secret Treasury of the Mirror of Letters; in Chinese, *Wen-*

jing mifu lun), a collection of writings about literature gathered by Kūkai 空海 (774–835), a Japanese monk who visited Tang China from 804 to 806.¹¹ These two brief essays, as we have them today, were probably once parts of a unitary composition; we cannot be sure even now that there is not something else missing. Together they not only present Yin Fan's own account of his purpose and actions in compiling the anthology but also tell us his views on the worth of anthologies in general, on the inspiration resulting in and the styles of literature, on the progress of *shi*-poetry during the preceding five hundred years, and on the peculiar excellence of the best poetry of his day. This is a significant document in the history of Chinese literary criticism.

We may take note of a few interesting matters. First, Yin Fan is at pains to dissociate what he considers the proper application of aural effects or “harmonics” from the overexacting precepts laid down by Shen Yue 沈約 (441–513) and his friends in the Yongming 永明 era (483–493) of the late fifth century and which had been a flash-point in the composition of poetry ever since.¹² Yin Fan is especially hard on those who criticize poets from before Shen Yue's time for being unaware of the flaws identified by the Yongming group as pertaining to the “four tones and eight defects” (*sisheng babing* 四聲八病). Look, for instance, at paragraphs 2 and 3 of the “Commentary,” and his tolerant acknowledgment that even “eminent poets” must sometimes make “minor slips,” or his accusation that those who hold too tightly to narrow jealousies “do significant damage to the Way [of poetry],” or the even balder statement that “those with skill in literature are *not* those who say that the four tones are necessary to realize the most fluent beauty or that the eight defects must all be avoided.”

In the following paragraph he suggests briefly his own ideal of aural balance, involving words with “hard” and “soft” qualities, as well as those “high” or “low” in tone. He seems here to be promoting ideas voiced by Wang Changling—the poet with the most poems in his

11 The first paragraph was copied thereafter into *Wenyuan yinghua* and *Quan Tang wen*.

12 Among many studies on the prosodic pronouncements and innovations of Shen Yue's group, the best introduction in English is in Richard B. Mather, *The Poet Shen Yueh (441–513): The Reticent Marquis* (Princeton: Princeton Univ. Press, 1988), 37–84.

anthology—in Wang’s writings on poetic theory, the so-called “Frameworks of Poetry” (*Shi ge* 詩格, also saved for us in Kūkai’s *Bunkyo bifuron*). This entails a somewhat looser standard than that attaching to the “recent-style” (*jinti* 近體) verse that had developed during the preceding few decades as a modification of the more demanding Yongming style. Although recent-style verse is often identified as the characteristic form of High Tang poetry *par excellence*, this is a vast overstatement—partly deriving from Sun Zhu’s preference for such poems in his *Tangshi sanbaishou*. Yin Fan wants at least equal attention to content as to form. He is no advocate of free verse, but if need be he will forgive formal slips for the sake of the qualities he calls *qigu* 氣骨 and *xingxiang* 興象. These terms could occupy us at length, but suffice here to say that they refer, in the first case, to an air of vigor in content and structure and, in the second case, to the employment of evocative imagery. The poets of the Jian’an 建安 era (196–220) at the end of the Han dynasty (the so-called “Seven Masters of Jian’an”) are a touchstone in this regard. Of the poets in Yin Fan’s anthology, he designates Tao Han, Gao Shi, Cui Hao (after he had been to the frontier and adopted a harder-edged style), Xue Ju, Wang Changling, and Chu Guangxi as possessing *qigu* or the synonymous *fenggu* 風骨. As to *xingxiang*, it is an ability noted especially in Chang Jian, Liu Shenxu, Tao Han, Meng Haoran, Chu Guangxi, and Helan Jinming. (Note that Chu Guangxi is the only poet said to excel in both.) Skill in matters of tonal euphony, on the other hand, important for the likes of Shen Yue but not as much for Yin Fan, is attributed only to Wang Changling and Liu Shenxu.

The qualities of *qigu* and *xingxiang* are more associated with “old-style” (*guti* 古體) than with “recent-style” verse. There are indeed relatively few “recent-style” poems included in the anthology. The following table provides the relevant data. The first column from left gives the poet’s total number of works in the anthology, “A” is the number of “recent-style” works among them, with “B” through “D” specifying the latter in three categories, “B” being *lushi* 律詩 (8-line “regulated verse”) poems, “C” being recent-style quatrains, and “D” being *pailü* 排律 (long-form regulated verse); the farthest right column shows the percentage of the poet’s included works that are in “recent-style” form.

Table 2

Poet	#poems	A	B	C	D	%
Wang Changling	16	5	2	3		32
Chang Jian	15	4	4			27
Wang Wei	15	6	4	2		40
Li Qi	14	2	1	1		14
Li Bo	13					0
Gao Shi	13	3	1	2		23
Chu Guangxi	12	1		1		8
Cui Hao	11	4	3	1		36
Tao Han	11					0
Liu Shenxu	11	2	1		1	18
Meng Haoran	10	8	7	1		80
Xue Ju	10					0
Cui Guofu	10	3	1	2		30
Wang Wan	8	4	3	1		50
Cen Shen	7					0
Lu Xiang	7	2			2	28
Helan Jinming	7	2	2			28
Cui Shu	6	1	1			17
Qiwu Qian	6	4	4			67
Zu Yong	6	4	2	1	1	67
Wang Jiyou	6					0
Zhang Wei	6	1			1	17
Li Ni	5	2 ¹³	2			40
Yan Fang	5	1	1			20
	230	59	39	15	5	25

13 Li Ni's other three poems are sestets that adhere to tonal precepts; if we count these as recent-style verse, all of his poems fall into this category, raising the anthology's total percentage of recent-style verse to 27%.

As we see, only a quarter of the poems in the anthology are recent-style verse. I should add that my criteria for classifying a poem as “recent-style” are relatively loose. I focus on the tonal alternations between level and deflected tone in the second and fourth position of a five-word line, and in second, fourth, and sixth position in a seven-word line. I allow up to two tonal irregularities in a *lǔshì* poem, assuming the expected grammatical parallelism or near-parallelism in the middle two couplets; up to three in a *pǎilǔ* poem of ten lines or more; and one tonal irregularity in a quatrain. Even with as loose a standard as this, “old-style” poems still outnumber “recent-style” poems by a three-to-one ratio. For only three poets are *jinti* poems a majority of their selections: for Meng Haoran eight out of ten, and for both Qiwu Qian and Zu Yong four out of six. Five poets have no *jinti* poems at all. Even for Liu Shenxu whom Yin Fan specifically praises for his skill in handling euphonic strictures (“... in the fluent mannerings of tonal euphony, there are none who surpass him” 聲律婉態，無出其右), only one of his eleven poems included here counts as recent-style verse. No anthology can be truly representative of a period, but this anthology from the High Tang does not bear out the oft-encountered assertion that recent-style poetry was the period’s preferred form.

It is only fair to mention in this context the other anthology extant from approximately the same time, called *Guoxiu ji* 國秀集 (A Collection of the Capital’s Most Excellent), begun by Rui Tingzhang 芮挺章 in 744 or 745 and completed, with preface, by his friend Lou Ying 樓穎 in 758.¹⁴ Containing as preserved now 218 poems by eighty-five poets dating not only to Xuanzong’s reign but also from several decades before, 206 of the poems are recent-style verse. As Dominic Toscano has shown, this has much to do with an emphasis on poems written in the capital (contrast the “outside” emphasis of *Heyue yingling ji*), often for social occasions, which especially favored these forms. Another contrast is that *Guoxiu ji* includes a majority of poets who were influential officials who were holding or had held ranks in

14 Chapters 3 and 4 of Toscano’s dissertation (see n.1 above) offers the most thorough analysis done in any language of this anthology, also correcting unfortunate and dismissive misperceptions that have accrued to it over the centuries.

the bureaucratic fifth grade and above. Rui Tingzhang appears to have begun compiling his anthology some years earlier than Yin Fan did his, but Rui did not live to complete it himself, a task taken up by Lou Ying a few years after Yin Fan's anthology was finished. The two compilations together give a nice example of the possible spectrum of High Tang poetry.

Returning to *Heyue yingling ji* itself, let us look at its poets from a different angle. If we line them up not by the number of poems of each that are included in the anthology, but rather by counting the number of verse lines that each poet has, a quite different picture of their relative weight emerges. In Table 3 below, along with each poet's total number of lines, we give the total number of stanzas (each stanza defining a discrete rhyme), as well as the number of poems that contain two or more stanzas/rhymes.

Counting lines instead of complete poems, we see that Li Bo is by far the best represented poet in the anthology and Li Qi comes next. There are other interesting facts that appear when we adopt this perspective. For instance, Wang Wei who has more poems than anyone except Wang Changling is represented by barely half as many lines as Li Bo and fewer lines than nine other poets. Chang Jian, with the same number of poems as Wang Wei, likewise slips down the list.

Since a change in rhyme marks a new stanza, we can consider this feature in structural as well as aural terms. Only three poets—Li Bo, Li Qi, and Gao Shi—have more than three poems that change rhymes. For Li Bo this includes nearly all of his poems, for Li Qi and Gao Shi nearly half. This tells us that for Yin Fan the facility with which they bring variance to the sound and organization of their poems was a distinguishing mark. There are four other poets—Cui Hao, Wang Jiyou, Cen Shen, and Helan Jinming—each of whom has three poems that change rhymes. The selections included for most of the others do so rarely or, in seven cases, not at all. When we look at all of the poems in the anthology we see that almost four-fifths of them are composed to just a single rhyme.

But let us look more closely at stanzaic form itself. In studying Chinese poetry we are told early on that the most “regular” style of rhyming occurs at the end of even-numbered lines, in the pattern ABCBDB ... with an option of also rhyming the first line, hence AABACA ... But it is maintained that the simple ABCB pattern is dominant. However, even

Table 3

Poet	Total lines	Poems	Stanzas/ Rhymes	Poems w/ 2> rhymes
Li Bo	286	13	58	11
Li Qi	242	14	36	6
Wang Changling	220	16	17	1
Tao Han	196	11	12	1
Cui Hao	180	11	21	3
Gao Shi	174	13	29	6
Chu Guangxi	164	12	12	0
Chang Jian	154	15	18	1
Xue Ju	154	10	11	1
Wang Wan	150	8	8	0
Wang Wei	148	15	17	2
Liu Shenxu	138	11	11	0
Lu Xiang	96	7	8	1
Wang Jiyou	94	6	13	3
Zhang Wei	86	6	10	2
Cui Shu	80	6	6	0
Cen Shen	76	7	13	3
Meng Haoran	72	10	11	1
Yan Fang	70	5	5	0
Cui Guofu	66	10	11	1
Zu Yong	60	6	9	2
Helan Jinming	58	7	11	3
Qiwu Qian	54	6	6	0
Li Ni	34	5	5	0
		230		48

with the relatively large sample of 230 poems in this anthology, it isn't always so. The following Table 4 arranges the poets by total number of stanzas, which modifies yet again the sequences examined previously. The headings are explained in the caption below the table.

Table 4

Poet	total	reg.	*(n)	II	III	V	X	%reg.
Li Bo	56	11	27 (25)	7	2	1	8	18
Li Qi	36	9	15 (12)	12				25
Gao Shi	29	10	18 (14)	1				36
Cui Hao	21	6	14 (12)	1				29
Chang Jian	18	14	2 (0)	2				78
Wang Changling	17	13	4 (0)					76
Wang Wei	17	11	4 (1)				2	65
Wang Jiyou	13	3	10 (7)					23
Cen Shen	13	4	5 (2)	4				31
Tao Han	12	10	2 (0)					83
Chu Guangxi	12	11	1 (0)					92
Xue Ju	11	9	2 (1)					82
Liu Shenxu	11	10	1 (0)					91
Meng Haoran	11	6	5 (1)					55
Cui Guofu	11	7	2 (1)					64
Helan Jinming	11	3	4 (3)	4				27
Zhang Wei	10	4	5 (3)	1				40
Zu Yong	9	4	4 (2)	1				44
Wang Wan	8	6	2 (0)					75
Lu Xiang	8	5	3 (1)					62
Cui Shu	6	5	1 (0)					83
Qiwu Qian	6	6						100
Yan Fang	5	4	1 (0)					80
Li Ni	5	3	2 (0)					60
	354	174	134 (81)	33	2	1	10	49
								-----180-----

total = no. of stanzas; **reg.** = ABCB...; * = AABA...; **(n)** = internal *stanzas;
II = rhymed couplet; **III** = rhymed triplet; **V** = rhymed quintain; **X** = more than
 1 rhyme in stanza (e.g., ABCDBD) or excess (e.g., AAAABA)

It might be surprising, given what we think of as the normal attributes of Tang verse, that ABCB stanzas are actually in the minority in this anthology. We can see, though, that some poets adhere to this form with great consistency, like Chang Jian, Wang Changling, Wang Wei, Tao Han, Chu Guangxi, Xue Ju, Liu Shenxu, Cui Guofu, Wang Wan, Cui Shu, Qiwu Qian, and Yan Fang. Others are more evenly split between the regular rhyme pattern and what we might call “irregular” ones, these being Zhang Wei, Meng Haoran, Zu Yong, Lu Xiang, and Li Ni. The most interesting cases are those who generally eschew the ABCB pattern and choose to employ rhyme more plentifully. The works of these poets take more advantage of their language’s resources of assonance and in so doing supply an added dash of music to their compositions. These poets are Helan Jinming, Cen Shen, Wang Jiyou, Cui Hao, Gao Shi, Li Qi, and most “irregular” of all, Li Bo. All of this may suggest that even the “old-style” (*quti*) verse included here is more irregular, more of the time, than we would normally assume.

“Irregular” stanzas include not only those of the AABA variety but also stanzas consisting of a rhyming couplet, a rhyming triplet, a rhyming quintain, as well as those that contain even more unusual patterns like interlocking rhymes or that begin with a run of more than two rhyming lines before settling into normal alternation. One can see from the table that Li Qi, for instance, is the poet of our group most fond of doublets, employing them for a full third of his stanzas. Helan Jinming and Cen Shen share this liking. Li Bo does also, but he also takes other options of superfluous rhyming, options that almost no one else in the group attempts.¹⁵

Leaving the field of fine-grained analysis, we may turn back in conclusion to Yin Fan’s introductory comments and take note of his view of literary history, summarized in paragraph 4 of the “Preface.” He asserts that the poets active after the mid-seventh century had shaken off most of the residual taint of the overwrought and affected poetry of the preceding dynasties. It was, he says, only with the Jingyun 景雲 era (710–712) of emperor Ruizong 睿宗, father of the now ruling monarch, that “something of a breakthrough in far-reaching lyric tone” was achieved. However, it is the year 727, the fifteenth year of Xuanzong’s

15 Descriptions of these may be found in the “Additional Notes” to his poems.

Kaiyuan era, that is quite precisely stated by Yin Fan as the time when *shi*-poets attained perfection in blending euphonic mastery with expressive vigor. In a traditional gesture of homage to the present ruler, Yin Fan then avers that this perfection of poetry is a sign of the moral integrity now patent throughout the empire, comparing it with those poems of the canonical *Book of Odes* (*Shijing* 詩經) that were said to reveal the social harmony of the honored early rulers of the ancient Zhou dynasty. It has never been clear why exactly the year 727 had such significance for Yin Fan.¹⁶ Fifteen was not a number to conjure with in medieval China. If the year in question were a *jiazi* 甲子 year, first in the sexagenary cycle, we could see it as marking a new beginning; but it was a *dingmao* 丁卯 year, fourth in the cycle. And no events of major political importance are recorded as taking place in that year.¹⁷ Perhaps the year marked a special occurrence in Yin Fan's personal life to which he was covertly referring—for instance, his own passing of the *jinshi* exam¹⁸—but this can be no more than speculation. At this point we may now remark what there is to know of Yin Fan himself.

The Compiler

The information that remains to us about Yin Fan permits of constructing only the most meager biography—or, rather, no real biography at all but just a few unconnected notes about his life and work. He does not refer to himself directly in the anthology's introductory remarks, beyond suggesting that his judgment is keener than that of earlier anthologists (which every compiler usually says regarding his predecessors)

16 But see Shang Ding 尚定, *Zou xiang sheng-Tang* 走向盛唐 (Beijing: Zhonghua shehui kexue chubanshe, 1994), 227–235, for some interesting thoughts on this.

17 In November 727 the court returned to Chang'an from Luoyang where it had been in temporary residence for the preceding three years, but such removals and returns had happened before in Xuanzong's reign and would happen again.

18 We know that nineteen candidates passed the exam that year, four of whose names we know (including Wang Changling, Chang Jian, and Li Ni who are included in our anthology), with fifteen remaining unidentified in our sources; could Yin Fan have been one of them? Or perhaps his merely sitting for the exam was an accomplishment worth remembering?

and stating that a period of free time, unencumbered by professional responsibilities, gave him the opportunity to compile at last what had been for him a long-contemplated work. As noted above, no poem addressed to him, nor comment made about him, by any contemporary is extant. Nor is he mentioned in either of the Tang official histories (except in the bibliographic monographs as compiler of this anthology) or in any of the many collections of Tang historical anecdotes.

From the very end of the ninth century, a hundred and fifty years after the High Tang era, Wu Rong 吳融 (850–903) refers to him in an interlinear note in a poem he wrote, to the effect that “literatus Yin 殷文學 compiled the *Heyue yingling ji*” in Danyang 丹陽, the city that Wu was then visiting, just downstream from present-day Nanjing in southern Jiangsu.¹⁹ But this does not tell us much: “literatus” (*wenxue*) was a low-grade position as a provincial secretary, which it is possible that Yin Fan once held—or it could be used simply as a general term of respect for someone with literary ability. If it refers here to the official position, we may infer that Yin Fan did pass the *jinshi* examination that was an important entrance to “pure-stream” (*qingliu* 清流) offices. A late Southern Song edition of our anthology identifies its compiler as “the *jinshi* Yin Fan, from Danyang.” Unfortunately, as suggested above, Yin Fan’s name does not appear on any of the pass lists from the annual *jinshi* exams that have come down to us.²⁰ But the connection with Danyang is borne out by later gazetteers of the area which mention him—yet again with no details—as a local worthy, referring to him not as a *jinshi* but as a *chushi* 處士 or “private scholar.” It seems, after all, most likely that he may have sat for the exam but never passed

19 “Guo Danyang,” *Quan Tang shi* 全唐詩 (Beijing: Zhonghua shuju, 1960), 684.7858.

20 There is a potential problem with the term *jinshi* here. In contemporary Tang texts it usually identified not a successful graduate of the exam but indicated simply that one had sat for the exam. The term *qian jinshi* 前進士 (a “forwarded *jinshi*”) designated a graduate, as did more explicit phrases such as *jidi* 及第, “making the grade.” By at least the tenth century the term *jinshi* usually referred to one who had attained the degree, as we understand it now. But one cannot be sure whether the Southern Song mention of Yin Fan as a *jinshi* was not just copying a Tang statement without being aware of its different meaning at that time.

it and that if he ever had an official position it was one at a local level, “outside the stream” of the regular bureaucracy.

More importantly, we know that *Heyue yingling ji* was not the only, nor the first, poetry anthology that Yin Fan compiled. There are two references in the bibliographic monograph of the eleventh-century *Xin Tang shu* 新唐書 to a one-juan anthology compiled by him, called *Danyang ji* 丹陽集 (Collection from Danyang). This included selections from eighteen poets who hailed from the counties that made up the prefecture of Runzhou 潤州, one of which was Danyang. The anthology fell from sight by the mid-thirteenth century, and only fragments of it remain today. Chen Shangjun has studied these remains carefully and has shown that Yin Fan must have compiled this anthology sometime during the final years of the Kaiyuan era, roughly from 735 to 741.²¹ The poets included were active from the early eighth century up to that time, and here, as with the *Heyue yingling ji*, they were men who had not attained notable official positions. Only one of them, Chu Guangxi, was also included in Yin’s later anthology. Brief quotations extant from the work’s preface reveal a consistency with the emphasis on the qualities of *qigu* 氣骨 as in *Heyue yingling ji*. The *Danyang ji* seems to be one of the first poetry anthologies (perhaps the first) devoted to authors from a particular locale. In most respects we may see *Heyue yingling ji* as a continuation and significant expansion, in breadth of content and geographic scope, of Yin Fan’s earlier, more limited *Danyang ji*.

These few facts are all we know of Yin Fan’s life and works.

The Text

The text of *Heyue yingling ji*, as it has come down to us, can be separated into two systems—one consisting of three *juan* and one consisting of two *juan*. The most thorough examination of these was done by Joseph J. Lee and Fu Xuancong in their edition and study of the anthol-

21 See Chen Shangjun 陳尚君, “Yin Fan *Danyang ji* jikao” 殷璠「丹陽集」輯考, originally published in 1984 but later revised and reprinted in his *Tangdai wenxue congkao* 唐代文學叢考 (Beijing: Zhongguo shehui kexue chubanshe, 1997), 223–243.

ogy, which is also the most important single book for anyone interested in the anthology.²²

Without going too deeply into the details, we will note that the earliest mentions of the work in official and private bibliographies through the Northern Song period uniformly describe it as comprising two *juan*, as does Yin Fan himself in the text of his “Preface” quoted in the *Bunkyō hifuron*.²³ But this version of the anthology seems to have been rare, if not lost, by the end of the Southern Song. It was replaced by a version that divided the poems into three *juan*, and this became the standard thereafter. Different recensions vary slightly with regard to contents, containing 219 poems on the low end to 228 on the high end, in contrast with the 230 contained in the two-*juan* version of the text—all of course somewhat short of the 234 that Yin Fan says to have included, in all transmitted versions of his “Preface.”

In the early seventeenth century the bibliophile Mao Jin 毛晉 (1599–1659) published a three-*juan* edition as one of eight Tang poetry anthologies in a collective volume called *Tangren xuan Tangshi* 唐人選唐詩 (Tang Selections of Tang Poetry), from his famous Jiguge 汲古閣 studio. His son Mao Yi 毛扆 (1640–1710+) later published another recension of the three-*juan* edition but collated with a two-*juan* edition. It is interesting that Mao Jin’s edition and also the Ming edition that is printed in the *Sibu congkan* 四部叢刊 collectanea, both in three *juan*, quote Yin Fan’s “Preface” as saying the collection is in two *juan* (上下卷). The two two-*juan* editions extant today were probably based on the same set of printing blocks, dating from the late Northern Song or early Southern Song, that is, the early twelfth century. This is not only the earliest version we have of the anthology but, more importantly, seems to be the one that most closely resembles Yin Fan’s original text.

Although the publication in 1958 of a modern type-set printing of ten Tang-time anthologies (or fragments thereof) of Tang *shi*-poetry²⁴

22 Li Zhenhua 李珍華 and Fu Xuancong 傅璇琮, *Heyue yingling ji yanjiu* 河嶽英靈集研究 (Beijing: Zhonghua shuju, 1992); see pp. 98–114 for the textual history. Dominic Toscano provides in his dissertation (see n. 1 above) a more concise and sometimes corrective presentation of the facts.

23 Note, however, that Kūkai’s quotation also says, uniquely, that the anthology includes 275 poems by 35 poets.

24 *Tangren xuan Tangshi (shizhong)* 唐人選唐詩(十種) (Beijing: Zhonghua shuju, 1958).

included the *Sibu congkan* three-juan edition of *Heyue yingling ji*, the 1996 revised and expanded version of that collection,²⁵ now under the general editorship of Fu Xuancong, printed the two-juan edition of the text, the edition that Fu and Lee had provided in their book of studies on the anthology a few years earlier. This edition had not been widely available until then. It is this edition that I have used as the base-text for the translations offered in the present volume, collated with other texts of the anthology as well as various other sources of individual poets and poems (for which, see the List of Abbreviations).

As is true of the works of all Tang poets, we do not have original versions of the poems as they came from the author's hand. Instead we have the poems in various instantiations that have been edited and transmitted by different individuals, some known and some unknown. Yin Fan presents in his anthology the poems as he knew them, but, as noted in the preceding paragraphs, we have several editions of the anthology, and there are also other versions of particular poems in individual authors' collections and in other anthologies. The translations offered in the present volume are a relatively diplomatic rendering of the chosen base-text. Variants are adopted when there are convincing reasons to do so, and they are noted in every case; the reasons for doing so are laid out in the Additional Notes. Only a few emendations have been made, and these only when attested readings all seem indefensible; the reasons for these are also explained in the Additional Notes.

Translation Conventions

Rhyme-changes in individual poems are always indicated by stanza breaks in the translations as well as in the Chinese texts.

When Sanskrit words have been transliterated in the Chinese texts, rather than being translated into Chinese semantic equivalents, they are retained here in transcriptional form.

When a person is identified by a number in parentheses, it indicates his seniority among the males of his generation in his clan.

25 *Tangren xuan Tangshi xinbian* 唐人選唐詩新編 (Xi'an: Shaanxi renming jiaoyu chubanshe, 1996).

“Jiang” stands for the Long River (Changjiang 長江), usually called the Yangzi now, but not so in Tang times.

The translations include footnotes to help make understandable historical references and literary allusions that would have been clear to the mid-eighth-century readers who were the expected audience of the poems. Tang poetry is often presented in translation as though it exists in a timeless vacuum, free of specific or limiting context and immediately open to personal interpretation. But many of the poems here were composed with particular purposes or individuals in mind; without necessary explanation, such poems may risk seeming frustratingly opaque. A section of Additional Notes will be found at the back of the book. These notes include brief biographical sketches of the poets, a collation of selected variants of words and phrases of individual poems (usually translated so that one can see how they might change the sense of the base-text), as well as technical remarks about prosody, relevant historical information, and occasionally critical and interpretive comments.

Books in this series are meant both to help those with some facility in reading Classical Chinese to understand better the original texts as well as to make it possible for those without such ability to become acquainted with important works of premodern Chinese literary culture. I also hope that the translations in this volume might have some appeal to more general readers, no matter their native linguistic background or acquired proficiencies, who are particularly interested in poetry and desirous of engaging with verse fashioned in a world far distant from ours in time.

* * * *

The translation of this anthology has occupied me, and I have promised its completion, for more than a few years. That I've not brought it forth for publication before now is a matter of some chagrin, but past due is perhaps better than never.

I am indebted to Stephen Owen for serving as the series editor of the original manuscript; his suggestions have improved it in many places. I am also thankful to the many friends, colleagues, and students who have discussed with me so many of the poems and topics related to this anthology over the years.

As always, my deepest and daily gratitude is to my dear partner, Amy Strickland, for so much more than words can say.

The Finest Souls of Our Rivers and Alps

河嶽英靈集

敘曰

1. 梁昭明太子撰『文選』，後相效著十有餘家，咸自稱盡善，高聽之士，或未全許。且大同至天寶，把筆者近千人；除勢要及賄賂者，中間灼然可上者，五分無二。豈得逢詩輒纂，往往盈帙。蓋身後立節，當無詭隨。其應銓簡不精，玉石相混，致令眾口銷鑠，為知音所痛。

2. 夫文有神來，氣來，情來；有雅體，野體，鄙體，俗體。編紀者能審鑒諸體，委詳所來，方可定其優劣，論其取捨。

Prefatory Texts

The Preface says:

1. After Zhaoming, heir-designate of the Liang,¹ compiled the *Wen xuan* (Selections of Literature), there have been more than a dozen individuals who put together presentations in a similar manner, all of them claiming that they were more excellent than the rest, gentlemen of the highest discernment, though few could fully be so credited. Again from the Datong era (535–546) to that of Tianbao (742–)² nearly a thousand men have plied the brush [as poets], but aside from those in influential positions or personally well-connected, fewer than two in five among them could stand out vividly from the others. So why is it necessary for us to be arranging and compiling whenever we encounter a poem so that ever and anon we are filling up scrolls? To be sure, in planting an honest reputation for after one's death, one ought not be "slaving and glaving."³ Should the critical sorting not be the most exact, and jade be intermixed with stone, it leads to the opinion of the many being confused and confounded and is discomforting to those who truly "know the tone."⁴

2. Now, there is writing that comes from beyond oneself, or from one's own vital force, or from one's present feelings; there is the courtly style, the rough, the low, and the popular. Only if an anthologist is able carefully to scrutinize these several styles and meticulously specify their provenance can he determine the better from the worse and pronounce on what should be included or excluded.

1 That is, Xiao Tong 蕭統 (501–531).

2 Yin Fan was writing during the Tianbao era, so of course could not know that it would eventually end in August 756.

3 The quoted phrase is from a *Shijing* poem and refers to deviously seeking favor.

4 The metaphor, deriving from an anecdote about an understanding auditor who could intuit what was momentarily in the mind of an expert zither-player upon hearing the latter's music, is used here and elsewhere in the prefatory material to refer to someone who commands an exact discernment of the finest subtleties of literary art.

3. 至如曹劉，詩多直語，少切對。或五字並側，或十字俱平，而逸駕終存。然挈瓶膚受之流，責古人不辨宮商徵羽，詞句質素，恥相師範。於是功異端，妄穿鑿，理則不足，言常有餘，都無興象，但貴輕艷。雖滿篋笥，將何用之。

3. As to those poets like Cao [Zhi] and Liu [Zhen],¹ their works are mostly direct in language with little precise parallelism. Sometimes there even are five successive characters in deflected tones or ten all in the level tone, yet a relaxed control is maintained throughout. But still the tendency of the pint-sized and hypersensitive² is to dispraise such men of old for not distinguishing one tone from another³ and for the artlessness and plainness of their verses, being too fastidious to learn anything from their example. And so these sorts “attack from a different angle,”⁴ pushing on heedlessly, with reasoning that is inadequate but always with words to spare, totally lacking in evocative imagery, only prizing frivolous allure. Even if one fills a coffer with *their* writings, of what use would they be?⁵

1 Cao Zhi 曹植 (192–232) and Liu Zhen 劉楨 (d. 217) were two of the great poets of the Jian'an 建安 era (196–220), a period usually praised for poetry of genuine feeling and forthright style.

2 Alluding to a reference in *Zuo zhuan* 左傳 to someone who only has knowledge enough to carry a pitcher yet refuses to give it up, and to Ban Gu's 班固 (32–92) “Rhapsody on the Eastern Capital” (Dongjing fu) where the self-important partisans of the opposing, western capital are described as “superficially learned and hypersensitive”; the latter term also recalls Confucius's explanation in the *Analects* that someone who is “enlightened” (*ming* 明) is “not hypersensitive.”

3 Naming specifically four of the five notes of the Chinese pentatonic musical scale, here equated symbolically with the four tones of the spoken language.

4 In the *Analects* Confucius is recorded as saying “To attack from a different (i.e., unorthodox) angle—this is damaging to oneself.”

5 In this paragraph Yin Fan is especially taking to task the theories of certain poets of the Yongming 永明 (483–493) era, who promoted close attention to euphonic effects and alternation based on the four tones of the spoken language and to the efficient use of various kinds of syntactic parison. Most representative of these poets was Shen Yue 沈約 (441–513), who will be mentioned by name later on, in the “Commentary.” Much of the latter text seems an expanded footnote to this paragraph.

4. 自蕭氏以還，尤增矯飾。武德初，微波尚在。貞觀末，標格漸高。景雲中，頗通遠調。開元十五年後，聲律風骨始備矣。寔由主上惡華好朴，去偽從真，使海內詞場，翕然尊古，南風周雅，稱闡今日。

5. 璠不揆，竊嘗好事，願刪略羣才，贊聖朝之美。爰因退跡，得遂宿心。

4. From the [Qi (479–502) and Liang (502–557) reigns¹ of the] Xiao clan onward, pretentious glitter was specially emphasized. At the beginning of the Wude era (618–627) faint ripples of this sort were still in evidence, but by the end of the Zhenguan era (627–650) a newly conspicuous standard was gradually being raised. In the Jingyun era (710–712) there was something of a breakthrough in far-reaching lyric tone. But it was only after the fifteenth year of the Kaiyuan era (727) that both euphonic strictures and strength of spirit were alike perfected. Truly, from His Highness on down there was a dislike of the showy and a fondness for simplicity, an aversion to the contrived and a bent for the sincere, which effected in the lyrical arena within the Four Seas a consonant appreciation of the ancient, so that the *Airs of the South* and the court-songs of Zhou² are commended and accessible in the present day.

5. I, Fan, am no expert but have flattered myself that as an amateur I might make a choice edition from today's host of talents, thus celebrating the excellence of our peerless dynasty. As it happens, my current withdrawal from the greater world has enabled me to follow through with this long-cherished intention.

1 The rulers of these two dynasties were from two different branches of the Xiao clan.

2 The "Airs of the South" refers to the first two groups (Zhounan and Shaonan) of poems in the "Airs of the States" (Guofeng) section of the canonical *Shijing*; they were regarded as "correct airs." The "court-songs of Zhou" refers to the poems in the second and third sections (Daya and Xiaoya) of the anthology.

6. 粵若王維，昌齡，儲光羲等二十四人，皆河嶽英靈也。此集便以『河嶽英靈』為號。詩二百三十四首，分為上下卷，起甲寅，終癸巳。倫次于敘，品藻各冠篇額。如名不副實，才不合道，縱權壓梁竇，終無取焉。

論曰

1. 昔伶倫造律，蓋為文章之本也。是以氣因律而生，節假律而明，才得律而清焉。寧預於詞場，不可不知音律焉。

2. 孔聖刪詩，非代議所及。自漢魏至于晉宋，高唱者十有餘人，然觀其樂府，猶有小失。齊梁陳隋，下品實繁，專事拘忌，彌損厥道。

6. Now, verily, the twenty-four men [whose works are included here]—Wang Wei, [Wang] Changling, and the others—are all of them the finest souls of our rivers and alps.¹ This collection, then, has readily been so named. The poems here are two hundred thirty-four and are divided into two scrolls.² The earliest dates from the *jiayin* year [of the current sexagenary cycle, i.e., 714], the latest from the *guisi* year (753). In the sequential arrangement in which I have set them out, each poet is introduced by a brief evaluative headnote. But if a poet's reputation does not match with the facts or his talent does not concord with the Dao, then even if the weight of his prestige would overpower Liang [Ji] and Dou [Xian],³ he will not after all be included here.

The Commentary says:

1. Long ago Ling Lun fashioned the pitch-harmonics, this being indeed the foundation of literary design.⁴ Thus vital force exists owing to its following from harmonics, integral balance is discernible depending on harmonics, genius is made overt by successfully capturing harmonics. So if one is to excel in the lyric arena, one cannot but be aware of the place in it of the harmonics of sound.

2. The sage Kong's editing of the *Poems*⁵ is not something that has been understood in all ages. From the Han (202 BCE–220 CE) and Wei (220–265) dynasties on to the Jin (265–420) and Song (420–479) there were some dozen or so eminent poets, yet when one looks at their *yuefu* there still are minor slips in them. In the Qi (479–502), Liang (502–557), Chen (557–589), and Sui (581–618) those of inferior grade were really numerous; and those who were narrow specialists held tight to their jealousies, which did significant damage to the Way [of poetry].

1 That is, of our great land; but especially those not at the imperial court.

2 In the current version of this edition there are only 230 poems, not 234.

3 The formidable magnates Liang Ji 梁冀 (d. 159) and Dou Xian 竇憲 (d. 92) were the most influential powers at court of their time.

4 That is, of rhythm, rhyme, and tonal patterning. Ling Lun was said to be the music master at the court of the mythical Yellow Emperor.

5 Confucius was traditionally credited with creating the *Shijing* by editing an original body of three thousand poems down to the canonical 305.

3. 夫能文者匪謂四聲盡要流美，八病咸須避之。縱不拈二，未為深缺。即「羅衣何飄飄，長裾隨風還」，雅調仍在，況其他句乎。

4. 故詞有剛柔，調有高下，但令詞與調合，首末相稱，中間不敗，便是知音。而沈生雖怪，曹王曾無先覺，隱侯言之更遠。

3. Now, those with skill in literature are *not* those who say that the [artful manipulation of the] four tones are necessary to realize the most fluent beauty or that the eight defects must always be avoided.¹ And even if we do not adhere to the practice of “tweaking the second word,”² that is not a profound deficiency. To wit, “Her gauze cloak, how it flutters and swirls!/ As her long skirt trails after the breeze”³ [which consists of ten level-tone words in succession] still retains a lyric tone of classical elegance, to say nothing of other lines [with less severe “defects”].

4. Thus, in phrasing there is harder and softer, in lyric tone there is higher and lower;⁴ but as long as phrasing and lyric tone match, well balanced from beginning to end, with no falling off in the middle, this is truly “knowing the tone.” And even if Mr. Shen [Yue] finds fault with Prince Cao [Zhi] for not having been alert formerly [to the euphonic requirements that Shen and others in his time promoted], the Reticent Marquis⁵ would be going much too far to say so.

1 The “eight defects” were warnings against supposedly inapt combinations and relations among words, being further refinements of the placement of words with attention to their tonal qualities.

2 A custom advocated by some poets that required the second word in the two lines of a couplet to be in opposing tones (level vs. deflected).

3 A couplet from Cao Zhi’s poem on “Lovely Women” (美女篇).

4 “Hard” and “soft” words seem for Yin Fan to have been words with, respectively, voiced or voiceless, aspirated or unaspirated initials, while “high” and “low” refer, respectively, to words in level or deflected tones.

5 “Reticent Marquis” was Shen Yue’s posthumous title.

5. 璠今所集，頗異諸家，既閑新聲，復曉古體，
文質半取，風騷兩挾，言氣骨則建安為傳，論
宮商則太康不逮。將來秀士，無致深憾。

5. Those whose works I, Fan, have collected here are quite different from all others in that they are well-schooled in the newer sounds and also knowledgeable about the older styles, drawing equally on refined ornament and plain substance, bringing together the [classic style of the *Shijing*'s] "Airs" and [the more exuberant style of the *Chuci*'s] *sao* verse. To talk of strength of spirit, they carry on the tradition of the Jian'an era (196–220); to speak of fine differentiation of sound,¹ even the [poets of the] Taikang era (280–290) cannot come up to them. So let there be nothing here to make the most accomplished scholars of future times complain in any respect.

¹ Literally, "the *gong* and *shang* notes," being the first two notes of the Chinese pentatonic musical scale.

Book I

I.1 常建

高才而無貴仕，誠哉是言。曩劉楨死於文學，左思終於記室，鮑昭卒於參軍，今常建亦淪於一尉。悲夫。建詩似初發通莊，却尋野徑，百里之外，方歸大道。所以其旨遠，其興僻，佳句輒來，唯論意表。至如「松際露微月，清光猶為君」，又「山光悅鳥性，潭影空人心」，此例十數句，並可稱警策。然一篇盡善者，「戰餘落日黃，軍敗鼓聲死」，「今與山鬼鄰，殘兵哭遼水」，屬思既苦，詞亦警絕。潘岳雖云能敘悲怨，未見如此章。

I.1 Chang Jian

“Highly talented but without a position of honor”¹—how accurate are these words! Of yore, Liu Zhen died as a mere secretary, Zuo Si came to his end as a clerk, Bao Zhao passed away as a military aide. Now, Chang Jian, for his part, has foundered as no more than a district constable. It is sad indeed!

Jian’s poems seem at first to start out on the public avenue, but then withdraw to explore uncultivated byways, and only a hundred miles off do they return to the main road. This is the reason why his purport is far-reaching and his evocative power uncommon, with fine verses tumbling forth that can only be regarded as from the other side of thought—such as “At the edge of pine-trees a slip of moon is revealed, / Whose pure light is here, sir, for you”;² or “The mountain’s light gladdens the being of a bird; / Shadows in the pool empty out a person’s heart.”³ Dozens of lines of this sort may be praised alike as strikingly compelling. And still, in a whole poem of consummate excellence—“... In the aftermath of battle, the setting sun was brown; / His army was defeated, the sound of drums died off. / ... This one is now together with the mountain spirit; / And the soldiers that are left weep by the Liao River”⁴—the combination of thoughts will be poignant and the phrasing also strikingly distinct. Though Pan Yue is said to have been skilled at expressing grief and discontent,⁵ compositions such as this have never been seen before.

1 Cf. Liu Jun 劉峻, “Bianming lun” 辯命論, *Wen xuan* 文選 54.2344–45; also *Wei shu* 魏書 82.1802, where Chang Jing 常景 uses this phrase to refer to Sima Xiangru (179–117 BCE), Wang Bao (ca. 84–ca. 53 BCE), Yan Junping (fl. ca. 40–30 BCE), and Yang Xiong (53 BCE–18 CE).

2 From poem I.1.5.

3 From poem I.1.9.

4 The second and fourth couplets from poem I.1.2.

5 Pan Yue’s (247–300) poems in memory of his deceased wife were especially famous for their pathos.

I.1.1

夢太白西峰

夢寐昇九崖

杳藹逢元君

遺我太白岑

4 寥寥辭垢氛

結宇在星漢

宴林閉氤氳

簷楹覆餘翠

8 巾鳥生片雲

時往青溪間

孤亭晝仍曛

松峰引天影

12 石瀨清霞文

恬目緩舟趣

齋心投鳥群

春風有搖櫂

16 潭島花紛紛

I.1.1

In a Dream: the West Peak of Mount Taibo

- Deep in a dream I ascended the ninefold cliffs,
 In a thin film of fog met the Primal Mistress.¹
 She left me on one of Taibo's crags,
 4 Out of the world, quitting the fumes of filth.
 I made a shelter there, amid the starry Han,²
 Resting in a grove, shut away from cloying vapors.
 Where eaves and pillars override the suffused blue,
 8 My headcloth and slippers are in diffused clouds.
 At times I travel amidst an azure stream,
 To a lone pavilion where twilight stays all day.
 There pine-clad peaks draw out shadows from the sky,
 12 And rose-cloud figurings show clear in stony shoals.
 Content with the sight, I slow the boat's progress;
 With heart purged, I take refuge with the flocking birds.³
 In the springtime breeze is just a movement of oars,
 16 As over pool and islet blossoms fall in fullness.

1 The mountain's goddess. Mount Taibo was on the westernmost spur of the Zhongnan mountain range, running southwest of the capital, Chang'an.

2 The "starry Han" is the Han River in heaven, that is, our Milky Way.

3 The *Zhuangzi* speaks admiringly of "the fasting (or purging) of the heart" which allows one to act in complete accord with the world. A well-known story tells of an innocent boy who played daily with gulls on the seashore; when he went there after his father asked him to catch one, the gulls would no longer come near him. "Taking refuge" with the birds here suggests that the poet is free of worldly desires, like the boy in his original state.

I.1.2

弔王將軍墓

嫫姚北伐時

深入強千里

戰餘落日黃

4 軍敗鼓聲死

嘗聞漢飛將

可奪單于壘

今與山鬼鄰

8 殘兵哭遼水

I.1.3

昭君墓

漢宮豈不死

異域傷獨歿

萬里駝黃金

1 In memory of Wang Xiaojie 王孝傑, a Tang general who fell in a brave but losing battle in the northeast with the Khitans in 697.

2 Drums signaled the army to advance.

3 “Flying Leader” was the epithet given to the great Han-dynasty general Li Guang 李廣 (d. 119 BCE) who fought against the Central Asian Xiongnu tribes under the leadership of their ruler, the *chanyu*.

4 In Liaoning, where General Wang died.

I.1.2

In Memoriam, at the Grave of General Wang¹

Agile and on alert in the time of the northern assault,
He drove on deep, exceeding a thousand leagues.

- In the aftermath of battle, the setting sun was brown;
4 His army was defeated, the sound of drums died off.²
I have heard before that Han's "Flying Leader"
Was able to take the *chanyu's* own fort.³
This one is now together with the mountain spirit,
8 And the soldiers that are left weep by the Liao River.⁴

I.1.3

The Grave of Zhaojun⁵

Surely she should not have died but in the Han palace;
Yet she suffered and met her end alone in an alien land.
A myriad leagues the dowry of gold was carried,

5 Wang Zhaojun 王昭君 was one of the scores of women in the harem of Emperor Yuan of the Han. Because she did not bribe the painter Mao Yanshou 毛延壽, who painted portraits of the numerous palace ladies for the emperor to choose favorites from, he misrepresented her as ill-favored in appearance instead of as the great beauty she was, and the emperor therefore never considered her for his preferment. When in 33 BCE a Chinese princess was promised to the Chanyu, ruler of the Xiongnu, as part of a diplomatic agreement, the emperor, thinking little of her, chose her to be the woman sent north to the barbarian lands. When he actually saw her as she was about to depart, he regretted this, but it was impossible to negate the agreement. She would become in legend a symbol of Chinese civilization sacrificed to barbarians, for the sake of politics. Her grave was located south of present-day Hohhot, in Inner Mongolia, and was said always to remain green with vegetation even when the weather turned cold.

4 蛾眉為枯骨
 迴車夜出塞
 立馬皆不發
 共恨丹青人
 8 墳上哭明月

I.1.4

江上琴興

江上調玉琴
 一絃清一心
 冷冷七絃遍
 4 萬木澄幽陰
 能使江月白
 又令江水深
 始知枯桐枝
 8 可以徽黃金

- 4 To where her moth-eyebrows would become dried bones.
The returning carriages went out at night from the frontier;
Of the drawn-up horses, not one wished to go farther.
All of us now revile that painter of reds and greens,¹
- 8 As by her cairn we weep in the luminous moonlight.

I.1.4

Zither Evocations by the River

- By the river, I tune the jade-trimmed zither,
Whose every string cleanses my whole heart.
The chill “plink” of seven strings sounds far and wide,
- 4 As a myriad trees are washed in haunting shade.
Able to bring out the whiteness of river moonlight,
And even to make the river’s water seem deeper.
Now I realize how a bough of dried paulownia
- 8 Can indeed be studded with yellow gold.²

1 Red for vermilion and green for malachite are combined as metonymy for the pigments of painting.

2 Paulownia wood was favored for making zithers. The zither’s inlaid studs are of yellow-gold jade (cf. line 1).

I.1.5

宿王昌齡隱處

清溪深不極

隱處惟孤雲

松際露微月

4 清光猶為君

茆亭宿花影

藥院滋苔紋

予亦謝時去

8 西山鸞鶴群

I.1.6

送李十一尉臨溪

冷冷花下琴

君唱渡江吟

天際一帆影

I.1.5

Passing the Night at Wang Changling's Secluded Place¹

By a clear bourn—its depths not to be plumbed,
 This place of seclusion—for just a solitary cloud.
 At the edge of pine-trees a slip of moon is revealed,²

- 4 Whose pure light remains here, sir, for you.
 By the thatched pavilion, flower shadows keep the night,
 And in the herb garden, strips of lichens fill out.³
 I too shall renounce the times and go off,
 8 To the western hills, where cranes and simurghs flock.⁴

I.1.6

Seeing Off Li (Eleven) to be District Constable of Linxi⁵

To the chill “plink” of a zither beneath the blossoms,
 You, sir, sing the air of “Crossing the River.”
 At the sky's edge is the shadow of a lone sail,

1 Wang Changling (II.17 in this anthology) seems no longer to be residing here, or at least not on this night; some commentators suggest the poem was written after his death.

2 The term “a slip of moon” usually specifies the third day after the new moon, so the poet must be looking west near sunset.

3 The lichens fill out because the garden is untended and there are no visitors.

4 Where the noble brothers Bo Yi and Shu Qi secluded themselves in protest against the martial actions of King Wu of Zhou. Cranes and simurghs are transcendent birds that do not flock with everyday species.

5 Linxi was near present-day Deqing 德清, Zhejiang. A constable was the lowest-ranking centrally appointed official in a district, responsible for local military affairs, tax collection, etc.

- 4 預懸離別心
以言神仙尉
因致瑤華音
回軫撫商調
8 越聲澄碧林

I.1.7-8

閒齋臥疾，行藥至山館，稍次湖亭二首

(其一)

- 旬時結陰霖
簷外初白日
齋沐清病容
4 心魂畏虛室
閒梅照前戶
明鏡悲舊質
同袍四五人
8 何不來問疾

- 4 Already dangling is a heart of parting at separation.
 Let it be that a constable of divine transcendence¹
 May thence convey to me notes of chalcedony flowers.²
 With tuning-pegs turned to play the sad *shang* mode,³
- 8 Piercing notes wash pure the deep-blue forest.

I.1.7–8

(1) Laid Up with Illness at my Retreat for Rest, (2) I Quicken My Medicine with a Walk to a Mountain Inn; Two Poems while Stopping Briefly at a Lakeside Pavilion

(1)

- Ten straight days, bound in a darkening downpour,
 But now at last, beyond the eaves, is the daytime sun!
 Abstinence and bathing have cleansed my sickly features,
- 4 Yet mind and soul are disquieted in a desolate room.
 Though a languid prunus catches the light by the front door,
 I rue what the bright mirror shows my appearance now to be.
 Those four or five persons with whom I would “share a robe,”⁴
- 8 Why have they not come to ask after my health?

1 Mei Fu 梅福 served as constable in Nanchang 南昌 district, near the end of the Eastern Han dynasty. After giving up this position, he returned home to Jiujiang 九江 but still memorialized about governmental affairs. When Wang Mang assumed power during Emperor Ping's reign, Mei Fu left his wife and children and went off to the Kuaiji mountains where he was said eventually to have become a transcendent. Hence, an incorrupt district constable was called a “divine transcendent constable.”

2 “Notes of chalcedony flowers” are precious messages sent by a friend, alluding to a phrase in a poem by Xie Tiao 谢朓 (464–499).

3 The *shang* is the mode of the Chinese pentatonic scale that is associated with autumn and hence sadness.

4 One with whom you would “share a robe,” recalling a line from a *Shijing* poem, is a close friend.

(其二)

行藥至石壁
 東風變萌芽
 主人門外綠
 4 小隱湖中花
 時物堪獨往
 春帆宜別家
 辭君為滄海
 8 爛漫從天涯

I.1.9

題破山寺後禪院

清晨入古寺
 初日照高林
 竹徑通幽處
 4 禪房花木深
 山光悅鳥性
 潭影空人心
 萬籟此都寂
 8 但餘鐘磬音

1 The effects, or “rush,” of some medicinal drugs were stimulated (or “kicked in”) by vigorous walking. This was perhaps best known with regard to the famous “cold-food powder” 寒食散 of the Wei-Jin period. The east wind is that of

(2)

To quicken the medicine, I walk to the rocky bluff;

The east wind has transformed the sprouts and buds.¹

Outside this proprietor's gate all has now turned green,

4 And there are blossoms by the "little hiders" lake.²

The season's conditions are fit for going off by oneself;

A springtime sail would be best for departing one's home.

—Here I'd take leave of you, sir, for the sake of the watchet sea,

8 On toward the sky's farthest shore, unfettered and free!³

I.1.9

Inscribed at the Rear Meditation Cloister of the Mt. Po Temple⁴

Clear dawn-light enters into the ancient temple,

With an early sun brightening the lofty grove.

A pathway through bamboo gives onto a hidden place;

4 By the meditation chamber, flowering trees grow deep.

The mountain's light gladdens the being of a bird;

Shadows in the pool empty out a person's heart.

Here nature's sounding-pipes are fully hushed,

8 Excepting only tones of a chiming bell.

springtime—just as the first poem of the two had taken place in spring, with the blossoming of the prunus.

2 The proprietor (or "host") is that of the inn mentioned in the title. According to a poem by Wang Kangju 王康琚 (late-4th/early-5th century), "Little hiders hide in the barrows and fens,/ Big hiders hide in the court and marketplace."

3 The blue-gray ("watchet") sea to the east of China is where the fabled paradise isles of the "immortals" was said to be.

4 Mt. Po is in Changshu 常熟 district, Jiangsu. The monastery was probably the Xingfu si 興福寺.

I.1.10

鄂渚招王昌齡張儉

刈蘆曠野中

沙上飛黃雲

天晦無精光

4 茫茫悲遠君

楚山隔湘水

湖畔落日曛

春鴈又北飛

8 音書固難聞

謫君未為歎

讒枉何由分

五日逐蛟龍

12 宜為吊冤文

翻覆古共然

官宦安足云

貧士任枯槁

16 捕魚清江濱

有時荷鋤犁

曠野自耕耘

不然春山隱

20 溪澗花氤氳

山鹿自有場

I.1.10

At Ezhu, Summoning Wang Changling and Zhang Fen¹

- Reeds lie mown in the far-stretching wilds,
 And above the sands yellow clouds go flying.
 In the month-ending sky there is no vital light;
 4 Dim beyond vision, I lose heart for you so distant.
 Chu's hills cordon off the waters of the Xiang,
 As by the lake's shore the setting sun brings dusk.
 The wildgeese of springtime will fly north again,
 8 But it's impossible to get word of your messages or letters.
 A noble man relegated is not worth sighing over;
 Can reasons for calumny and crookedness be discerned?²
 On the Day of Fives, when dragon-boats compete,
 12 It is right to draft a text of lament and grievance.³
 Topsy-turvy is how it has been always for everyone;
 For officials and officeholders, how is it worth noting?
 Impoverished gentlemen endure hardship and want,
 16 Catching fish by the banks of a clear river.
 And when it is time, one may handle hoe and plough,
 To weed and till the far-stretching wilds by oneself.
 Or if not this, in the springtime hills one may be hidden,
 20 By bourn and beck, in favoring vapors of blossoms.
 As mountain deer have a clearing all their own,

1 Ezhu is in Wuchang 武昌 district, Hubei. Wang Changling had been sent south to be constable (*wei*) in Longbiao 龍標 (near Qianyang 黔陽, Hunan). The supposition is that Zhang Fen, whose exact identity is unknown, was a friend who was also ordered somewhere south. Chang Jian is “summoning” them to reclusion, as though their being rusticated is something to be celebrated and indeed to be furthered by eventually giving up office altogether.

2 That is, being “castaway” or “banished” to the south is not a disgrace, especially when brought about by false accusations and slander.

3 The fifth day of the fifth month, when by Tang times it had become tradition for “dragon-boats” to compete on the river, in commemoration of the drowning of Qu Yuan, the archetypal unappreciated courtier—for whose sake it is appropriate on that day to write a “text of lament and grievance.”

賢達亦顧羣
 二賢歸去來
 24 世上徒紛紛

I.1.11-12

春詞二首

(1)

宛宛黃柳絲
 濛濛雜花垂
 日高紅粧臥
 4 倚對春光遲
 寧知傍淇水
 驥褭黃金羈

(2)

翳翳陌上桑
 南枝交北堂
 美人金梯出
 4 手自提竹筐
 非但畏蠶飢
 盈盈矯路傍

The worthy and accomplished also look to their kind.
 May both of you worthies find your way back home—¹

24 In the world, to no avail, is just flurried confusion.

I.1.11–12

Springtime Lyrics; Two Poems

(1)

Supplely sweeping, yellow willows turn silky;
 In clumps and clusters, sundry blossoms hang.
 When the sun is high, she in pink make-up lounges,

4 Leaning into the springtime light, marking time.
 If only she could know, alongside the Qi River,
 Of the “graceful galloper” with the yellow-gold bridle.²

(2)

Deep and densely shaded, the mulberry-trees by the balk,
 Their southerly boughs touching the northern hall.
 A lovely person now takes out a golden ladder,³

4 Carries by her own hand a bamboo basket.
 It’s not just that she fears the silkworms may go hungry,
 But lushly, voluptuously, she would charm the passersby.⁴

1 Reminiscent of Tao Qian’s famous return home, upon giving up his official position, which he saw as a most positive act.

2 The Qi River, in northern Henan, is traditionally associated with lovesick women, owing to several songs in the *Shijing*. “Graceful Galloper” is the name of a legendary horse with a gold snout and russet body, who could run a myriad *li* in a day. Here it is used as metonymy for the poetic speaker’s absent man who is parted from her (on military or official assignment), while his former lover yearns for him, prettily made up at home in the erotically charged springtime season.

3 Being gold, the ladder is as exaggeratedly ornamental as it is functional.

4 This poem plays on the well-known *yuefu* poem, “The Mulberry-trees by the Balk” (Moshang sang), in which the lovely young woman Luofu 羅敷, when picking mulberry leaves to feed the silkworms in spring, dazzles the passersby and eventually faces down a too forward prefect.

I.1.13

古意張公子

日出乘釣舟

嫋嫋持釣竿

涉淇傍荷花

4 驄馬閑金鞍

使客白雲中

腰間懸鹿盧

出門事嫖姚

8 為君西擊胡

胡兵漢騎相馳逐

轉戰孤軍海西北

百尺旌竿沉黑雲

12 邊笳落日不堪聞

I.1.13

A Theme of Old, for Young Sir Zhang¹

As the sun comes out, he boards a fishing boat;
A thinly threaded curve is the fishing pole he holds.
He may ford the Qi, skirting lotus blossoms,²

4 Or, on a dappled horse, be at ease in a gold-trimmed saddle.

A commissioned recruit from amidst the white clouds,
With a pulley-patterned sword now hanging from his waist.³
He goes out the gate, in service of the “agile and alert,”

8 For his prince’s sake, to assail the Huns in the west.⁴

Hun soldiers and Han cavalry pursue each other swiftly;
After consecutive battles only his army, northwest of the lake.⁵

A standard-pole a hundred feet tall is engulfed in black clouds there,

12 And at sunset one cannot bear to hear the borderland reed-pipe.⁶

1 The young man of the poem is first described as something of a recluse, fishing on his own. Then, beginning with line 4 and continuing through the end of the poem, he is seen as a military officer serving in the far northwest. Note that the poem’s first line begins with the sun rising, on a pleasant carefree morning, and its final line ends with the sun setting, in the dark-clouded frontier lands.

2 The Qi River, in northern Henan, is known from the *Shijing* as a site of thwarted longings and lovesickness.

3 The pulley-pattern is a mark of high status, engraved on the sword-hilt.

4 “Agile and alert” usually refers to the cavalry. “Huns” is a paraphrase, with intentionally negative connotation, of the term *hu* which designates natives of Central and Western Asia. During the Qin and Han dynasties this would have referred particularly to the Xiongnu 匈奴

5 The lake is Lake Baikal where, in the Han dynasty, Chinese forces fought the Central Asian Xiongnu.

6 The sound of the barbarian reed-pipe is a traditional image evoking the soldier’s longing for the kinder sounds of home.

I.1.14

仙谷遇毛女，意知是秦時宮人

溪口水石淺

冷冷明藥叢

入溪雙峯峻

4 松枯踈幽風

垂嶺枝嫋嫋

翳泉花濛濛

夤緣霽人目

8 路盡心彌通

盤石橫陽崖

前臨殊未窮

迴潭清雲影

12 瀾漫長天空

水邊一神女

千歲為玉童

羽毛經漢代

16 珠翠逃秦宮

目覲神已寓

鶴飛言未終

祈君青雲祕

20 願謁黃仙翁

嘗以耕玉田

I.1.14

In Transcendents' Vale Happening upon the Downy Woman and Imagining I Recognize Her as the Palace Lady from Qin Times¹

- At the stream's mouth, the water shallows over rocks,
 Its tinkling chill glazing tussocks of plants.
 Where I join the stream is a pair of lofty peaks,
 4 And pine and juniper are spread in a haunting wind.
 Hanging at ridgeline, boughs are thinly, threadily curved;
 Masking the wellspring, blossoms are clumped and clustered.
 Steadily scrabbling onward shows a fairing sky to view,
 8 And when the road runs out my heart is utterly freed.
 Where a stone slab juts across a sunlit bluff,
 One looks out ahead on a scene virtually boundless.
 Shadows of clouds show clear in a winding tarn,
 12 Which, flooded brimful, extends to the spacious sky.
 There by the waterside is an unearthly woman,
 Who for a thousand years has been as a jade youth.
 Feathered with down, she lived through the Han era,
 16 Having fled the Qin palace in pearls and halcyon plumes.
 Seen now face to face, my spirit goes out to her,
 But she flies off on a crane, before our talk is done.
 I implore you, mistress, for secrets from clouds in the blue,
 20 And wish to pay respects to Transcendent Elder Huang.²
 Let me try out the tilling of fields of jade,

1 The place is unidentified and may be imaginary as is the meeting with the “downy woman” of legend. Her story is told in *Liexian zhuan* 列仙傳, which relates that she was a palace woman named Yujiang 玉姜 during the Qin dynasty, who fled from Chang'an in the turmoil at the end of the dynasty and took refuge on Mount Hua 華山. There she met an adept named Guchun 谷春 who instructed her in occult matters, including the eating of natural items conducive to longevity, thanks to which she became impervious to hunger and cold, and her body, covered now in what seemed downy plumes, became so light it seemed she could fly. She was said to have lived for 170 years. Guo Pu 郭璞 (276–324) in his *Baopuzi* 抱朴子 has a story about a hunter who encountered her at the end of the Western Han dynasty.

2 Identified as several different figures but probably the adept usually known as Lord Yellowstone 黃石公, who bestowed on Zhang Liang 張良 a book that was of aid in the latter's helping of Liu Bang to establish the Han dynasty.

龍鳴西頃中
 金梯與天接
 24 幾日來相逢

I.1.15

晦日馬鐙曲稍次中流作
 夜來宿蘆葦
 曉色明西林
 初日在川上
 4 便澄遊子心
 晴天無纖翳
 郊野浮春陰
 波靜隨釣魚
 8 舟小綠水深
 出浦見千里
 曠然諧遠尋
 扣船應漁父
 12 因唱滄浪吟

- In the western acres where a dragon gives voice.¹
 If, with a golden ladder, I could reach the sky,
 24 How long would it be till I meet with you again?

I.1.15

At Stirrup Bend on the Last Day of the Month; Composed while Pausing
 Briefly in Mid-Current²

- During the night I stayed over by the reeds and rushes,
 Till daybreak's hues lit up the woods to the west.
 The early sun rests now upon the riverway,
 4 Instantly bathing pure a traveler's heart.
 Fair skies have not a hint of lowering,
 And in the open wilds drift shadings of spring.
 The waves are gentle enough to angle for fish;
 8 The boat so small that green waters seem deeper.
 Emerging from the cove, I can see a thousand leagues,
 Vast enough to agree with my most distant seekings.
 Beating the boat's sides, I am like "The Fisherman,"
 12 As I sing out aloud the Canglang chant.³

1 To till a jade field is to practice certain occult arts. A dragon gives voice upon ascending to the sky.

2 Stirrup Bend was below Mount Hu 嵒山, ten miles east of Xichuan 浙川 district in Henan, overlooking Xi River to the west.

3 The chant of the carefree "Fisherman" in the section so named of *Chu ci*, as he rows away from the complaining Qu Yuan, was: "When the Canglang's waters are clear,/ I can wash my capstrings in it;/ When the Canglang's waters are muddy,/ I can wash my feet in it."

I.2 李白

白性嗜酒，志不拘檢。常林棲十數載，故其為文章，率皆縱逸。至如『蜀道難』等篇，可謂奇之又奇。然自騷人以還，鮮有此題調也。

I.2.1

戰城南

去年戰桑乾源
 今年戰葱河道
 洗兵條支海上波
 4 放馬天山雪中草
 萬里長征戰
 三軍盡衰老

胡人以殺戮為耕作

8 古來惟見白骨黃沙田
 秦家築城備胡處
 漢家還有烽火燃

[stanza break]

1 Probably referring to the years of his youth in Sichuan, when Li Bo himself claimed he lived the life of a recluse for some time in the mountains.

2 Playing off of the well-known phrase describing the Dao in the first chapter of *Laozi*, “ever more mysterious than what is mysterious” 玄之又玄. “The Way to Shu is Hard” is poem I.2.4 in this collection.

I.2 Li Bo

By his very nature Bo is given over to wine and his impulsiveness cannot be held in check. Having nestled in the hinterlands for more than a decade,¹ it is no wonder that his writings are for the most part self-willed and uninhibited. Poems like his “The Way to Shu is Hard” and others are even more singular than what is singular.² So it is that from the *sao*-poet to now scarcely has there been this kind of lyric style.³

I.2.1

Fighting South of the Fort

Last year fighting at the source of the Sanggan River,
This year fighting on the road to Conghe;⁴
Cleansing our weapons, washing our pikestaves in the waves of a distant
sea,

- 4 Loosing the horses on the snow-covered grass of Heaven’s Mountains.⁵
For a myriad miles ever on campaign and fighting,
The triple army has grown thoroughly old and weak.⁶

The Huns regard slaughter and carnage as plowing work,⁷

- 8 So all there is from of old are white bones in brown sand fields.
The House of Qin erected for defense a fort in this place of Huns,
And the House of Han has even yet the beacon fires alight.

[stanza break]

3 The *sao*-poet is Qu Yuan 屈原, reputed author of “Li sao” 離騷 and other poems in the *Chu ci* anthology. The implication is that Li Bo is as originally distinctive a poet in his own way as Qu Yuan was.

4 Known by different names at different periods, the Sanggan, was in north Shanxi, outside the Great Wall. The Conghe, or Congling 葱嶺 River was in southwestern Xinjiang, near the Kunlun mountain range bordering Kashmir and Afghanistan.

5 The “sea” is the large Lake Kokonor 青海, just west of Xining 西寧, Gansu, and northeast of the Kunlun mountains. Heaven’s Mountains are the range in central Xinjiang, in the vicinity and eastward of Urumchi.

6 “Triple army” is an old term describing a field corps comprising soldiers on foot, on horse, and in chariots.

7 For “Huns” here, and in line 9, see I.1.13, note 4.

- 烽火燃不息
 12 征戰無已時
 野戰格鬪死
 敗馬號鳴向天悲
 烏鳶啄人腸
 16 銜飛上掛枯樹枝
 士卒塗草莽
 將軍空爾為
 乃知兵者是凶器
 20 聖人不得已而用之

I.2.2

遠別離

- 古有皇英之二女
 乃在洞庭之南瀟湘之浦
 海水直下萬里深
 4 人言不深此離苦
 日慘慘兮雲冥冥
 猩猩啼煙兮鬼嘯雨
 我縱言之將何補
 8 皇穹竊恐不照予之忠誠
 雷憑憑兮欲吼怒

- The beacon fires, once alight, are never desisting,
 12 Of campaigns and fighting there is no ending time.
 Fighting in the wilds they die in close-quarter combat,
 And the steeds of the vanquished cry neighing in grief to the sky.
 Ravens and kites peck up the men's guts,
 16 Fly up full-mouthed to hang them from branches of dead trees:
 The soldiers and troops are smeared over weeds and brushgrass,
 For the leaders of the armies did their doings in vain.
 Know now that weapons are indeed implements of malevolence,
 20 And only when there is no other way will the wise man use them.

I.2.2

Far-distant Parting

- Of old there were the two daughters Huang and Ying,¹
 Residing south of Lake Dongting, in a cove of Xiao-Xiang River,
 Where bottomless waters go straight down, a myriad miles deep,
 4 But no words are as deep as the misery of that parting.²
 The sun is pale and pallid, clouds gloom glowering,
 An orangutan cries in the mist, ghosts howl at the rain—
 Even were I to tell of it, would there be anything more to add?
 8 I fear the sublime firmament doesn't shine on full-hearted sincerity such
 as mine.
 Thunder rumbles gruffly, about to give vent in anger;

1 The sage-king Yao's two daughters, Ehuang 娥皇 ("Fairy Radiance") and Nüying 女英 ("Maiden Bloom"), were wives of Shun, to whom Yao passed on the throne.

2 The parting at death of Shun and his two wives. The tears they shed upon learning of his death are said to be preserved in the dark spots mottling the stems of several types of bamboo (line 21).

- 堯舜當之亦禪禹
君失臣兮龍為魚
12 權歸臣兮鼠變虎
- 堯幽囚舜野死
九疑聯綿皆相似
重瞳孤憤竟誰是
- 16 帝子降兮綠雲間
隨風波兮去無還
慟哭兮遠望
見蒼梧之深山
- 20 蒼梧崩湘水絕
竹上之淚乃可滅

Yao and Shun did it rightly, and likewise was Yu yielded to.¹
 The ruler gives way to his minister—a dragon turns into a fish;

12 With power assumed by a minister—a mouse becomes a tiger.

Yet Yao was confined in isolation, and Shun died in the wilds;²
 Ninefold Confusion in its joins and junctions seems in all cases alike;
 And with doubled pupils, alone and discomfited, after all who was
 this?³

16 The high god's children had come down to him—amidst green-tinted
 clouds;⁴

But now with the windswept waves was he gone—without a coming
 back.

Weeping bitterly—gazing far off,
 They look toward Cangwu's deep-set mountain.

20 Cangwu may crumble, the Xiang River run out,
 But their tears on the bamboo never can be effaced.

1 That is, Yao eventually yielded the throne to his most able minister Shun, as the latter eventually did to his most able minister Yu. These were the three legendary sage-kings of remote antiquity.

2 One tradition, here followed by Li Bo, says that when Yao's virtue declined, Shun placed him in prison and did not allow him to see his father. Shun was said to have died while attending to the people's business, in the wilds of Cangwu, in eastern Guangxi. His burial place was reputedly on Mount Jiuyi ("Ninefold Confusion"), south of present-day Ningyuan in southern Hunan, whose valleys were all so similar to each other that they would confuse a visitor.

3 Shun was said to have the countenance of a dragon and eyes with doubled pupils.

4 Yao is referred to here as a high god, in keeping with phrasing from *Chu ci*. The verb in this line, usually meaning to come down or condescend from above, here has its derived sense of a princess's leaving the palace for marriage, as Yao's daughters did upon marrying Shun. Green-tinted clouds are often associated with transcendent beings.

I.2.3

野田黃雀行

遊莫逐炎洲翠

棲莫近吳宮燕

炎洲逐翠遭網羅
 4 吳宮火起焚爾窠
 蕭條羽翅蓬蒿下
 縱有鷹鷂奈爾何

I.2.4

蜀道難

噫吁嚱

危乎高哉

蜀道之難

4 難於上青天
 蠶叢及魚鳧
 開國何茫然
 爾來四萬八千歲
 8 不與秦塞通人煙
 西當太白有鳥道

I.2.3

Ballad of the Brown Sparrow in the Open Fields

Going out, do not follow the halcyon of the Isles of Flame;
Roosting, be not near the swallow of the Palace of Wu.¹

- In the Isles of Flame follow the halcyon, you'll meet with net and snare;
4 In the Palace of Wu when fire rises, it will scorch your very nest.
Soft and silent, keep your two wings below the tangled wormwood:
Even were goshawk or merlin to come, what could they then do to
you?

I.2.4

The Way to Shu is Hard

- Yee—hooo—syee!
How perilous! So high!
Hardships of the way to Shu—
4 *Much harder than climbing the blue sky!*
Caocong it was, and also Yufu,
Who founded that state in the oh so dim past,²
Thence were four myriad, eight thousand more years,
8 Till its homefires were joined up with the Qin frontier.
Facing west from Mount Taibo was a pathway but for birds,

1 The “Isles of Flame” refers to the lands of the far south, a prime habitat of the kingfisher which was caught there, to be stripped of its iridescent blue plumes for use in various items of luxury adornment. It is said that a swallow nested at the Palace of Wu in 236 BCE; a palace guard, wishing to look at the bird, brought his lamp too close and set fire to the nest, which spread and destroyed the whole palace.

2 Caocong (“Silkworm Tussock”) and Yufu (“Fishing Duck”) were legendary early rulers of parts of Shu.

- 可以橫絕峨眉巔
 地崩山摧壯士死
 12 然後天梯石棧方鉤連
 上有六龍回日之高標
 下有衝波逆折之回川
 黃鶴之飛尚不得過
 16 猿猱欲度愁攀緣
 青泥何盤盤
 百步九折縈巖巒
 捫參歷井仰脅息
 20 以手撫膺坐長歎
 問君西遊何時還
 畏途巖巖不可攀
 但見悲鳥號古木
 24 雄飛雌從遶林間
 又聞子規啼
 夜月愁空山
 蜀道之難
 28 難於上青天
 使人聽此凋朱顏

[stanza break]

By means of which one could cut across to the summit of Emei.¹

There the land crumbled, a mountain collapsed, stalwart men died;²

- 12 Only after came sky-strung ladders, edgeways of stone, to clinch the
link at last.

Above is: the high bough where the six dragons reversed the sun's
course,³

And below: a backflow of waters where waves crashing swirl and recoil.

Even the flight of the brown crane cannot push beyond this place;

- 16 Long-armed gibbons who wish to cross over fear to swing up here.

Twisted so and torturous is the Blue Mud Pass,

Nine turnings for every hundred paces to wind round the rugged crest.⁴

Grab onto Triaster! Pass through the Well! Look up and gasp in alarm!⁵

- 20 Hold your hand against your panting chest—sit down, catch your breath.

I ask you, sir, as you travel west, when is it you'll come back?

One dreads the craggy steep of the route, impossible to scale.

There you'll see only disheartened birds, calling in age-old trees;

- 24 When the male takes wing, its mate follows after, circling amidst the
grove.

And, too, you will hear the cuckoo crying,

On moonlit nights so sad in the empty hills.⁶

The hardships of the way to Shu—

- 28 *Much harder than climbing the blue sky!*

It will waste the ruddy features of all who give ear to this.

[stanza break]

1 Mount Taibo (its name the same as that of Venus and also a byname of Li Bo) is in southwest Shaanxi, near the border of the old states of Qin and Shu. See also poem I.1.1. Mount Emei is in central Sichuan

2 An ancient king of Qin sent five daughters as a gift to the king of Shu, who deputed five stalwart men to meet them on the way. When they were near to Zitong 梓潼 in northern Sichuan, the men saw a monstrous snake slither into a mountain cave. When they tried to pull it out by its tail, the mountain collapsed upon them.

3 A legend told that when the six dragons pulling the chariot of the sun reached the highest peak in Shu, near to or on Mount Emei, they had to turn back.

4 The challenging Blue Mud Pass was in the mountains in the southwest of Shaanxi

5 Triaster refers to what we see as the three stars of Orion's belt. The Well is a constellation comprised of eight stars in our Gemini.

6 Legend had it that the hawk-cuckoo, with its insistently plaintive call often lasting through the night, was the posthumous avatar of an ancient king of Shu.

連峯去天不盈尺
枯松倒掛倚絕壁

32 飛湍暴流爭喧豗
砢崖轉石萬壑雷
其嶮也若此
嗟爾遠道之人

36 胡為乎來哉
劔閣崢嶸而崔嵬
一夫當關
萬人莫開

40 所守或匪親
化為狼與豺

朝避猛虎
夕避長蛇

44 磨牙吮血
殺人如麻
錦城雖云樂
不如早還家

48 蜀道之難
難於上青天
側身西望長咨嗟

Linked peaks there lie apart from the sky by no more than a foot,
Where withered pines hang head-downward against sheer walls.

- 32 And airborne billows, currents of spray, clash in a deafening din;
Pounded banks, hurtling rocks, thundering through ten-thousand straths.
The cramped hazards of it are just as I say;
Oh you, who are on such a distant road,
- 36 Why ever did you come this way?
Loftily lifted, Sword Gallery is so towering and tall,
With one man at its barrier,
Ten thousand cannot force through.
- 40 If that guard be any but one of our kin,¹
He is just as well changed into wolf or dhole.

At morning beware of fell tigers,
At night beware of long snakes.

- 44 Their whetted teeth will suck your blood,
They crop people like rows of hemp.
And though the Brocade City is said to be so pleasing,²
Better it is to turn back home as quickly as you can.
- 48 *The hardships of the way to Shu—
 Much harder than climbing the blue sky!*
- Turned to the side, I gaze off to the west, sighing long, alas! oh no!

1 Sword Gallery (or Sword Gate Gallery 劍門關) was an extremely narrow pass, crossed with plank-bridges attached to the cliffs, about ten miles south of Zitong. Zhang Zai's 張載 "Sword Gallery Inscription" 劍閣銘, written in the early 280s, was a source of allusions for many later poets, including Li Bo whose lines here recall Zhang Zai's lines "If just one person wield a halberd here,/ Ten thousand men will be blocked./ In a land of such strategic terrain,/ If he be not of our kin, let him not preside here."

2 Brocade City was a familiar name for Chengdu, the destination of the traveler from Chang'an to whom Li Bo is addressing his poem.

I.2.5

行路難

金壘清酒價十千

玉盤珍羞直萬錢

停杯投筯不能食

4 拔劍四顧心茫然

欲渡黃河冰塞川

將登太行雲暗天

閑來垂釣坐溪上

8 忽復乘舟落日邊

行路難

道安在

長風破浪會有時

12 直掛雲帆濟蒼海

I.2.5

Traveling the Road is Hard

Golden cannikins of clearest wine, valued at ten thousands,
 Jade plates of exquisite savories, worth a myriad coins.

- I stopped the cup, threw down my chopsticks, was unable to eat,
 4 Pulled out my sword, looked all around, my heart blindly lost.¹
 I wanted to cross the Yellow River, but ice blocked the waterway,
 Was about to climb the Taihang range, but clouds darkened the sky.
 When I was at ease, I dangled a fish-hook, sitting by the stream,
 8 Suddenly then I boarded a boat, at the edge of the setting sun.

Traveling the road is hard,
 And where now am I?

- When the long wind smites the waves there will come a time
 12 To hang straight the cloudy sail and traverse the Watchet Sea.²

1 The first four lines of this poem carry echoes of certain lines from a few of Bao Zhao's 鮑照's (ca. 414–466) set of eighteen poems "In Imitation of 'Traveling the Road is Hard'."

2 Recalling the words of the famous general Zong Qiao 宗慤 (fl. 445–462) who, when a youth and asked by an uncle what his ambition was, answered "I would avail myself of the long wind and smite the billows a long way off." The "Watchet (i.e., Blue-Gray) Sea" is the East China Sea, in the direction of sunrise, where the isles of Daoist "immortals" were fabled to be.

I.2.6

夢遊天姥山別東魯諸公

海客談瀛洲

煙波微茫不易求

越人話天姥

4 雲霓明滅如何覩

天姥連天向天橫

勢拔五嶽掩赤城

天姥四萬八千丈

8 對此絕倒東南傾

我欲冥搜夢吳越

一夜飛度鏡湖月

湖月照我影

12 送我到剡溪

謝公宿處今尚在

綠水蕩漾清猿啼

腳穿謝公屐

16 明登青雲梯

半壁見海月

空中聞天雞

[stanza break]

I.2.6

A Dream-Journey to Mount Tianmu (Heaven's Matron), Parting from Several Gentlemen of Eastern Lu¹

Travelers on the sea speak of the paradise isle Yingzhou,²
Just barely perceptible in the misty waves, not easy to be found.

The men of Yue talk of Tianmu Mountain,
4 Vivid then vanished in cloudy aureoles, but hardly to be viewed.

Heaven's Matron, linked to heaven, stretches broadly to heaven,
Its shape surpassing the Five Great Peaks, overtopping Red Wall.³
Heaven's Terrace, four myriad and eight thousand rods long,
8 Faces the latter, falling steeply away and inclining southeast.

Wishing to search out secretly a dream to Wu and Yue,
Through the night I flew up and across to moonlight on Mirror Lake.⁴

The lake's moonlight showed sharply my shadow,
12 Escorting me on to the streams of Shan county.
Lord Xie's places of lodging still are there today,⁵
As green waters lap and dash, while clear-voiced gibbons howl.
On my feet I'm wearing Lord Xie's climbing clogs,
16 Wise to climb a ladder up to clouds in the blue.
Halfway up the steep bluff I see the sun over the sea,
And hear from out of the void the cockerel of heaven.⁶

[stanza break]

1 Mount Tianmu was in the old Shan district (line 12) of the Kuaiji 會稽 area so famous for its hilly and watered landscape; in the south of present-day Xinchang, Zhejiang.

2 One of the three elysian isles of "immortals," far off in the eastern sea.

3 Red Wall Mountain, so called because of its flushed-red rocky cliffs, leads onto the Tiantai range in Zhejiang.

4 In the Shanyin (or Kuaiji) area.

5 Xie Lingyun 謝靈運 (385–433) wrote many poems during travels in the Kuaiji region. He invented a cleated clog for climbing (line 15), the front "tooth" of which was removed when ascending, the rear tooth removed when descending.

6 Ensnared in a tree far to the southeast of the ocean, heaven's cockerel was said to be first to herald the sunrise each day.

千巖萬轉路不定
20 迷花倚石忽以暝

熊咆龍吟殷巖泉
慄深林兮驚層巔
楓青青兮欲雨

24 水澹澹兮生煙

列缺霹靂
丘巒崩摧

洞天石扉

28 訇然而中開
青冥濛鴻不見底
日月照耀金銀臺

霓為裳兮鳳為馬

32 雲中君兮紛紛而來下

虎鼓琴兮鸞迴車
仙之人兮列如麻
忽魂悸兮目眈

36 恍驚起兮長嗟
惟覺時之枕席
失向來之煙霞

[stanza break]

In a thousand cliffs, a myriad turnings, the route cannot be fixed,
 20 Astray amid blossoms, leaning on rocks, abruptly all becomes blurred.

Bears roar, dragons shriek, churning cliffside fountains;
 Trembling in the deep forest—I'm frightened by high-tiered peaks.
 Sweetgum trees are green as can be—just before it rains;
 24 Then water falls in rolling waves—giving rise to mist.

Lashes of lightning, cracking of thunder,
 Hills and pinnacles collapse and topple.

In grotto-heavens the stone doors¹
 28 With a crash are thrown wide open.
 I cannot see the bottom of the darkling deepest blue,
 But sun and moon shine brilliantly on gold and silver pavilions.

With rainbows making a skirt—a phoenix being his horse,
 32 The lord in the clouds—comes down with riotous retinue.

Tigers playing zithers—simurghs wheeling carriages about,
 Persons that have transcended—lined up like rows of hemp.
 Abruptly my soul is in panic—eyes bulging in terror,
 36 Dazed and frightened I rise—with a long, panting gasp.
 Yes, awake now on pillow and mat,
 I've lost the hazy mists that just now were here.

[stanza break]

1 The grotto-heavens are vast, self-contained worlds for transcendent beings within the holy mountains of Daoism. They have their own heavens, their own sun and moon (lines 29–30).

世間行樂皆如是
 40 古來萬事東流水
 別君去兮何時還
 且放白鹿青崖間
 欲行即騎向名山
 44 何能摧眉折腰事權貴
 使我不得開心顏

I.2.7

憶舊遊寄譙郡元參軍
 憶昔洛陽董糟丘
 為余天津橋南造酒樓
 黃金白璧買歌笑
 4 一醉累月輕王侯
 海內賢豪青雲客
 就中與君心莫逆
 迴山轉海不作難
 8 傾情倒意無所惜

1 The white deer is the earthly conveyance for a transcendent, counterpart of the crane that is ridden for celestial travel.

2 The addressed recipient is Yuan Yan 元演, a cousin of Li Bo's oft-mentioned friend Yuan Danqiu 元丹丘. The poem recalls four meetings of Li Bo and Yuan Yan, plus interludes of separation.

The pleasures enjoyed in the world all are like these,
 40 From ever past the myriad things are an east-flowing river.

Parting from you sirs, I leave, unknown when I'll be back,
 Yet I'll let loose a white deer upon the green highland,¹
 Wishing to go riding it toward the fabled mountains.
 44 How humble my brow or bend my waist in service to power and
 privilege?
 It would make me ever unable to show my true heart or
 countenance.

I.2.7

Remembering Our Former Travels; Sent to Yuan of Qiaojun, Aide-de-
 Camp²

I remember long past in Luoyang, Mr. Dong of the Mound of Lees,
 Made mine his wine-loft south of the Bridge of Heaven's Ford,³
 Where I bought song and laughter with yellow gold and white-jade
 rondels,
 4 During one long binge of many months disdaining princes and nobles.

Of the worthies and powerful within the seas, or guests from clouds in
 the blue,⁴
 Among all it was only you with whom my heart was never at odds.
 Compassing the mountains, rounding the seas, was not any trouble for us,
 8 Spilling thoughts and pouring out feelings with nothing ever held back.

3 "Mound of Lees" is a nickname indicating that the otherwise unknown Mr. Dong was a wineshop proprietor (it might also have been the name of his shop). The Bridge of Heaven's Ford was the middle of three bridges spanning the Luo River just south of the Meridian Gate (Duanmen 端門) that led into the "imperial city" (*huangcheng* 皇城) that was the main bureaucratic center of Luoyang and which itself led northward to the palace city.

4 "Guests from clouds in the blue" are those who have risen to official positions (see also line 53 where the poet hopes for this himself).

[stanza break]

我向淮南攀桂枝
君留洛北愁夢思
不忍別還相隨

- 12 相隨迢迢訪仙城
三十六曲水迴縈
一溪初入千花明
萬壑度盡松風聲
- 16 銀鞍金絡到平地
漢東太守來相迎
紫陽之真人
邀我吹玉笙
- 20 冷霞樓上動仙樂
嘈然宛似鸞鳳鳴
袖長管催欲輕舉
漢東太守醉起舞
- 24 手持錦袍覆我身
我醉橫眠枕其股

[stanza break]

[stanza break]

Then I went south of the Huai, lingering by cinnamon branches,
As you stayed north of the Luo, longed for in sadness and dreams:
A separation I could not bear, till again we should go on together.

- 12 And going on together some time after, we visited Mount Xiancheng,
With the river winding round about six and thirty bends.¹
Along one stream first we plunged into brilliance of a thousand flowers,
Passed all the way through a myriad vales to the sound of wind in the
pines.
- 16 On silver saddles with halters of gold we moved on to level ground,
Where the Prefect of Handong commandery came out to welcome us.²
There the Perfected One of Purple Yang³
Blew a jade mouth-organ, inviting us
- 20 To his Loft for Quaffing Rose-Clouds, where transcendent music
played,⁴
So dulcetly mellisonant as the calls of simurgh or phoenix.

As the pipes hurried, sleeves swayed long, on the verge of lifting away,
While the Prefect of Handong commandery tipsily sang and danced.

- 24 Taking up in his hands a damask robe, he draped it over me,
As drunkenly I lay insensate, pillowed on his thigh.

[stanza break]

1 This mountain (“Transcendents’ Fortress”) lay to the east of Suizhou 隨州 (present-day Suixian, Hubei). The river referred to here is the western run of the Huai.

2 Handong commandery was an alternate name for Suizhou. Founded by the Sui as Handongjun, its name was changed to Suizhou in 620, then back to Handong in 742 which gives a *terminus post quem* for the composition of this poem.

3 The religious name of a Daoist priest surnamed Hu 胡, who, we know from references in other poems, was a teacher of Daoist arcana to Li Bo.

4 “Quaffing rose-clouds” was a Daoist method of nourishing one’s spiritual essence, known to adepts.

當筵意氣凌九霄
 星離雨散不終朝
 28 分飛楚關山水遙
 余既還山尋故巢
 君亦歸家度渭橋

 君家嚴君勇貔虎
 32 作尹并州遏戎虜
 五月相呼度太行
 摧輪不道羊腸苦

 行來北京歲月深
 36 感君貴義輕黃金
 瓊杯綺食青玉案
 使我醉飽無歸心

 時時出向城西曲
 40 晉祠流水如碧玉
 浮舟弄水簫鼓鳴
 微波龍鱗莎草綠

[stanza break]

-
- 1 Suizhou (Handong) was near the northern border of the old state of Chu.
 - 2 The Wei River bridge outside the capital city, Chang'an. Although Yuan's home may have been in that area, his father was posted to Bingzhou, where Yuan soon went afterward, as we see in the next stanza.
 - 3 This refers to Yuan's father. Bingzhou included Taiyuan 太原 (also called Jinyang 晉陽 in Tang times), in present-day Shanxi. It was the ancestral place of the

From the mats our thoughts and fancies rose up to the ninth empyrean,
 But like stars were scattered, like rain dispersed, before the dawn was full,
 28 Each in own flight from the borders of Chu, to mountains and rivers
 afar—¹

I heading back to the mountains, to seek out my one-time nest,
 And you returning home, to cross the Wei River bridge.²

The respected lord of your family was fearless as tiger or bear,
 32 Serving as governor of Bingzhou whence he curbed the hostile caitiffs.³
 From there in a fifth month you bid me to cross the Taihang range;
 Though it dash my cart-wheels I didn't heed the ordeal of Sheep-gut
 Pass.⁴

So I came on into the northern capital when the months of the year
 were full,
 36 And was moved by your noble manner making free with gold at hand.
 Snow-gem cups and gossamer food on trays of blue-green jade
 Made me drunk and sated, left me no thought of going home.

One time and another we went out beyond the city-wall's west corner,
 40 Where the river's flow by the shrine of Jin was as jade of cyan-blue.⁵
 Adrift in a boat, enjoying the river, we made the syrxn sing forth,
 As the rippling waves were dragon scales and nut-grass was bright green.
 [stanza break]

Li 李 family that ruled the Tang dynasty. Li Bo's visit there probably took place in 735. In 742 Taiyuan was officially designated the northern capital, and its chief civil magistrate was a "governor," like those of Chang'an and Luoyang, the western and eastern capitals. The use of the term "northern capital" in line 35 is from the time-perspective of the poem's composition. The "hostile caitiffs" are Türkic tribes north of Bingzhou, in what is today Inner Mongolia, who were a constant worry for the dynasty.

4 The Taihang mountains separate southern Hebei from Shanxi. Li Bo was evidently in the Shandong area before responding to Yuan's invitation to visit him in Taiyuan. Sheep-gut Pass in the Taihang range was known from works by previous poets as a perilous spot for soldiers on campaign and travelers.

5 The "Jin shrine" was dedicated to Shu Yu 叔虞, son of King Wu 武王 of Zhou and the first enfeoffed ruler of the old state of Tang. The shrine was about four miles southwest of Taiyuan, near the Jin River, and was for obvious reasons important to the Tang dynastic house.

興來攜妓恣經過
 44 其若楊花似雪何
 紅粧欲醉宜斜日
 百尺清潭寫翠蛾

翠蛾嬋娟初月輝
 48 美人更唱舞羅衣
 清風吹歌入空去
 歌曲自繞行雲飛

此時行樂難再遇
 52 西遊因獻長楊賦
 北闕青雲不可期
 東山白首還歸去

渦橋南頭一遇君
 56 鄴臺之北又離群
 問余別恨今多少
 落花春暮爭紛紛

[stanza break]

When in the mood we took courtesans by hand, indulging our every
whim,

- 44 Like willow flowers they were, and oh so resembling snow!
In their rosy make-up, nearly drunk, just right in the sun's slanting rays,
Or by a tarn, clear a hundred feet down, that traced their alcedine
brows.

With alcedine brows alluringly drawn, in the glow of first moonlight,

- 48 The beauties sang in turns and danced in their gauzy clothing.
A clear breeze wafted their songs away and into space,
Where songs and tunes wrapped round clouds flying on high.

The happiness we made of those times was hard to come by again,

- 52 As westward I made my way to proffer a "*Fu* on Tall Poplars Palace."¹
At the northern pylons I could not hope to mount up to clouds in the
blue;²
To my eastern mountains, white-haired back home once more I went.³

Then at the south end of Guo River's bridge all at once I came upon
you,⁴

- 56 But soon north of the Terrace of Cuo we parted company again.⁵
You asked me there how often must we be pained by such separations,
As falling blossoms in springtime's waning fluttered in fractious
confusion.

[stanza break]

1 Li Bo was now going to Chang'an. To offer up a "*Fu* on Tall Poplars Palace," alluding to a composition on imperial hunting expeditions by Yang Xiong 揚雄 (53 BCE–18 CE), means to seek favor at court.

2 The northern pylons were traditionally where petitions to the throne were presented. Mounting up to "clouds in the blue" means ascending to official preferment.

3 Returning to the "eastern mountains" is reminiscent of the celebrated reclusion of the statesman Xie An 謝安 (320–385), but before—not after, as here with Li Bo—his service at court.

4 The Guo River bridge referred to here was near Qiaoxian 譙縣, in Bozhou 亳州 (near present-day Boxian), Henan. It was in Qiaoxian that Yuan held the office of aide-de-camp mentioned in the poem's title.

5 The Terrace of Cuo was in Cuoxian, just east of Qiaoxian (near present-day Yongcheng 永城 district, Henan).

言亦不可盡
 60 情亦不可極
 呼兒長跪緘此辭
 寄君千里遙相憶

I.2.8

詠懷

莊周夢蝴蝶
 蝴蝶為莊周
 一體更變易
 4 萬事良悠悠
 乃知蓬萊水
 復作清淺流
 青門種瓜人
 8 舊日東陵侯
 富貴固如此
 營營何所求

My words, they cannot say it all,
 60 Nor can feelings be told to their end.
 I call to the boy, who kneels long, as now I seal up these lines,
 To send a thousand miles to you—so far, but remembering you.

I.2.8

Singing My Cares

Zhuang Zhou dreamed of a butterfly,
 The butterfly becoming Zhuang Zhou.¹
 With whole beings altering and changing in turn,
 4 The myriad matters indeed are faint and indefinable.
 So one knows that the waters around Penglai
 Will once more turn to a clear, shallow current,²
 While the man planting melons by the Green Gate
 8 In former times was the Marquis of Dongling.³
 Since wealth and honor are surely like this,
 What is there to seek with our worrying, hurrying?

1 The famous dream in *Zhuangzi* where Zhuang Zhou says that when dreaming of a butterfly he couldn't be sure he was not actually a butterfly dreaming it was Zhuang Zhou.

2 Penglai was one of the isles of the "immortals" in the Eastern Sea, which itself was said periodically to ebb and become mulberry fields.

3 During the Qin dynasty, Shao Ping 召平 was Marquis of Dongling. With the fall of the dynasty he became a commoner, who grew melons outside the east gate of the former capital.

I.2.9

酬中都小吏以斗酒雙鱗見贈

魯酒瑚珀色

汶魚紫錦鱗

山東豪吏有俊氣

4 手攜此物贈遠人

意氣相傾兩相顧

斗酒雙魚表情素

雙鯉呀呷鰓鬣張

8 跋刺銀盤欲飛去

呼兒拂机霜刃揮

紅肥花落白雪霏

為君下筯一餐飽

12 醉著金鞍上馬歸

I.2.9

To Reciprocate a Minor Clerk from Zhongdu who Brought a Gift of a Gallon of Wine and a Pair of Fish¹

There is wine of Lu, with amber-gold hue,
 Fish from the Wen, with scales of red-blue brocade.²
 A stalwart clerk from Shandong, with a hardy spirit,

4 Brought these things in hand to present to a man from afar.

In high spirits we pour together, each one looking at the other,
 A gallon of wine and pair of fish to show the candor of feelings.
 A pair of gills are gaping and gulping, dorsal fins stretched straight,
 8 As they flick and flap on a silver plate, seeming ready to fly away.

I call the boy to wipe off the table and wield the frosty blade;
 Petals of pink flesh fall, a flurrying of whitest snow.

For you, laying down chopsticks when full from our meal,
 12 I'll help you up drunk, onto the horse, so you may go back home.

1 Zhongdu district (so named in 742, being called Pinglu 平陸 before that) was near present-day Yuncheng 鄆城 in southwestern Shandong.

2 Lu was the classical name of this area in Shandong. The Wen is a tributary there of the Yellow River.

I.2.10

答俗人問

問予何事栖碧山
 笑而不答心自閑
 桃花流水杳然去
 4 別有天地非人間

I.2.11

古意

白酒初熟山中歸
 黃雞啄黍秋正肥
 呼兒烹雞酌白酒
 4 兒女歡笑牽人衣
 高歌取醉欲自慰
 起舞落日爭光輝
 遊說萬乘苦不早
 8 著鞭跨馬涉長道

[stanza break]

1 This poem plays off of one by the Daoist priest Tao Hongjing 陶弘景 (456–536), who, when asked by the Qi emperor, “What is there to be had amidst the mountains?” 山中何所有, answered with this quatrain: “What is there to be

I.2.10

Reply to a Plain Man's Question¹

You ask why it is that I roost in the deep-green hills:

Smiling, I do not reply, my heart freely at ease.

Drifting water with peach blossoms goes off inscrutably;²

4 It's another heaven and earth, not amidst the human realm.

I.2.11

On an Olden Theme

When the potent wine has just matured, I came home to the hills,³

As brown chickens, feeding on millet, are fattened in the autumn.

I call the boy to cook the chicken, pour the potent wine,

4 And the children, laughing happily, are tugging at my clothes.

Singing loudly, I drink my fill, just wishing to please myself;

I rise and dance in the setting sun, oppugning its radiant glow.

As a visiting persuader to a great state, sadly I've not been in time,⁴

8 But astride the horse, with whip at hand, I'll venture the long road.

[stanza break]

had amidst the mountains?/Plenty of white clouds atop the ridge./ Here alone may one be freely cheerful and content—/ Impossible to send *this* in hand to you milord” 山中何所有/ 嶺上多白雲// 只可自怡悅/ 不堪持寄君。

2 The peach blossoms drifting on the water recalls the river carrying peach blossoms that Tao Qian 陶潛 (365–427) told of a fisherman following, which led him to the Shangri-La of “Peach Blossom Font.”

3 The “potent” wine is literally “white.” As any drinker of modern *baijiu* knows, it has a high alcohol content.

4 “Visiting persuaders” were men in the Warring States period who traveled from state to state, offering strategic advice and arguments to rulers of the states, hoping to be employed in ministerial posts. “Great state” in this line is literally one that could field “ten thousand chariots.”

會稽愚婦輕買臣
 余亦辭家西入秦
 仰天大笑出門去
 12 我輩豈是蓬蒿人

I.2.12

將進酒

君不見黃河之水天上來
 奔流到海不復回
 君不見高堂明鏡悲白髮
 4 朝如青絲暮成雪
 人生得意須盡歡
 莫使金樽空對月
 天生我材必有用
 8 千金散盡還復來
 烹羊宰牛且為樂
 會須一飲三百杯

[stanza break]

- An unknowing wife in Kuaiji thought little of Maichen;¹
 For my part I too will take leave of home, going west into Qin.²
 Looking up to Heaven, I give a great laugh, as I go out the gate—
 12 How can people of my kind stay in the tangled wormwood?

I.2.12

Bring In the Wine

Haven't you seen: the Yellow River's waters coming from the sky above,³
 Its current rushing on to the sea, not ever turning back?

- Haven't you seen: a bright mirror in a high hall bringing sadness to
 white hair,
 4 Which at morning resembled blue-black silk and by nightfall turned to
 snow?
 To get satisfaction from your life you must needs make the most of
 pleasure,
 And do not let your golden goblet stand empty before the moon.

- The knack that Heaven birthed me with is sure to have its use;
 8 If a thousand in gold is squandered all, it yet will come back to me.
 So cook the mutton, butcher the ox, that we now make merry,
 Together at every drinking bout we must have three hundred cups.

[stanza break]

1 Zhu 朱 Maichen was a native of Kuaiji (modern Shaoxing), Zhejiang, in the first century BCE, who while gathering firewood to sell for a living was fond of reciting texts he had read, sure that he would one day be found and employed as an official. His wife criticized him for his useless dreams and eventually left him because he would not apply himself to bettering their condition. In his fifties he was raised up by a local official who recognized his true talents.

2 The territory of the old state of Qin was where the capital Chang'an was located. Li Bo is saying he will try to impress an influential official at the court enough to gain his patronage.

3 One tradition said that the Yellow River was joined at its source with the Sky River (our Milky Way).

岑夫子

12 丹丘生

與君歌一曲

請君為我聽

鍾鼎玉帛不足貴

16 但願長醉不願醒

古來聖賢皆寂寞

唯有飲者留其名

陳王昔時宴平樂

20 斗酒十千恣歡謔

主人何為言少錢

徑須沽取對君酌

五花馬千金裘

24 呼兒將出換美酒

與爾同銷萬古愁

- Good Master Cen,
 12 And Mister Danqiu,¹
 In your company I'll sing this tuneful air,
 So, sirs, if you please, listen now to me.
 Bells and cauldrons, jade and silks, are not worth valuing;
 16 I just would drink my fill for long, not wanting to sober up.
 From of old the sages and worthies are all now still and null,
 It is only those who are drinkers that have left a name behind.
- Like the Prince of Chen in times of yore feasting at Pingle,²
 20 Ten thousands for a gallon of wine, we'll let loose in joy and jests.
 How is it the host says now that we are short of cash?
 Let us sell straightway whatever we must for more to pour before him.
- My much-dappled horse, the thousand-gold fleece,
 24 I call to the boy to take them away and barter for fine wine,
 In fellowship with you to dispel ten thousand ages of cares.

1 These are Cen Xun 岑勛 and Yuan Danqiu 元丹丘, two friends who are mentioned together in another of Li Bo's poems celebrating convivial drinking.

2 Cao Zhi 曹植 (192–232) was Prince of Chen, who mentioned in one of his poems feasting at the Pingle (Peaceful Happiness) Belvedere on the Luoyang city-wall; in the next line of that poem he talks of "fine wine worth ten thousands a gallon," which Li Bo copies in his own next line.

I.2.13

烏棲曲

姑蘇臺上烏棲時

吳王宮裏醉西施

吳歌楚舞歡未畢

4 青山猶銜半邊日

金壺丁丁漏水多

起看秋月墜江波

東方漸高奈爾何

I.2.13

An Air of the Crows Nesting

At the hour when crows nest by the Gusu terrace,
In the palace of the king of Wu, Xi Shi is drunk.¹

4 With the cheer of Wu songs and Chu dances yet to be finished,
The dark-green mountains still hold the half-edged sun.

The bronze ewer sounds “ding-ding” as the clepsydra’s water increases;²
She rises and looks on the autumn moon falling into the waves of the
Jiang,
While the east-side sky seems gradually higher, but what is there to be
done?

1 The beauty Xi Shi was sent as a *femme fatale* by the king of Yue to Fuchai, the king of Wu, in the 5th century BCE (see also I.3.1). The latter had built a compound on Mount Gusu (near present-day Suzhou), with a palace in which he and Xi Shi indulged themselves in pleasure. In the end king Fuchai’s neglect of state affairs resulted in his being conquered by an invading Yue army, as Yue’s king had planned.

2 The reference is to the periodic sounding of an outflow-type waterclock. The enjoyment of the king and his concubine has lasted from twilight, when the crows return to their nests, to the next morning when the full moon is setting and the sun is beginning to brighten the eastern sky.

1.3 王維

維詩詞秀調雅，意新理愜。在泉為珠，著壁成繪，一句一字，皆出常境。至如「落日山水好，漾舟信歸風」，又「澗芳襲人衣，山月映石壁」，「天寒遠山淨，日暮長河急」，「日暮沙漠陞，戰聲煙塵裏」。

1.3.1

西施篇

艷色天下重
 西施寧久微
 朝仍越溪女
 4 暮作吳宮妃
 賤日豈殊衆
 貴來方悟稀
 要人傳香粉
 8 不自着羅衣
 君寵益嬌態

I.3 Wang Wei

In Wei's poetry the phrasing is graceful and the lyric tone decorous, the impressions are fresh and the inner coherence pleasing—like a pearl found in a wellspring, or a painting brushed on a wall, with each line and word coming free of ordinary surroundings; as in “In the fading sun, mountain and water are lovely,/ And a swift-borne boat trusts to a homeward breeze”;¹ and “The scent of the rill works into one's clothing,/ And mountain moonlight glints against a stone bluff”; or “As the sky turns cold, far mountains look cleaner;/ As the sun sets, the long river runs more quickly”;² or “The sun sets at the edge of the desert sands,/ And sounds of battle are within the haze and dust.”³

I.3.1

Poem about Xi Shi⁴

- When alluring beauty is what the whole world prizes,
 How could Xi Shi have remained for long inconspicuous?
 In the morning she was but a girl by a stream in Yue,
 4 By nightfall was a consort in the king of Wu's palace.
 In humbler days, no different from anyone else,
 But when valued, now perceived as one of a kind.
 Requesting others to apply her fragrant powder,
 8 She did not put on gossamer clothing by herself.
 In her lord's favor her manner was ever more charming,

1 This couplet and the next are from the poem titled “At Stonegate Monastery in the Lantian Mountains” 藍田山石門精舍, not included in Yin Fan's selection here.

2 From poem I.3.5 here.

3 From the poem “On Li Ling” 李陵詠, not included here.

4 The beauty of the young country-girl Xi Shi (see also I.2.13) was discovered while washing silk by a river in the state of Yue. The king of Yue had her brought to his palace and trained in all the feminine arts. He then sent her as a gift to the king of the neighboring state of Wu, hoping she would be to him a distracting *femme fatale*. The Wu king indeed became so infatuated with her that he neglected state affairs, and Yue was able to invade and conquer Wu.

君憐無是非
 常時浣沙伴
 12 莫得同車歸
 寄謝鄰家女
 効顰安可希

I.3.2

偶然作

陶潛任天真
 其性頗耽酒
 自從棄官來
 4 家貧不能有
 九月九日時
 菊花空滿手
 心中竊自思
 8 儻有人送否
 白衣攜觴來
 果不違老叟
 且喜得斟酌
 12 安問升與斗
 奮衣野田中

- In her lord's affection there was no distinguishing right or wrong.
 Her companions washing silk from those normal times,
 12 Can certainly not go home now in the same carriage with her.
 Send a disclaimer to the girls of neighboring households:
 How hope for anything by imitating her pinched brows?¹

I.3.2

Composed Offhandedly

- Tao Qian was devoted to being naturally genuine,
 By predisposition was quite addicted to wine.
 But from when he gave up official position,
 4 His household was poor, he was unable to have it.
 At the time of the ninth month and the ninth day,
 Chrysanthemum blossoms in vain filled his hands.²
 In his heart he dared to imagine for himself
 8 Whether someone might come bearing him a gift.
 When a common-clad man arrived with drink in tow,³
 Indeed it was no affront to that old fellow.
 More than happy was he to pour from the jug,
 12 Why question if it was a pint or a gallon?
 Shaking out my sleeves in the fallow fields,

1 *Zhuangzi* tells of how Xi Shi knit her brows together in a scowl when feeling ill from heartburn. An ugly neighbor, seeing this and knowing Xi Shi was thought beautiful, took to scowling herself, which only frightened others away.

2 Autumn-blooming chrysanthemum blossoms were a symbol of longevity and were used to flavor the season's wine. Here the famous poet Tao Qian (365–427), particularly associated with chrysanthemums and wine, is pictured as having the flowers but no wine. The ninth of the ninth month (otherwise the day of “doubled yang” (*chongyang* 重陽)) was a day to celebrate the last peak of autumn. A famous anecdote tells of Tao Qian once being without wine on that day, but being unexpectedly visited by a messenger bringing him some from the local administrator.

3 He literally has a goblet in hand, which is metonymy for wine.

今日嗟無負
 兀傲迷東西
 16 簑笠不能守
 傾倒強行行
 酣歌歸五柳
 生事不曾問
 20 肯愧家中婦

I.3.3

贈劉藍田

籬間犬迎吠
 出屋候荆扉
 歲晏輸井稅
 4 山村人夜歸
 晚田始家食
 餘布成我衣
 詎肯無公事
 8 煩君問是非

-
- 1 Referring to lines in the 20th of Tao Qian's poems "On Drinking Wine," in which he says that if he is not made happy by drinking, it is useless to put on the informal turban through which he was said to strain his wine. There is probably a secondary reference here to Wang Wei currently being in retirement, without a formal cap of office; this helps to explain his proclaimed complacency in line 15.
- 2 In Tao Qian's pseudo-autobiography the subject called himself Mister Five Willows because of the five willow trees planted before his house.

- Today I lament there is nothing to wear on my head.¹
 Unshorn yet self-satisfied, I can't tell east from west,
 16 Unable even to keep up bamboo rain-cloak and -hat.
 Nearly falling over, I force myself on and on,
 Singing tipsily, go home to the five willows.²
 Human affairs I will not ask about anymore,
 20 Willingly ashamed before the wife in my house.

I.3.3

For Liu of Lantian³

- From amidst the hedge the dog is barking in welcome,
 So I come out of the house, looking by the thornwood door.
 Near year's end, having delivered up the well-tax,⁴
 4 To their mountain village people are returning at night.
 Only from late-yielding fields can they have food for the family,
 Just from the left-over cloth can they now make their own clothing.⁵
 But how could one disregard public duties?
 8 I would trouble you, sir, to ask if this is right or not?

3 In the 740s Wang Wei acquired the mountain estate by the Wang River 綦川 in the Lantian ("Indigo Fields") hills east of Chang'an, which had once belonged to the poet Song Zhiwen 宋之問 of the preceding generation. Wang Wei seems to have been quite fond of the place and resided there at different times when out of office. The addressee is someone living in the same area or perhaps, in light of the final couplet, the district magistrate of Lantian.

4 Households (counted as a well) and adult individuals were required to remit each year a set amount of tax in grain and in cloth.

5 That is, their winter provisions depend on crops planted after those that are grown to pay the grain tax, and their clothing can be made only from the scraps left after payment of the cloth tax. The poem's last four lines might equally be understood as in the voice of the villagers, with "we" and "our" instead of "they" and "their" in lines five and six.

I.3.4

入山寄城中故人

中歲頗好道
 晚家南山陲
 興來每獨往
 4 勝事空自知
 行到水窮處
 坐看雲起時
 偶然值林叟
 8 談笑滯還期

I.3.5

淇上別趙仙舟

相逢方一笑
 相送還成泣
 祖席已傷離
 4 荒城復愁入
 天寒遠山淨

1 The “Way” here refers to Buddhism.

I.3.4

Into the Mountains; Sent to an Old Friend in the City

- In middle years I have become quite fond of the Way,¹
 My house of late is at the edge of the south mountains.²
 When in the mood, I can always fare out in solitude,
 4 Superb things in emptiness I appreciate freely myself.³
 Going to the place where the water runs out,
 Just now I watch when the clouds rise up.
 If by chance I come upon an old fellow from the forest,
 8 Our laughter and talk deters my going home.

I.3.5

By the Qi River, Parting from Zhao Xianzhou⁴

- When I meet up with you, right away a smile,
 When I see you off, instead it turns to tears.
 On the setting-out mat, there is already pain at separation,
 4 And into a desolate city, I will go back in sadness.⁵
 As the sky turns cold, far mountains look cleaner;

2 The “southern mountains” are presumably the Zhongnan (“Full-ended South”) mountains near Chang’an, at the eastern edge of which was Wang Wei’s residence at Lantian. But we may also read this as “South Mountain,” a term with a long pedigree in reference to a mountain that shelters a recluse.

3 See the Additional Notes for comment on this line.

4 Zhao’s personal name, or perhaps sobriquet, has a Daoist import: “Transcendent’s Boat.” The Qi River, tributary to the Yellow River, is in present-day northern Henan.

5 A setting-out ceremony, involving a sacrifice to the spirit of the roads, was often performed when someone was departing on a journey. The city to which the poet will return is “desolate” now, because of the absence of his friend.

日暮長河急
 解纜君已遙
 8 望君猶佇立

I.3.6

春閨

新粧可憐色
 落日捲簾帷
 鑪氣清珍簟
 4 牆陰上玉墀
 春蟲飛網戶
 暮雀隱花枝
 向晚多愁思
 8 閑窻桃李時

- As the sun sets, the long river runs more quickly.
With the hawser untied, you are already drifting away,
8 While gazing after you, sir, I am still waiting, standing here.

I.3.6

The Women's Quarters in Springtime

- With newly done make-up, an appearance most attractive,
In the fading sun she rolls up the drop-curtains.
Smoke from the brazier purifies the choice bedmat,
4 As shadows by the wall ascend the jade staircase.
Springtime's insects fly in through the latticed door,
While nightfall's sparrows are sheltered on flowering boughs.
On into evening her sad longings increase,
8 By a languid window in the season of peach and plum.

I.3.7

寄崔鄭二山人

翩翩京華子
 多出金張門
 幸有先人業
 4 早蒙明主恩
 童年且未學
 肉食驚華軒
 豈知中林士
 8 無人薦至尊
 鄭生老泉石
 崔子老丘樊
 賣藥不二價
 12 著書仍萬言
 息陰無惡木
 飲水必清源
 余賤不及議
 16 斯人竟誰論

I.3.7

Sent to Cui and Zheng, Two Men of the Mountains

- They glide along lightly, the scions of the capital's elite,
 Most of them coming from the gates of the Jin and Zhang.¹
 Fortunately enjoying a legacy from those who came before,
 4 They early accept the favors of an enlightened ruler.
 In their boyhood years they were not even schooled,
 Fed on meat, they now madly race their elegant coaches.
 And it is hard to know why good men from mountain groves
 8 Have no one to recommend them to the Most Honored.
 So Mister Zheng grows old among rocks by a wellspring,
 And Master Cui grows old within his hillside fencing.
 Offering simples for sale, they do not dicker over price,²
 12 But what they set down in writing is more than plenty.
 For resting in shade, they'll have no malefic tree;
 For drinking water, are sure to go to the pure source.³
 Since my insignificance is not fit to make the argument,
 16 Who will speak up after all for such men as these?

1 The Jin and the Zhang were two illustrious families who occupied high positions at court for generations in the Western Han dynasty.

2 They are like Han Kang 韓康, a recluse during the Eastern Han period, who gathered herbs to sell in the Chang'an marketplace where he never changed the price he asked.

3 In several different poems and anecdotes there are tigers, phoenixes, or men of integrity who refuse to drink water from the offensively named "Robber's Spring" or rest in the shade of "malefic trees."

I.3.8

息夫人怨

莫以今時寵
能忘舊日恩
看花滿眼淚
4 不共楚王言

I.3.9

婕妤怨

宮殿生秋草
君王恩幸疎
那堪聞鳳吹
4 門外度金輿

I.3.8The Plaint of Lady Xi¹

She must not permit the present time's preferment,
 To allow the forgetting of the former days' favor.
 As she looks on blossoms, eyes filled with tears,

- 4 She does not speak with the king of Chu.

I.3.9Plaint of the Preferred Beauty²

Around her palace hall autumn's grasses grow,
 But the sovereign king's gracious favor has shriveled.
 How to endure hearing the sound of the phoenix's call,

- 4 When from outside her gate his gold-trimmed carriage passes?³

1 Xi Gui 息媯 was the wife of Marquis Xi of the Zhou dynastic house during the Chunqiu era. When Chu took over the territory of the marquis, the king of Chu claimed Lady Xi for his wife. But she refused ever to speak with the king, since a woman should not serve two husbands.

2 "Preferred Beauty" (*jieyu* 婕妤) was the title given in the Han dynasty to imperial concubines ranked just below a consort. The most famous was Lady Ban 班, the *jieyu* of Emperor Cheng (r. 33–7 BCE), who enjoyed his favor until later in his reign he became infatuated with the two Zhao 趙 sisters and thereafter neglected Lady Ban. She removed herself to a side palace and her sorrowful longings (especially as expressed in a poem famously attributed to her) became the subject-matter of many later poets.

3 An ancient prince who became an "immortal" learned how to mimic the phoenix's call when playing the syrx. Here the term is used as a metaphor for the gay music being played as the emperor, with his new favorites, goes out for an excursion, bypassing his former favorite's residence.

I.3.10-11

漁山神女智瓊祠二首

(1) 迎神

坎坎擊鼓

漁山之下

吹洞簫望極浦

4 女巫進紛屢舞

陳瑤席湛清醕

風淒淒而夜雨

不知神之來不來

8 使我心苦

(2) 送神

紛進拜兮堂前

目眷眷兮瓊筵

來不語兮意不傳

4 作暮雨兮愁空山

悲急筦思繁絃

神之駕兮儼欲旋

倏雲消兮雨歇

8 山青青兮水潺潺

I.3.10–11

Two Poems for the Cult-Sacrifice to Zhiqiong, Goddess of Fisher's Mount¹

(1) Welcoming the Spirit

Kam-kam, striking the drum,

At the foot of Fisher's Mountain.

Blowing the vented syrx, look to the end of the cove,

4 As the shamankas advance, dancing in crowded blur.

Laying out gem-trimmed mats, decanting clear ritual liquor;

With the wind gusting in gales, there is rain at nighttime.²

Not knowing if the spirit has arrived or not arrived

8 Leaves my heart troubled.

(2) Seeing Off the Spirit

The crowd advanced worshipping—in the front of the hall,

Our eyes fixed and focused—on the rose-gem matting.

She came, not speaking—her intention not conveyed,

4 Now being the evening rain—sad in the empty hills.³

Grieving, the quick pipes, and longing, the lush strings,

As the spirit's carriage solemnly is about to turn away.

Of a sudden the clouds disperse and the rain lets up,

8 Mountains are green as can be, the water purls and ripples.

1 Fisher's Mount was in the west of present-day Dong'e 东阿, in west-central Shandong. Poem I.3.14 was written on Wang Wei's departure to this area.

2 The arrival of spirits of the natural world is often presaged by wind and/or rain.

3 The evening rain here embodies the goddess of Mount Yu, just as the goddess of Mount Wu 巫山 was said once to have told a king of Chu after enjoying a dalliance with him, that he might thereafter recognize her in the morning clouds at dawn and the driving rain at nightfall.

I.3.12

隴頭吟

長安少年遊俠客
 夜上戍樓看太白
 隴頭明月迥臨關
 4 隴上行人夜吹笛
 關西老將不勝愁
 駐馬聽之雙淚流
 身經大小百餘戰
 8 麾下偏裨萬戶侯
 蘇武纔為典屬國
 節旄落盡海西頭

I.3.12A Longtou Descant¹

Those young in age from Chang'an, roving-gallant recruits,
 At nighttime from a border tower look upon the Star of War.²
 As Longtou's luminous moon shines over the pass so far away,

4 A man on campaign in Long plays a cross-flute in the night.

The veteran general west of the pass is unbearably disheartened,
 Pulling up his horse, hearing this, as twin lines of tears flow.
 In person he's been through a hundred-some battles, big and small,
 8 His subordinate officers enfeoffed as nobles of a myriad households.
 Su Wu would finally be made director of dependent states,
 After the yak-tail hairs of his pennant were all shed west of the lake.³

1 Longtou is a mountain range stretching from Longxian, Shaanxi to Qingshui, Gansu, referring generally to China's northwest border.

2 A "roving-gallant" was someone who took up arms to avenge wrongs, protect the unfortunate, or defend noble principles when under attack. The Star of War is literally "Greatest White" (white, the color of mourning), which was the name for Venus, whose movements were seen as ominous of battles.

3 Su Wu was a statesman sent in 100 BCE to the Central Asian Xiongnu peoples, a perennial problem for the Western Han dynasty. Unexpectedly he was detained by the Xiongnu, whose ruler tried repeatedly but unsuccessfully to turn Su Wu's allegiance. Sent to a wilderness area west of Lake Baikal with few provisions, Su Wu tended sheep for many years, keeping his staff of office (the yak-tail pennant or verge) intact as long as possible, until its hair fell out. After nearly twenty years Su Wu was returned to China and given the title mentioned in line 7. The disheartened old veteran in this poem, whose subordinates have all returned home and been ennobled, is seen as a modern-day Su Wu, spending his years in the inhospitable frontier in service of the dynasty. He might in years past have resembled one of those young bravos of the poem's opening lines.

I.3.13

少年行

一身能擘兩彫弧
 虜騎千重只似無
 偏坐金鞍調白羽
 4 紛紛射殺五單于

I.3.14

初出濟州別城中故人

微官易得罪
 謫去濟川陰
 執政方持法
 4 明君無此心
 閭閻河潤上
 井邑海雲深
 縱有歸來日
 8 多愁年鬢侵

I.3.13

Ballad of Youth

- To this one fellow able to draw a couple of carved bows,
 Caitiffs on horseback a thousand strong simply seem nothing.
 Sitting aslant a gold-trimmed saddle, dressing his white-fletched arrows,
 4 In a blur and flurry he'll shoot dead all five *chanyu*.¹

I.3.14On First Going Out to Jizhou, Parting from Old Friends in the City²

- An insignificant official can easily commit an offense,
 And be relegated away to the shade of the River Ji.
 Those in charge of government are wielding the laws,
 4 The enlightened lord himself would not have this in mind.
 There village gates and lanes are above the Yellow River's damps,
 Markets and towns are deep within clouds from the sea.³
 Even were there a date set for my coming back,
 8 Too much sadness will wear away years and hair.

1 In the mid-first-century BCE the leadership of the Xiongnu was split among five individuals, all with the ruler's title of *chanyu*.

2 Jizhou was near present-day Dong'e, Shandong. Wang Wei was sent to serve in local administration there because of an offense at court.

3 The banks of the Yellow River (to which the Ji is tributary in this region) have been raised over the centuries, mirroring the bed of the river which has risen because of constant silting. The poet imagines the towns in Jizhou prefecture are closer to the sea than they actually are.

I.3.15

送綦毋潛落第還鄉

聖代無隱者
 英靈盡未歸
 遂令東山客
 4 不得顧採薇
 既至君門遠
 孰云吾道非
 江淮度寒食
 8 京兆縫春衣
 置酒臨長道
 同心與我違
 行當浮桂棹
 12 未幾拂荆扉
 遠樹帶行客
 孤村當落暉
 吾謀適不用
 16 勿謂知音稀

1 For a selection of Qiwu Qian's poems, see II.13.

I.3.15

Seeing Off Qiwu Qian, Returning to His Homeplace after Failing the Exam¹

- In a sage's era there shall be no men in reclusion,
 None of the finest souls will have gone back to their homes.
 So it happens that the East Mountains guest
 4 Is not able to turn himself to culling bracken.²
 Having arrived afar at one's lord's gate,
 Who can now say "My way has failed"?³
 As the Cold Food day comes to the Jiang-Huai region,
 8 In the capital municipality springtime clothes are being mended.⁴
 Here I set out wine by the side of the long road,
 Where one who shares my heart will be going away from me.
 Let his journey be to float out on oars of cinnamon wood,
 12 And not be long till he'll touch his simple thornwood door.
 While distant trees are surrounding the journeying traveler,
 A deserted village will be facing the fading sunlight.⁵
 Even if our plans do not turn out as we'd have them,
 16 Don't say that friends who truly know you are scarce.⁶

2 Two allusions are combined in this couplet. The first is to the famous Eastern Jin statesman Xie An 謝安 (320–385) who secluded himself in the Eastern Mountains until he was forty and then agreed to become one of the key officials in government. Culling bracken is what the two brothers Bo Yi 伯夷 and Shu Qi 叔齊 contented themselves with doing on Mount Shouyang 首陽山, when they could not bring themselves to acknowledge King Wu of the Zhou who, in their view, had been disloyal in ousting the bad, last king of the Shang dynasty.

3 When Confucius was once in dire straits when traveling from one state to another, with no provisions for himself or his disciples, he exclaimed "Has my way failed?"

4 Cold Food day was the 105th day after the winter solstice, early in the third month of the year (the last month of springtime). The region around the Jiang and Huai rivers is where Qiwu Qian is going, while Wang Wei will remain in the capital.

5 The place where Wang Wei remains seems "deserted" because his friend has departed.

6 Literally, a friend who "knows the tune," as the master zither player Bo Ya's 伯牙 perfect auditor Zhong Ziqi 鍾子期 understood what was in Bo Ya's mind simply from the tunes he played.

I.4 劉脊虛

脊虛詩，情幽興遠，思苦詞奇；忽有所得，便驚眾聽。頃東南高唱者十數人，然聲律婉態，無出其右。唯氣骨不逮諸公。自永明已還，可傑立江表。至如「松色空照水，經聲時有人」，又「滄溟千萬里，日夜一孤舟」，又「歸夢如春水，悠悠繞故鄉」，又「駐馬渡江處，望鄉待歸舟」，又「道由白雲盡，春與青溪長。時有落花至，遠隨流水香。開門向溪路，深柳讀書堂。幽映每白日，清暉照衣裳」，並方外之言也。惜其不永，天碎國寶。

I.4 Liu Shenxu

In the poems of Shenxu feeling is subtly profound and inspiration far-reaching, the thought is painstakingly earnest and the phrasing remarkable. All at once he gets hold of something and immediately surprises all who hear him. These days there are dozens from the southeast who sing loftily, but in the fluent mannerings of tonal euphony there are none who surpass him. It is only in strength of spirit that he does not come up to some others. Going back even to the Yongming era (483–93), he stands out prominently along the far shore of the Jiang.

Take, for example, “The color of the pines reflects emptily in the water; / But from sutra voicings, at times one senses people”;¹ or again, “Over the deeps of watchet-blue, a thousand myriad leagues, / Through day and night, on your lone and solitary boat”;² or again, “A dream of going home is like springtime’s waters, / Far-dwindling in the distance, wrapping round my native village”;³ or again, “Stopping my horse at the River’s ferry-point, / I gaze off to my old village, awaiting the homeward boat”; or again, “The pathway vanishes within white clouds, / As springtime together with the blue stream lengthens. / At this time there is the advent of falling blossoms, / Trailing far their fragrance in the flowing water. / I open the gate across from the stream’s route; / In deep-set willows is a hall for reading texts. / There, hidden glintings in each day’s light, / With clearest radiance shine upon jacket and skirt”⁴—all are wordings from “beyond the mundane realm.”⁵ I regret that such men do not last long and that Heaven has shattered this national treasure.

1 From poem I.4.4 in this anthology.

2 From poem I.4.1.

3 This couplet and the one quoted immediately afterward appear in QTs only as unattached verses; the poems they were part of are now unknown.

4 These eight lines are not from a poem in this anthology; they appear in Tsjs and QTs as a complete poem identified as “Lacking a Title” 闕題.

5 A phrase used in *Zhuangzi* by the figure of Confucius to describe men who are not bound by convention.

I.4.1

海上詩送薛文學歸海東

日處歸且遠
 送君東悠悠
 滄溟千萬里
 4 日夜一孤舟
 曠望絕國所
 微茫天際愁
 有時近仙境
 8 不定若夢遊
 或見青色石
 孤山百丈秋
 前心方杳眇
 12 此路勞夷猶
 離別惜吾道
 風波敬皇休
 春浮花氣遠
 16 思逐海水流
 日暮驪歌後
 永懷空滄洲

I.4.1

An Over-the-Sea Poem, To See Off Literatus Xue on His Return East of the Sea¹

- To the sun's own place you are going home and far away,
 As I see you off, sir, eastward into the dim-dwindling distance.
 Over the deeps of watchet-blue, a thousand myriad leagues,
 4 Through day and night, on your lone and solitary boat.
 I gaze beyond range toward that unapproachable country,
 Hardly to be seen in sadness at the edge of the sky.
 In time you'll draw near to the precincts of the transcendents,
 8 But indistinctly, as though traveling in a dream.²
 Perhaps there will appear rocks of azure blue,³
 A lone mountain, a thousand feet high in autumn.
 Thoughts ahead now shrink to but a squint,
 12 For this route you are troubled, and linger here, hesitating.
 As we separate in parting, you begrudge the road I take,
 But may wind-blown waves offer you their august beneficence.⁴
 And when springtime drifts its flowered air far away,
 16 My thoughts will trail the flowing of waters to the sea.
 At sunset, in the aftermath of this song of farewell,
 I yearn ever for those watchet isles in emptiness.⁵

1 Xue seems to have been a visitor or envoy from abroad, probably from Japan, judging by the association in line 1 of his country with the homeplace of the sun.

2 The fabled isles of the transcendents or "immortals" in the Eastern Sea, which were reputed to be hard to reach, sometimes shifting upon the sea. Here they represent flatteringly Xue's homeland to which he is returning.

3 The rocks are presumably those of the transcendent isles, colored azure because that is the symbolic color of the east.

4 That is, you would rather stay here with me; but the wind and waves carry you on with the respectful blessings of our empire (or emperor).

5 The "Watchet Isles" is another name for the Isles of the Transcendents. "In emptiness" applies both to the poet's vain yearnings for his departing friend and also to the location of the Watchet Isles in the seeming emptiness of the distant sea.

I.4.2

送東林廉上人還廬山

石溪流已亂
苔徑入漸微
日暮東林下
4 山僧還獨歸
常為鑪峯意
況與遠公違
道性深寂寞
8 世時多是非
會尋名山去
豈復無清機

I.4.2

Seeing Off His Eminence Lian of the Eastern Grove Monastery, Returning to Mount Lu¹

The rock-ribbed stream flows on, becoming fretful,

A moss-lined path leads away, ever fainter.

As the sun sets below the Eastern Grove,

4 A mountain monk sets off homeward alone.

I have always had thoughts for Incense-Burner Peak,

More so now that Lordship Yuan must leave me.²

The nature of the Way deepens in hush and stillness,

8 While the world now makes much of what is “so” or “not-so.”

Someday I shall go seek out that mountain of renown;

Could I any longer be without an instinct for the pure?³

1 “His (or Your) Eminence” is a common honorific for a Buddhist monk. The Eastern Grove monastery on Mount Lu (in north Jiangxi) was founded by the famous monk Huiyuan 慧遠 (334–416) and was his residence for the last thirty years of his life.

2 Incense-Burner Peak is one of Mount Lu’s highest points, metonymy for the mountain and its monastery. The poet claims he has long desired to retire there himself. The monk Lian is here flatteringly identified with Huiyuan.

3 Recalling a line from a poem by Cao Shu 曹摅 (d. 308), on thinking of a friend, which says “Through his instinct for the pure, he broaches the truth of the marvelous.”

I.4.3

送韓平兼寄郭微

上客夜相過

小童能酤酒

即為臨水處

4 正值雁歸後

前路望鄉山

近家見門柳

到時春未暮

8 風景自應有

余憶東州人

經年別來久

慇懃為傳語

12 日夕念攜手

兼問前寄書

書中復達否

I.4.3

Seeing Off Han Ping; Sent Also to Guo Wei

- Since a respected guest has visited this evening,
 My young lad knows well to get some wine.
 We are right at a place overlooking the river,
 4 Just after the wildgeese have been returning north.
 On the road ahead, you look off toward your native hills,
 Where, nearing home, you'll see willows by the gateway.
 When you reach there, springtime will not have faded,
 8 The breezy sunlight shall still be as ever it should.
 This brings to my mind a person from Dongzhou,¹
 He from whom many years ago I parted.
 Let me with care and courtesy send along these words,
 12 At dusk of day remembering you who took me by the hand.
 And let me also ask after the letter I previously sent:
 Did its contents after all get through to you or not?

¹ This refers to Guo Wei, who is the focus of the rest of the poem. Dongzhou is Yanzhou 兖州, Shandong.

I.4.4

寄閻防（防時在終南豐德寺讀書）

青暝南山口

君與緇錫鄰

深路入古寺

4 亂花隨暮春

紛紛對寂寞

往往落衣巾

松色空照水

8 經聲時有人

晚心復南望

山遠情獨親

應以修往業

12 亦惟立此身

深林度空夜

煙月鎖清真

莫歎文明日

16 彌年從隱淪

I.4.4

Sent to Yan Fang (who at this time is studying at the Fengde Monastery in the Zhongnan Mountains)¹

In the dim blueness by an opening of the South Mountains,
You are neighbor to those of ebon robe and tin-ringed staff.²
Where a deep-set path leads in toward the olden temple,

4 Jumbled blossoms escort the waning springtime.

In confused fullness against a hush and stillness,
Here and there they scatter on robe and headwrap.
The color of the pines reflects emptily in the water,

8 But from sutra voicings one senses people at times.

At evening I am minded to gaze southward, toward you;
The mountains are distant, but our feelings yet are close.

One must try to improve on the karma from the past,

12 Put on a firmer footing this present existence.

In the deep grove you measure out the empty night,

As misty moonlight envelops the pure and true.

Sigh not for those days of culture and brilliance,³

16 Through the year just defer to the eddies of reclusion.

1 Yan Fang's poems (II.24) are the last ones included in this anthology. The Zhongnan mountains are south of the capital Chang'an.

2 The dark robes and the staffs topped with tin rings (*khakkara*) belong to the monks of the monastery.

3 Days when one tries to influence worldly events for the better, at court or in official service.

I.4.5

暮秋揚子江寄孟浩然

木葉紛紛下

東南日煙霜

林山相晚暮

4 天海空青蒼

暝色況復久

秋聲亦何長

孤舟兼微月

8 獨夜仍越鄉

寒笛對京口

故人在襄陽

詠思勞今夕

12 漢江遙相望

I.4.5

Waning Autumn by the Jiang at Yangzi Ford; Sent to Meng Haoran¹

- Leaves of trees are falling in confused profusion;
 In the southeast there is daily more haze and frost.
 Forested mountains stand across evening's sunset,
 4 And the sea of heaven in its emptiness is blue cerulean.
 Hues of gloaming linger on here even more,
 As autumn's sounds too seem to lengthen so.
 On a solitary boat in company with the faint moon,
 8 In the lonely night I'm still in the countryside of Yue.
 A chill cross-flute plays opposite Jingkou town,
 But my old friend is home in his Xiangyang.²
 Chanting thoughts in verse troubles me at dusk,
 12 As from the Jiang toward the Han I turn my gaze afar.³

1 In Tang times only the section of the Long River 長江 from Jiangdu 江都 to Zhenjiang 鎮江, with the Yangzi Ford 揚子津, was called the Yangzi Jiang (that is, the Jiang at Yangzi). A selection of Meng Haoran's poems is included later in this anthology (II.14).

2 Jingkou is present-day Zhenjiang, Jiangsu, just south of Yangzhou. Xiangyang, in north-central Hubei, was Meng Haoran's homeplace.

3 That is, my gaze looks far from where I am on the Jiang to where you are, by the Han River that runs past Xiangyang.

I.4.6

寄江滔求孟六遺文

南望襄陽路
 思君情轉親
 偏知漢水廣
 4 應與孟家鄰
 在日貪為善
 昨來聞更貧
 相如有遺草
 8 為一問家人

I.4.7

潯陽陶氏別業

陶家習先隱
 種柳長江邊
 朝夕潯陽縣

1 “Meng (Six)” is Meng Haoran. He died in 740; this poem must have been written not too long after that. Jiang Tao is otherwise unidentified. For poems by Meng in this anthology, see II.14.

2 The refrain of a poem from the *Shijing* says, “The waters of the Han are wide,/ And cannot be waded across.”

3 Problematic lines. See Additional Notes.

I.4.6

Sent to Jiang Tao, Searching Out Remaining Works of Meng (Six)¹

Southward I gaze toward the road to Xiangyang,
Thinking of you, sir, my feelings grow ever closer.
Well I know “the waters of the Han are wide,”

- 4 But you must be now in the Meng family’s neighborhood.²
When he was there, he was avid to achieve excellence,
Yet recently I’ve heard he became all the poorer.³
If there be any drafts by this Xiangru remaining,
8 Ask one for me from a member of his family.⁴

I.4.7

The Country Seat of Mr. Tao of Xunyang⁵

This Tao householder copies the former recluse,
With willows standing by the side of the Long River.⁶
Morning and evening in the district of Xunyang,

4 Meng is being flatteringly identified with the great Han-dynasty *fu* poet Sima Xiangru 司馬相如 (179?–117 BCE). The allusion refers to the story of the emperor, upon hearing that Sima Xiangru was gravely ill, sending a messenger to his home, in order to collect any writings that might otherwise have been irretrievably scattered after his death. But Sima was already dead when the messenger arrived, and his wife said there was only one item remaining, his essay on the imperial *feng* and *shan* sacrifices. In light of this, the reference in the last line here to a member of the family might be specifically to Meng’s wife.

5 Xunyang is present-day Jiujiang 九江, Jiangxi, the homeplace of the poet Tao Qian, between the Chang Jiang and Mount Lu.

6 The “former recluse” is Tao Qian, who in his pseudo-autobiography said he had five willow-trees at his homestead, from which he took his sobriquet. See also poem I.3.2.

- 4 白衣來幾年
 霽雲明孤嶺
 秋水澄寒天
 物象自清曠
- 8 野情何綿聯
 蕭蕭丘中賞
 明宰非徒然
 願守黍稷稅
- 12 歸耕東山田

I.4.8

登廬山峯頂寺

- 孤峯臨萬象
 秋氣何高清
 庭際南郡出
- 4 林端西江明
 山門二緇叟
 振錫聞幽聲
 心照有無界

1 The autumn water here is not the rivers in flow but rather the rain that has just abated.

2 “Serene and sedate” is how Xi Kang 嵇康 (223–262), one of the “Seven Sages of the Bamboo Grove,” was described in the fifth-century *Shishuo xinyu* 世說新語.

- 4 He in plain garb has been here many years.
 Thinning clouds now are bright over lonely ridges,
 As autumn water has washed pure the chill sky.¹
 The imagings of all things are so clear and unconstrained,
 8 Untenanted feelings run farther and how farther on!
 Serene and sedate, contented in his farmland,
 An enlightened official is not something useless.²
 Would that I might preserve the income from my millet,
 12 And return to plow the fields in the Eastern Mountains.³

I.4.8

Climbing to the Crest-of-the-Peak Monastery on Mount Lu⁴

- A solitary peak looks over the myriad imagings,
 In the air of autumn so high and so clear!
 At the courtyard's edge, the south prefecture begins,
 4 From the border of the grove, the Jiang to the west brightens.⁵
 By the mountain gateway, two ebon-robed elders,
 Shaking their metal-ringed staffs, make heard a far-secluded sound.
 Mind reflects the realms of existence and non-existence,

Mr. Tao must be the enlightened official who, like Tao Qian, has returned to his fields to dwell; but the poet might also see his ideal self in such a description.

- 3 The poet wishes to forgo the taxes in kind required of normal householders and instead to live the kind of reclusive retirement practiced by Tao Qian. Reference to the Eastern Mountains recalls the lofty retirement of Xie An who remained there, aloof to the world until in his forties he came forth to the serve the state in crisis.
- 4 The monastery is on Incense Burner Peak 香鑪峯, on the famous Mount Lu in Jiangxi.
- 5 The suggestion here is that the monastery and the peak are set apart from the rest of the world and its "myriad imagings."

- 8 業懸前後生
徒知真機靜
尚與愛網并
方首金門路
12 未遑參道情

I.4.9

尋東溪還湖中作

- 出山更回首
日暮清溪深
東嶺新別處
4 數猿叫空林
昔遊初有迹
此迹還獨尋
幽興方在往
8 歸懷復為今
雲峯勞前意
湖水成遠心
望望已超越
12 坐鳴舟中琴

- 8 Upon karma depends one's past and future lives.
 Useless, to know the repose of an instinct for suchness,¹
 While yet being attached to the web of desires.
 I turn my head toward the route to the Bronze-Horse Gate,²
- 12 Not avid yet to partake of the reality of the Way.

I.4.9

Composed while Following the Eastern Stream and Returning on the Lake

- Coming out of the mountains, I turn my head back;
 With the setting of the sun, the clear stream deepens.
 The pass to the east is where we newly parted;
- 4 Gathered gibbons cry out there in the empty grove.
 From our roamings ago, here once were the traces;
 These traces still I follow out alone.
 Moods of hidden beauty reside now in the past,
- 8 While longings to go back instead take over the present.
 Cloudy peaks assuage thoughts of what lies ahead,
 And the lake's waters fill out feelings of being distant.
 Gazing far, gazing off, all passes beyond and away,
- 12 As I idly give voice to the zither aboard the boat.

1 "Suchness" is the actual state of reality in the absence of conceptual dualities.

2 During the Western Han period, the Gate of the Metal Horse 金馬門 (because flanked by statues of two bronze horses) gave entry to the bureaucratic precincts; it hence became a metaphor for the road to officialdom.

I.4.10

越中問海客

風雨滄洲暮

一帆今始歸

自云發南海

4 萬里速如飛

初謂落何處

永將無所依

冥茫漸西見

8 山色越中微

誰念去時遠

人經此路稀

泊舟悲且泣

12 使我亦沾衣

浮海焉用說

憶鄉難久違

縱為魯連子

16 山路有柴扉

I.4.10

In Yue, Inquiring of a Seafaring Visitor¹

Wind and rain at sunset toward the Watchet Isles,²

As your lone sail just now begins its journey home.

You say you are setting out for the Southern Sea,

4 Over a myriad leagues to speed as though in flight.

At whatever place you plan first to stop over,

Never will there be one there to draw close to.

Ever darker and dim, as you gaze back westward,

8 The look of Yue's mountains will fade away for you.

Who shall keep in mind from afar the time you departed?

Those who go by this route of yours are so very few.

You mooring your boat in sadness and tears,

12 Will make my own weeping drench my cloak.

Adrift on the sea, how is one to be pleased?

Recalling one's homeplace, hard to be away for long.

Even for the sake of Master Lian of Lu,

16 By the mountain road was a simple brushwood door.³

1 Yue is in general the area of the lower Yangzi.

2 The Watchet Isles are the Daoist paradisaical isles in the Eastern Sea, mentioned here to establish the traveler's bona fides.

3 Or "Even he who was Master Lian of Lu, / Had still a brushwood door by the mountain road." Lu Lianzi was an itinerant statesman from Qi in the Warring States period. He famously would not accept payment or office for his (usually successful) advice but preferred to maintain his freedom by living alone in the mountains. Even the traveler departing for distant places must have, like Lu Lianzi, a home to which he ultimately prefers to go.

I.4.11

江南曲

美人何蕩漾

湖上風日長

玉手欲有贈

4 徘徊雙明璫

歌聲隨綠水

怨色起青陽

日暮還家望

8 雲波橫洞房

I.4.11A Jiangnan Tune¹

A lovely woman, so careless and free,
 At lakeside as the breezy days lengthen.

In her jade-white hands she seems to hold a gift,

4 Pacing back and forth, with a pair of bright pendants.²

But as voices in song move along with the virid water,
 Her look of discontent grows with the greening season.³

At sunset she returns home and looks out afar,

8 Clouds and waves disquieting her closed bedchamber.

1 Jiangnan (“South of the Jiang”) is a general term for the Wu and Yue regions.

2 She is holding girdle-pendants that she wishes to give to her lover, but he is absent.

3 The songs are sung by women lotus-pickers who are moving downstream with the current, as the lonely woman grows more unhappy in springtime when amorous feelings are heightened.

I.5 張謂

謂『代北州老翁答』及『湖中對酒行』並在物情之外，但衆人未曾說耳。亦何必歷遐遠，探古迹，然後始為冥搜。

I.5.1-2

讀後漢逸人傳二首

(1)

子陵沒已久
 讀史思其賢
 誰謂穎陽人
 4 千秋如比肩
 嘗聞漢皇帝
 曾是曠周旋
 名位苟無心
 8 對君猶可眠
 東過富春渚

1 Not included among the selections in this anthology.

2 Poem I.5.5 here.

3 This poem is about Yan Guang 嚴光, byname Ziling, who was a friend of the first emperor of the Later Han (Guangwudi, r. 25-57) before the latter took the throne. After that, the emperor tried repeatedly to bring him to court. When Yan

I.5 Zhang Wei

Wei's poems "Answering On Behalf of an Old Fellow from Beizhou"¹ and "Ballad of Facing Wine while On the Lake"² both lie beyond our conventional feelings, yet have never reached the ears of the multitude of people. But why must one fare into the far distance and search out the tracks of the ancients, before one is able finally to make an exploration of the dark source of insight?

I.5.1–2

Upon Reading Biographies of Men who Withdrew from the World, in the *History of the Later Han*; Two Poems

(1)

Ziling has been gone now for a very long time,³

But we can read history and take thought of his worth.

Who would say the person from the sunward side of the Ying,

4 A thousand autumns ago, is his equal, shoulder-to-shoulder?⁴

I have heard that the august emperor of Han

In fact kept coming round to see him, but in vain.

And he, quite careless and unmindful of renowned rank,

8 Even went to sleep when across from the sovereign.⁵

Moving away east, he stopped at the Fuchun shoreline,⁶

finally came, in 30 CE, he refused to involve himself in government and lived at his leisure, usually sleeping late even when the emperor came to call on him. Eventually he retired to Fuchun 富春 in the Kuaiji 會稽 region, where he farmed simply till his death at age eighty.

4 Referring to the legendary recluse Xu You 許由 who, when offered control of the government by the sage-king Yao fled to the sunward (north) side of the Ying River where he washed out his ears, to remove the taint of that request.

5 An anecdote in the biography tells that once when the emperor succeeded in bringing him to his quarters, the two lay back and fell asleep, with Yan's foot on the emperor's stomach.

6 The stretch of the Zhe 浙 River running through present-day Fuyang 富陽 and Tonglu 桐廬, Zhejiang, was called the Fuchun River, along which was the spot from which Yan supposedly fished (lines 13–14) and which is still remembered.

樂此佳山川
 夜臥松下月
 12 朝看江上煙
 釣時如有待
 釣罷應忘筌
 生事在林壑
 16 悠悠經暮年
 于今七里瀨
 遺迹尚依然
 高臺竟寂寞
 20 流水空潺湲

(2)

龐公南郡人
 家在襄陽里
 何處偏來往
 4 襄陽東陂是
 誓將業田種
 終得保妻子
 何言二千石

- Delighting best in the pleasing mountains and streams there.
 At night he lay down in moonlight under the pines,
 12 In the morning looked upon mist over the river.
 Dangling a fishhook, he seemed to have “something to rely on,”
 But when that was done, he would “forget about the fish-trap.”¹
 The affairs of his life then lay in the groves and valleys,
 16 As placid and serene he went through his later years.
 Up to today there are the Seven League Rapids,²
 Where his remaining traces are still as they were before.
 But his lofty terrace is at last hushed and silent,³
 20 While beside it the running water emptily laps and splashes.

(2)

- Lordship Pang was a person of Nanjun,
 His home being in Xiangyang hamlet.⁴
 In what place was he inclined to come and go?
 4 It was the flank of a hill to Xiangyang's east.
 He vowed to devote himself to farming the fields,
 To the end be able to maintain his wife and children.
 Why speak of salaries of two thousand bushels,

1 In ancient times Lü Wang 呂望 dangled a straight fishhook in the river, not wanting to catch fish but rather being in wait for King Wen of Zhou 周文王 who then employed him as his chief advisor. The allusion is only half-relevant, as Yan was not angling for a position, merely unconcerned about whether he actually would catch any fish. The quoted phrase more exactly recalls a passage in the *Zhuangzi*, where a certain Liezi is said to have been able to travel for days indifferently through the air but still needed to rely on the wind to do so. Also in *Zhuangzi* it is said that once you've caught a fish, you can discard the fish-trap; likewise once words have communicated their meaning, they can be forgotten.

2 A difficult stretch of the Qiantang River in Zhejiang, west of Mount Yanling 嚴陵 (named after Yan Ziling).

3 At the spot where Yan used to fish.

4 This poem is about “Lord Pang,” a famous recluse at the end of the Eastern Han and beginning of the Three Kingdoms periods, whose given name is not recorded. Xiangyang in north-central Hubei was his homeplace, and late in life he had a special connection with Deer Gate Mountain, a short distance southeast of the city (in line 2 called a “hamlet” out of necessity for the rhyme). Nanjun was the prefecture to which Xiangyang belonged.

- 8 乃欲勸吾仕
 鸛鵲巢茂林
 龜鼉穴深水
 萬物從所欲
- 12 吾心亦如此
 不見鹿門山
 朝朝白雲起
 採藥復採樵
- 16 優游終暮齒

I.5.3

同孫構免官後登薊樓懷歸作

- 昔在五陵時
 年少亦強壯
 嘗矜有奇骨
- 4 必是封侯相
 東走到營州

1 The equivalent of two thousand bushels of grain was the salary in Eastern Han times of a comfortable official.

2 Recalling an incident in his biography in which Pang was visited by the great warlord Liu Biao 劉表 who wished to recruit him as an advisor. In rejecting Liu's offer, Pang said, "The swan makes its nest in the lofty groves, and at sunset has a place to roost; turtle and alligator make their dens in the deep pools, and at

- 8 Wanting to persuade me to take up official position?¹
 The stork makes its nest in the leafy grove,
 As turtle and alligator make their dens in deep waters.
 All creatures follow what it is they most need,
- 12 And my heart, for its part, is like this, too.²
 Even unseen, on Deer Gate Mountain,
 Morning after morning the white clouds rise up.
 Collecting herbs and collecting firewood,
- 16 Idly and at ease he finished out his later years.³

I.5.3

To Go With Sun Gou's "Composed Upon Climbing the Jimen Watchtower and Yearning for Home, After Being Removed from Office"⁴

- In the past, when you were in Wuling,⁵
 Young of years, indeed robust and vigorous,
 You held yourself to have "the frame of someone uncommon,"
- 4 And were certain to be enfeoffed as a noble minister.
 Then, going eastward you arrived at Yingzhou,⁶

evening have a place to spend the night. Now, retreat after advance, cessation following activity, are similarly a person's nest and den. As long as each one obtains his perch or his lodge, the empire does not need 'protecting' [by a ruler and ministers]."

3 It is possible to understand the final lines as if spoken by Pang himself.

4 Sun Gou is otherwise unidentified and his poem is not extant, but Zhang Wei's poem written to accompany his gives the outline of his life up to the misfortune connected with the fall of his commanding general. Jimen was near present-day Beijing.

5 Wuling ("Five Tumuli") refers to the area north of Chang'an where lay the mausolea of five Western Han emperors, thus metonymy for the capital itself.

6 Near present-day Liaoning 遼寧 in the northeast.

8 投身事邊將
 一朝去鄉國
 十載屢亭障
 部曲皆武夫
 功成不相讓
 猶希虜塵動
 12 更取林胡帳
 去年大將軍
 忽負樂生謗
 比別傷士卒
 16 南遷死炎瘴
 濩落悲無成
 行登薊丘上
 長安三千里
 20 日夕西南望
 寒沙榆關沒
 秋水樂河漲
 策馬從此辭
 24 雲中保閑放

- Gave yourself up for service with a frontier general.
 Having departed one day from the land of your homeplace,
 8 For ten years you were always at outposts on the border.
 The contingents of troops all were fighting men,
 Who in their fine exploits would not yield to one another.
 While anticipating movements of the caitiffs' dust,
 12 They even took the tents of the forest barbarians.¹
 But last year the Great Leader of the Army
 Unexpectedly succumbed to the same calumny as Yue Yi.²
 Upon his leaving them, it sorely grieved his soldiers;
 16 Transferred south, he died amidst the humid miasmas.³
 Despairing and desperate, lamenting a lack of success,
 You have gone on and now ascended a mound in Ji.
 Toward Chang'an, three thousand leagues away,
 20 At dusk of day you gaze off to the southwest.
 As the cold sands by Elm Barrier are piled deep,
 Autumn waters on Chinaberry River are swelling up.⁴
 Whip on the horse and bid farewell henceforth,
 24 Amidst the clouds to keep your unrestrained freedom.

1 "Forest barbarians" was a designation of one of the Xiongnu tribes during the Han dynasty.

2 In the Warring States period, King Zhao of Yan put the general Yue Yi in charge of his troops and eventually achieved his goal of conquering the state of Qi. But when King Zhao's son succeeded him on the throne of Yan, the new king's counselors slandered Yue Yi, causing a rift between the two and resulting in Yue Yi's fleeing from Yan.

3 See the Additional Notes for information on the contemporary references in the preceding lines.

4 Elm Barrier is present-day Shanhaiguan, Hebei, easternmost point of the Great Wall. Chinaberry River (Luan He) arises in Inner Mongolia and flows east through Hebei to the sea.

I.5.4

贈喬琳

去年上策不見收

今年寄食仍淹留

羨君有酒能便醉

4 羨君無錢能不憂

如今五侯不待客

羨君不問五侯宅

如今七貴方自尊

8 羨君不過七貴門

丈夫會應有知己

世上悠悠何足論

I.5.4

For Qiao Lin

Last year you sent up documents which were not accepted,
This year you are given food and yet stay lingering here.¹

You I admire, sir, for drinking your fill whenever there is wine,

4 And you I admire for not feeling troubled when there is no cash.

At present the fivefold nobility do not welcome retainers,²

But you I admire for not inquiring at the nobility's manors.

At present the seven honored clans now are naturally respected,³

8 But you I admire for not stopping by the gates of those honored seven.

Since a mature man is sure to have those who know his true self,

What's the use of discussing the trite trivialities of the world?

1 Presumably the documents were Qiao's examination papers which were not judged passable. He has stayed on in the capital afterward, despite having to rely on others for his room and board.

2 The five ranks of nobility were duke, marquis, count, viscount, and baron.

3 The seven influential families who supplied consorts to the throne during the Western Han dynasty and thus enjoyed the most prestige and power, symbolizing the leading clans of the present day.

I.5.5

湖中對酒作

夜坐不厭湖上月

晝行不厭湖上山

眼前一樽又長滿

4 心中萬事如等閑

主人有黍百餘石

濁醪數斗應不惜

即今相對不盡歡

8 別後相思復何益

茱萸灣頭歸路賒

願君且宿黃翁家

風光若此人不醉

12 參差辜負東園花

I.5.5

Composed while Facing Wine on the Lake

Sitting up at night I never tire of moonlight by the lake,
 Walking in daytime I never tire of mountains by the lake.
 If before my eyes is a single goblet and it be always full,

4 In my heart the myriad doings are just the same as idleness.

My host has millet for winemaking, more than a hundred bushels,
 Several pecks for unstrained thick brew will not be begrudged.
 At this very moment across from each other is utter happiness,

8 But after we part, thinking of each other will be of no use at all.

At the head of Evodia Bay is the route homeward, so far away,
 I pray that you, sir, might stop for the night at Master Huang's place.¹
 With the breeze and the light like this, for someone not to be drunk

12 Is quite like begging one's pardon of the blossoms in the east garden.

1 North of present-day Jiangdu 江都, Jiangsu. The wineshop of a certain Master Huang is mentioned in the fifth-century *Shishuo xinyu* 世說新語 as a place that was visited by three members of the Seven Worthies of the Bamboo Grove. The poet is asking his "host," on whose boat he is, to moor by the tavern at the head of the bay.

I.5.6

題長安主人壁

世人結交須黃金

黃金不多交不深

縱令然諾暫相許

4 終是悠悠行路心

I.5.6

Inscribed on my Host's Wall in Chang'an

Men of the world for a bond of friendship require yellow gold;
If the yellow gold is not very much, the friendship doesn't go deep.
Even supposing that one agrees at the time on a mutual pact,

- 4 At the end there will be, as commonly so, the mood of "traveling the road."¹

1 The *yuefu* title "Traveling the Road is Hard" is for poems that speak of life's vicissitudes. As used here, the abbreviated phrase suggests that one cannot count on what lies ahead.

1.6 王季友

季友詩，愛奇務險，遠出常情之外。然而白首短褐，良可悲夫。至如『觀于舍人西亭壁畫山水』詩：「野人宿在人家少，朝見此山謂山曉。半壁仍棲嶺上雲，開簾放出湖中鳥」，甚有新意。

1.6.1

雜詩

采山仍采隱
 在木不在深
 持斧事遠遊
 4 固悲匠者心
 翳翳青桐枝
 樵爨日所侵
 樵聲出巖壑
 8 四聽無知音
 豈為鼎下薪

I.6 Wang Jiyou

Jiyou's poems are partial to the uncommon and strive for the venture-some, coming free by far of ordinary moods. Even so, his being in short homespun clothes when white-haired is truly dismaying. Take, for example, from the poem "Looking at a Landscape Painted on the Wall of Secretary-Drafter Yu's West Pavilion":¹ "A man of the countryside seldom stays over in anyone else's house, / So on seeing these mountains at morning, I think 'it's daybreak in the mountains.' / Still settling on half the wall are clouds above the ridge, / So I open the curtains to set free those birds over the lake"—these are fresh ideas in the extreme.

I.6.1

Unsorted Poem

In selecting wood, yet selecting what's hidden in it,
It depends on the tree, not how deep in the forest you go.

With axe in hand, to engage in "far roaming,"

4 Surely is not the true heart of a craftsman.

Densely masked and shaded, a bough of growing paulownia

To use for kindling and cooking would be a daily insult.²

The woodcutter's sounds coming from cliff or gorge,

8 Though heard on all sides, have no "knower of tone."³

Why is it used as firewood under the cauldron

1 Poem I.6.3 in this anthology.

2 "Far roaming" is usually a term for unrestrained, even mystical, travels. Here the woodcutter likewise intends to indulge his passion to the fullest; but his habit of chopping the wood into small bits for kindling is appalling to the artisan who would fashion into a zither the bough of a paulownia (traditionally the best wood for zithers).

3 "Knower of tone" describes a perfect auditor who recognizes what is in a zither player's mind simply through the music produced. The sound of the woodsman's axe is of a different, less pleasing kind.

當復堂上琴
 鳳鳥久不棲
 12 且與枳棘林

I.6.2

代賀若令譽贈沈千運
 相逢問姓名亦存
 別時無子今有孫
 山上雙松長不改
 4 百家惟有三家村
 村南村西車馬道
 一宿通舟水浩浩
 澗中磊磊十里石
 8 河上淤泥種桑麥
 平坡塚墓皆我親
 滿田主人是舊客
 舉聲酸鼻問同年
 12 十人七人歸下泉
 分手如何更此地
 迴頭不去淚潸然

- When instead it should be a zither in the main hall?
 If the phoenix for too long does not alight on it,
 12 It might as well be in a grove of spiky orange or jujube.¹

I.6.2

On Behalf of Heruo Lingyu; For Shen Qianyun

- Upon meeting we ask surnames, personal names too are inquired;
 When we parted there were no children, there are grandchildren now.
 The pair of pinetrees on the hill for long have not changed,
 4 But of a hundred families there is now just a three-family village.

South of the village, west of the village, a road for horse and carriage,
 For a boat in passage on a night's stopover, the waters course onward.

- In the streambed massed and mounded are ten leagues of rocks,
 8 In the riverside's silt and mud are planted mulberry and wheat.
 On a level slope the tombs and graves are all of our kin,
 Throughout the fields the owners now are the tenants of old.

- Raising a cry, in sour-nosed grief, I ask about those of my same years:
 12 Of every ten men, seven have gone home to the nether springs.
 As we part hands, however could I forsake this land?
 I turn my head back, not leaving yet, as tears come flooding down.

1 The *wutong* 梧桐 tree (*Firmiana simplex*) was said to be the only tree in which the phoenix would roost. It is often, as here, thought of together with the *tong* tree (*Paulownia fortunei*).

I.6.3

觀于舍人壁畫山水

野人宿在人家少

朝見此山謂山曉

半壁仍棲嶺上雲

4 開簾放出湖中鳥

獨坐長松是阿誰

再三招手起來遲

于公大笑向予說

8 小弟丹青能爾為

I.6.4

滑中贈崔高士瓘

夫子保藥命

外身保無咎

日月不能老

4 化腸為筋不

十年前見君

甲子過我壽

于何今相逢

I.6.3

Looking at a Landscape Painted on Secretary-Drafter Yu's Wall

A man of the countryside seldom stays over in anyone else's house,¹
 So on seeing these mountains at morning, I think "it's daybreak in the
 mountains."

Still settling on half the wall are clouds above the ridge,
 4 So I open the curtains to set free those birds over the lake.

Sitting alone under tall pines, who could that be?
 I wave several times to call him here, but he's slow to get up.
 Sir Yu laughs loudly and explains for my benefit:

8 "Little brother, it's red and green that are making it like this."²

I.6.4In Hua; For the High-minded Gentleman Cui Guan³

You, master, protect your destiny with medicines,⁴
 Your outer person being protected without harm.
 If like sun and moon, you are unable to grow old,

4 Can you transform innards into sinews, or not?
 It's been ten years since I saw you, sir,
 While time's cycles have passed me on to longevity.
 How can it be that on meeting each other today,

1 The line might equally be read as "A man of the countryside usually stays where others' houses are few." Either way the poet is playing the role of the country hick who would not have a wall-painting in his house and so can't tell a mural from reality.

2 Red and green are cinnabar and malachite pigments, synecdoche for colored paints.

3 Hua is Huazhou, Henan.

4 Made from plants, herbs, and minerals.

- 8 華髮在我後
近而知其遠
少見今白首
遙信蓬萊宮
- 12 不死世世有
玄石采盈簷
神方祕其肘
問家惟指雲
- 16 愛氣常言酒
攝生固如此
履道當不朽
未能太虛同
- 20 願亦天地久
實腹以芝朮
賤體仍芻狗
自勉將勉余
- 24 良藥在苦口

- 8 The gray flecks in your hair appeared after mine?
 Close up, you've known what is far away,
 When young could see today's white pate.
 You have trusted far off in Penglai's palaces,
- 12 Where undying, one exists generation to generation.¹
 Dark stones are collected to fill up what you carry,
 Spirit formulas are kept secret by your elbow.²
 When I ask about family, you just point to clouds;
- 16 As for tending to *qi*, you usually speak of wine.
 If taking care of life is indeed like this,
 Proceeding in the Way, one ought not to decay.
 Not having been able to share in the Grand Emptiness,³
- 20 One can still wish to be enduring as heaven and earth.
 Upon filling the stomach with long-life wondergrowths,
 This lowly body is as always to be a straw dog.⁴
 You striving this way gets me to do the same myself;
- 24 The best medicine is bitter to the taste.

1 Penglai is one of the three paradise isles in the Eastern Sea, said to be the home of Daoist "immortals."

2 The precise referent of the "dark" (or "mysterious") stones is not clear. It may refer to a stone needle as synecdoche for medical accoutrements, or perhaps mineral ingredients for use in an elixir of long life. The formulas kept in Cui's sleeve are of techniques and recipes conducing to long life.

3 The primordial era before phenomena appeared, and potentiality was all.

4 One's body is of no more worth than the straw dogs burned in sacrificial rites, even or especially after consuming elixirs that lead to transcending the mortal world.

I.6.5

山中贈十四祕書山兄

出山祕芸署

山木已再春

食我山中藥

4 不憶山中人

山中誰余密

白髮日相親

雀鼠晝夜無

8 知我廚廩貧

有情盡捐棄

土石為周身

依依舍北松

12 不厭吾南鄰

夫子質千尋

天澤枝葉新

今以不材壽

16 非智免斧斤

I.6.5

In the Mountains; For (Fourteen) the Librarian, a Mountain Brother¹

You went out from mountains for the Office of Private Rue,²
But for a mountain tree it's already another springtime.

You fed on my simples from in the mountains,

4 But no longer hold in your mind this man in the mountains.

What in the mountains is now most closely held to me?

With my white hair daily I've become more intimate.

There are no sparrows or rats, by day or by night,

8 For they know there is little in my kitchen or granary.

Sentient beings I've all given up and set aside,

It is soil and stone that keep my person whole.³

So attached to me, the pinetree north of the house,

12 It never tires of me, its neighbor to the south.⁴

You, great master, are of material a thousand spans high,

And Heaven's moisture refreshes your limbs and needles.

Now, long life is owing to "not being good timber,"

16 It is not intelligence that lets one avoid axe or hatchet.⁵

1 A poem that has puzzled editors and given rise to many variants, starting with the title. See Additional Notes. The translation here presents one possible interpretation, adhering to the Song text.

2 The addressee of the poem has left the mountains, where he was symbolically an elder brother of the poet, for a position in the imperial library. "Emerging from the mountains" for office recalls Xie An; see I.3.15, note 2. The imperial library (*Mishubeng*, "Bureau of Private Texts") was also called Office of Private Rue, rue being an insectifuge used to protect the books from silverfish and other damaging insects.

3 "Sentient beings" is a Buddhist term for humans.

4 The pine, described in the next four lines and addressed as "great master," is the wholly bent and crooked tree from the *Zhuangzi* which, since it is not good straight timber that an artisan can use, is enabled to live out its full life without harm.

5 In the final couplet the poet seems to identify the "uselessness" of the tree with his own condition, an identification made obvious with a variant in some other texts that in line 15 reads 余 "my" for 今 "now."

I.6.6

酬李十六岐

鍊丹文武火未成

賣藥販履俱逃名

出谷迷行洛陽道

4 乘流醉臥滑臺城

城下故人久離怨

一歡適我兩家願

朝飲杖懸沽酒錢

8 暮飡囊有松花飯

于何車馬日憧憧

李膺門館爭登龍

千賓揖對若流水

12 五經發難如扣鐘

下筆新詩行滿壁

立談古人坐在席

問我草堂有臥雲

16 知我山儲無檐石

[stanza break]

I.6.6

To Reciprocate Li Qi (Sixteen)

In refining the elixir, with tempered and free fire, I've not been
successful;

Selling simples or peddling sandals I've generally avoided being known.
Going out from the valley, I lost my way on the route to Luoyang,

- 4 So I rode the current, lounging while drunk, to the city of Hua's
Terrace.

By the wall is an old friend sorry to be separated from for so long,
But happiness all at once satisfied me and the desires of both of us.
In the morning we drank wine bought with the cash hung from my
staff,

- 8 At sunset supped on the pine-blossom fare that I had in my bag.¹

Why is it that carriages and horses trundle on daily, with no break?
At the doorway of Li Ying's place they vie to ascend the dragon gate.²
A thousand guests bowing before him, as if a river flowing onward,

- 12 Adducing arguments from the five classics, as though striking a bell.³

They set brush to work for new poems, with lines covering a wall,
Or stand and chat of the men of old, or sit at ease on their mats.
They ask me if at my thatched hut there are clouds to lounge with,

- 16 For they know my mountain grain-bin hasn't a catty or picul.

[stanza break]

1 Ruan Xiu 阮脩 (ca. 270–312) used to go out with a string of coins dangling from his staff, with which he would buy wine when coming upon a wineshop. Pine flowers, which bloom in spring before later becoming cones, were ground up, mixed with honey and flour, to make a rustic treat called “pine-blossom dough-balls” (*songhua bing*).

2 Li Ying (110–169) was an influential minister during the Eastern Han period, whose residence was often crowded with men seeking his patronage. Those who succeeded in gaining his attention and support were said to have “ascended the dragon gate.”

3 The guests bowing to Li Ying (Li Qi) are those hoping for his support for the official exams which tested one's knowledge of the classics. The *Liji* says that the best student is one who answers questions like a bell that is struck.

自耕自刈食為天
如鹿如麋飲野泉
亦知世上公卿貴
20 且養丘中草木年

I plow for myself and mow for myself, my food depending on Heaven,
Like a plain deer, like a striped deer, I drink from freshets in the wilds.¹
Indeed I know that in this world the high-born and high-ranking are
honored,

- 20 But in the hills just let me tend to my years that grow like the plants
and trees.

¹ What is rendered as “striped deer” here is the elaphure, Père David’s deer, which is maned and has a black dorsal stripe.

I.7 陶翰

歷代詞人，詩筆雙美者鮮矣。今陶生實為兼之。既多興象，復備風骨。三百年以前，方可論其體裁也。

I.7.1

古塞下曲

進軍飛狐北
 窮寇勢將變
 日落沙塵昏
 4 背河更一戰
 駢馬黃金勒
 雕弓白羽箭
 射殺左賢王
 8 歸奏未央殿
 欲言塞下事
 天子不召見
 東出咸陽門
 12 哀哀淚如霰

I.7 Tao Han

Of men of letters through the ages, those equally admired for verse and prose have been very rare. At present Mr. Tao is truly a master of both. His poetry has, on the one hand, evocative imagery in abundance, and on the other is replete with vigor in content and structure. From three hundred years past, it is only now that such form and fashion can be properly acknowledged.

I.7.1

An Old-time Air from the Frontier

- The army was advanced north of Fox Volant fortress,¹
 With desperate marauders about to change their tactics.
 As the sun was setting, in a twilight of sand and dust,
 4 Our backs to the river, we fought one more battle:
 The roan horses, with yellow-gold bits in their mouths,
 The carved wood-bows, with white-feathered arrows.
 We aimed at and killed the Worthy King of the Left,
 8 And would return to make report at the Weiyang Palace.²
 We were ready to tell of the events at the frontier,
 But the Son of Heaven would not summon us to audience.
 Going out eastward from Xianyang city's gates,³
 12 Bewailing, bemoaning, our tears come down like sleet.

1 North of Laiyuan in northwestern Hebei, by the Great Wall.

2 The Worthy Kings of Left and Right were second in command only to the ruler of the Xiongnu. Like many poems about the frontier, this poem is set against the historical background of the Han dynasty. The Weiyang Palace was the grandest imperial structure at the capital Chang'an during the Western Han.

3 Xianyang, an old name for Chang'an.

I.7.2

燕歌行

請君留楚調
 聽我吟燕歌
 家在遼水頭
 4 邊風意氣多
 出身為漢將
 正值戎未和
 雪中凌天山
 8 冰上度交河
 大小百餘戰
 封侯竟蹉跎
 歸來霸陵下
 12 故舊無相過
 雄劔委塵匣
 空門惟雀羅
 玉筓還趙姝
 16 瑤琴付齊娥
 昔日不為樂
 時哉今奈何

I.7.2

Ballad: Song of Yan¹

Please, sir, leave behind that melody from Chu,
And listen while I intone this song of Yan.

My home lay at the head of the Liao waters,²

4 In the border wind I was heady with high spirits.

I went out to make my way as a general of Han,
Owing just then to the west barbarians' unrest.

In the snow I surmounted the Tianshan range,

8 Upon frozen ice crossed over the River Jiao;³

Fighting in battles large or small, more than a hundred,

To be enfeoffed as a noble, but at last missed the right moment.

When returning I had come near again to Baling,⁴

12 There were no past acquaintances whom I encountered.

My sword of valor is consigned to a dusty coffer,

At the deserted gate is now just a sparrow net.

Jade hairpins have been given back to charmers from Zhao,

16 The gem-trimmed zither turned over to a beauty from Qi.

If in bygone days one could not be pleased,

Ah, fortune! what can be done about it today?

1 The old state of Yan in the northeast included the general area around present-day Beijing.

2 The Liao River has two sources, one in Jilin, one in Inner Mongolia, coming together in Liaoning.

3 The "Mountains of Heaven" are on the present-day border between China and Kyrgyzstan. The Jiao River once ran near and gave its name to the now ruined city of Yarkhoto, close to the present-day city of Turpan, Xinjiang.

4 Baling was the tumulus of the Western Han emperor Wen, some ways east of Chang'an. The name is used here as a general reference to the capital region.

I.7.3

贈鄭員外

驄馬拂繡裳

按兵遼水陽

西分雁門騎

4 北逐樓煩王

聞道五軍集

相邀百戰場

風沙暗天起

8 虜陣森已行

儒腹揖諸將

雄謀吞八荒

金門來見謁

12 朱紱生輝光

數載侍御史

稍遷尚書郎

人生志氣立

16 所貴功業昌

何必守章句

終年事蒼黃

同時獻賦客

20 尚在東陵旁

I.7.3

For Auxiliary Director Zheng

- On a pied horse you neatened your fine official dress,
 As men at arms were drawn up north of the Liao River.
 To the west were divided the cavalry at Wildgoose Gate,
 4 While northward was pursued the Loufan king.¹
 I've heard it said that when the five armies gathered,
 They were met on a field of a hundred battles.
 Windblown sand rose up, darkening the sky,
 8 The caitiff deployments were on the march, en masse.
 In scholar's dress you bowed to the several generals,
 Valiantly strategizing to conquer all the eight outlands.
 To the Bronze-horse Gate you came and were announced,²
 12 Your vermilion seal-cord giving off a shining glow.
 For a number of years an Attendant Censor at court,
 Then promoted Gentleman of the Bureau of State Affairs.
 A whole lifetime's spirited ambition established,
 16 What is honored is the glory of your deeds of merit.
 Why need one hold to chapter and verse learning,
 Through all the years in service to such pith and pother?
 If at that time, you were a guest proffering a rhapsody,
 20 You might even yet be placed beside Dongling.³

1 Yanmen, or Wildgoose Gate, was a strategic pass near the Great Wall, in the vicinity of present-day Datong, Shanxi. The Loufan were a nomadic tribal people to the north, during the Han dynasty.

2 The Bronze-Horse Gate, in Chang'an during the Western Han dynasty, was a place where aspirants for office gathered in hope of being summoned by a high official or the emperor.

3 Some of the most famous literati during the Western Han began their careers by offering up a rhapsody (*fu*) to the emperor. Dongling refers to Shao Ping 召平, marquis of Dongling, who became a commoner with the fall of the Qin dynasty and thereafter grew melons outside the east gate of Chang'an. The implication in the final four lines is that learning, which Vice-Director Zheng can be presumed to have, does not equal the rewards gained from military prowess which was the basis of Zheng's standing at the capital.

I.7.4

望太華贈盧司倉

作吏到西華

乃觀三峯壯

削成元氣中

4 傑出天河上

如有飛動色

不知青冥狀

巨靈安在哉

8 厥迹猶可望

方此歎行旅

未由飭仙裝

葱隴記星壇

12 明滅數雲障

良友垂真契

宿心所微尚

敢投歸山吟

16 霞徑一相訪

I.7.4

Gazing Afar at Mount Taihua; For Granary Manager Lu

Acting as an official, one comes to Mount Hua of the west,
And beholds the might of its triple peaks.¹

Sheared to completion in the time of the primal *qi*,

4 It emerges most salient into Heaven's River.²

Seeming to have the look of something moving in flight,
But unknown its appearance amidst the blue darkness.

That giant, shaping spirit, where is it today?

8 At least the traces of it can still be seen afar.

Here just now I sigh for the traveling sojourner,
With no way to arrange a transcendent's attire.

In sunrise's glowing gleam I take note of the star altar,³

12 As the light shades and shines, I reckon the barriers of clouds.

You, best of friends, vouchsafe a true bond of good will,

Your long-held feelings are what I most humbly esteem.

I venture to offer this lyric for going back to the mountains,

16 Where, on a dawn-flushed pathway, you might soon come to me.⁴

1 Mount Hua ("Flower Mountain"), near present-day Huayin, Shaanxi, is the westernmost of the five Chinese marchmounts. It has three distinctive and differently named peaks.

2 The time of primal *qi* was the very beginning of the world. Heaven's River is our Milky Way. A myth tells of a giant spirit (line 7) that created Mount Hua as it now looks, by shearing some of its sides as with a paring knife.

3 One of the three peaks is called the summit of the Bright Star 明星, whose altar the poet seems to catch sight of.

4 The poet suggests he has talked himself into retiring in reclusion on Mount Hua.

I.7.5

晚出伊闕寄河南裴中丞

退無宴息資

進無當代策

冉冉時歲暮

4 坐為周南客

前登闕塞門

永眺伊城陌

長川黯已暮

8 千里寒氣白

家本渭水西

異日何所適

秉志師禽回

12 微言祖莊易

一辭林壑間

共繫風塵役

才名忽先進

16 天邑多紛劇

豈念嘉遁時

依依耦沮溺

I.7.5

Going Out from Yique in the Evening; Sent to Assistant Pei of Henan¹

- In withdrawal I have no resources for rest and repose,
 Going forward I have no strategies for the present time.
 Advancing apace the years and seasons draw to a close,
 4 In vain I have been a visitor in the Zhounan domain.²
 Before me I climb the Pylons' border gateway,
 Looking endlessly far, to balked fields past the walls of Yi.³
 The long-running river grows dark, now in the sunset,
 8 And for a thousand leagues the chill air seems more stark.
 My native home was to the west of the Wei River,⁴
 But in different days I made my way just anywhere.
 Holding to ambition, I took Qin and Shang as masters,⁵
 12 For words of subtle meaning, revered the *Zhuangzi* and *Yijing*.
 One alone, I bid farewell to forest and valley gorge,
 With others was tied to duties in the world's windblown dust.
 On ability and reputation quickly I went ahead at first,
 16 But in Heaven's town was too much confusion and moil.⁶
 Could I not now call to mind a time of favorable retreat,
 Gentle and easy, to be a counterpart to Ju and Ni?⁷

1 Yique ("Yi's Pylons") refers to a pass about nine miles south of Luoyang, where the Yi River flows between two mountains across from one another, like pylons. It was thought of as the southernmost entrance to (or exit from) the Luoyang area, hence a figurative gateway (as in line 5) and in the Chunqiu era was called Qesai ("Pylons' border"; also as in line 5). Henan district in Tang times included Luoyang; Mr. Pei is an aide to the district magistrate.

2 Zhounan refers to the area south of and including Luoyang.

3 The "walls of Yi" are Yique's two mountains (the "Pylons")

4 The Wei River in Shaanxi, near Chang'an.

5 Qin is Zhan Qin 展禽, better known as Liuxia Hui 柳下惠, an eminent, early 7th-century BCE minister in the state of Lu. Shang is Lü Shang 呂尚, the famous minister of Kings Wen and Wu at the founding of the Zhou dynasty.

6 "Heaven's town" is Luoyang, being a capital city of the emperor who was considered the Son of Heaven.

7 Ju and Ni are the Chunqiu-era recluses Chang Ju 長沮 and Jie Ni 桀溺, who tilled their own land and were once encountered by Confucius.

I.7.6

贈房侍御（時房公在新安）

志人固不羈
 與道常周旋
 進則天下仰
 4 已之能晏然
 褐衣東府召
 執簡南臺先
 雄義每特立
 8 犯顏豈圖全
 謫居東南遠
 逸氣吟芳荃
 適會寥廓趣
 12 清波更寅緣
 扁舟入五湖
 發纜洞庭前
 浩蕩臨海曲
 16 迢遙濟江壖
 徵奇忽忘返

I.7.6

For Attendant Censor Fang (who at this time is in Xin'an)¹

A person of set purpose is surely not to be bridled,
Will always shift through the compass in accord with the Way.
When coming forward, the whole world will look up to him;

4 When done with it, he is able to be at repose.

In homespun garb, you were summoned to the East Administration,
With documents in hand, were placed first at the Southern Tribunal.²
Your forceful opinions regularly set you firmly apart,

8 Even confronting His presence, you never planned to play it safe.

Though degraded to reside now far to the southeast,
With an untroubled air you sing of redolent sweet-flag,³
For a destination likely tending toward the endless expanse,

12 Upon limpid waves that rush ceaselessly, one after another.

On a flat skiff you went into the Five Lakes,

Casting off the hawser before Tai Hu.⁴

Pitched and jostled, you leaned into the bends of the sea,

16 Far and farther off, crossing to the Jiang's empty shore.⁵

Searching out wonders, you quickly gave up thought of returning,

1 Xin'an is in northern Zhejiang. Mr. Fang has been demoted from his previous, high position as an imperial censor at the capital, to an unspecified lower-rank office in the southeast where he has leisure to indulge private pursuits.

2 The East Administration refers to the three main departments of the central government. The Southern Tribunal was another name for the Censorate.

3 Fragrant sweet-flag, or calamus, was a traditional image of a courtier's moral purity.

4 The Five Lakes are variously identified, but always include Lake Tai (Tai Hu) in Zhejiang, and are an old reference for the trackless domain to which someone wishing to withdraw from the world may flee. The archetype of that person is the famous minister Fan Li 范蠡 (see line 19) who, after overseeing in 493 BCE the victory of the king of Yue over the rival state of Wu, went off in a boat to the Five Lakes to live the rest of his life in retirement. The poet pictures Mr. Fang as Fan Li. Another name for Lake Tai is Dongting, which is used in line 14, but replaced by its more normal name in the translation so as not to confuse it with the more famous Dongting Lake in Hunan.

5 That is, the south side of the Jiang, metaphorically empty for being the shore opposite that of the area of the ancient states of Chinese civilization.

遇興將彌年
 乃悟范生智
 20 足明漁父賢
 郡臨新安渚
 佳氣此城偏
 日夕對層岫
 24 雲霞映晴川
 閑居變秋色
 偃臥含貞堅
 倚伏自相化
 28 行藏亦推遷
 君其振羽翮
 歲晏將沖天

- Becoming elated, you would do so for all the years ahead.
In fact you have realized the insights of Mr. Fan,
20 Enough to make evident the Fisherman's wisdom.¹
Your commandery now oversees the isles of Xin'an,
A pleasing aura is over every side of that city.
At dusk of day you look across at layered peaks,
24 As rose-pink pastel clouds glint in the pellucid river.
Dwelling at ease you follow the changes of autumn's hues,
Lying back idly, possessed of what is staunch and firm.
Each thing naturally depends on another in its transformations:
28 Acting or hiding away, one pushes ahead, then moves aside.
Sir, may you shake out your wings and pinions,
So at year's end you will surge up to the sky.²

1 Mr. Fan is Fan Li, see note 4 above. The Fisherman is the figure in the *Chu ci* composition of that name, who advises the banished minister Qu Yuan not to resent his fate but simply to follow its natural flow.

2 That is, to become a transcendent or "immortal" freed forever from the mundane world.

I.7.7

經殺子谷

扶蘇秦帝子
 舉代稱其賢
 百萬猶在握
 4 可爭天下權
 束身就一劍
 壯志皆棄捐
 塞下有遺迹
 8 千齡人共傳
 踈蕪盡荒草
 寂歷空寒煙
 到此盡垂淚
 12 非我獨潛然

I.7.7

Crossing the Valley of the Killed Son

- Fusu was eldest son of the emperor of Qin,¹
 The entire age praised him for his worthiness.
 A million troops at command lay easily in his grip,
 4 He could have fought for dominance of the whole world.
 But to tie down his person a single sword was sent,
 And all his brave resolve was rejected, thrown aside.
 Here at the border are known his remaining traces,
 8 For a thousand years men have passed down the tale.
 The far-stretching wasteland is nothing but barren weeds,
 Silent and still, empty coldness and haze.
 Arriving at this place, my falling tears are spent,
 12 It is not only I who am as weepy as this.

1 Qin Shihuang's eldest son, Fusu, angered him by giving unwelcome advice and was sent to supervise the armies on the northern border. When the emperor unexpectedly died, the chancellor, chief eunuch, and second son kept the death quiet and sent to Fusu a sword, with a forged decree telling him to commit suicide for opposing the emperor's will. Feeling bound by filial devotion, Fusu did so. The valley where Fusu died is said to have been near to present-day Yulin 榆林, Shaanxi.

I.7.8

乘潮至漁浦作

櫂舟早乘潮

潮來如風雨

樟亭忽已隱

4 界峯莫及覩

崩騰心為失

浩蕩目無主

厖懼浪始聞

8 漾漾入漁浦

雲景共澄霽

江山相含吐

偉哉造化靈

12 此事從終古

流沫誠足誠

高歌調易苦

頗因忠信全

16 客心猶栩栩

I.7.8

Composed while Carried on the Tidal Bore to Fishers' Cove¹

- My moored boat early was carried on the tidal bore,
 The tide coming on as though a rushing storm.
 Camphor Pavilion is already quickly hidden,
 4 And of Boundary Peak nothing more can be discerned.²
 Pulsing and pounding, my heart is made to quaver,
 Pitched and jostled, my sight has no focus.
 Crashing, colliding, the waves now too are heard,
 8 Lurching, lunging, we come into Fishers' Cove.
 Clouds move off, while sunlight comes out clear,
 River and mountains hold in and force out each other.
 How imposing! the wondrous power of the Fashioner of Changes,
 12 Engaged in this work throughout all ages past.³
 Foam on the running current will truly serve as a warning,
 As a full-voiced song can easily turn to sorrow.
 If one is kept quite whole owing to trust and devotion,
 16 A traveler's feelings should remain happy and light-hearted.

1 Fishers' Cove, southwest of present-day Xiaoshan 蕭山 district, Zhejiang. The tidal bore on the Qiantang 錢塘 (or Zhe 浙) river, which rolls up thunderously from the sea toward Hangzhou, was a famous phenomenon already in medieval times.

2 Camphor Pavilion, from where the poet begins his morning journey, was in Hangzhou. Boundary Peak was southeast of the city.

3 The Fashioner of Changes is the synthesizing and transforming principle of the natural course of the cosmos.

I.7.9

宿天竺寺

松柏亂巖口

山西微徑通

天開一峯見

4 宮闕生虛空

正殿倚霞壁

千樓標石叢

夜來猿鳥靜

8 鐘梵寒雲中

岑翠映湖月

泉聲亂溪風

心超諸境外

12 了與懸解同

明發氣候改

起視長崖東

湖色濃蕩漾

16 海光漸瞳矓

葛仙迹尚在

I.7.9

Passing the Night at the India Monastery¹

- Pine and cypress mix together at the mouth of the bluff,
 West of the mountain a faint footpath goes through.
 There the sky opens and a single peak is seen,
 4 Where halls and portals bring forth pure emptiness.²
 The main basilica is hard by a rose-tinted cliff-face,
 A thousand structures betokened in a mass of rocks.
 During the night gibbons and birds are quiet,
 8 But bell and chanting sound amidst the chilled clouds.
 The summit's blue mist is reflected by lakeside moonlight,
 As the fountain's voice mixes with the streamside breeze.
 With mind running beyond the various sense-realms,
 12 There is utter conformity with "the freeing of the bonds."³
 When dawn brightness breaks out, the atmosphere changes,
 I get up and behold the view east of the long embankment.
 Colors on the lake bob and bounce thickly,
 16 While the great water's sheen gradually grows glimmering.
 Traces of Ge the Transcendent are still present here,

1 Located on the India Peak (Tianzhu feng) of Mt. Lingyin 靈隱山, near Hangzhou, Zhejiang.

2 It opens out to the highest of the surrounding mountains. The "pure emptiness" is the Buddhist truth of *śūnyatā*, the ultimate lack of permanent definition in all phenomena; the phrase may also refer here to the empty sky over the monastery.

3 In Buddhism the sense-realms are the objects of our sight, hearing, taste, etc. The "freeing of the bonds" was spoken of in the *Zhuangzi* as a state of being fully in consonance and compliance with whatever life may offer you.

許氏道猶崇
 獨往古來事
 20 幽懷期二公

I.7.10

早過臨淮

夜得三渚風
 晨過臨淮島
 湖中海氣白
 4 城上楚雲早
 鱗鱗漁浦帆
 莽莽蘆洲草
 川路日浩蕩
 8 怒焉心如擣
 且言任倚伏
 何暇念枯槁
 范子名屢移

And the Way of that Mr. Xu is now even yet esteemed.¹

“Faring alone” is an action known from long ago,²

20 Deeply I yearn for a meeting with those two men.

I.7.10

Passing by Linhuai Early in the Day

At night we caught the wind from the three isles,

At daybreak were passing by Linhuai island.³

Amidst the lake the sea-borne air was stark,

4 Above the city the clouds of Chu came early.

Layered and overlapping, the sails at Fishers’ Cove,

Boundless and blurred, the grasses of a reed-grown islet.⁴

As the river’s course daily pitches and jostles,

8 “Thinking longingly, my heart feels as though pounded.”⁵

Let it be that we trust each thing depends on another,

Why waste time pondering decay and decline?

Master Fan more than once altered his name,

1 Transcendent Ge is Ge Xuan 葛玄 (164–244) who was said to have bequeathed esoteric texts to his grand-nephew Ge Hong 葛洪, which were cited by the latter in his *Baopuzi* 抱朴子. Ge Xuan’s more distant descendant Ge Chaofu 葛巢甫, purveyor of the Lingbao Daoist scriptures, claimed Ge Xuan as an early possessor of those scriptures. Mr. Xu is most likely Xu Hui 許翮 who was closely involved in the 360s with the Shangqing Daoist revelations. It is possible that the reference is instead to Xu Mai 許邁 from an earlier century, who was said to have roamed alone in the mountains until finally growing wings and flying off. The merging of Daoist images of transcendence with the spiritual immanence of Buddhism is not unusual in Tang poetry.

2 One who “fares alone” is said to turn his back on the world and devalue external things.

3 The “three isles” are unidentified, perhaps the three isles of the “immortals” in the Eastern Sea. Linhuai (“Overlooking the Huai River”) was near present-day Xuyi, Jiangsu.

4 For Fishers’ Cove, see poem I.7.8. The reed-grown islet, perhaps a proper name, has not been identified.

5 Quoting from a passage in a *Shijing* poem.

- 12 籛公志常保
 古人去已久
 此理難復道

I.7.11

- 出蕭關懷古
 驅馬擊長劍
 行役至蕭關
 悠悠五原上
 4 永眺關河前
 北虜三十萬
 此中常控弦
 秦城亘宇宙
 8 漢帝理旄旃
 刁斗鳴不息
 羽書日夜傳
 五軍計莫就
 12 三策議空全
 大漠橫萬里

- 12 And Sir Qu always guarded what he had in mind.¹
 Those men of old have been gone a long time now,
 This truth of theirs is impossible to keep speaking of.

I.7.11

Going Out the Xiao Barrier, Thinking of the Past

- Spurring on the horse, tapping the long sword,
 I've journeyed duty-bound to the Xiao Barrier.²
 So dimly far and distant, from atop the Five Uplands,
 4 I peer forever off to the barrier and river ahead.
 The northern caitiffs, in their thirty myriads,
 Just at this place were wont to draw their bowstrings.
 The Qin-dynasty wall has lasted through time and space,
 8 There the emperor of Han arrayed his standards and banners.³
 The troops' cookpot-clappers sounded unceasingly,⁴
 And winged documents were conveyed day and night.
 The five armies laid plans, but none were carried out;
 12 The three strategies in debate were concluded in vain.⁵
 The great desert stretches on for a myriad leagues,

1 Master Fan is Fan Li (see I.7.6, note 4); he was said to have changed his name at least twice after retirement, to keep from being recognized. Sir Qu is Qu Boyu 籧伯玉, a contemporary of Confucius whom the latter praised for knowing to serve the state when the ruler was virtuous and to withdraw when he was not.

2 The Xiao Barrier was southeast of present-day Guyuan in southern Ningxia. The Five Uplands (line 3) were tablelands in Ningxia, close to one another.

3 The wall is the Great Wall. In 108 BCE the emperor ordered Han troops out the Xiao Barrier to do battle with the Xiongnu who, according to the histories, "drew their bowstrings in the number of thirty myriads" (lines 5–6).

4 Copper pots in which they cooked food in the morning and on which they beat the watch-hours at night.

5 The five armies are those of the Chinese. The three strategies were those of the Zhou, Qin, and Han dynasties in their wars with the Xiongnu. None of them had permanent success against the barbarians.

蕭條絕人煙
孤城當瀚海
16 落日照祁連
愴然苦寒奏
懷哉式微篇
更悲秦樓月
20 夜夜出胡天

- Bleak and barren, with human hearth-smoke cut off.
 A lonely fort faces the shoreless sea of sand,
 16 As the fading sun lights up the Qilian range.¹
 Too laden with distress, to present the song of “Bitter Cold”;
 Heart-sore thoughts! that poem of “How few we’ve become!”²
 Ever more I grieve that the moon for the tower of Qin³
 20 Night after night comes out in the barbarians’ sky.

1 The Qilian mountains form the border between Qinghai and Gansu. The word was also the Xiongnu term for the sky.

2 “Bitter Cold” was the name of a poem that Cao Cao (155–220) wrote about soldiers’ hardships on the northern frontier and which was later used by other poets writing on the same theme. “How few we’ve become” was the refrain of a *Shijing* poem that is a soldiers’ lament for being too long kept on campaign at the frontier and wishing to go home.

3 The “tower of Qin” usually alludes to the tower that the Duke of Qin built in ancient times for his daughter Longyu and her husband Xiaoshi. There they played phoenix songs on the syrxinx, until one day a phoenix came and bore them away. See Additional Notes for comment on the arguably better variant.

I.8 李頎

頎詩發調既清，修辭亦秀。雜歌咸善，玄理最長。至如『送暨道士』云「大道本無我，青春長與君」，又『聽彈胡笳聲』云「幽音變調忽飄灑，長風吹林雨墮瓦。迸泉颯颯飛木末，野鹿呦呦走堂下」足可歎歎，震蕩心神。惜其偉才，只到黃綬。故其論家，往往高於眾作。

I.8.1

謁張果老先生

先生谷神者
 甲子焉能計
 自說軒轅師
 4 于今數千歲
 寓遊城郭裏
 放浪希夷際
 應物雲無心

1 From poem I.8.2 included here.

2 From poem I.8.10 here.

I.8 Li Qi

In Qi's poetry as the lyric tone expressed is pure, the phrasing he crafts is for its part graceful. His unsorted songs are all of them excellent, a deep inner coherence being their great forte. Take, for example, "Seeing Off the Daoist Adept Ji" which says "The Great Dao has at its root no individual 'I,'/ But greening springtime lasts ever with you, sir"¹; and again, "Hearing [Dong] Play a Foreign Reed-pipe's Tune" says "Haunting notes change the mode, suddenly flung wafting onward,/ The long wind blows through the grove, rain is pattering on roof-tiles./ Burbbling springs spatter their spray, flying up to the tips of the trees;/ Deer from the wilds mewl yawling, rushing to the foot of the hall"²—which is enough to make one break down in sobs, to shake one's heart and soul. It is a shame that his impressive abilities merely brought him to the yellow seal-cord [of a district constable]. Surely, in one's evaluating of the group, often and again his works are far above the mass of compositions.

I.8.1

Paying Respects to the Venerable Master Zhang Guo

The master is one who is the "valley spirit,"

How can one figure the cycles of your age?³

You claimed yourself to have been Xuanyuan's counselor,⁴

4 Which up to today would be several thousand years.

Having traveled here, to within this city's surrounding walls,

You move at whim and will, between the inaudible and invisible;⁵

Adapting to external things, a cloud without intent,

3 In the *Laozi* it is said that "The valley spirit never dies"; this is associated with the "mysterious female" which is another image for the Dao itself. Emperor Xuanzong once reportedly noted that no one could know precisely the number of sixty-year cycles that the Daoist master Zhang Guo had lived through.

4 Xuanyuan is a name for the mythical Yellow Emperor, who will reappear at the end of this poem.

5 What is inaudible when listened for and invisible when looked for are other descriptions of the Dao in the *Laozi*.

- 8 逢時舟不繫
霞飡斷火粒
野腹兼荷製
白雪淨肌膚
- 12 青松養身世
韜精殊豹隱
鍊質同蟬蛻
忽去不知誰
- 16 偶來寧有契
二儀齊壽考
六合隨休憩
彭聃猶嬰孩
- 20 松期且微細
嘗聞穆天子
更憶漢皇帝
親屈萬乘尊
- 24 將窮四海裔
車徒徧草木
錦帛招談說
八駿空往來

1 Auroral clouds were thought to be the “essence of the sun” and were the fare of transcendent beings. Zhang’s clothing is likewise imaged as made from something natural, the lotus being itself an image of purity.

- 8 Or chancing on the moment, a boat no longer tethered.
 On auroral clouds you sup, giving up cooked grains,
 Your rustic garb concurrently fashioned from lotus leaves.¹
 White snow is the purity of your skin and flesh,
- 12 The evergreen pine as sustaining as your worldly life.
 Your concealed essence, different as the leopard when hidden,
 Refined substance, similar to the cicada sloughing its shell.²
 Suddenly departing, one knows not who you are,
- 16 Unexpectedly arriving, could there be any proof?
 Equal with the Two Principles in advanced longevity,
 You comply with the Six Coordinates in rest and repose.³
 Pengzu and Lao Dan were just like babes in arms,
- 20 Red Pine and An Qi likewise indistinct and unassuming.⁴
 We have heard of the Son of Heaven, Mu,
 And also recall the August Emperor of Han.⁵
 The latter was personally bowed to as honored of a myriad chariots,
- 24 The former roamed to the very ends of the borders of the Four Seas.
 The one's carriage and attendants traversed the world of plants and
 trees,
 And one in silk brocade summoned persons for discussion and
 exhortation.
 Yet, the one's Eight Bayards came and went all in vain,

2 The *Lienüzhuan* tells of a leopard that hid away, not eating, for seven days of misty rain in the mountains, rendering its patterned spots more vividly glossy. The cicada casting off its casing is a favorite image for Daoist transcendence.

3 The Two Principles are Yin and Yang, i.e., the world as complementary sequence in time. The Six Coordinates are the four directions, plus zenith and nadir, i.e., the whole world as space.

4 Pengzu and Lao Dan were legendarily long-lived figures. Red Pine and An Qi were Daoist transcendents who only rarely appeared to humans. Zhang Guo is being implicitly identified with all four individuals.

5 The tenth-century BCE Emperor Mu of Zhou was said to have traveled the whole empire, even to the mythical Mount Kunlun in search of transcendents. Emperor Wu of Han (r. 141–87 BCE), also avid for immortality, is said to have been visited once by the goddess Xi Wang Mu (Queen Mother of the West) and also sent expeditions to find the isles of the immortals in the Eastern Sea, but the islands always seemed to shift or stay out of sight. The two emperors are referred to alternately in the following several couplets.

- 28 三山轉虧蔽
吾君咸至德
玄老欣來詣
受籙金殿開
- 32 清齋玉堂閉
笙歌迎拜首
羽帳崇嚴衛
禁柳垂香爐
- 36 宮花拂仙袂
祈年寶祚廣
致福蒼生惠
何必待龍髯
- 40 鼎成方取濟

- 28 For the other the Three Seamounts were further obscured and
concealed.¹
But the sovereign of ours is replete with utmost virtue,
So you, venerable in the mysteries, are pleased to come in formal visit.
He, receiving Daoist registers, opened the Golden Basilica,
- 32 For purification and purgation, had the Jade Hall shut.²
To songs of reed-organs a respectfully lowered head was welcomed,
Beneath a plumed canopy the imposing guardian was exalted.
From the restricted willows, incense braziers were hung,
- 36 And blossoms in the compound were brushed by a transcendent's
sleeve.
Praying for a good year, the precious benediction spreads wide,
To bring on best fortune as benevolence for the common folk.
Why need one wait now for the dragon's whiskers?
- 40 When the cauldron is finished, success is then won.³

1 Mu's empire-roaming carriage was said to have been pulled by eight incomparable horses. The Three Seamounts are the paradise isles of the immortals.

2 Daoist registers, received from an ordained priest, gave one access to certain divinities and, for an emperor, confirmed his rule. Rituals of purification before this were carried out privately. A specific kind of *zhai* ritual could also be carried out by a priest to protect the health of the emperor and the dynasty.

3 Legend tells that the Yellow Emperor cast a cauldron (signifying the fullness of his virtue) and, when it was finished, a dragon descended by whose whiskers he and seventy members of his household and court climbed up to be borne away. Lower ministers also tried to climb up but only managed to pull out the dragon's whiskers. Here the implication is that, with Zhang Guo's help, the emperor has already completed his symbolic cauldron, so the arrival of a celestial dragon would be superfluous.

I.8.2

送暨道士還玉清觀

仙宮有名籍
 度世吳江濱
 大道本無我
 4 青春長與君
 十洲俄已到
 至理得而聞
 明主降黃屋
 8 時人看白雲
 空山何窈窕
 三秀日氛氳
 此道留書客
 12 超遙煙駕分

I.8.2

Seeing Off the Daoist Adept Ji, Returning to the Abbey of Jade Clarity

A transcendent's palace holds a roster with your name,
 For crossing beyond this world, on the banks of Wu River.¹
 The Great Dao at its root has no individual "I,"²

- 4 But greening springtime lasts ever with you, sir.
 To the Ten Isles you will ere long have arrived,³
 The utmost truth you will succeed in having heard.
 The enlightened ruler lowered for you his yellow canopy,
 8 And contemporaries see you as a master of white clouds.
 The unpeopled mountains are so deeply secluded,
 Where the thrice-bloomer daily is perfused in fullness.⁴
 At this road, you leave behind this bookish visitor,
 12 Moving off far yonder on a mist-borne carriage, separate.

1 Referring to the Wusong 吳淞 in Jiangsu, which flows northeast from Lake Tai.

2 The term *wuwo* 無我 also recalls the Buddhist doctrine of "no-self" (Sanskrit *anātman*).

3 Like the Three Seamounts (see preceding poem, line 28), the Ten Isles are paradise realms for Daoist transcendentals.

4 A "numinous wondergrowth" 靈芝 was said to bloom thrice yearly on certain holy mountains; the poet imagines priest Ji's abbey as being in such a place.

I.8.3

東郊寄萬楚

瀟落久無用

隱身甘採薇

仍聞薄宦者

4 還事田家衣

潁水日夜流

故人相見稀

春山不可望

8 黃鳥東南飛

濯足豈長往

一樽聊可依

了然潭上月

12 適我胸中機

在昔同門友

如今出處非

優游白虎殿

16 偃息青瑣闈

且有薦君表

I.8.3

In the East Outskirts; Sent to Wan Chu¹

“Impracticably unserviceable,” for so long without use,
 You have hidden your person away, content to “gather bracken.”²
 Still I hear that one who regards officialdom slightly

- 4 Continues to carry out his work in a farmer’s clothes.
 The waters of the Ying flow on day and night,³
 But old friends see each other only rarely.
 Your springtime mountains cannot be viewed afar,
 8 As the season’s yellow birds fly off to the southeast.
 Yet how can you evermore persist in “washing your feet,”⁴
 Having a single goblet casually to be hoisted?
 So clear is the moonlight upon the tarn,
 12 Soothing the motives in this breast of mine.
 We friends of the same gateway from a time past,
 Are today different in going forth or staying put.
 I take pleasure freely in the White Tiger Hall,
 16 Rest at my ease by the blue-chained portals.⁵
 But if there were a petition now to recommend you, sir,

1 That is, the east suburbs of the capital.

2 The first quotation, from *Zhuangzi*, refers to a gourd that was of such a size and shape the use of which an unimaginative person could not understand. The second quotation refers to the two brothers Bo Yi and Shu Qi at the beginning of the Zhou dynasty, who fled to Mount Shouyang and lived simply, gathering bracken (till they starved), rather than serve him whom they considered a disloyal ruler (see the next poem, visiting their shrine).

3 The Ying was the river by which the legendary recluse Xu You lived, who refused the sage-king Yao’s offer of the empire (see I.5.1, note 4).

4 A carefree fisherman of old, in a song recorded in several texts, said that when the water of the Canglang River was muddy (i.e., when government was questionable), he washed his feet in it, and when it was clear (when government was proper), he washed his capstrings in it. The poet is wondering why Wan Chu persists in staying out of office, when the current emperor is ruling commendably.

5 The White Tiger Hall was in the Han imperial palace, here standing for the Tang palace. Doors engraved with a design of linked circles or chains in blue are those of the inner court. The poet is exaggerating his privileged access.

當看攜手歸
寄書不代面
20 蘭茝空芳菲

I.8.4

登首陽山謁夷齊廟
古人已不見
喬木竟誰過
寂寞首陽山
4 白雲空復多
蒼苔歸地骨
皓首採薇歌
畢命無怨色
8 成仁其若何
我來入遺廟
時候微清和
落日吊山鬼
12 迴風吹女蘿
石門正西豁
引領望黃河
千里一飛鳥

You would then come home arm-in-arm with me.
 Sending a message does not replace seeing face-to-face,
 20 While eupatory and angelica pointlessly flaunt their fragrance.¹

I.8.4

Climbing Mount Shouyang, Paying Respects at the Shrine to Yi and Qi²

Those men of old can now no longer be seen,
 Under lofty trees, who comes by here at last?
 Hushed and undisturbed is Shouyang Mountain,
 4 White clouds to no purpose still accumulating.
 Like gray-green lichens they took refuge in the land's bones,
 The hoary-headed ones and their song of gathering bracken.³
 They finished their lives with no appearance of discontent,
 8 In realizing humaneness, what would they have been like?⁴
 As I arrive and enter the shrine that remains,
 The season looks toward a lighter freshness and mildness.
 Fading sunlight grieves with the mountain's spirit,
 12 As the wind whirling up gusts over the lady-vine.⁵
 The gate of stone is set exactly to the openness westward,
 Where I crane my neck to look off toward the Yellow River.
 It's a thousand leagues for a single flight of a bird,

1 The highly fragrant eupatory and angelica traditionally symbolize men of high worth and virtue. Like Wan Chu, they are blooming in the wild to no purpose.

2 Mount Shouyang is in the far southwest corner of Shanxi province. It is where the two brothers Bo Yi and Shu Qi took refuge and ultimately starved to death when they refused to “eat the grain” of the newly founded Zhou dynasty (see preceding poem, note 2).

3 The “land's bones” are the rocks of the landscape. “Gathering bracken” (to eat) was a refrain in the two brothers' song.

4 Confucius is said to have remarked that there was no discontent displayed in the brothers' song and that they “sought humaneness and realized it.”

5 “Lady-vine” is beard-lichen.

- 16 孤光東逝波
驅車層城路
惆悵此巖阿

I.8.5

題綦毋潛校書所居

- 常稱掛冠吏
昨日歸滄洲
行客暮帆遠
4 主人庭樹秋
豈伊得天命
但欲為山遊
萬物我何有
8 白雲空自幽
蕭條江海上
日夕見丹丘
生事本魚鳥
12 賞心隨去留
惜哉曠微月
欲濟無輕舟
倏忽令人老
16 相思河水流

- 16 A lone spot of light on the eastward running waves.
 Let us hasten the carriage, on the route to Tiered Walls,¹
 For I'm heartstruck with sorrow at this cliffside nook.

I.8.5

Inscribed at the Dwelling of Qiwu Qian, Collator²

- Always praised, the official who hangs up his hat,
 And yesterday you turned home for Watchet Isles.³
 The traveler's sunset sail is already distant,
- 4 As to our host's courtyard trees autumn comes.
 How can I ever gain Heaven's decree,
 When all I want is to roam in the mountains?
 What among the world's myriad things belongs to me?
- 8 White clouds keep to themselves, just as they are.
 Now be idly at ease, by river- and sea-side,
 Where dawn to dusk is glimpsed Cinnabar Hill.⁴
 Let events of life be at root those of fish or bird,
- 12 And an appreciative heart will go or stay at whim.⁵
 Too bad now! under this vivid slip of a moon,
 Wishing to cross over, there is no light boat to take one.⁶
 In a flash and flicker, one is brought to old age,
- 16 But thoughts of you are as the river water flowing on.

1 Tiered Walls refers to the mythical Mount Kunlun, home of immortals far to the west. Here it might just as well be standing in for Chang'an, the imperial capital.

2 For a selection of Qiwu Qian's poems, see II.13. The position of Collator in one of the court libraries was a low-level position in the official bureaucracy often given to new *jinsbi* graduates, desirable because it allowed one to remain at court for a year or two at the beginning of one's career.

3 The isles in the watchet sea were thought of as havens for Daoist immortals. Here the term suggests taking up reclusion.

4 Another reputed residence of immortals.

5 That is, take life as it comes, with no self-consciously determined goals.

6 This metaphor usually refers to the desire to serve one's ruler.

I.8.6

漁父歌

白頭何老人
 蓑笠蔽其身
 避世常不仕
 4 釣魚清江濱
 浦沙明濯足
 山月靜垂綸
 寓宿湍與瀨
 8 行歌秋復春
 持撈湘岸竹
 爇火蘆洲薪
 綠水飯香稻
 12 青荷包紫鱗
 於中還自樂
 所欲全吾真
 而笑獨醒者
 16 臨流多苦辛

I.8.6

A Fisherman's Song¹

- White-haired, what old fellow is this?
 In straw rain-hat and -cloak covering his person.
 Avoiding the world, never serving in office,
 4 He angles for fish near the clear river's shore.
 By sands of the strand in the light he washes his feet,²
 Under the mountain moon quietly lets down his line.
 Lodging by the rushing billows and shallows,
 8 He sings as he goes, in autumn and then springtime.
 He handles the oars near bamboo on the Xiang's banks,
 Sets ablaze his firewood on the island of the reeds.
 With clear-irid water he cooks sweet-smelling rice,
 12 With green-leaved lotus wraps up his catch's blue-red scales.
 Amidst just this he tends to be pleased for himself,
 For what he desires completes his own true nature.
 And he will just smile at the one who "alone is sober,"
 16 Who stands at the current's brink in *so* much woe and anguish.³

1 The poem plays off of the *Chu ci* composition called "The Fisherman," in which the wronged minister Qu Yuan complains bitterly to a fisherman about the world's lack of appreciation of his true worth and the unfairness of his being exiled, after which the fisherman blithely advises him to stop being so self-righteous and learn to ride with life's different currents as they come.

2 The fisherman confronting Qu Yuan had sung that when his river's water is muddy (i.e., when good government is lacking), he washes his feet in it, and when it runs clear (with the ruler appreciating honest men), he washes his capstrings (of office) in it.

3 Qu Yuan had lamented to the fisherman that he alone was sober, in a world where everyone else seemed drunk. The fisherman in this poem, like the one that Qu Yuan met, thinks the self-description and proclaimed troubles of such a one are too melodramatic.

I.8.7

古意

男兒事長征

生小幽燕客

賭勝馬蹄下

4 由來輕七尺

殺人莫敢前

鬢如蝟毛磔

黃雲白雪隴底非

8 未得報恩不得歸

遼東小婦年十五

慣彈琵琶解歌舞

今為羌笛出塞聲

12 使我三軍淚如雨

I.8.7

On an Olden Theme

As a callow lad he served on a long-off campaign,
 Born and raised an outsider from You and Yan.¹
 He risks all for conquest under the horses' hooves,

- 4 From the first caring little for his body's well-being.
 When on the attack, none dares come before him,
 The hair on his temples bristling like that of a hedgehog.

As dust-brown clouds and white snow fly down from Mount Long,²

- 8 He has not gotten to repay his lord's kindness, nor gotten to go home.

In Liaodong is a young wife, her years just ten and five,³
 Quite skilled at playing the lute, adept at song and dance.

- Giving voice on the nomad flute to "Going Out the Frontier,"
 12 She will make the tears of our triple army's men fall like rain.⁴

1 You and Yan are regions in the northeast, from around present-day Beijing to the Liaodong peninsula.

2 Mount Long is Longshan, mountain range on the northwest frontier stretching from northern Shaanxi into Gansu.

3 Liaodong is another name for the old region of Yan.

4 "Going Out the Frontier" was a tune for pipa or zither that spoke sadly of soldiers going out to the border wars. For "triple army," see I.2.1, note 6.

I.8.8

送康洽入京進樂府歌

識子十年何不遇

只愛歡遊兩京路

朝吟左氏嬌女篇

4 夜誦相如美人賦

長安春物舊相宜

小苑葡萄花滿枝

柳色偏濃九華殿

8 鶯聲醉殺五陵兒

曳裾此夜從何所

中貴由來盡相許

白袂春衫仙吏贈

12 烏皮隱几臺郎與

[stanza break]

I.8.8

Seeing Off Kang Xia to the Capital, for Presenting Yuefu Songs¹

I have heard of you for ten years, but why had we not met?
 You are just avid and pleased at traveling the road to the two capitals.
 In the morning intoning Mr. Zuo's "Poem on the Charming Girls,"

4 At night you declaim Xiangru's "Rhapsody on Lovely Women."²

In Chang'an the trappings of springtime will be as fitting as ever;
 In the lesser park, flowers of grape will fill the branches.³
 With the hue of willows especially intense by the Hall of Ninefold
 Splendor,

8 Orioles' songs will completely fuddle the boys by the Five Tumuli.⁴

Trailing skirts on such a night, you come from one place or another,
 As the fine and favored from first to last render their praise thoroughly.
 Your white-sleeved springtime smock is a transcendent clerk's present,

12 Your black-leather armrest the gift of a high secretary at court.

[stanza break]

1 Kang Xia was a Sogdian musician from Jiuquan 酒泉 in western Gansu, who became famous at the Chinese court for his performances of *yuefu* songs.

2 The famous poets mentioned in this couplet are Zuo Si 左思 (ca. 250–ca. 305) of the Western Jin and Sima Xiangru 司馬相如 of the Western Han. Zuo Si's poem was about his two daughters, Sima Xiangru's about his stern faithfulness in resisting the advances of two lovely women.

3 In Tang Chang'an there was a Befitting Spring Palace 宜春宮, as there had been in the Qin dynasty. There was also a Befitting Spring Park 宜春苑 in the palace complex, as there had been one so named during the Qin and Western Han dynasties (then also called the "lower park" 下苑). These identifications are suggested by the phrasing here.

4 The Ninefold Splendor Hall was an imperial palace near Chang'an during the Later Zhao 後趙 dynasty (319–351), here, mainly by virtue of its impressive name, representing the Tang court. The area around the tumuli of five Western Han emperors, north of Chang'an, is often mentioned in Tang verse as a place where rich young dandies sported.

新詩樂府唱堪愁
 御妓應傳鷓鴣樓
 西上雖因長公主
 16 終須一見曲陽侯

I.8.9

送陳章甫

四月南風大麥黃
 棗花未落桐陰長
 青山朝別暮還見
 4 嘶馬出門思舊鄉
 陳侯立身何坦蕩
 虬鬚虎眉仍大顙
 腹中貯書一萬卷
 8 不肯低頭在草莽
 東門酤酒飲我曹
 心輕萬事如鴻毛
 醉臥不知白日暮
 12 有時空望孤雲高

[stanza break]

1 There was an Ostrich Belvedere in one of Han Wudi's (r. 141–87 BCE) palaces and an Ostrich Tower in Nanjing at Liang Wudi's (r. 502–549) court. Here its name is used for a place where the court's female artistes perform.

- New verses in *yuefu* style you sing for sustaining melancholy,
 Then the emperor's performers carry them on at the Ostrich Tower.¹
 Ascending in the west thanks even to the senior princesses,
 16 In the end you must be seen at once as the Quyang Marquis.²

I.8.9

Seeing Off Chen Zhangfu³

- With the fourth month's south wind the barley turns yellow,
 Jujube flowers not yet fallen, the paulownia's shade grows long.
 The green mountains at morning when we parted, at sunset I see them
 still;
 4 As the whinnying horse goes out the gate, yearning for one's familiar
 home.
 Sir Chen established himself as so "candid and relaxed,"⁴
 With curly beard and tiger eyebrows, also a broad forehead.
 In his belly are stored up writings of ten thousand scrolls,
 8 Unwilling is he to bow his head even in the overgrown wilds.
 By the eastern gate he bought wine for the likes of us to drink,
 At heart holding all the world's matters as light as swan's-down.
 When drunk he lounged back, unaware of the white sun setting,
 12 For sometime gazing vacantly at a lonely cloud up high.

[stanza break]

2 The Quyang Marquis was Wang Gen 王根, a half-brother of Han Yuandi's (r. 48–33 BCE) empress and uncle of Han Chengdi (r. 33–7 BCE), thus an imperial in-law. During Chengdi's reign he was for a time one of the most powerful persons at Chengdi's court. Here the flattering suggestion seems to be that Kang Xia will find so much favor with the imperial princesses that he may become as honored as Wang Gen was.

3 Chen Zhangfu lived for sometime as a recluse on Mount Song 嵩山, outside Luoyang, before passing a decree exam and being appointed to a post in the Court of Imperial Sacrifices. This poem was written upon his quitting his office and returning to his homeplace.

4 According to Confucius, "the man of noble character is candid and relaxed."

長河浪頭連天黑
 津吏停舟渡不得
 鄭國遊人未及家
 16 洛陽行子空歎息
 聞道故林相識多
 罷官昨日今如何

I.8.10

聽董大彈胡笳聲兼寄語防給事
 蔡女昔造胡笳聲
 一彈一十有八拍
 胡人落淚向邊草
 4 漢使斷腸對歸客
 古戍蒼蒼烽火寒

1 Dong is Dong Tinglan 董庭蘭, a virtuoso zither player who enjoyed for many years the patronage of the official Fang Guan 房琯 (697–763). The poem describes him as playing on his zither a tune traditionally associated with Cai Yan

On the long-running river the wave-crests touch the sky, darkening;
 The guard at the ford halts the boats, the crossing would not be made.
 The traveler from the state of Zheng cannot make it home,
 16 While the journeyer from Luoyang heaves a sigh to no avail.

I've heard tell that by your old grove those who know you are many,
 Having given up office just yesterday, what will today be like?

I.8.10

Listening to Dong (Eldest) Play a Nomad Reed-pipe Tune; Sent also
 to Speak of Him with Supervising Secretary Fang¹

Lady Cai in days past created a song of the nomad reed-pipe,
 With each finger-strike, one of eighteen sounded stanzas.
 As tears of the outlanders fall, off toward the frontier grasses,
 4 The hearts of Han envoys are rent, facing the returning stranger.²
 In the grizzled undergrowth of the old fort, the beacon fires are growing
 cold,

蔡琰 (ca. 170–ca. 215), daughter of the great scholar Cai Yong 蔡邕 (133–192), who in 195 was captured by the Southern Xiongnu barbarians and wed to their chieftain. She lived with him in southern Shanxi for twelve years, bearing him two sons, before she was ransomed back to China by the warlord Cao Cao 曹操 (155–220). Three poems telling of her travails were attributed to her, including one song in eighteen stanzas that was said to be written as a zither piece purportedly transcribed from a sorrowful reed-pipe tune of the Xiongnu. It is this, or rather a later version of it, that Dong plays here.

2 The tears are those of the Xiongnu, especially Cai Yan's young sons, who are witnessing her transfer to the protection of the Han-dynasty envoys who have ransomed her repatriation and are themselves overcome with emotion. Having been in foreign territory so long, she is returning to China now as a veritable stranger. This couplet and the next, along with the second and third stanzas, all describe the scenes and feelings suggested by Dong's playing.

- 大荒陰沉飛雪白
 先拂商絃後角羽
 8 四郊秋葉驚撼撼
 董夫子通神明
 深山竊聽來妖精
 言遲更速皆應手
 12 將往復旋如有情
 空山百鳥散還合
 萬里浮雲陰且晴
 嘶酸雜雁失群夜
 16 斷絕胡兒戀母聲
 川為靜其波
 鳥亦罷其鳴
 烏孫部落家鄉遠
 20 邏迖沙塵哀怨生
 幽音變調忽飄灑
 長風吹林雨墮瓦
 迸泉颯颯飛木末
 24 野鹿呦呦走堂下

1 The zither has seven strings, each associated with a particular note and mode. *Shang* is identified with autumn and sadness, *jue* with rising expectation, *yu* with steady melancholy. A traditional saying had it that when the first leaf of autumn fell, one suddenly recognized the change of season.

The darkness and gloom of the broad expanse turns white with drifting snow.

At first he has brushed the *shang* string, after that *jue* and *yu*,

8 In the outskirts all around autumn leaves are startled, *shuh-shuh*.¹

Maestro Dong, he communicates with the gods and spirits,
From the deep mountains listening stealthily come even uncanny wraiths.

The strings speak tardily, then speed up, always responding to hand,
12 Seeming about to go on, now doubling back, as if with their own feeling—

A hundredfold birds in unpeopled mountains are scattering then gathering,

Clouds floating across a myriad leagues are darkening then clearing away,

Squawking sourly, a fledgling wildgoose lost from the flock at night,

16 Cut off and torn away, outland children cry for the mother they love.²

Rivers are made to calm their waves,

Birds too have stilled their calls.

The Wusun tribal settlements are so far from one's land and home,

20 The sands and dust toward Lhasa give rise to such lament and grief.³

Haunting notes change the mode, suddenly flung wafting onward,

The long wind blows through the grove, rain is pattering on roof-tiles.

Burbling springs spatter their spray, flying up to the tips of the trees;

24 Deer from the wilds mewl yawling, rushing to the foot of the hall.⁴

2 The children here are Cai Yan's foreign-born sons, weeping at their mother's return to China.

3 The references are to imperial nieces of Han Wudi who were married off for diplomatic reasons to chieftains of the Central Asian Wusun tribe and then to the Tang princess Wencheng who was married off by Tang Taizong to the Tibetan ruler in Lhasa.

4 In a *Shijing* poem deer in the wilds that "mewl yawling" symbolize animals contented with their lot. Here they also hurry in appreciation toward the hall where Dong is playing his zither.

[stanza break]

長安城連東掖垣
鳳凰池對青瑣門

才高脫略名與利

28 日夕望君抱琴至

I.8.11

緩歌行

小來託身攀貴遊

傾財破產無所憂

暮擬經過石渠署

4 朝將出入銅龍樓

結交杜陵輕薄子

謂言可生復可死

一沉一浮會有時

8 棄我翻然如脫屣

[stanza break]

[stanza break]

Chang'an's walls connect with the partition of the eastern annex;
The Phoenix Pool faces gates with blue linked-chain design.¹

The height of his genius slights and disdains fame or profit;
28 At dusk of day toward you, sir, he will come bearing his zither.

I.8.11

Ballad: Loose-measured Song

When young I gave myself up to associations with well-to-do idlers,
Squandering riches, wasting our goods, with no concerns at all.
At sunset planning to ride on past the stone-canal galleries,
4 In the morning we would go in and out of bronze-dragon pavilions.²

I was joined in rapport with the negligent carefree sons of Duling,³
Who spoke in one breath of living or again dying together.
Now as if sunken, now afloat, our meetings had their seasons,
8 Then turning round they discarded me, as though casting off a slipper.

[stanza break]

1 The "eastern annex" was the bureaucratic compound in Tang times where the Chancellery was located, and where Fang Guan's office would have been. The Phoenix Pool lay across from the Secretariat, in the counterpart western annex, and was sometimes used as metonymy for the Secretariat. Gates decorated with blue linked-chain design signify those of the bureaucratic offices within the palace grounds.

2 In the Western Han dynasty Stone-Canal was the name of an imperial library; here it stands for the government offices that the young idlers disdain. Doors with bronze-carved dragons refers to the residences of imperial relatives or of nobles.

3 Duling, close to Chang'an, was the home of many aristocratic families.

- 男兒立身須自強
 十年閉戶穎水陽
 業就功成見明主
 12 擊鍾鼎食坐華堂

 二八蛾眉梳墮馬
 美酒清歌曲房下

 文昌宮中賜錦衣
 16 長安陌上退朝歸
 五侯賓從莫敢視
 三省官僚接者希

 早知今日讀書是
 20 悔作從前狂俠兒

But a youth, to establish himself, must find his own determination,
 So for ten years I closed my door, sunward of the Ying River.¹
 My labors would meet with good success, known to the enlightened
 ruler,

- 12 And “with bells sounding, eating from cauldrons,” I sit in the ornate
 hall.²

Or, a moth-eyebrowed beauty of twice-eight years, hair combed in
 “faltering-horse” style,
 Offers fine wine and sings solo in an out-of-the-way room.

- Or, in the Palace of Cultured Glory I am bestowed a brocade robe,³
 16 On the byways of Chang’an return home after court is finished.
 Of clients and followers of the fivefold nobility none now dare to
 face me,
 Of officials and colleagues in the three bureaus few can receive me.⁴

- Had I known sooner the rightness for today of reading texts,
 20 I’d have deplored to be formerly a callow scapegrace bravo.

1 Near to the poet’s homeplace, southeast of Mount Song 嵩山, Henan. It was also the river in which the ancient recluse Xu You 許由 was said to have washed out his ears after they were polluted with the ancient sage-king Yao’s offer of resigning the government to him.

2 The quoted phrase comes from earlier texts describing a noble’s indulgent enjoyment of luxury.

3 This name of a palace from earlier times was given by Empress Wu in the late seventh century to the official building of the highest state counselors.

4 There were five ranks of nobility in China. There were three bureaus atop the Tang central government, those of the Secretariat, the Chancellery, and State Affairs.

I.8.12

鮫人歌

鮫人潛織水底居
側身上下隨龍魚

輕綃文采不可識

4 夜夜澄波連月色

有時寄宿來城市
海島青冥無極已

泣珠報恩君莫辭

8 今年相見明年期

始知萬族無不有

百尺深泉架戶牖

鳥沒空山誰復望

12 一望雲濤堪白首

I.8.12Song of the Lamia-Folk¹

The lamia-folk weave while sunk from sight in their underwater dwellings,
 Alongside them, above, or below, they consort with dragons and fish.

Their light silk-stuffs of bright-hued design cannot be recognized,
 4 Night upon night in the lucent waves merged with the color of moonlight.

There are times when they stay over a night in coming to the marketplace,
 From islands in the sea where the deep-blue main is without end or limit.

They weep pearls in return for kindness, which you must not decline,²
 8 Meeting with them this year, you can expect them next year again.

Now you know, of the myriad kinds of beings, all of them do exist,
 Even in pools a hundred feet deep where some frame doors and windows.

Birds vanish in unpeopled mountains, and who can view them again?
 12 When you view them in billows of clouds, you'll have become white-headed.

1 The graph 蛟, often “shark,” is also used, as here, for 蛟 “lamia.” The Chinese lamia, sometimes called a “flood-dragon,” is a dragon that usually symbolizes the destructive aspects of water in river, lake, or pool. The “lamia-folk” were thought of as entities having underwater dwellings and as spinners of the rare and valuable pongee called “lamia-silk” 蛟 (or 蛟) 絲, which was in reality cloth woven from the byssus of the pinna mussel. Their tears were supposed to be pearls.

2 A story from the third-century *Bo wu zhi* 博物志 tells of how a lamia-person, bringing his silk to market, stayed the night at a city-dweller’s house and repaid the hospitality by weeping pearl-tears into a bowl.

I.8.13

送盧逸人

洛陽為此別
 攜手更何時
 不復人間見
 4 祇應海上期
 青溪入雲木
 白首臥茅茨
 共惜盧敖去
 8 天邊望所思

I.8.14

野老曝背

百歲老翁不種田
 唯知曝背樂殘年
 有時捫虱獨搔首
 4 目送歸鴻籬下眠

I.8.13

Seeing Off Lu, who has Withdrawn from the World¹

It is in Luoyang that we make this parting,
But when shall we be hand-in-hand again?

If you are not seen hence in the mortal realm,

4 It may just need to be a meeting over the sea.²

Where a blue streamlet enters into a grove in the clouds,

White-headed, you'll soon repose in your grass-thatched hut.

We here regret the leave-taking of Lu Ao,³

8 Toward sky's edge gazing after the one we long for.

I.8.14

An Aged Rustic Sunning His Back

The old fellow aged a hundred no longer works the fields,

Now just knows to sun his back and delight in the years still left.

Sometimes he catches hold of a flea or all alone scratches his head,

4 Following the homing swan-geese with his eyes half-awake under the
hedge.

1 He who has withdrawn from the world is literally "an unencumbered person," independent of settled society and especially of official ties. The addressee here has been identified as the reclusive Lu Hong 盧鴻, who spent most of his days on Mount Song 嵩山, near Luoyang, and who did not seek official appointments.

2 Since Lu keeps apart from everyday society, the poet imagines their next meeting must occur on one of the transcendent "isles of immortals" in the Eastern Sea.

3 Lu Ao is said to have been commissioned by the First Emperor of Qin to seek out the "divine transcendents," but he did not return to this world. The like-surnamed Lu of this poem is flatteringly identified with him.

I.9 高適

適性拓落，不拘小節，恥預常科；隱迹博徒，才名自遠。然適詩多胸臆語，兼有氣骨，故朝野通賞其文。至如『燕歌行』等篇，其有奇句；且余所愛者，「未知肝膽向誰是，令人却憶平原君」，吟諷不厭矣。

I.9.1

哭單父梁九少府

開篋淚沾臆
見君前日書
夜臺今寂寞
4 猶是子雲居
疇昔貪靈奇
登臨賦山水
同舟南楚下

1 When this was written, Gao Shi had had little success in public life, having only held briefly a position as a district constable, and was by this time serving as secretary to a military commander on the northeast border. During and after the An Lushan rebellion a few years later, he would attain high status for both his martial and civil abilities. "Inferior fellows" is a paraphrase of the literal "the ilk of gamers."

I.9 Gao Shi

Shi by nature is brash and unreserved, not stuck on the lesser niceties and uncomfortable with paying too much attention to normal social expectations. Although he remains in obscurity among inferior fellows,¹ the fame of his genius has freely spread afar. And yet in his poems there is much speaking from strong, heartfelt emotion, as there are likewise qualities of boldness and vigor in style and structure, with the result that those both within and without the court thoroughly value his writing. Take, for example, such poems as “The Song of Yan”² which contain remarkable lines; and then there are these lines that I love—“Unknown, their gall and daring would tend toward whom?/ It must put one rather in mind of the Lord of Pingyuan”³—which I can never grow tired of reciting.

I.9.1

Weeping for Liang (Nine), District Constable of Danfu⁴

When opening the letterbox, tears fall on my breast,
As I see a writing of yours, sir, from a former day.
But in the Terrace of Night you are now forlorn and alone,

4 In this just the same as where Ziyun resides.⁵

In times past we were avid for sights wondrous and unusual,
Would climb to vantage points and compose about the landscape.
We shared a boat down to southern Chu,

2 Poem I.9.10 in this selection.

3 This couplet is from poem I.9.9.

4 The deceased has been identified as Liang Xia 洽, who took the *jinsshi* degree in 734. He was soon thereafter appointed constable of Danfu district (modern Danxian, Henan), in which position he died before his term of office was up. He was also known as a fine painter of landscapes.

5 The “Terrace of Night” is a kenning for the grave. Ziyun was the byname of the famous scholar Yang Xiong 扬雄 (53 BCE–18 CE) who once felt himself “forlorn and alone,” but *jimo* (MC dzek-mak) may mean “still and silent” here, just as Yang Xiong also is now in his grave.

- 8 望月西江裏
契闊多別離
綢繆到生死
九泉知何在
- 12 萬事皆如此
- 晉山徒嵯峨
斯人已冥冥
常時祿且薄
- 16 沒後家復貧
妻子在遠道
兄弟無一人
- 十上多苦辛
- 20 一官恆自哂
青雲將可致
白日忽西盡
唯獨身後名
- 24 空留無遠近

- 8 Gazed off at the moon on the western Jiang.
 I feel “broken in two” at an even greater separation and parting,
 We who were “fast bound round” unto life or death.¹
 I would wish to know where the nine netherworld springs lie,
 12 As all the myriad matters of the world will end up like this.

- While the hills of Jin indeed loom abruptly above,²
 This person is already lost into the deepest darkness.
 In everyday times his official salary was no more than paltry,
 16 And after he’s gone his family is even more in want.
 Wife and children are on a far-distant road,
 Of brothers older or younger there is not a single one.

- Ten times he sent up petitions but only to much bitterness,
 20 The one office he held he himself always derided.³
 Clouds in the blue he could have reached in the future,
 But the white sun too suddenly vanished in the west.
 Now there is nothing but that afterlife fame
 24 Which remains to no avail, regardless of far or near.

1 The two phrases in quotes come from separate *Shijing* poems that speak of unwanted partings.

2 Liang Xia seems to have been originally from the Jin area.

3 The great counselor Su Qin 蘇秦 of the Warring States era at first sent up petitions ten times to the ruler without being noticed. This became a proverbial saying for not being advanced in officialdom. Liang Xia’s only official appointment was the minor one as constable of Danfu.

I.9.2

宋中遇陳兼

常忝鮑叔義

所期王佐才

如何守苦節

4 獨自無良媒

離別十年內

飄飄千里來

誰知罷官後

8 唯見柴門開

窮巷隱東郭

高堂詠南陔

籬根長花草

12 井口生莓苔

伊昔望霄漢

于今倦蒿萊

男兒須達命

16 且醉手中杯

I.9.2

In Song, Happening On Chen Jian¹

Ever shamed before Bao Shu's right-minded action,
It is you with "genius to aid a king" that I now meet with.²
How is it that one should preserve "strict forbearance,"

- 4 When by oneself he has no "effective go-between"?³
Being separated and apart from me for ten years,
Blown along, you're here from a myriad leagues away.
Who would know that after you gave up office,
- 8 You'd be seen opening now a brushwood gate?
At the far end of a lane, hidden by the east outer-wall,
On a raised dais there you chant of the "South Steps."⁴
At the base of a hedge blossoming plants are growing,
- 12 By the mouth of a well, moss and lichen spread.
In times past you gazed expectantly at the river in the heavens,⁵
But now make do with just wormwood and weeds.
While a boy must try to achieve his fated course of life,
- 16 Let us now instead drink full from the cup in our hand.

1 The old state of Song comprised the area of present-day east-central Henan, including the cities of Kaifeng 開封 (formerly Daliang 大梁) and Shangqiu 商丘.

2 Bao Shuya 鮑叔牙 was in the employ of one of the sons of the Duke of Qi 齊 in Warring States times, and Guan Zhong 管仲 served a different son. When Bao's master succeeded to the dukedom, Bao generously urged that Guan be made his minister, which resulted in the duke eventually becoming Overlord of all the feudal states and Guan Zhong becoming one of the most famous ministers of ancient Chinese history. Gao Shi regrets that he is not in a position to do for Chen Jian what Bao Shu did for Guan Zhong. Dong Zhongshu 董仲舒 (179–104 BCE), official and philosopher in the reign of Han Wudi, was said to have "genius of aid to a king."

3 The *Yijing's* commentary on judgments says that "strict forbearance," i.e., too exacting self-denial, cannot be maintained lastingly. A "goodly go-between" is a traditional metaphor for an influential person who can recommend one for official position.

4 The childhood house of the famous minister Chen Ping 陳平, who assisted greatly in the founding of the Han dynasty, was "at the far end of a lane, backed against the outer city-wall." The "South Steps" song was one of the six lost songs of the *Shijing*, reputedly celebrating the conduct of filial sons.

5 I.e., the Milky Way, here symbolizing far-reaching ambitions.

I.9.3

宋中

梁苑白日暮
 梁山秋草時
 君主不可見
 4 修竹令人悲
 九月桑葉落
 寒風鳴樹枝

I.9.4

九日酬顧少府

簷前白日應可惜
 籬下黃花為誰有
 客子迎霜未授衣
 4 主人得錢肯酤酒
 蘇秦憔悴時多厭

1 The second son of Emperor Wen of the Han dynasty (r. 180–157 BCE), and brother of Emperor Jing (r. 157–141), Liu Wu 劉武 (d. 144), was made King of Liang 梁孝王 in the area of the old state of Song (see I.9.2, note 1), in 168 BCE. There he had a large pleasure park and hunting grounds, Liang Parkland, alternatively called the Park of Tapering Bamboo (see line 4 of the poem) and also Hare Park 兔苑. He (the “sovereign prince” of line 3) was specially known to history for attracting to his court a large gathering of fine scholars and poets. The “hills of Liang” were part of the hunting park.

I.9.3

In Song

Near the Liang Parkland the white sun is setting,
While on Liang's hills autumn grasses have their time.¹

That sovereign prince is no longer to be seen,

4 Now his tapering bamboo makes one heavy of heart.

In the ninth month the mulberry leaves are shedding,

As a cooling breeze sings amid the branches of the trees.

I.9.4

On Double-Ninth Day, to Reciprocate District Constable Gu²

Before the eaves, as the white sun is sure to evoke one's feelings,

Under the hedge, the yellow blossoms now are there for whom?³

A visitor, greeted by frost, has not been given cold-weather clothing,⁴

4 But the host, if he can get cash, is eager to buy him wine.

Su Qin, haggard and careworn, was disregarded at one time;

2 The ninth day of the ninth month was usually called "The Day of Nines" 九日 (as literally in the poem's title) or "Double Yang" 重陽 (since nine was regarded as the fullest *yang* number). It was a day that stirred thoughts of family or friends and had several practices that came to be associated with it (see the next note and also note 2 on the next page).

3 The yellow blossoms are chrysanthemums, which bloom in autumn and are thus symbols of enduring life. Wine infused with chrysanthemum blossoms was a traditional drink to enjoy on the Double Ninth day.

4 A *Shijing* poem that tells of the usual occurrences of the months and seasons says that in the ninth month "cold-weather clothing is given out," and the standard commentary says it is in the ninth month that frost begins to descend.

蔡澤棲遲世看醜
縱使登高只斷腸
8 不如獨坐空掃首

I.9.5

見薛大臂鷹作
寒楚十二月
蒼鷹八十毛
寄言燕雀莫相啁
4 自有雲霄萬里高

I.9.6

酬岑主簿秋夜見贈
舍下蚤亂鳴
居然自蕭索
緬懷高秋興
4 忽枉清夜作
[stanza break]

1 Su Qin and Cai Ze were two of the most famous “traveling persuaders” of the Warring States period. The former used up all his resources and his clothes became threadbare on his first, unsuccessful attempt to gain a position with the

- Cai Ze, downcast and discouraged, was seen as ill-formed in his world.¹
 Even were one to climb high today, one would simply be undone,²
 8 No better off than sitting alone, scratching one's head in vain.

1.9.5

Composed upon Seeing Xue (Eldest) with Goshawk on Arm

- In the twelfth month, in wintertime in Chu,
 The gray goshawk is plumed but eighty percent,
 Yet sends word to swallow and sparrow not to raise a fuss,
 4 "I'll still be a myriad *li* higher up in the cloudy empyrean."

1.9.6

To Reciprocate Chief Registrar Cen, Who Presented Me with a Poem
 on an Autumn Night

- Around the cottage crickets are chirping raucously,
 Evidently with their own sad-sorrowing song.
 Lost in musing over a mood of high-sky'd autumn,
 4 Suddenly I'm humbled by your "clear-night" composition.³
 [stanza break]

ruler of the state of Qin. Cai Ze was appraised by a physiognomist as malformed in many respects and not what a minister should look like. However, both eventually became influential ministers of state in their own day. The suggestion is that Gu's current situation will also improve in time.

2 Tradition had it that the practice of climbing a height on the ninth day of the ninth month originated in the advice given by the Daoist adept Fei Changfang to a local farmer to do so, allowing the latter to avoid a sudden disaster that destroyed his home and livestock.

3 The phrase "clear night" was probably used in Registrar Cen's poem.

感物我心勞

涼風生二毛

池空菡萏死

8 月上梧桐高

如何異州縣

復得交才彥

汨沒嗟後時

12 蹉跎恥相見

箕山別來久

魏闕誰不戀

獨有江海心

16 悠悠未嘗倦

With a feeling for nature's things, my heart is troubled;
 In the cooling breeze my hair has gone partly gray.
 As the pond has dried out, lotus-knops are dead,
 8 While the moon rises high above the parasol tree.

How is it that from a different prefecture and district,
 I'm able to connect with one this "talented and handsome"?¹
 Submerged in the spate, alas I'm late to the right moment;
 12 Having wasted my time, I'm ashamed at meeting with you.
 Parted long since from the hermit's Mount Ji,²
 Who is it that doesn't long for the grand gates of Wei?³
 But solitary and having a heart for the rivers and lakes,
 16 Placid and serene, I haven't grown weary of this.

1 In a poem using the names of various prefectures and districts, Shen Yue 沈約 (441–513) spoke of a place overflowing with "talented and handsome" men.

2 Legend had it that the hermit Xu You 許由 refused the sage-king Yao's offer to rule the empire, choosing to remain secluded at Mount Ji, in Henan, alongside the Ying 潁 River.

3 It is said that an ancient prince of Wei who was trying to live the life of a hermit lamented "Though my person is here among the rivers and lakes, my heart is yet beside Wei's grand gates."

I.9.7

送韋參軍

二十解書劍

西遊長安城

舉頭望君門

4 屈指取公卿

國風沖融邁三五

朝廷歡樂彌寰宇

白璧皆言賜近臣

8 布衣不得干明主

歸來洛陽無負郭

東過梁宋非吾土

兔苑為農歲不登

12 雁池垂釣心常苦

世人遇我同眾人

唯君於我情相親

且喜百年有交態

16 未曾一日辭家貧

彈碁擊筑白日晚

縱酒高歌楊柳春

歡娛未盡分散去

I.9.7

Seeing Off Aide-de-Camp Wei

At twenty years, understanding books and swordsmanship,
I traveled west to visit Chang'an city.

There I raised my head to look upon the doors of nobles,

4 Tried to figure out how to achieve their lofty status.¹

The dynastic aura, swelling and surging, equalled the sage-kings of old,²
Joy and happiness from the royal court filled the imperial domain.

But jade circlets of favor were granted only to the nearest vassals,

8 And no one plain-garbed could importune the enlightened ruler.

Returning home to Luoyang, there was no spot near the city-walls,

So eastward I passed on to Liang and Song, but this was not my land.

In what was Hare Park I set to farming, but harvest is never ample;

12 At Wildgoose Pool I dangle a fish-hook, my heart always distressed.³

To men of the world who encounter me I'm the same as everyman;

It is only you, sir, who treats me with a manner as though we are kin.

Being pleased at our friendly accord that is for a hundred years,

16 Not once, for even a day, have you shunned me for my poor means.

While we played at chess, plucked the rustic zither, the white sun
waned,

And indulging in wine we sang loudly the song of "Willowtree
Springtime."⁴

Our joyous delight is yet to be finished, when you must part and go
your way,

1 "Tried to figure out" is literally "crooked my fingers [to count, calculate]," thus parallel to the preceding line's "raised my head."

2 The final words of this line are literally "the Three and the Five," metonymy for the three mythical sovereigns and five fabled emperors 三皇五帝 of old.

3 Hare Park was the celebrated pleasure grounds of the King of Liang in the mid-second century BCE, near present-day Shangqiu 商丘 (see note I.9.3, note 1). Wildgoose Pool was within the park's borders.

4 The "rustic zither" is a five-stringed instrument from early times, played with a bamboo plectrum (compared with the seven-string *qin* 琴, for which a plectrum is not used). "Willowtree Springtime" is the name of a traditional zither tune.

- 20 使我惆悵驚心神
終當不作兒女別
臨歧涕淚沾衣巾

I.9.8

封丘作

- 我本漁樵孟諸野
一生自是悠悠者
乍可狂歌草澤中
4 寧堪作吏風塵下
只言小邑無所為
公門百事皆有期
拜迎長官心欲碎
8 鞭撻黎庶令人悲
悲來向家問妻子
舉家盡笑今如此
生事應須南畝田
12 世情付與東流水

[stanza break]

- 20 Bringing me downcast despair that dismays my heart and spirit.
 But in the end let us not make our parting as that of young boy and
 girl,
 Who soak their clothes with sobbing tears at the branching of the
 road.

I.9.8

Composed at Fengqiu¹

Originally just a fisherman, a woodcutter, from Mengzhu's wilds,²
 My whole life I was simply one who was unconcerned and out of the
 way.

- Sometimes I might have sung crazily among the grassy moors;
 4 How to bear now being an official in the wind-blown dust?³

- True it is that in a small town there is not so much to do,
 The hundred affairs of the public gates all have a defined limit.
 When greeting senior officials with honor, my heart is duly humbled,
 8 But punishing a common fellow by flogging makes me
 conscience-smitten.

- Conscience-struck I'd go home, to ask after wife and children,
 The whole household gives forced smiles that I am like this now.
 For a livelihood one just needs the fields of the southern acres,⁴
 12 And the way of the world to be given up to the river flowing east.
 [stanza break]

1 Fengqiu now, as in Tang times, was north and across the Yellow River from Kaifeng. Gao Shi was district constable there from about 749 to 752.

2 Mengzhu was the name of an old grassland near Shangqiu in eastern Henan, where Gao Shi spent most of his younger years.

3 The "wind-blown dust" is the troublesome world of public life and official service.

4 In the *Shijing* "the southern acres" are often mentioned as a kenning for arable lands.

夢想舊山安在哉
 為銜君命日遲迴
 早知梅福徒為爾
 16 轉憶陶潛歸去來

I.9.9

邯鄲少年行

邯鄲城南遊俠子
 自矜生長邯鄲裏
 千場縱博家仍富
 4 數處報讎身不死

宅中歌笑日紛紛
 門外車馬屯如雲
 未知肝膽向誰是
 8 令人却憶平原君

君不見即今交態薄
 黃金用盡還踈索

[stanza break]

1 Near the end of the Western Han, Mei Fu was constable of Nanchang 南昌 (present-day Yuzhang, Zhejiang). He vainly warned the central government of the usurping influence of the Wang family, particularly Wang Mang who would eventually overthrow the dynasty. Giving up his post and returning to private life at his home in Shouchun 壽春, Anhui, he continued to send memorials to the court,

- Dreaming I think of the hills of old—where are they now?
 As I take in the sovereign's orders, the days stretch out alike.
 I've known long ago of Mei Fu, who did this work all in vain,
 16 And recall even more Tao Qian and his song "Return Home!"¹

I.9.9

Ballad of the Young Men of Handan²

- South of the Handan city-walls are roving young bravos,³
 Who vaunt themselves for being born and bred in Handan.
 On a thousand stages they revel in gaming, but their homes remain
 affluent;
 4 In countless places they avenge wrongdoing, but do not meet their
 death.

- There are songs and smiles in mansions, the days a flurried blur,
 While outside the gates carriages and horses gather like clouds.
 Unknown, their gall and daring would tend toward whom?
 8 It must put one rather in mind of the Lord of Pingyuan.⁴

But haven't you seen: how slight today is the manner of such bonds?
 For when yellow gold is used up, then they separate and slacken.

[stanza break]

but they were ignored. Some stories said he eventually became a Daoist transcendent. Tao Qian's (365–427) famous poem "Return Home!" was composed upon his quitting his post as district magistrate of Pengze 彭澤, Jiangxi.

2 Handan, in southwestern Hebei, had been the capital of the old state of Zhao 趙 and was famous from the Warring States era for fostering intrepid young men.

3 The old tradition of "roving bravos" embraced men who were avid to do deeds of physical courage, especially involving the righting of wrongs or upholding of honor, without regard for their own safety.

4 The Lord of Pingyuan, a prince of Zhao, served as prime minister of two successive kings of Zhao during the first half of the third century. He was known for his gracious treatment of retainers, whom he was said to attract in great numbers.

- 以茲歎息辭舊遊
 12 更於時事無所求
 且與少年飲美酒
 往來射獵西山頭

I.9.10

燕歌行 并序

開元二十六年，客有從元戎出塞而還者，作『燕歌行』以示適；感征戍之事，因而和焉。

- 漢家煙塵在東北
 漢將辭家破殘賊
 男兒本自重橫行
 4 天子非常賜顏色
 摐金伐鼓下榆關
 旌旆逶迤碣石間
 校尉羽書飛瀚海
 8 單于獵火照狼山

[stanza break]

1 The term *yanrong* 元戎 for “great war-wagons” comes from a *Shijing* poem, although some commentators take it here as metonymy for the commander-in-chief of the returning soldier’s military expedition.

- Because of this we deeply sigh, in farewell to former associates,
 12 Who even yet have nothing to seek from matters here and now.
 With these young men one might as well just toss back fine wine,
 Coming and going to hunt and give chase on the western mountain.

I.9.10

Ballad: Song of Yan; with Preface

In the twenty-sixth year of the Kaiyuan era (738) there was a visitor returning from having followed “the great war-wagons”¹ out the frontier and who showed me a “Song-Ballad of Yan” that he had composed. Moved by the circumstances of the soldiers on campaign at the border, I wrote this poem matching it.

- Dust and smoke for the House of Han, there in the northeast,
 So a Han general bids farewell to home, to vanquish the savage bandits.
 Young lads have set their aim on bravely marching far over the land,
 4 For the Son of Heaven to bestow on them signs of uncommon favor.

- Beating the drums, striking the halting-bell, on down to Elm Barrier,
 Banners and pennons rippling and waving by Monument Rock.²
 The winged orders of the colonel will fly to the Shoreless Sea,
 8 While the hunting fires of the *chanyu* light up the Wolves’ Mountains.³
 [stanza break]

2 Elm Barrier was by present-day Shanhaiguan 山海關 in extreme eastern Hebei, the eastern terminus of the Great Wall. Monument Rock was a mountain near the coast in eastern Hebei, south of Elm Barrier; but the reference may instead be to an identically named Jieshi, further north beyond the Great Wall, in Liaoning 遼寧, near present-day Yixian 義縣. Drums were beaten to sound the army’s advance, a bell struck to signal a halt.

3 The “Shoreless Sea” was a name for the Gobi Desert. The Wolves’ Mountains were in the extreme northwest of present-day Inner Mongolia. This and the preceding couplet present a panorama of the northern borderlands of the empire, from far northeast to far northwest, where Chinese troops might be sent to fight.

山川蕭條極邊土
 胡騎憑陵雜風雨
 戰士軍前半死生
 12 美人帳下猶歌舞

大漠窮秋塞草腓
 孤城落日鬪兵稀
 身當恩遇常輕敵
 16 力盡關山未解圍

鐵衣遠戍辛勤久
 玉筋應啼別離後
 少婦城南欲斷腸
 20 征人薊北空迴首
 邊庭飄颻那可度
 絕域蒼茫無所有
 殺氣三時作陣雲
 24 寒聲一夜傳刁斗

[stanza break]

Mountain and river are bleak and barren at the ends of the borderlands,
 Where the Hun riders in bully boldness fuse into a violent storm.
 Of our soldiers in the forefront of battle, half died, half survived,
 12 But lovely girls in the officers' tent continued to dance to songs.

At autumn's end in the great desert the frontier's plants shrivel,
 And in a lone fort with the setting sun the fighting men seem fewer.
 He that has the ruler's encouragement regards the foe lightly,
 16 Yet with all force spent, the siege was not lifted by the barrier
 mountains.

The distant guardsmen clothed in armor for long sustain pains and
 travail,
 As jade strands of women's tears fall sobbing after parting's separation.¹
 The young wife south of the wall will be inwardly torn apart,
 20 As the man on campaign to the north of Ji in vain turns his head
 home.²
 The border compounds are so far-flown, long-drawn, as to be
 unreachable;
 Those sundered regions so boundless, dim-blurred, as to hold nothing
 at all.
 In the three seasons of weather for killing battle-array clouds form up,
 24 And throughout the nights with chill voice cookpot-smites tell the
 hours.³

[stanza break]

1 The "jade strands" are literally "jade chopsticks" 玉筯, a common metaphor for the tracks of women's tears.

2 In certain *yuefu* poems "south of the [city-]wall" is the usual residence of young women of the commonfolk famed for their beauty. Here the phrase might also mean south of the Great Wall, i.e., back in the Chinese homeland. Ji is short for Jimen 薊門 or Jizhou 薊州, located south of the Great Wall in Hebei, near present-day Changping 昌平.

3 The three seasons favorable to war are spring, summer, and autumn. "Battle-array clouds" are those whose shape resembles military formations and so presage combat. For soldiers on campaign the passage of nighttime was measured out by having the hours marked through the striking of an upturned cookpot.

相看白刃血紛紛
 死節從來豈顧勳
 君不見沙場征戰苦
 28 至今猶憶李將軍

I.9.11

行路難

君不見富家翁
 舊時貧賤誰比數
 一朝金多結豪貴
 4 百事勝人健如虎
 子孫生長滿眼前
 妻能管絃妾能舞
 自矜一朝忽如此
 8 却笑傍人獨愁苦
 東隣少年安所如
 席門窮巷出無車
 有才不肯學干謁
 12 何用年年空讀書

- Just look upon the naked blades, smeared full with blood:
 How can they who die for honor ever expect their fit reward?
 Don't you see, sir, the misery of warfare on those fields of sand?
 28 Yet even till today still we remember the great general Li.¹

I.9.11

Traveling the Road is Hard

- Don't you see, sir, that well-to-do old coot,
 Who used to be poor and wretched, of no account to anyone?
 One day came into so much cash, joined the comfortably privileged,
 4 In a hundred matters now better than others, formidable as a tiger.
 Sons and grandsons growing strong, seen full before his eyes,
 And a wife adept at flute and strings, concubines adept at dance.
 So proud of himself that one day he had become like this,
 8 Laughing now at those around, still so sad and miserable.
 But that neighbor youth to the east, how shall he be getting on?
 Matting hung up at lane's end for a gate, no carriage to go out in.²
 If one has the knack, no need learning to pay calls for favor,
 12 And what use is it year upon year to read books all in vain?

1 The reference is to the Han dynasty general of the second century BCE, Li Guang 李廣, legendarily famous for his successful campaigns against the armies of the Central Asian Xiongnu peoples.

2 The wording of the first half of the line is reminiscent of Chen Ping 陳平 who, coming from poor circumstances, rose to be prime minister under the founding emperor of the Han dynasty; the second half reminds one of Feng Xuan 馮諼, a poor but aspiring courtier of the Warring States period who eventually won his lord's trust.

I.9.12

塞上聞笛

胡人羌笛戍樓間
樓上蕭條明月閑
借問梅花何處落
4 風吹一夜滿關山

I.9.13

營州歌

營州少年愛原野
狐裘蒙茸獵城下
虜酒千杯不醉人
4 胡兒十歲能騎馬

I.9.12

At the Frontier, Hearing a Flute

A nomad flute of the Hu people, heard in the guardsmen's tower,¹
 Upon the tower, barren and bleak, where the luminous moon idles.
 Let me ask: where is it that "prunus blossoms are falling"?²

- 4 Here the wind blows all night long, filling up the barrier mountains.

I.9.13Song of Yingzhou³

The youths of Yingzhou are so attached to the steppe hinterlands,
 In fox-fur coats fleecy and furred, they hunt beyond the city-walls.⁴
 Of the caitiffs' liquor a thousand cups does not make one drunk,⁵

- 4 But the outland boys at ten years old are expert at riding their horses.

1 Qiang in Tang times was usually a designation for tribes occupying the area around the Turpan basin, here generalized as nomads. Hu was a designation for any non-Chinese group on the northern or northwestern frontiers (in the next poem rendered in line 4 as "outland").

2 "Prunus blossoms are falling" was the name of a Chinese flute-tune, referring to the white blossoms of the *Prunus mume* that often flower and fall, like snowflakes, early in the new year. But there are no such flowers on the northern borderlands, and the soldiers can only think longingly of home.

3 Yingzhou was west of present-day Jinzhou 錦州, Liaoning, north of the Great Wall. Although controlled by the Chinese, its population and that of the surrounding areas in Tang times was largely made up of the "barbarian" Tātābi and Khitan.

4 Or possibly "they hunt beneath the [Great] Wall."

5 The favored liquor of the northern barbarians was kumiss, fermented mare's milk that was lower in alcohol content and less palatable to the Chinese than their own liquor.

I.10 岑參

參詩語奇體峻，意亦奇造。至如「長風吹白茅，野火燒枯桑」，可謂逸矣。又「山風吹空林，颯颯如有人」，宜稱幽致也。

I.10.1

終南雙峰草堂作

斂跡歸山田
 息心謝時輩
 晝還草堂臥
 4 但與雙峰對
 興來恣佳遊
 事愜符勝槩
 著書高窻下
 8 日夕見城內
 曩為世人誤
 遂負平生愛
 久與林壑辭

I.10 Cen Shen

Cen's poetry is singular in expression and overpassing in style, with intentions that are likewise singularly fashioned. Take, for example, "A long wind gusts up the white-tuft thatch-grass,/ An untamed fire burns off the dried-up mulberry,"¹ which we may see is unconventionally out of the norm. Or again: "The mountain wind blowing through the deserted grove,/ Blustering, buffeting, as though someone were there,"² which is rightly considered effective in its subtlety.

I.10.1

Composed at the Twin-Peaks Thatched Hut in the Zhongnan Mountains³

Collecting up my traces, homeward to mountain fields,
 Settling my heart, I've quit the society of my time,
 Going back in daylight to laze at the thatched hut,
 4 Where I only see the twin peaks across from me.
 When the mood strikes, I just indulge in fine rambles,
 Content with affairs, tallying with the surpassing scene.
 Or I compose writings under the lofty window,
 8 From day till dusk looking down onto the city.
 In the past I went wrong to be a man of the world,
 Having turned away from my inborn predilections.⁴
 Too long I had bid farewell to grove and vale,

1 白茅 is cogongrass (*Imperata cylindrica*), often used for thatching roofs; in spring-time it shows white-tufted racemes in the wild, hence the name, but the season in the poem is autumn. The couplet is from the poem "Arriving at Daliang, I Send this Back to my Kuangcheng Host" 至大梁却寄匡城主人, not included in Yin Fan's selection here.

2 From the poem "Mountain Journey in Later Autumn" 暮秋山行, also not included here.

3 The Zhongnan mountains lay just south of Chang'an, the middle section of the Qinling 秦嶺 range, and a favorite place of retreat for out-of-favor or would-be office-holders.

4 It is possible to read this passively, "... was led wrongly by the men of the world."

- 12 及來杉松大
偶茲近精廬
數預名僧會
有時逐樵漁
- 16 盡日不冠帶
崖口上新月
石門破蒼藹
色向羣木深
- 20 光搖一潭碎
綿懷鄭生谷
頗憶嚴子瀨
勝時猶可追
- 24 斯人邈千載

- 12 Until coming back to the majesty of pine and cypress.¹
 It happens this place is near an abode of concentration,²
 Where often I join in a gathering of notable monks.
 Other times I follow after woodcutter or fisherman,
- 16 Throughout a whole day being uncapped and unsashed.
 From the mouth of the bluffs the moon rises afresh,
 And Stone Gate bursts through the silvery cloud-haze.³
 A coloring is shed over the massed trees, deepening;
- 20 The light trembles on a lone pool, splintered.
 This brings an abiding reminder of Mr. Zheng's valley,
 And even calls to mind Master Yan's shallows.⁴
 Their superior acts might still be aspired to,
- 24 But such persons now are a thousand years remote.⁵

1 For the sake of rhyme, 大 here must be read as *tai* 大 = 泰.

2 An "abode of concentration" is a Buddhist monastery.

3 This is a "refreshed" or "renewed" full moon that sheds its light over the scene in lines 19–20, not a "new moon" which would barely be seen in the west as the merest sliver, if that, before setting shortly after the sun. Line 15 refers to the Valley of the Stone Trionyx Bluffs 石驚崖谷, one of the highest valleys of the Zhongnan range. Line 16's Stone Gate Valley was in the eastern part of the range; here its walls are pictured as striking against the clouds.

4 The scenes described in lines 19 and 20 make the poet think of another valley and pool, associated with two famous recluses of the past. Zheng's valley, near present-day Liquan 禮泉, north of the capital, was where Zheng Pu 鄭樸 (by-name Zizhen 子真) dwelt, a recluse who refused an invitation to court near the end of the Western Han dynasty. Yan's shallows, a stretch of the Seven-League Rapids 七里灘 were in Kuaiji 會稽, Zhejiang, named for Yan Guang 嚴光 (by-name Ziling 子陵), a recluse who lived at the beginning of the Eastern Han and chose to live simply in that area.

5 Or "This person (i.e., I) is a thousand years remote from them."

I.10.2

終南雲際精舍，尋法澄上人不遇，歸高冠東
潭石淙望秦嶺微雨作，貽友人

昨夜雲際宿
適從西峯迴
不見林中僧
4 微雨潭上來
諸峯皆晴翠
秦嶺獨不開
石鼓有時鳴
8 秦王安在哉
水澗斷山口
吼沫相喧豗
噴壁四時雨
12 傍村終日雷
北瞻長安道

I.10.2

After Looking for but not Finding His Eminence Facheng at His
Clouds-Edge Retreat in the Zhongnan Mountains; Composed in the
Light Rain of the Rocky Confluence By the Tarn in the East of High-
Hat Valley on My Way Home and Gazing Afar toward the Qinling
Range; Dedicated to a Friend¹

- Last night I stayed over at the Clouds-Edge,
Just now am coming back from that westward peak.
There I had not seen the monk amidst the grove,
4 And now to a light rain beside this tarn I've come.
All the surrounding peaks, bright green in the fair sky,²
While the Qinling range alone does not show itself.
At certain times here a stone drum sounds,
8 But wherever now is that Prince of Qin?³
The waters converge, battering at the mountain's mouth,
With bellowing spume, together in a deafening din.
Spurting against the rockface, a rain in all four seasons,
12 As in the nearby village there is thunder all day long.
Northward one looks out at the road to Chang'an,

1 Clouds-Edge was a Zhongnan peak where there was the monastery at which Facheng (otherwise unknown today) resided. "His (or Your) Eminence" is an honorific for a Buddhist monk. The other places mentioned in the title were also in the Zhongnan mountains and occur in other poems by Cen Shen, but their exact locations are not known now. The Qinling range, toward which the poet gazes, stretches further west than the Zhongnan section.

2 The seeming contradiction of rain and fair sky will be resolved in lines 11–12, when we realize that the "light rain" is actually the spray from the converging waters, seeming to suggest it is raining all year long.

3 There were several Stone Drum rock formations in different places in China; non-man-made sounds emitted by them were considered an omen of war. The sound of the "stone drum" heard sometimes in the vicinity where the poet is now makes him wish for the presence of Tang Taizong 唐太宗 (r. 626–649), who was responsible as the Prince of Qin for success in the most important battles leading to the Tang dynasty's establishment, before becoming the Tang's second emperor. But the sound of this "stone drum," too, is likely not what it first seems, but rather the sound of the next couplet's churning waters beating against the rocky banks.

日夕生塵埃
 若訪張仲蔚
 16 衡門應蒿萊

I.10.3

戲題關門
 來亦一布衣
 去亦一布衣
 羞見關城吏
 4 還從舊路歸

I.10.4

觀釣翁
 扁舟滄浪叟
 心與滄浪清
 不自道鄉里
 4 無人知姓名

[stanza break]

1 Zhang Zhongwei, a recluse from the Eastern Han whose residence was said to be “amid weeds and wormwood,” here becomes the poet’s assumed identity *vis-à-vis* the friend to whom the poem is sent. A “crossbeam gate,” a few slats of wood placed across a doorway, was traditionally that of a poor hermit.

- Which from day to dusk throws up dust and grime.
 And should you ever wish to call on Zhang Zhongwei,¹
 16 By a crossbeam gate he'll answer amid weeds and wormwood.

I.10.3

Inscribed in Jest on the Barrier Gate

- In my coming, just one plain-clothed person,
 As in my going, just one plain-clothed person.
 Shamefaced to see the officer at the barrier station,
 4 Now that I've returned home along the old road.²

I.10.4

Observing an Old Fisher-Fellow

- A flatboat, with a Canglang old-timer,
 His heart, with the Canglang, runs clear.³
 He can't tell for himself what his homeplace is,
 4 No one knows his family- or personal-name.

[stanza break]

2 A safe-conduct pass was usually required to enter or exit a strategic pass protected by a barrier. A certain Han-dynasty figure leaving home to seek his fortune told the gate-officer he did not need a passport because when he came back it would be as a high-ranking official. The poet here is embarrassed to be returning home (probably at the Tong Barrier 潼關 east of Chang'an) as the simple commoner he was when he left.

3 The Canglang River is a proverbially ideal location for the committed recluse. In "The Fisherman" section of the *Chuci* anthology, a carefree fisherman, addressing the dissatisfied and exiled official, Qu Yuan, chants this poem: "When the Canglang's waters are clear, I wash my capstrings in it;/ When the Canglang's waters are muddy, I wash my feet in it."

朝從灘上飯
 暮向蘆中宿
 歌竟還復歌

8 手持一竿竹

竿頭釣絲長丈餘
 鼓棹乘流無定居
 世人那得解深意

12 此翁取適非取魚

I.10.5

菟葵花歌

昨日一花開

今日一花開

今日花正好

4 昨日花已老

人生不得長少年

莫惜床頭沽酒錢

請君有錢向酒家

8 君不見菟葵花

- In the morning he takes his meal alongside the rapids,
 At sunset he'll pass the night amidst the reeds.
 When his song is done, he sings it yet again,
 8 While holding in hand a rod made of bamboo.
- From the rod's head hangs his line ten feet and longer,
 Drumming on the oars, taking the current, he's without a fixed abode.
 However can the men of the world understand his deepest aim?
 12 It's contentment the old codger is after, it's not that he's after fish.

I.10.5

Hollyhock Blossom Song¹

- Yesterday one blossom came open,
 Then today one blossom came open.
- Today's blossom just now is lovely,
 4 But yesterday's blossom has already aged.
- Man's life can't possibly prolong the years of youth,
 Don't gudge bartering for wine with the cash at hand.²
- Please, sir, if you have the cash, go on to the wineshop;
 8 Don't you see, sir, those blossoms of the hollyhock?

1 The hollyhock (*Althaea rosea*) is a tall-stalked plant with large, showy blossoms that fade quickly; also called *Shukui* 蜀葵, "mallow of Shu."

2 "At hand" is literally "at the bedside."

I.10.6

偃師東與韓搏同訪景雲暉上人即事

- 山陰老僧解楞伽
 潁陽歸客遠相過
 煙深草濕昨夜雨
 4 雨後秋風度漕河
 空山終日塵事少
 平郊遠見行人小
 尚書磧上黃昏鐘
 8 別駕渡頭一歸鳥

I.10.7

春夢

- 洞房昨夜春風起
 遙憶美人湘江水
 枕上片時春夢中
 4 行盡江南數千里

1 Yanshi, known by the same name today, was about twenty miles east of Luoyang. The Jingyun (“Auspicious Clouds”) monastery was at Mount Song 嵩山, south-east of Yanshi. No details are known about Han Zun or the monk Hui. “His (or Your) Eminence” is an honorific for a Buddhist monk.

2 The north side of a mountain is the shadeward side. The *Laṅkāvatāra* was an important Mahāyāna sutra in medieval China, with at least three translations

I.10.6

East of Yanshi I Paid a Visit with Han Zun to His Eminence Hui at
Jingyun Monastery; This on the Spur of a Moment¹

Shadeward of the mountain, the monk expounds the *Lankā* sutra,
Sunward of the Ying, this returning traveler has stopped by.²
The mist is deep, the plants are wet, from yesterday's rain;

4 After the rain, autumn's breeze is crossing the river-for-transport.³

In the empty mountain all day long dusty affairs are few,⁴
Across the level moors journeyers far off look small.
From above the Magistry President's Sandbank, a bell in the yellow
dusk;

8 At the head of the Administrative Aide's Ferry, a single homing bird.⁵

I.10.7

Springtime Dream

In my closed bedchamber last night a springtime breeze arose,
Making me recall from afar a fair maid by the Xiang River's waters.
For a wisp of a moment on the pillow, within a springtime dream,

4 I had traveled all the way to the Southland, several thousand miles.

into Chinese available by the eighth century. The north side of a river (here the Ying River) is the sunward side. "Sunward of the Ying" translates the place-name Yingyang, near present-day Dengfeng county 登封縣, home of Cen Shen to which he is now returning, also where the ancient recluse Xu You resided, who refused sage-king Yao's offer of the empire.

3 The "river-for-transport" is part of the official canal system that sent grain and other staples from the Jiangnan region north to the eastern capital Luoyang and further west to Chang'an.

4 "Dusty affairs" are those of the everyday world.

5 The sandbank and ferry-point mentioned in this couplet have not been identified. The bell that sounds is that of the monastery.

Book II

卷二

II.11 崔顥

顥少年為詩，屬意浮艷，多陷輕薄。晚節忽變常體，風骨凜然，一窺塞垣，說盡戎旅。至如「殺人遼水上，走馬漁陽歸。錯落金瑣甲，蒙茸貂鼠衣」，又「春風吹淺草，獵騎何翩翩。插羽兩相顧，鳴弓新上絃」；可與鮑照、江淹並驅也。

II.11.1

贈王威古

三十羽林將
 出身常事邊
 春風吹淺草
 4 獵騎何翩翩
 插羽兩相顧
 鳴弓新上絃
 射麋入深谷

1 This last phrase is a quote from Yan Zhitui 顏之推 (531–590+) who remarked this as a common failing of men of letters, from times past to the present.

2 Two complementary properties of the best literature as discussed in Liu Xie's 劉勰 early sixth-century *Wenxin dialong* 文心雕龍, "wind" being basically a com-

II.11 Cui Hao

When Hao wrote poetry in his youth, he paid most attention to what was superficially gorgeous, too often falling into a light-headedly effete manner.¹ But in the later part of his life he suddenly altered his ordinary style, with “wind and bone”² that was now biting stern; for, once he cast his eyes on the forts at the frontier, his talk became full of guardsmen and campaigns. Take, for example, “He killed men there beside the River Liao,/ And galloped his horse when going back to Yuyang./ Of interlocking links was his metal-ringed buffcoat,/ Fleecy and furred was his marten-pelt cloak”;³ or again, “When the spring wind blows over the sparse grasses,/ In what fine fettle go the riders on their hunt./ Nocking a fletched arrow, he looks back and forth,/ Lets his bowstring sing out when cleanly released”⁴—he is one who can race in equal pace with Bao Zhao and Jiang Yan.⁵

II.11.1

For Wang Weigu⁶

At thirty, a general of the Forest of Plumes army,⁷
 He distinguished himself in constant service at the border.
 When the spring wind blows over the sparse grasses,
 4 In what fine fettle go the riders on their hunt.
 Nocking a fletched arrow, he looks back and forth,
 Lets his bowstring sing out when cleanly released.
 He brings down an elaphure, chased deep into the valley,

PELLING air or affective force to one's writing and “bone” being a structural quality of vigorous strength or emphatic order.

3 From poem II.11.2 here.

4 From poem II.11.1.

5 Bao Zhao (414?–466) and Jiang Yan (444–505) were two of the most admired poets of the fifth century.

6 No details are known about Wang.

7 Although “Forest of Plumes” was the name of a cavalry contingent that served as an honor guard at the capital, here the reference is to the identically named army that was one of several stationed along the northern frontier.

- 8 飲馬投荒泉
馬上共傾酒
野中聊割鮮
相看未及醉
- 12 雜虜寇幽燕
烽火去不息
胡山高際天
長驅救東北
- 16 戰解城亦全
報國行赴難
古來皆共然

- 8 Gives his horse drink, coming on a freshet in the wasteland.
 On horseback he tipples wine with the others,
 In the outlands casually slices up raw meat.
 As they look at one another, not having drunk their fill,
- 12 The mixed caitiffs begin an attack on You and Yan.¹
 The beacon fires go on, never do they cease,
 In the Huns' mountains high enough to touch the sky.²
 So they race on headlong, to keep the northeast from harm,
- 16 And when the battle abates, the fort remains whole.
 All to repay their state, they throw themselves against the foe;
 From olden times, it has always been just the same as this.

1 The "mixed caitiffs" are the intermingled barbarian tribes of the Tātābi 奚 and Khitan 契丹 occupying the northeast borderlands, roughly present-day Manchuria. Youzhou in Tang times was in the territory of the old state of Yan, hence "You and Yan," referring generally to the present-day area encompassing Beijing and stretching northeast to Liaoning.

2 The beacon-fires are those maintained at the stations and forts along the border. As sometimes elsewhere, 胡 is paraphrased as "Hun" for its pejorative connotation.

II.11.2

古遊俠，呈軍中諸將

少年負膽氣

好勇復知機

仗劍出門去

4 孤城逢合圍

殺人遼水上

走馬漁陽歸

錯落金瑣甲

8 蒙茸貂鼠衣

還家行且獵

弓矢速如飛

地迥鷹犬疾

12 草深狐兔肥

腰間帶兩綬

轉眄生光輝

顧謂今日戰

16 何如隨建威

II.11.2

Once a Roving Bravo; To Show to Several Captains of the Army

- In his years of youth he bore a fearless spirit,
 In love with daring, and knew how to carry it through.
 Brandishing a sword, out he went from the gates,
 4 To a lone fort that he found close-encircled.
 He killed men there beside the River Liao,
 And galloped his horse when going back to Yuyang.¹
 Of interlocking links was his metal-ringed buffcoat,
 8 Fleecy and furred was his marten-pelt cloak.²
 Returned home now, he goes out sometimes hunting,
 The arrows from his bow still as swift as if on wings,
 In fields stretching far where hawk and hound go fleetly,
 12 In grasses grown deep where fox and hare are fat.
 At his waist there hang down two seal-cords of office,³
 A side-glance from him anywhere seems as if a flash of light.
 But if one were to consider the battles of the present day,
 16 They can't compare with following him who "established awe."⁴

1 The Liao runs through present-day Liaoning province, formerly Manchuria. Yuyang was a bit east of present-day Beijing and in Tang times was a headquarters of the northeast border command.

2 The accoutrements in this couplet show the young hero as outfitted in the best manner possible; some interpretations take the binomes that begin each line as describing worn and bedraggled gear, but context suggests otherwise.

3 Indicating at some time in the past he held two different high offices.

4 "General Who Establishes Awe" 建威將軍 was the title given to Geng Yan 耿弇 (3–58), one of the most important military leaders during the founding years of the Eastern Han dynasty. Our retired soldier is longing for the past days of glory under his own general.

II.11.3

送單于裴都護

征馬去翩翩
 秋城月正圓
 單于莫近塞
 4 都護欲臨邊
 漢驛通煙火
 胡沙乏水泉
 功成須獻捷
 8 未必去經年

II.11.4

江南曲

君家定何處
 妾住在橫塘
 停船暫借問
 4 或可是同鄉

1 The Tang had established several protectorate-generals 都護府, governing areas comprising several prefectures, in certain strategically important areas of the empire, especially along the borders. The one to which Pei is proceeding as its chief officer was northwest of present-day Helingeer, Inner Mongolia. The title Chanyu was that of the leader of the Central Asian Xiongnu 匈奴 tribes that plagued the northern border in Han times.

II.11.3

Seeing Off Pei, Protector-General against the Chanyu¹

On a war-horse you depart afar in finest fettle,
To a fort where the autumn moon is just fully round.
Let the Chanyu not advance now toward the frontier,

- 4 The protector-general will soon be watching over the border.
Our Han post-stations join up all the beacon fires,
Although the Huns' sands are short of watering holes.²
When your work is accomplished, you shall offer up victory,
8 And it surely won't be more than a year distant.

II.11.4

A Jiangnan Tune³

Great sir, what place are you settled in?
As for me, I live right here in Hengtang.⁴
With your boat stopped now, let me ask you for a moment:

- 4 Could this be perhaps the same homeplace as yours?⁵

2 To facilitate communication throughout their empire the Tang had a network of post-roads, dotted with more than 1,600 post-stations spaced roughly ten miles apart. For the beacon fires and the use of the word "Hun," see II.11.1, note 2.

3 Like others of this title, the poem is as if spoken by an eager and amorous peasant woman living along the lower reaches of the Yangzi and its tributaries, here questioning suggestively a traveling merchant whose boat has just put in at her village. The language is purposely informal.

4 Hengtang was a village on the south bank of the Qinhuai River 秦淮河, near present-day Nanjing.

5 Or: "a homeplace to share," the implication in either case being that she is inviting him to stay with her, at least for a while.

II.11.5

贈懷一上人

法師西南秀

世實豪家子

削髮十二年

4 誦經峨眉裏

自此照羣蒙

卓然為道雄

觀生盡歸妄

8 悟有皆成空

洗意無眾染

苦心歸妙宗

一朝勅書至

12 召入承明宮

說法金殿裏

焚香清禁中

傳燈遍都邑

16 杖錫遊王公

天子挹妙道

羣僚趨下風

[stanza break]

II.11.5

For His Eminence Huaiyi

This dharma master, the fine bloom of the southeast,
Was the offspring of a forward house of the secular world.

Taking the tonsure when twelve years of age,

4 You then recited scriptures on Mount Emei.¹

Henceforth a light to the sundry unenlightened,

You stood out so to act as a champion of the Way.

Observing how everything alive results from illusion,

8 And aware that all being comes to emptiness,

You cleansed your thoughts to be without defilement,

With intensity of mind took refuge in the wondrous teaching.

Then one day arrived an imperial notice,

12 Summoning you to the Chengming Palace.²

You expounded the dharma in the gilded throne-hall,

Burned incense in the most pure sanctum.

Transmitting the lamp throughout the metropolis,

16 You bore your tin-ringed staff on visits to nobility.³

The Son of Heaven bowed before the wondrous doctrine,

And the host of officials was swept along in the wind.

[stanza break]

1 In central Sichuan, one of the four most holy mountains of Buddhism.

2 The name of a Han dynasty palace, here standing for the Tang court.

3 The phrase “transmitting the lamp” refers to passing on Buddhist teachings. The *khakkara*, a staff with metal loops attached to its top from which hang tin or pewter rings, originally meant to frighten off dangerous beasts when on the road and later to be shaken when approaching a donor for alms, was one of the normal accoutrements of a monk.

我本法無着
 20 時來出林壑
 因心得化城
 隨病皆與藥
 上啟黃屋心
 24 下除蒼生縛
 一從入君門
 說法無朝昏
 帝作轉輪王
 28 師為持戒尊
 軒風灑甘露
 佛雨生慈根
 但有滅度理
 32 而無開濟恩
 復聞江海曲
 好殺成風俗
 帝曰我上人
 36 為除羶腥欲
 是日發西秦
 東南至蘄春
 風將衡桂接

From the start your own dharma was without attachments,
 20 But when the time came, you left the forested vale.
 Following your heart, you found the Conjured City,
 And to go with any failing, there always was medicine¹:
 Above opening out the mind for him of the yellow awning,
 24 Below removing the entanglements of the black-haired folk.²

From first entering the sovereign's gates,
 You expounded the dharma whether morning or night.
 As the emperor became then a wheel-turning king,³
 28 You, master, were the honored one upholding the precepts.
 As a lofty wind bestrewn sweet dew,
 The buddha rain produces roots of compassion.
 When there is but the truth of passing into extinction,
 32 There is no more favor of "founding and maintaining."⁴

Then it was reported from yonder rivers and seas,
 A lust for killing game was become common practice.
 So the emperor said, "My eminent sir,
 36 May you root out this craving for the smell of cooked flesh."

That very day you set out from Qin in the west,
 To travel southeast all the way to Qichun,⁵
 Whose prevailing customs approached those of Heng and Gui,

1 The "Conjured City" refers to a parable in the *Lotus Sutra* illustrating the importance of "skillful means" (*upāya*) in bringing non-believers to the truth of Buddhism. The medicine that Huaiyi can provide is his effective teaching.

2 The emperor's carriage had a yellow awning or "roof." The black-haired folk are the common people.

3 That is, a *cakravartin* or universal ruler who "turns the wheel" of the Buddhist dharma.

4 "Passing into extinction" is a term for nirvana, leaving the round of birth-and-death. "Founding and maintaining" is a set phrase referring to one who helps found and then supports a dynasty. The suggestion is that the emperor now is focused on Buddhist practices rather than on political power.

5 In extreme eastern Hubei.

- 40 地與吳楚鄰
 舊少清信士
 實多漁獵人
 一聞吾師至
- 44 捨網江湖濱
 作禮懺前惡
 潔誠期後因
 因成日既久
- 48 事濟身不守
 更出淮楚間
 復來荊河口
 荊河馬卿岑
- 52 茲地近道林
 入講鳥常狎
 坐禪獸不侵
 都非緣未盡
- 56 曾是教所任
 故我一來事
 永承微妙音
 竹房見衣鉢
- 60 松宇清身心
 早悔業志淺

40 In a region that adjoins Wu and Chu.¹
 There those of pure faith have ever been few,
 Most in fact being hunters and fishermen.
 But once they heard that you, my master, had come,
 44 Their nets were left idle by river- and lakeshore.
 With right ceremony they repented their past wickedness,
 In artless sincerity now with hope for good karma in future.

Your karma fulfilled there, as the days grew long,
 48 With the work finished, you did not keep yourself safe.
 Going out then through the lands of Huai and Chu,
 Next you came to the mouth of the River Jing.²

The River Jing and the Maqing crag,
 52 These places are near to a grove of religion.³
 When you enter there to preach now, even birds gather round,
 When you sit in meditation, wild beasts do not encroach.
 None of this is due to unrealized karmic effects,
 56 But is indeed what is brought about by your instruction.
 And so since once I have come to do you service,
 I will forever accept this wondrous and rarefied message.
 In your bamboo hut I see a robe and alms-bowl,
 60 Where under pinetree eaves both body and mind are made pure.
 I regret that earlier my doings have been most shallow,

1 Hengzhou in southern Hunan and Guizhou in northern Guangxi here represent regions where barbarian customs prevail. Wu and Chu are respectively the areas of the lower and middle Yangzi.

2 Qinchun was in the Huai River area of the old state of Chu. The “mouth of the River Jing” is Jingkou, modern Zhenjiang, Jiangsu.

3 Maqing mountain is unidentified (although Maqing is an abbreviation of Sima Zhangqing 司馬長卿, an alternate name for the great Western Han writer Sima Xiangru, he was never in this area of China), and it is unclear where exactly Huaiyi is when the poet encounters him, but probably at or near Jingkou which was close to the old Eastern Jin capital of Jiankang (modern Nanjing). I am taking “grove of religion” literally as a general description for a monastery; there was a well-known Daolin monastery near Changsha in Hunan, but that is too far away to be the referent here. Daolin was also the byname of the renowned monk Zhi Dun 支遁 (314–366), who spent many years in and near the capital; it is possible that the reference here is to a specific place “near that of Daolin’s.”

晚成計可尋
 善哉遠公義
 64 清淨如黃金

II.11.6

結定襄獄，效陶體

我在河東時
 使往定襄里
 定襄諸小兒
 4 諍訟紛城市
 長老莫敢言
 太守不能理
 謗書盈几案
 8 文墨相填委
 牽引肆中翁
 追呼田家子
 我來折此獄
 12 五聽辨疑似
 小大必以情

1 “Doings” is a neutral rendering of *ye*, which may also be used as a translation of *karma*. The poet hopes that although he earlier paid little attention to Buddhism, his current meeting with Huaiyi might lead to belated salvation.

- Yet a plan for late success might still be pursued.¹
 How excellent! this rightness of the Lord Yuan,²
 64 As pure and incorrupt as is yellow gold.

II.11.6

Wrapping Up Legal Cases in Dingxiang; In Imitation of Tao's Style³

- At the time that I was in Hedong province,
 I was deputed to go to the Dingxiang area.
 In Dingxiang was a horde of "petty fellows,"⁴
 4 With lawsuits and disputes thronging the marketplace.
 None of those older and wiser ventured to say a word,
 The prefect was not even able to render judgments.
 Plaintiffs' complaints filled up his table and desk,
 8 In ink and text, piled high in heaps together.
 So, pulling in the old jobbers from their shop-stalls,
 Chasing and calling in farmers from their fields,
 I then set about deciding those legal cases,
 12 Hearing in fine detail the arguments such and so.⁵
 Large or small, I let it be according to the facts,

2 "Lord Yuan," with whom Huaiyi is here being identified, alludes to the famous monk Huiyuan 慧遠 (334–416), resident at Mount Lu 廬山 in northern Jiangxi and founder of the White Lotus sect of Buddhism.

3 Dingxiang was a prefecture in north-central Shanxi, with its seat near the present-day city of that name. It was part of the province-size "circuit" of Hedong (line 1), which took in most of present-day Shanxi, and, being near the border, its population was a mixture of native Chinese and of northern "barbarians." The "Tao" of the title is the famous poet Tao Qian 陶潛 (365–427), whose straightforward, almost naive style is the poet's model here.

4 The quoted term was used by Tao Qian to describe those who made his brief stint as a district magistrate miserable.

5 "Hearing in fine detail" is literally "fivefold hearing," referring to a passage in the *Rites of Zhou* that says an administrator should consider how the disputants speak, their appearance, their temper, how they listen, and how they follow the proceedings.

未嘗施鞭箠
 是時三月暮
 16 遍野農桑起
 里巷鳴春鳩
 田園引流水
 此鄉多雜俗
 20 戎夏殊音旨
 顧問邊塞人
 勞情曷云已

II.11.7

遼西

燕郊芳歲晚
 殘雪凍遍城
 四月青草合
 4 遼陽春水生
 胡人正收馬
 漢將日徵兵
 露重寶刀濕
 8 沙虛金甲鳴
 寒衣着已盡

- And not once did I mete out flogging or caning.
 At that time it was nearing the third month's close,
 16 In all the countryside farming and silkworm-care had begun.
 In village lanes the springtime doves were cooing,
 To field and garden flowing water was being drawn.
 In this place is much mixing of different customs,
 20 Outlanders and Chinese each with separate speech and opinions.
 I would like to ask these people on the border frontier:
 All this riling up of emotions, why not put it to an end?

II.11.7

Liaoxi¹

- The sweet-scented time of year comes late in the Yan outlands,
 Where unmelted snow still benumbs the border forts:
 Only in the fourth month, enveloped in the green of vegetation,
 4 While to the southward side of the Liao springtime's waters rise.²
 The Huns' men are just now pasturing their horses,³
 As the Han generals daily levy their troops.
 From the heavy dew our treasured swords are rusting,
 8 In the sandy wastes our metal armor rings out.
 Winter dress has been worn thoroughly threadbare;

1 Liaoxi ("west of the Liao") was the area around present-day Xingcheng 興城 in eastern Hebei, just south of the Great Wall. This had been part of the ancient state of Yan (line 1), which covered much of modern northeastern Hebei and southwestern Liaoning.

2 For the Liao River, see II.11.2, note 1.

3 On the use of "Hun," see II.11.1, note 2.

春腹誰為成
 寄語洛陽使
 12 為傳邊塞情

II.11.8

孟門行

黃雀銜黃花
 翩翩傍簷隙
 本擬報君恩
 4 如何返彈射

金壘美酒滿座春
 平原愛才多眾賓
 滿堂盡是忠義士
 8 何意得有讒諛人

諛言翻覆那可道
 能令君心不自保

[stanza break]

1 Word is sent to Luoyang, the secondary capital, because it was closer to Liaoxi than was Chang'an. "Feelings" in this context includes the sense of "our circumstances."

- As to springtime clothing, who is there to make it for us?
 We send word with the messenger going to Luoyang:
 12 Do relay these feelings from the border's frontier.¹

II.11.8

Ballad of Meng's Gateway²

- The yellow bird, a yellow flower in its beak,
 Flutters lightly along the edge of the eaves.
 As it mimics repaying the young gentleman's kindness,
 4 How is it that it could instead be shot down?³

- With finest wine in golden goblets making springtime for all those
 seated,
 The lord of Pingyuan, coveting talent, had a great throng of retainers.⁴
 When all those in his hall were fully the best in devotion and principle,
 8 Why should he wish to acquire men who fawned and flattered?

Fawning words, going this way and that—those may be spoken
 In hope of making the lord's heart not keep good hold of itself.

[stanza break]

2 Mengmen Mountain is in the Taihang 太行 range, west of present-day Huixian 輝縣, in northern Henan, and was an important outpost of the old state of Jin 晉.

3 When Yang Bao 楊寶 was a young boy during the early Eastern Han, he saved an unfledged yellow bird from an owl that had snatched it. He fostered it for weeks, while it would feed only on yellow flowers (chrysanthemums, symbolic of long life), until it was fully fledged and could fly off on its own. Much later Yang was visited by an unknown lad dressed in yellow, who identified himself as that bird and said he was a messenger of the immortal Queen Mother of the West. He prophesied that Yang's descendants would duly attain high office, and that eventually proved to be so. This is the first example in the poem of a figure that suggests the unpredictability of fortune.

4 "Springtime" was a common epithet added to the names of wines. The lord of Pingyuan, Zhao Sheng 趙勝, chief minister of the state of Zhao 趙, in the first half of the third century BCE, avidly recruited talented men in great numbers to serve his state.

北園新栽桃李枝
 12 根株未固何轉移
 成陰結子君自取
 若問傍人那得知

II.11.9

霍將軍篇

長安甲第高入雲
 誰家居注霍將軍
 日晚朝迴擁賓從
 4 路傍揖拜何紛紛
 莫言炙手手可熱
 須臾火盡灰亦滅
 莫言貧賤即可欺
 8 人生富貴自有時
 一朝天子賜顏色
 世事悠悠應自知

- For newly grafted peach and plum branches in the north garden,
 12 Without firmly set root and stock, how could they be transplanted?¹
 Should they produce shade and bring forth fruit, the lord will take
 them up;
 But were one to ask a bystander, what could they know about this?

II.11.9

Poem on General Huo²

- Chang'an's first-rank mansion reaches high into the clouds,
 And whose house is it residing there?—it is General Huo's.
 When at evening he returns from court, guests and hangers-on press
 round,
 4 While along his route those bowing in respect are such a jostling
 throng.
- But do not say that hands so hot can make others' hands burn,
 For too soon when the fire is gone, even ashes are snuffed out.
- And do not say being abject and poor can just be overwhelming,
 8 For in a man's life riches and honor will also have their time.
 If one day the Son of Heaven bestows on you his countenance,
 Worldly affairs in their farthest extent you will come to know.

1 The implication is that potentially fine officials (peach and plum branches) brought to court (the north garden) must come with well-grounded character lest they not flourish there.

2 Huo Guang 霍光 was the most powerful figure at the Western Han court from the death of Han Wudi in 87 BCE till his own death in 68; among other titles he had the honorary designation Generalissimo 大將軍. Like the preceding poem, this one speaks of the unpredictability of fortune.

II.11.10

雁門胡人歌

高山代郡接東燕
 雁門胡人家近邊
 解放胡鷹逐塞鳥
 4 能將代馬獵秋田
 山頭野火寒多燒
 雨裏孤峯濕作煙
 聞道遼西無聞戰
 8 時時醉向酒家眠

II.11.11

黃鶴樓

昔人已乘白雲去
 此地空遺黃鶴樓
 黃鶴一去不復返
 4 白雲千載空悠悠
 晴川歷歷漢陽樹

II.11.10Song of the Hun People at Wildgoose Gate¹

- Daijun in high mountains seems to connect eastward with Yan,²
 The homes of the Hun at Wildgoose Gate are close on the border.
 They let loose their Hun goshawks to chase the frontier birds,
 4 Are practiced in leading Dai horses to hunt in the autumn fields.
 When wild fires on the mountain-tops burn much in the cold,
 On a lone peak amidst rain, the downpour turns to mist.
 Getting word that now in Liaoxi there is no more warfare,
 8 Most of the time they drink full until nodding off in the wineshop.

II.11.11The Yellow Crane Loft³

- Here a person in the past was borne up on white clouds, gone;
 At the very place to no end remains this Yellow Crane Loft.
 That yellow crane, once gone, has never come back again,
 4 The white clouds for a thousand years to no end stretch on and on.
 In the limpid waterway, vivid and sharp, show the trees of Hanyang,

1 On "Hun," see II.11.1, note 2. Wildgoose Gate was in northwestern Shanxi (the ancient state of Dai); in Tang times Yanmenjun 雁門郡 was also called Daizhou 代州.

2 The area of Yan was a northeast border region (see II.11.7, note 1), including Liaoxi (line 7 below). The suggestion is that the frontier, whether northwest or northeast, is basically the same, being peopled by barbarians.

3 This scenic lookout was built in the early third century, on the southern shore of the Jiang in what is present-day Wuhan 武漢, Hubei, commemorating the spot where legend said a certain transcendent had ridden off into the sky on a yellow crane centuries before (one story says not long before). Cranes were the traditional vehicle for transporting transcedents through the heavens.

春草萋萋鸚鵡洲
日暮鄉關何處在
8 煙波江上使人愁

- While springtime grasses, all lavish and lush, are there on Parrot Isle.¹
But at sunset, the way back to my homeplace—where is it?
8 Waves in the mist upon the Jiang simply bring one sadness.

1 Hanyang (meaning “north of the Han River”) was across the river from the Yellow Crane Loft, on the north shore, near where the Han River joined the Jiang. Parrot Isle was about half a mile southwest of Hanyang, in the middle of the Jiang; it took its name from the “Rhapsody on a Parrot” 鸚鵡賦 by Mi Heng 禰衡 (ca. 173–198), who composed the poem in 198 at the request of the local governor who had been presented with a parrot (not a bird native to China) as a gift. Mi Heng was shortly afterward executed for *lèse-majesté*.

II.12 薛據

據為人骨鯁，有氣魄，其文亦爾。自傷不早達，因著『古興』詩云「投珠恐見疑，抱玉但垂泣。道在君不舉，功成歎何及。」怨憤頗深。至如「寒風吹長林，白日原上沒」，又「孟冬時晷短，日盡西南天」，可謂曠代之佳句也。

II.12.1

古興

日中望雙闕
 軒蓋揚飛塵
 鳴佩初罷朝
 4 自言皆近臣
 光華滿道路
 意氣安可親
 歸來宴高堂
 8 廣筵羅八珍
 僕妾盡紈綺
 歌舞夜達晨
 四時自相代

II.12 Xue Ju

In his person Ju is hard and inflexible, with spirit and audacity, and his writing is also like this. He was pained not to achieve success early on, and thus in “A Mood as of Olden Times” he said “Casting forth pearls, I fear being misdoubted;/ Clutching jade to my breast, I just shed tears./ When the Way prevails yet one’s lord doesn’t advance one,/ One’s deeds may be worthwhile but alas, to no point”¹—which is frustration and complaint quite profound. Or take, for example: “Then as a chill wind blasts the tall grove,/ The white sun sinks down over the plain,”² and also “At the start of winter, time grows shorter on the gnomon,/ As the sun disappears in the southwest sky”³—which may be regarded as beautiful lines through the farthest of ages.

II.12.1

A Mood as of Olden Times

- At mid-day look toward those paired gate-towers,⁴
 Where the lords’ canopied coaches raise up the dust.
 Their tinkling girdle-pendants have just finished at court,
 4 Bespeaking in every case courtiers near to power.
 With their gorgeous brilliance seeming to fill up the roads,
 How can one get close to their mind and spirit?
 When they come back to feast in their high halls,
 8 Sitting-mats are laid out, with a spread of the most prized foods.
 Their servants and handmaids are all in taffeta and filigree,
 While singers and dancers perform from evening till the dawn.
 Although the four seasons surely succeed one another,

1 These four lines are not in the “Gu xing” poem included here as II.12.1.

2 This couplet comes from poem II.12.10.

3 This couplet does not appear in any of Xue Ju’s extant poems.

4 Marking the entrance to the court.

- 12 誰能分要津
 已看覆前車
 未見易後輪
 丈夫須兼濟
- 16 豈得樂一身
 君今皆得志
 肯顧憔悴人

II.12.2

- 初去郡齋書情
- 肅徒辭汝潁
 懷古獨悽然
 尚想文王化
- 4 猶思巢父賢
 時移多讒巧
 大道竟誰傳
- 8 況見疾風起
 悠悠旌旆懸
 征鴻無返翼

- 12 Who can control for long the most important crossings?¹
 Having seen the carriages of former times overturned,
 We've yet to know the wheels of aftertimes to change.²
 A grown man must needs effect "universal salvation,"³
- 16 How could one please just his own lone person?
 If a true lord now obtains everything that he aims for,
 He should manage to care for the one that is "haggard and harried."⁴

II.12.2

Writing My Feelings on First Leaving the Commandery Office⁵

- With pensive pace I bid farewell to Ying and Ru,⁶
 Holding the ancients to heart, discouraged in apartness.
 Still I think of the inflections wrought by King Wen,
 4 And yet long for the moral strength of Chaofu.⁷
 As the times change, fawners and deceivers multiply,
 And who will finally carry forward the Great Way?
 Worse it is, when one sees a stiff wind arising,
 8 In which flags and banners swing in wavering suspense.
 The migrating swan-geese has no wings for returning,

1 River-fords and mountain-passes are often used as metaphors for positions of power.

2 That is, history has many examples of reversals of fortune but men of the present rarely take this into consideration.

3 Fostering the well-being of everyone.

4 The quoted phrase first referred to Qu Yuan, the archetypal misprized and exiled courtier, later to all who felt themselves unappreciated.

5 That is, when his bureaucratic appointment was done.

6 Yingzhou, in the area of the Ru River and sometimes called Ruyin 汝陰, was near present-day Fuyang 阜陽, in northwestern Anhui.

7 King Wen, revered founding ancestor of the Zhou Dynasty. Chaofu, legendary "Nest Father," who in the time of the sage-king Yao slept in a tree and kept himself apart from the corrupting world.

歸流不停川
 已經霜露下
 12 仍驗松柏堅
 迴首望城邑
 迢迢間雲煙
 志士不傷物
 16 小人皆自妍
 感時惟責己
 在道非怨天
 從此適樂土
 20 東歸得幾年

II.12.3

落第後口號
 十五能文西入秦
 三十無家作路人
 時命不將明主合
 4 布衣空惹洛陽塵

- But the homing current of the waterways never pauses.
 Now we are into the time of frost and dew descending,
 12 Which continues to prove the endurance of cypress and pine.¹
 Turning my head, I look off at the city's environs,
 Now far and farther away amidst the clouds and haze.
 A man of resolve will do no harm to other beings,
 16 But the petty person always sees himself as charming.
 Moved by the times, I will only hold myself to account,
 For with the Way prevailing, it's wrong to complain to Heaven.
 From now on, let me "turn toward that happy land,"²
 20 Going home eastward, to last however many years.

II.12.3

Off-the-Cuff, After Failing the Examination

- At fifteen I was adept in texts, westward went into Qin,³
 At thirty without a home, am now just a man for the road.
 The time's fate does not match me with the enlightened ruler,
 4 A plain-garbed fellow, I, uselessly stained with Luoyang's dust.⁴

1 The hardness of cypress and pine, never wilting in the cold, had been used by Confucius as a metaphor for the good man's perseverance in adversity.

2 Quoting from one of the *Shijing* odes, of a person wishing to move to a better-governed state.

3 Chang'an, the Tang capital, was in the old state of Qin.

4 In 727, when the poet failed the exam, the court was resident in the secondary capital, Luoyang.

II.12.4

題丹陽陶司馬廳

高鑒清洞徹
 儒風人進難
 詔書增寵命
 4 才子益能官
 門帶山光晚
 城臨江水寒
 唯余好文客
 8 時得詠幽蘭

II.12.5

冬夜寓居寄儲太祝

自為洛陽客
 夫子吾知音
 愛義能下士
 4 時人無此心
 奈何離居夜

II.12.4

Inscribed at the Audience-Hall of Vice-Prefect Tao in Danyang¹

He is a lofty mirror, quite thoroughly transpicuous and clear,
 With a true Ruist's air, impossible for any to improve upon.²
 Proclamations from the throne add to his decree of favor,

- 4 A man of genius, and even more an adept official.
 Here the gates carry a glint from the mountains' light at evening,
 And the city-walls look out over the Jiang's waters, cold.
 Since even I am a guest who is fond of literature,
 8 At this time I will sing of the hidden eupatory.³

II.12.5

At a Stopgap Lodging on a Winter Night; Sent to Grand Invocator Chu⁴

Myself, a traveler here from Luoyang,
 You, master, are the one who knows my tune.⁵
 Devoted to what is right, able to mix with your betters,

- 4 Other men of our time have not this kind of heart.
 What's to be done on a night when lodged apart?

1 Danyang is present-day Zhenjiang 鎮江, Jiangsu. Vice-Prefect Tao is unidentified.

2 Ruist, a gentleman and scholar steeped in the lessons of the Classics.

3 From the time of Qu Yuan's "Li sao," the fragrant eupatory was a symbol of the morally pure man.

4 The addressee is Chu Guangxi (II.16 in this anthology), at the time holding a low-level position in the court's Office of Imperial Sacrifices.

5 One who "knows my tune" is a friend who understands immediately without need of explanation, like the expert auditor who realizes what a zither-player is thinking just from hearing the music.

巢鳥飛空林
 愁坐至月上
 8 復聞南鄰砧

II.12.6

懷哉行

明時無廢人
 廣廈無棄材
 良工不我顧
 4 有用寧自媒
 懷策望君門
 歲晏空遲迴
 秦城多車馬
 8 日夕飛塵埃
 伐鼓千門啟
 鳴珂雙闕來
 我聞雷雨施
 12 天澤罔不該
 何意斯人徒
 棄之如死灰
 主好臣必效
 16 時禁權必開
 俗流實驕矜

- The nesting bird has flown into an empty grove.
 So I sit in sadness until the moon rises,
 8 And listen to the fulling mallet of a neighbor to the south.¹

II.12.6

Ballad: What I'm Feeling!

- In an enlightened time there are no men left behind,
 For a spacious mansion there is no discarded timber.
 But the expert craftsman pays me no regard,
 4 Being of use, better to be my own go-between.
 Keeping plans in mind, I look toward the sovereign's gate,
 But at year's end, in vain still hesitate, hanging back.
 In the city of Qin, many are the carriages and horses,²
 8 All day until dusk the dirt and dust flies.
 With the striking of the drum, a thousand gates swing wide,
 And tinkling bridle-gems arrive at the paired watchtowers.³
 I have heard that when the thunder and rain spreads,
 12 In Heaven's almifluence nothing is not made whole.⁴
 So for what reason should a person of just my kind
 Be cast aside as though merely spent ashes?
 When a ruler is good, his vassal is sure to take after him,
 16 With the time's injunctions, advantage is sure to be opened.
 But if the usual practice is indeed that of pride and arrogance,

1 The sound of someone pounding padded garments with a mallet, which puffs up their bulk and weight; in poetry often suggesting a wife preparing to send warm clothing to her mate who is on military service in the north. Here the sound emphasizes the poet's distance from Chu who "knows his tune."

2 The "city of Qin" is the capital, Chang'an.

3 The watchtowers at the court's entrance.

4 The rain and thunder that is Heaven's enriching moisture stands for the emperor's gracious bounty.

得志輕草萊
 文王賴多士
 20 漢帝資羣才
 一言並拜將
 片善咸居台
 夫君何不遇
 24 為泣黃金臺

II.12.7

泊震澤口

日落草木陰
 舟徙泊江汜
 蒼茫萬象開
 4 合沓聞風水
 洄沿值漁翁
 窳窳逢樵子
 雲開天宇靜
 8 月明照萬里
 早鴈湖上飛
 晨鐘海邊起

[stanza break]

- They that get what they want belittle the grass and weeds.¹
 King Wen relied upon a multitude of fine servicemen,
 20 And the Han emperor had a host of talents at his disposal.²
 Some, with a single word, are appointed generals,
 Others, of least merit, are even placed among the eminent.³
 But my lord—why have I not met him?
 24 I shed tears on the Terrace of Yellow Gold.⁴

II.12.7

Mooring at the Mouth of the Quaking Marsh⁵

- With the setting of the sun, plants and trees darken,
 As the boat turns to moor at the riverside.
 Dimly into the distance a myriad shapes are disclosed,
 4 Lapping, layering, I hear the windswept water.
 Upstream and down we've come upon fishermen,
 In remote reaches met up with wood-gatherers.
 When the clouds open, heaven's precincts are calmed,
 8 As the moon brightens, it shows forth ten-thousand miles.
 When morning wildgeese take wing above the lake,
 A monastery's bell at daybreak announces at the seashore.
 [stanza break]

1 The grass and weeds are metaphors for those of no influence or importance.

2 King Wen, revered founder of the Zhou dynasty; the Han emperor here is Gaozu, founding emperor of the Han dynasty.

3 "The eminent" here refers to the Three Eminences (*santai* 三台), the most prestigious officers of state, identified with the Santai constellation of three paired stars.

4 Referring to the terrace built by the ancient King Zhao of Yan 燕昭王 atop which he placed a thousand gold pieces to reward worthy men who came to serve him. The poet is there now, ready to serve, but the ruler does not value him.

5 Quaking Marsh was along the southeast corner of Lake Tai 太湖 in Jiangsu.

- 獨坐嗟遠遊
 12 登岸望孤洲
 零落星欲盡
 腫朦氣漸收
 行藏空自秉
 16 智誠仍未周
 伍胥既伏劍
 范蠡亦乘流
 歌竟鼓楫去
 20 三江多客愁

II.12.8

- 西陵口觀海
 浙江漫湯湯
 近海勢彌廣
 在昔胚混凝
 4 融為百川長
 地形失端倪

1 Confucius said that when he could be used, he would act, but when set aside would keep himself reserved.

2 In the conflicts between the states of Wu and Yue in the early fifth century BCE, in which the area around Lake Tai figured, the minister Wu Zixu engineered Wu's initial triumph but later, incurring his ruler's unfounded mistrust, was forced to take his own life. Fan Li, minister to Yue, shortly afterward contrived in turn

- Sitting apart, I heave a sigh for far roaming,
 12 Then climb up the banks, looking off at a lonely islet.
 Fading faintly away, the stars are about to vanish,
 In the glimmering glow, the air gradually freshens.
 To act or to keep reserved, in vain does one take hold¹
 16 When knowledge and discernment are yet incomplete.
 With Wu Zixu having fallen on his sword,
 Fan Li, for his part, rode off on the current.²
 This song now over, I will go off drumming the oars,
 20 Here where the Three Rivers add to a traveler's sadness.³

II.12.8

At the Mouth of Xiling Lake, Looking to the Sea⁴

- The River Zhe spills out, rushing and roaring,
 Close by the sea its layout spreads most broadly.
 Long ago it nascently roiled into coalescence,
 4 Its confluence becoming the longest of all waterways.⁵
 Here where the sweep of the land gives up its last edge,

his state's victory over Wu, and he then chose to retire from the scene, according to legend riding off in a small boat to live out his remaining years incognito "among the rivers and lakes."

3 Going off "drumming the oars" is what the wise fisherman did, who advised the ousted, disconsolate minister Qu Yuan to adapt himself to the times and not try to stand out from the crowd; see I.10.4, note 3. The Three Rivers include the Jiang and two others that run into Lake Tai.

4 Xiling Lake was ten miles west of Xiaoshan 蕭山, Zhejiang, lying south of Hangzhou Bay.

5 The description here seems more fitting to the Changjiang 長江, with which the poet is comparing or identifying the Zhe River.

- 天色潛滉漾
 東南際萬里
 8 極目遠無象
 山影乍浮沉
 潮波忽來往
 孤帆或不見
 12 棹歌猶響像
 日暮長風起
 客心空振蕩
 浦口霞未收
 16 潭心月初上
 林嶼幾遭迴
 亭臯時偃仰
 歲晏訪蓬瀛
 20 真遊非外獎

- The sky's hues lie immersed shoreless and unsounded.
Southeastward verging even on ten thousand miles,
8 To the limits of vision a distance showing no features.
Here reflections of the hills ripple and sink every instant,
The tide's breakers come in and go out each moment.
When sometimes a lone boat is nowhere to be seen,
12 Still the rowers' song seems to echo in the air.
With the setting of the sun a steady wind picks up,
And a traveler's heart shudders and jumps to no purpose.
At the outlet's mouth rose-clouds have not been gathered away,
16 When from amidst the ocean's deeps the moon is just rising.
By wooded islets now and then I dawdle and tarry,
On the raised bank sometimes loll looking upward.
At the year's close, let me visit Penglai and Yingzhou,¹
20 A realized journey, needing no outside approval.

1 Penglai and Yingzhou in the Eastern Sea are two of the fabled isles of Daoist immortals, denizens sometimes referred to as "realized, or perfected, ones" (*zhenren*). The poet's wished-for journey, subject to no one else's advice, is to join them in their spiritually perfected state.

II.12.9

登秦望山

南登秦望山
 目極大海空
 朝陽半蕩漾
 4 晁朗天水紅
 溪壑爭噴薄
 江湖遞交通
 而多漁商客
 8 不悟歲月窮
 振緡迎早潮
 弭棹候遠風
 予本萍泛者
 12 乘流任西東
 茫茫天際帆
 栖泊何時同
 將尋會稽迹
 16 從此訪任公

II.12.9Climbing Qin's Lookout Mountain¹

- From the south I climb Qin's Lookout Mountain,
 To the limits of sight the great sea seems transparent.
 In dawn sunlight it half-tosses and trembles,
 4 With radiant rays the sky and water blush.
 The streambed gullies surge and rush wrangling,
 As river and lake join up one after another.
 And many are the visiting fishermen and merchants,
 8 Unmindful of the year and month coming to an end.
 They shake their drop-lines welcoming the early tide,
 And still their oars while awaiting the far-moving wind.
 Myself, I am basically duckweed adrift,
 12 Borne on the current, taken east or west.
 That sail at the edge of the sky, lost in the distance,
 May I ever be settled and moored along with it?
 I will just search out the track to Kuaiji,
 16 From now on putting my trust in Sir Ren.²

1 The First Emperor of Qin once climbed this mountain in the Kuaiji range, just north of Hangzhou, to gaze out upon the sea.

2 The *Zhuangzi* tells of a Sir Ren who sat atop a mountain in Kuaiji, where he baited his fish-hook with fifty bullocks and cast it into the sea, eventually hauling in the most gigantic fish ever. The story is a metaphor of the high-minded man who holds to his principles in order to reap the greatest reward, in contrast to those who angle in shallow streams for more accessible, everyday fish.

II.12.10

出青門往南山下別業

舊居在南山

夙駕自城闕

榛莽相蔽虧

4 去爾漸超忽

散漫餘雪晴

蒼茫季冬月

寒風吹長林

8 白日原上沒

懷抱曠莫伸

相知阻胡越

弱年好棲隱

12 鍊藥在巖窟

及此離垢氛

興來亦因物

末路期赤松

16 斯言庶不伐

II.12.10

Going Out the Green Gate, to a Country Seat in the South Mountains¹

- My favorite dwelling place is in the South Mountains,
 At early dawn I ride there from city-walls and watchtowers.
 Gone off like this, gradually into the unnoticed beyond,
 4 Into the tangled underwood, to take shelter and hide.
 Carefree and uncurbed, as the sky clears of lingering snow,
 Absorbed in another world, in wintertime's last month.
 Then as a chill wind blasts the tall grove,
 8 The white sun sinks down over the plain.
 What I hold in my bosom has for long never been shown,
 Kept blocked even from acquaintances as the Hu from the Yue.²
 But from tender years I've been fond of nesting in concealment,
 12 Or of refining medicinal potions in a ridgeside cavern.³
 Now, come to this, I part from the world's foul reek,
 And taken with this mood, follow up the scene before me.
 At the end of the road, I hope to meet with Red Pine,⁴
 16 If these words may not be found too overweening.

1 The Green Gate was the southermost gate in the eastern wall of Chang'an. The South Mountains are the Zhongnan range, south of the city, a favorite site of Buddhist and Daoist monasteries and of individual retreats.

2 The lands of the Hu in the north and of Yue in the south stand in opposition as a metaphor of unbridgeable distance.

3 The medicinal potions would be hoped-for elixirs of immortality.

4 Red Pine was one of the best-known and often cited "immortals" from early times.

II.13 綦毋潛

潛詩屹崱峭舊足佳句，善寫方外之情。至如「松覆山殿冷」不可多得。又「塔影挂清漢，鐘聲和白雲」歷代未有。荆南分野，數百年來，獨秀斯人。

II.13.1

春泛若耶

幽意無斷絕
 此去隨所偶
 晚風吹行舟
 4 花路入溪口
 際夜轉西壑
 隔山望南斗
 潭煙飛浴浴
 8 林月低向後
 生事且瀟漫
 願為持竿叟

II.13 Qiwu Qian

Qian's poems are sheerly distinct, pointedly conspicuous, with abundance of beautiful lines, excellently transcribing the feel of being "beyond the mundane realm."¹ For instance, "Pinetrees overtopping the mountain hall shed coolness"² could not be attained by many. And again, "The pagoda's shadows hang upon the sky's pure river,/ And the bell's voice blends with the white clouds"³ has not been seen in ages. In the apportioned territory of Jingnan,⁴ for the past several centuries, this man stands alone in full flower.

II.13.1

Drifting in Springtime on the Ruoye⁵

Quiet out-of-the-way thoughts without break or let,
As I go off to follow whatever chance presents.

An evening breeze blows the moving boat along

4 On a blossom-strewn route into the mouth of the stream.

At the edge of night, turning in a westward ravine,
Alongside hills, I gaze up at the Southern Dipper.⁶

Mist from the pooling hovers damp and bedewing,

8 While moonlight in the trees lowers behind.

Though affairs of this life may spread out endlessly ahead,
I'd best be a plain old fellow holding a fishing-pole.

1 See I.4, note 5.

2 From poem II.13.3.

3 From poem II.13.4.

4 Roughly the area from southern Hubei down to central Hunan.

5 Stream in Shaoxing, Zhejiang, where in olden times the beautiful commoner Xishi was discovered by the king of Yue who had her taken into his palace and trained as a femme fatale offered deviously to the neighboring king of Wu (cf. poem I.3.1). The stream came to be regarded as a symbolically significant site for men in reclusion.

6 Composed of six stars in Sagittarius.

II.13.2

題招隱寺絢公房

開士度人久
 空山花霧深
 徒知宴坐處
 4 不見有為心
 蘭若門對壑
 田家路隔林
 還言澄法性
 8 歸去比黃金

II.13.3

題鶴林寺

道門隱形勝
 向背臨層霄
 松覆山殿冷

1 The Zhaoyin (“Summoning the Recluse”) Monastery was on Zhaoyin Mountain near Dantu 丹徒, Jiangsu. The monk Xuan is otherwise unidentified.

II.13.2

Inscribed at Venerable Xuan's Chamber at the Zhaoyin Monastery¹

- The adept opening the Way for long has gone beyond us,²
 Now on this empty mountain flowers and haze are deep.
 I can merely discern the place where he would sit in repose,
 4 But can no longer meet his mind that existed with effect.³
 The gate of this *aranya* stands across from a ravine,⁴
 And a path for the farmers runs along the grove.
 Yet still when one washes pure the dharma nature,
 8 Returning home is comparable to yellow gold.⁵

II.13.3

Inscribed at the Helin Monastery⁶

Its gate to the Way is hidden amidst natural beauty,
 Toward the back looking out on the layered empyrean.
 Pine-trees overtopping the mountain hall shed coolness,

2 To have “gone beyond” in Buddhism is to have reached the “other shore,” forever removed from the round of birth-and-death”; here it indicates monk Xuan is dead. An “adept who opens [the Way]” is an early Chinese translation for a bodhisattva, by Tang times being just a complimentary term for a monk.

3 “Sit in repose,” i.e. when he meditated. To “exist with effect” (translating Sanskrit *samskṛta*) is to operate in our impermanent, temporal world of conditioned karma, which the monk has now left behind.

4 An *aranya*, the Sanskrit word here transliterated into Chinese, is a quiet refuge or hermitage.

5 “Dharma nature” (Sanskrit *dharmatā*) refers to the true character of reality, which is contrasted with phenomenal characteristics. To “return home” here is to return and take refuge in the unconditioned state.

6 The Helin (“Crane Forest”) Monastery was on Mt. Helin, near Dangtu, Jiangsu.

- 4 花藏溪路遙
 珊珊寶幡掛
 焰焰明燈燒
 遲日半空谷
- 8 春風連上潮
 少憑水木興
 慙添身心調
 願謝攜手客
- 12 茲山禪侶饒

II.13.4

題靈隱寺山頂院

- 招提此山頂
 下界不相聞
 塔影掛清漢
- 4 鐘聲和白雲
 觀空靜室掩

1 The second word of this line is translated as a verb to match the parallel verb in the preceding line's second position. But the phrase 花藏 also refers to the lotus-store (or lotus-womb) world that is the abode of Vairocana Buddha, rebirth in which was the particular aspiration of devotees of the *Huayan* (Flower Garland) *sūtra*. The Helin monastery was at this time likely a center of the Huayan sect.

- 4 Flowers are stored by the stream's route leading afar.¹
 Swinging aflutter, its treasure banners dangle,
 With flickering wick-tip the lamp of enlightenment burns.²
 The tarrying sun is half-down the empty valley,
- 8 As springtime's haze joins with the rising tide.³
 This somewhat fulfills a mood of water and wood,
 For the while providing a harmony of body and mind.
 I would now forgo those I've traveled hand-in-hand with,
- 12 For on this mountain partners in meditation abound.⁴

II.13.4

Inscribed at the Mountaintop Cloister of the Lingyin Monastery⁵

- A *caturdiśa* on the very top of this mountain,⁶
 At which the world below is no longer heard.
 The pagoda's shadows hang upon the sky's pure river,⁷
- 4 And the bell's voice blends with the white clouds.
 Contemplating emptiness: rooms of stillness are closed up;

2 The "treasure banners" are those indicating the monastery as a sacred ground. While the third and fourth words of the next line would normally be read just as "the bright lamp," context impels a reading that accounts for the familiar Buddhist symbol of the lamp as signifying enlightenment.

3 The springtime sun seems to be tarrying because the days are now growing longer.

4 That is, he prefers to part with worldly friendships in favor of joining the company of the monastery's monks.

5 Located in the Wulin 武林 mountains west of West Lake near Hangzhou, this monastery was founded in 326 by the Indian monk Huili 慧理.

6 The Sanskrit term for a monastery, here transliterated by the poet, is usually taken to mean "four directions," since a monastery was supposed to belong to the whole world.

7 That is, what we call the Milky Way.

行道眾香焚
 且駐西來駕
 8 人天日未曛

II.13.5

送儲十二還莊城

西坂何繚繞
 青林問子家
 天寒噪野雀
 4 日晚度城鴉
 寂歷道傍樹
 瞳矓原上霞
 茲情不可說
 8 長恨隱淪賒

Practicing the Way: incense of many kinds burns.

Where the carriage of him who came from the west halted,¹

8 For men and gods the sunlight has never turned faint.

II.13.5

Seeing Off Chu (Twelve) Returning to Zhuangcheng²

Where the westward slopes curl and coil so much,

In a forest of green one will ask for your home.

In the chill of the sky sparrows are racketing in the wilds,

4 With the lateness of the day jackdaws cross to the city-walls.

Alone and forlorn: the trees by the side of the road;

A last glimmering glow: rose-clouds over the plain.

These feelings are such that I cannot express,

8 Just lasting regret for one far removed in reclusion.

1 The reference is specifically to Huili (see preceding note 5) who came from India, but it is also a general reference to the most famous monk who “came from the west,” Bodhidharma of the late 4th/early 5th centuries, revered as the first patriarch of Chan Buddhism.

2 Chu is Chu Guangxi (II.16 in this anthology). The location of Zhuangcheng has not been convincingly identified.

II.13.6

若耶溪逢孔九

相逢此溪曲

勝託在煙霞

潭影竹裏動

4 巖陰簷際斜

人言上皇代

犬吠武陵家

借問淹留日

8 春風滿若耶

II.13.6

By Ruoye Stream, Meeting up with Kong (Nine)¹

Meeting up with you at the swerve of this stream,
Winningly installed amidst the mist and rose-clouds,

Where reflections on the pooling are movement in the bamboo,

4 And shade under the cliff is the slant from the edge of your eaves.

A person may speak of the era of the High Sovereign,

Or dogs may be barking by the households of Wuling.²

So let me ask about your days of “lingering long”?

8 Springtime’s breeze is full along the Ruoye.³

1 For Ruoye Stream, see II.13.1, note 5. Kong has not been identified.

2 The couplet imagines Kong to be residing serenely in the untainted time of Emperor Fuxi in mythical antiquity, or to be a denizen of the famous Peach Flower Spring, an atavistic Shangri-la community written of by Tao Qian (365–427), supposedly near to Wuling, Hunan; there the barking of dogs in a neighboring hamlet might be heard but one would have no urge ever to visit it.

3 “Lingering long” with no achievement that was valued by society, yet fulfilling his own nature, was attested by Tao Qian (see preceding note) in a poem on living in retirement. This poem’s final line is Kong’s naïve response to the poet’s question, or the response of the scene itself.

II.14 孟浩然

余嘗謂禰衡不遇，趙壹無祿，其過在人也。及觀襄陽孟浩然罄折謙退，才名日高，天下籍甚，竟淪落明代，終於布衣，悲夫。浩然詩，文彩芊茸，經緯綿密，半遵雅調，全削凡體。至如「眾山遙對酒，孤嶼共題詩」，無論興象，兼復故實。又「氣蒸雲夢澤，波動岳陽城」，亦為高唱。『建德江宿』云「移舟泊煙渚，日暮客愁新。野曠天低樹，江清月近人。」

II.14 Meng Haoran

I am accustomed to think that Mi Heng meeting ill fortune and Zhao Yi having no official salary were owing to their personal faults.¹ But when I consider Meng Haoran of Xiangyang, he stepped back in his diffidence like the bend of a lithophone; and as the fame of his genius grew daily more lofty, his repute throughout the realm became extremely widespread. Yet how sad that, from first to last settled in seclusion in this enlightened age, he came to his end still in a commoner's clothing. Haoran's verse is full and fraught in its textual richness, its warp and woof fine-spun and tight, mostly observing a decorous lyric tone and wholly paring away the everyday style—for instance, “Amidst crowded hills, in this distant spot we have wine;/ Near a solitary islet, we inscribe our poems together,”² this, to say nothing of its evocative imagery, also harks back as well to classic examples.³ And again: “Vapors steam up from the Marsh of Cloud Dream,/ As ripples now shake the city-walls of Yueyang,”⁴ likewise makes for a lofty song. And “Passing the Night on the River at Jiande” goes “The gliding boat moors now by a misty islet,/ As the sun is setting, a stranger's sorrows revive./ Countryside so far-reaching, the sky stoops to the trees,/ River so clear, the moon close to man.”⁵

1 The scholar Mi Heng (173–198) came to an early end, largely because of his obstreperousness with regard to those in authority. The scholar Zhao Yi (fl. 168–185) once faced grave punishment for an unstated crime, and in at least one work expressed his scorn for his contemporaries.

2 From poem II.14.4.

3 That is, both lines of this couplet, in addition to their “evocative imagery,” each allude or “return” to a similar line from a previous poet—in this case, from two different poems of Xie Lingyun 謝靈運 (385–433).

4 From the poem “Looking Out on Dongting Lake” 臨洞庭, not included in Yin Fan's selections. The city-walls seem to be shaking in reflection in the lake's ripples.

5 This is the complete poem, also not included in the anthology.

II.14.1

過景空寺故融公蘭若

池上青蓮宇

林間白馬泉

故人成異物

4 過憩獨潛然

既禮新松塔

還尋舊石筵

平生竹如意

8 猶挂草堂前

II.14.2

過融上人蘭若

山頭禪室挂僧衣

窗外無人溪鳥飛

黃昏半在下山路

4 却聽松聲聯翠微

II.14.1

Stopping by the Aranya of the Late Venerable Rong¹ at the Jingkong Monastery

Here by the pool, a shelter of blue lotus,
There amid the grove, the White Horse fountain.²
An old friend has now become a different being,

- 4 And resting as I stop, I am tearful in solitude.
The rites having been observed at the new stupa by the pines,
Still I look for his familiar prayer-mat among the rocks.
The bamboo scepter of the faith, his a whole lifetime,
8 Hangs suspended even yet at the front of his grass-thatched hut.

II.14.2

Stopping by the Aranya of His Eminence Rong³

In a mountaintop meditation room hangs a monk's robe,
Outside the window is no one, but streamside birds fly.
Yellow dusk is halfway on the path down the mountain,

- 4 Yet I hear the whisper of pines merging with the halcyon-blue haze.

1 An *aranya* is Sanskrit for a meditation retreat or hermitage.

2 The blue lotus or *utpala*, sometimes identified with the eyes of the Buddha, here stands for Rong's retreat as an emblem of the faith. Rong's retreat at the Jingkong Monastery was on White Horse Mountain, three miles south of Xiangyang 襄陽, Meng Haoran's homeplace. The white horse is also symbolic of Buddhism, for tradition says that the first Buddhist sutras were carried to China on the back of a white horse.

3 The same monk and same retreat visited by the poet in the preceding poem.

II.14.3

裴司士見尋
 府寮能枉駕
 家醞復新開
 落日池上酌
 4 清風松下來
 廚人具雞黍
 稚子摘楊梅
 誰道山翁醉
 8 猶能騎馬迴

II.14.4

永嘉上浦館逢張子容
 逆旅相逢處
 江村日暮時
 眾山遙對酒
 4 孤嶼共題詩
 廨宇鄰鮫室

II.14.3

Service Manager Pei Pays Me a Visit

- A government functionary is able to waste a visit on me,
 So the household's brew is then to be opened afresh.
 In the setting sun we pour drinks by the pool,
 4 While a pure breeze comes from under the pines.
 As the kitchen help prepares chicken and millet,
 My young son gathers bayberries by hand.
 Who says that Old Man Shan has had too much to drink?
 8 He still can ride his own horse back home.¹

II.14.4At Shangpu Hostel in Yongjia, I Meet Up with Zhang Zirong²

- An inn of welcome is the place we meet each other,
 In this river village at the hour of the waning sun.
 Amidst crowded hills, in this distant spot we have wine;
 4 Near a solitary islet, we inscribe our poems together.³
 The bureau offices here are neighbor to the homes of lamia-folk,

1 Referring to Shan Jian 山简, who was governor of Xiangyang in the third century and known for his carefree drinking bouts at the local Gaoyang Pool. The people of Xiangyang were said to have made a song about him that ran, "When Lordship Shan would drink his fill,/ Straightaway he heads to his Gaoyang Pool./ At day's end, slumped, he rides back home,/ Feeling no pain, oblivious to all." The local official Pei is being playfully flattered with the reference.

2 Yongjia, on the seacoast in Zhejiang, was close to Lecheng. Zhang Zirong was an old friend of the poet from Xiangyang, now serving as constable in Yongjia.

3 The first line of this couplet recalls from one of Xie Lingyun's poems the line "The crowded hills, for their part, face my window," and the second a line from another of Xie's poems that reads "The solitary islet charms one in mid-river."

人煙接島夷
 鄉關萬餘里
 8 失路一相悲

II.14.5

九日懷襄陽
 去國似如昨
 倏焉經杪秋
 峴山望不見
 4 風景令人愁
 誰採籬下菊
 應閑池上樓
 宜城多美酒
 8 歸與葛強遊

- And human cook-smoke reaches the brutes on the islands.¹
 Our homeland's margin is more than a myriad leagues away,
 8 In having missed the road, we are one in our regret.²

II.14.5

On Double-Ninth Day, Yearning for Xiangyang³

- I left my own country, as if just yesterday,
 Suddenly am passing through the last bit of autumn.
 Mount Xian is now no longer to be seen,
 4 And the "air being brilliant" brings me only sadness.⁴
 Who is there to pick chrysanthemum under the hedge?
 I ought to be idling at a pavilion by the pool.⁵
 Yicheng numbers many its excellent wines—
 8 Let me go home to indulge with Ge Qiang.⁶

1 On the lamia-folk (蛟 interchangeable with 蛟), see I.8.12, note 1. Residents of the offshore islands are seen here as uncivilized foreigners. Both images are emphasizing the coastal setting of Yongjia.

2 "Missing the road" in not returning at this time to their hometown, but also in not attaining high position.

3 The ninth day of the ninth month, "the Day of Nines" or Double-Ninth, also called Chongyang 重陽, was traditionally a day for climbing a height and thinking of home; see I.9.4, note 2.

4 Mount Xian, about three miles southeast of Xiangyang, was a favorite spot for outings, especially on the Double-Ninth. When "the air shone with brilliance," a third-century governor of Xiangyang, Yang Hu 羊祜, loved to go on outings to Mount Xian.

5 Tao Qian wrote of "picking chrysanthemum under the hedge." The pool that the poet yearns to be idling by is the Gaoyang Pool, favored by the Xiangyang governor Shan Jian (see II.14.3, note 1).

6 Yicheng, just a few miles south of Xiangyang, was famous for its home-made wines. Ge Qiang had been an intimate friend of Shan Jian (see preceding note).

II.14.6

歸故園作

北闕休上書
 南山歸弊廬
 不才明主棄
 4 多病故人踈
 白髮摧年老
 青陽逼歲除
 永懷愁不寐
 8 松月夜窗虛

II.14.7

夜歸鹿門歌

山寺鳴鐘晝已昏
 漁梁渡頭爭渡喧
 人隨沙道向江村
 4 予亦乘舟歸鹿門

[stanza break]

II.14.6

Composed on Returning to My Old Garden

At the north pylons I ceased handing up petitions,
 At south mountain come home to a tumbledown cottage.
 Untalented, by an enlightened ruler cast aside,¹

- 4 Ailing much, I'm distanced from old friends.
 While white hairs urge on the advancing of my years,
 The greening *yang*-force presses the twelvemonth to an end.²
 Ever held to heart, sadness will not let me sleep,
 8 As the pinetree moon brings night to the window's emptiness.

II.14.7

Song on Returning at Night to Deer Gate³

The sounding bell from a mountain temple, day now is darkling;
 At the head of Fish-weir Crossing, a clamor of quarrelsome crossers.⁴
 The others follow the sandy road toward the river village,

- 4 I for my part board a skiff, going back to Deer Gate.

[stanza break]

1 In Meng Haoran's *Xin Tang shu* biography, line 3 of this poem is said to have so offended the emperor when he heard Meng recite it before him that he forthwith sent Meng away from the capital. The anecdote is clearly apocryphal.

2 At the end of the year the force of *yang* is growing over that of *yin*, compelling the year to the next springtime (the symbolic seasonal color of which is green).

3 Deer Gate Mountain, about twelve miles south of Xiangyang, overlooking the Han River to its west.

4 Fish-weir Isle was amidst the Han River, to the east of Mount Xian (see II.14.5, note 4) itself to the north of Deer Gate Mountain.

鹿門月照煙中樹
 忽到龐公棲隱處
 巖扉松徑長寂寥
 8 惟有幽人自來去

II.14.8

夜渡湘江

客行貪利涉
 夜裏渡湘川
 露氣聞芳杜
 4 歌聲識採蓮
 榜人投岸火
 漁子宿潭煙
 行侶時相問
 8 涔陽何處邊

- Deer Gate's moon illumines trees amidst the haze,
 And soon I arrive at Lord Pang's place of hidden retreat.¹
 Cliffside door and pinetree path, for long still and silent:
 8 Here, only a secluded one, who comes and goes on his own.

II.14.8

Crossing Xiang River at Night

- A journeying stranger covets a favorable crossing,
 And in the night we pass over the Xiang waterway.
 In the dewy air I sense the sweet-smelling pollia,
 4 From a voice in song recognize "Picking the Lotus."²
 The master of the oars steers toward shoreside fires,
 While fishermen pass the night amid mists over the tarn.
 At one time a fellow journeyer asks of me:
 8 "Where, on what side, might Cenyang be?"³

1 Lord Pang, a famous local recluse of the early third century; see I.5.2, note 4.

2 A well-known *yuefu* title in medieval times.

3 Cenyang was near present-day Lixian 澧縣, in northern Hunan.

II.14.9

渡浙江問舟中人
 潮落江平未有風
 扁舟共濟與君同
 時時引領望天末
 4 何處青山是越中

II.14.10

秦中感興寄遠上人
 一丘常欲臥
 三徑苦無資
 北土非吾願
 4 東林懷我師
 黃金燃桂盡
 壯志逐年衰
 日夕涼風至
 8 聞蟬但益悲

II.14.9

Crossing Zhe River, Inquiring of a Fellow Boatman

The tide has ebbed, the river calm, no more wind,
 My flatboat makes the crossing together with yours.
 Time after time I crane my neck, looking toward the horizon,
 4 At what place among those dark-green hills would be Yue?¹

II.14.10In Qin, Moved at Autumn; Sent to His Eminence Yuan²

On merely a lone hill I've always wished to rest,
 Though my three pathways be frequently wanting resources.³
 This northern land is not what I desire,
 4 But I cherish my teacher in his Eastern Grove.⁴
 Yellow gold is here used up like fired cinnamon-wood,⁵
 And my brave ambition fails along with the year.
 At dusk of day a cooling breeze reaches me,
 8 But hearing the cicadas only adds to my grief.

1 Yue was the name of the old state occupying roughly the area of modern Zhejiang and lands farther south.

2 See additional notes for the misplacement of this poem to Cui Guofu's group in the anthology. "His (or Your) Eminence" is an honorific reference to a Buddhist monk. Being "in Qin" means being at the capital, Chang'an, where the poet is hoping to gain the notice of someone in power.

3 Three pathways signify the rustic dwelling of a recluse.

4 The Eastern Grove was the name of the famous monastery on Mt. Lu, in Jiangxi, that Huiyuan 慧遠 founded in the late fourth century; the poet associates it with the monk to whom he is writing, who also has the syllable "yuan" in his name.

5 A reference to the words of the Warring States persuader Su Qin 蘇秦, during a visit to Qin in which he spent all his resources without gaining an audience with the ruler.

II.15 崔國輔

國輔詩婉變清楚，深宜諷味。樂府數章，古人不能過也。

II.15.1

雜詩

逢著平樂兒
 論交鞍馬前
 興酣一斗酒
 4 恰用十千錢
 後余在關內
 作事多迍邐
 何處肯相救
 8 徒聞寶劍篇

II.15 Cui Guofu

Guofu's poems are engagingly graceful, clearly captivating, and deeply suited to a flavor of allusive criticism. His numerous *yuefu* pieces are such as cannot be surpassed even by the men of old.

II.15.1

Unsorted Poem

- Happening upon the boys of Pingle Tower,¹
 I exchanged banter with them on saddled horses.
 My mood was made tipsy, for a flagon of wine
 4 Which was just then worth ten thousand in cash.
 But later, here I am in the land Within-the-Barriers,²
 And everything I do is mostly hard-pressed and hampered.
 Is there a way I might possibly be delivered?
 8 I have no more than heard of that "Treasure Sword Poem."³

1 In a famous poem by Cao Zhi 曹植 (192–232) the Pingle watchtower on the city-walls of Luoyang is a place where the smart young bravos of the time go to feast, there enjoying fine wine that is hyperbolically worth a myriad cash per flagon (as in lines 3–4 here).

2 The land "within the barriers" (Guannei) is roughly the area of the old state of Qin, where the Tang capital Chang'an lies.

3 This is a poem that Guo Zhen 郭震 (655–712) presented to Tang empress Wu when he was being investigated for transgression of duties as a local constable. The empress was so impressed with the poem and her interview with him that she transferred Guo to a palace appointment. Our poet laments that this is only a story from the past, not something that happens now for him.

II.15.2

石頭瀨作

悵矣秋風時

余臨石頭瀨

日高見超遠

4 望盡此州內

羽山數點青

海岸雜光碎

離離樹木少

8 漭漭波潮大

日暮千里帆

南飛落天外

須臾遂入夜

12 楚色有微藹

尋遠跡已窮

遺榮事多昧

一身猶未理

16 安得濟時代

且泛朝夕潮

荷衣蕙為帶

II.15.2

Composed at Stonehead Shallows¹

- Despondent indeed, at the time of the autumn winds,
 As I stand here above the Stonehead Shallows.
 The sun is high and I see far into the distance,
 4 A view that takes in all of this whole region.
 Plume Mountain is tinged dark-green in many spots,
 By the shore of the sea is a medley of bright-polished shards.
 Vividly evident, the trees and shrubs are few,
 8 Out in the unbounded blur, waves and tides build up.
 At sunset there is a sail going a thousand *li*,
 Hovering southward, beyond the lowering sky.
 Then quite soon, we've come into the night,
 12 And the scene over Chu is of thin mists of cloud.
 Searching the distance, my tracks now have come to their end,
 Of honors to leave behind, matters are well bedimmed.²
 For myself only, I've yet to find the order in it all;
 16 So how can one assist the times we live in?
 Let me just drift day and night on the tide,
 "In a robe of lotus, with sash made of sweet-clover."³

1 The precise location has not been identified, but it must have been near Lian-yungang 連雲港, close to the coast in northern Jiangsu. Plume Mountain (line 5) would have been some ways to the west.

2 That is, posthumous fame is not his to be hoped for.

3 The last line quotes from one of the "Nine Songs" in the old *Chuci* anthology, pointing to the speaker's native integrity while waiting to meet an appropriate match who will appreciate and reward his merits.

II.15.3

魏宮詞

朝日點紅粧
 擬上銅雀臺
 畫眉猶未竟
 4 魏帝使人催

II.15.4

怨詞

妾有羅衣裳
 秦王在時作
 為舞春風多
 4 秋來不堪着

II.15.3

Lyric from the Wei Court

At break of day she daubs on rouge make-up,
Intending to go up on the Bronze Bird Terrace.¹
When the painting of her eyebrows is not yet done,

4 Wei's emperor has sent someone to hurry her.²

II.15.4

A Lyric of Complaint

Your handmaid, I am clothed in filmy gossamer,
Made in the time of the king of Qin.
When I dance in it, the springtime breeze is full,

4 But when autumn comes, I cannot bear wearing it.³

1 The lofty Bronze Bird Terrace was built in 210 by order of Cao Cao 曹操 (155–220), effective founder and posthumously first emperor of the Wei dynasty (220–265). He requested that after his death his concubines twice each month should perform court songs and dance before a curtained mourning bed that was placed there.

2 It is usually thought that the emperor referred to here is Cao Cao's son, Cao Pi 曹丕 (r. 220–226) who, having taken over his deceased father's concubines, is urging on one of them to ascend and perform for him on the terrace, instead of for Cao Cao's spirit.

3 The springtime breeze carries erotic overtones, long gone as the year(s) lengthen.

II.15.5

少年行

遺却珊瑚鞭

白馬驕不行

章臺折楊柳

4 春日路傍情

II.15.6

長信草

長信宮中草

年年愁處生

時侵珠履迹

4 不使玉堦行

II.15.5

Ballad of Youth

He has let fall the coral-handled whip,
 His white steed proudly does not ride on.
 By the Resplendent Terrace he breaks off a willow branch,

4 On a springtime day: love by the side of the road.¹

II.15.6Weeds in Changxin Palace²

The weeds within the Changxin Palace
 Year upon year grow in a saddening place.
 At times intruding on the tracks of pearl-sewn slippers,

4 They are not allowed to infringe on the jade steps.³

1 One of the Qin palace halls in early times, the Resplendent Terrace by Han times was adjacent to a lively road where young men and easy women had assignations, thereafter signifying pleasure precincts. Breaking a willow branch in two, one half for each person, was symbolic of emotional attachment.

2 Changxin (“Lasting Faithfulness”) Palace was the residence of the empress during Western Han times. During the reign of Han Chengdi 漢成帝 (33–7 BCE), Lady Ban 班 enjoyed the emperor’s attention for a while but eventually lost his favor to others. She then requested to live in Changxin Palace, serving the empress and, according to tradition, writing several famous poems lamenting her plight. The speaker of this poem is imagined to be one of several women in a similar condition.

3 The pearl-sewn slippers are those of the now favored ladies; the jade steps lead to their rooms.

II.15.7

香風詞

洛陽梨花落如霰
 河陽桃葉生復齊
 坐怨玉樓春欲盡
 4 紅綿粉絮裛粧啼

II.15.8

對酒吟

行行日將夕
 荒村古塚無人迹
 蒙籠荊棘一鳥吟
 4 屢勸提壺酤酒喫
 古人不達酒不足
 遺恨精靈傳此曲
 寄言世上諸少年
 8 平生且盡杯中綠

II.15.7

Lyric of the Fragrant Breeze

In Luoyang pear blossoms are falling like hail,
 While in Heyang peach leaves come out in force again.¹
 And so she in her haven of jade grieves that springtime is nearly done,
 4 As in fine rouge and powder her make-up is wetted with sobs.

II.15.8

Facing Wine: Descant

Moving on and onward, the day leads into evening,
 By old grave-mounds in deserted villages there are no more human
 tracks.

From a dense-dark thicket of thorns a lone bird is quavering,
 4 Ever prompting “tip-up, tip-up,” to buy some wine to drink.²

The men of old did not understand there can never be enough wine,
 A regret they bequeathed to their spirits, who’ve passed along this tune.
 So I’ll confide these words to all the young men of this world:

8 Throughout your life may you drain to the last the green in your cup.³

1 Heyang is present-day Mengxian 孟縣, about thirty miles northeast of Luoyang

2 A particular bird, genus and species unidentified, was said to voice a song that sounded as though it were saying “raise the jug” (Middle Chinese *dej-hu*).

3 The “green” of wine referred to bright bubbles on the surface.

II.15.9

漂母岸

泗水入淮處
 南邊古岸存
 秦時有漂母
 4 於此饋王孫
 王孫初未遇
 寄食何多論
 後為楚王來
 8 黃金答母恩
 事迹貴在此
 空傷千載魂
 前臨雙小渚
 12 上有一孤墩
 遙望淮陰口
 蒼蒼霧樹昏
 幾年崩塚色
 16 每日落潮痕
 古地多陁阨
 時哉不敢言
 向夕淚沾裳
 20 只宿蘆洲村

II.15.9

The Riverbank of the Washing Matron¹

- Where the River Si enters the Huai,
 To the south that old riverbank remains.
 In Qin times there was a washing matron,
 4 Who at this spot gave viands to a young prince.²
 That young prince had not yet met with his fortune,
 Why should tendering food call for much discussion?
 Later when he became the king of Chu,
 8 With yellow gold he answered the matron's kindness.
 Traces of the event I value at this spot,
 And am vainly sorry for her soul of a thousand years.
 Before me I look out on a pair of small islets,
 12 On one of which is her single lone barrow.
 Far off I can catch sight of the entrance to Huaiyin,
 Where shadowy and faint there are hazy trees at twilight.
 After so many years the look of the crumbled grave-mound
 16 Must every day show scars of the receding tides.
 This land of older days is now much fallen off,
 Oh, of time one can hardly dare to speak!
 Toward nightfall tears wet my gown,
 20 As I put up simply at Luzhou village.

1 Outside present-day Qingjiang 清江, Jiangsu. History tells that when Han Xin 韓信, who would be one of the leading generals supporting the founding Handynasty emperor and later made king of Chu and then marquis of Huaiyin, was young and poverty-stricken, he encountered an old woman washing clothes on this riverbank. Seeing he was in need, she provided him with a meal (line 4 of the poem). He thanked her, saying he would repay her handsomely when he secured a great position in the world, to which she responded that she was only helping a hungry man and wanted no talk of grand rewards later (line 6). However, when made king of Chu he did as he had promised her (lines 7–8). It is the site of her encounter with Han Xin and, in the second half of the poem, of her mouldering grave that the poet laments.

2 “Young prince” was simply a polite form of address to a young man, for Han Xin was hardly respectable at the time.

II.15.10

湖南曲

湖南送君去

湖北送君歸

湖裏鴛鴦鳥

4 雙雙他自飛

II.15.11

See Additional Notes

II.15.10

A Hunan Tune

South of the lake they accompanied you departing,
North of the lake they accompanied you returning.¹

On the lake now those mandarin ducks,

4 Pair upon pair take wing on their own.

II.15.11

See Additional Notes

1 The lake is Dongting 洞庭, on the border between Hubei and Hunan.

II.16 儲光義

儲公詩，格高調逸，趣遠情深，削盡常言，挾風雅之道，得浩然之氣。『述華清宮』詩云「山開鴻濛色，天轉招搖星」。又『遊茅山』詩云「山門入松柏，天路涵虛空」。此例數百句，已略見『荊揚集』，不復廣引。璠嘗觀儲公『正論』十五卷，『九經分義疏』二十卷，言博理當。實可謂經國之大才。

II.16 Chu Guangxi

Master Chu's poems are lofty in their scaffolding and uninhibited in lyric tone, far-reaching in their intent and deep-seated in feeling, thoroughly paring away ordinary wording, holding close to the way of the "Airs and the Elegant,"¹ and attaining to "flood-like vitality."²

His poem "Telling of the Huaqing Palace"³ says: "The mountains open out a scene of all-encompassing immensity,/ The heavens revolve, making overt and apparent the stars."⁴ And again, a poem on "Visiting Mount Mao"⁵ says: "The mountain gateway leads into pines and cypress./ A pathway in the sky takes in the emptiness of the void." There are hundreds of such lines already to be found randomly in the *Collection from Jingzhou and Yangzhou*,⁶ so I need not quote more extensively here.

I have myself perused Master Chu's fifteen-chapter *Commensurate Discourses*⁷ and his twenty-chapter *Subcommentary on the Meaning of the Nine Classics, Organized Severally*,⁸ which speak of things wide-ranging, in reasoning that is quite to the point. In truth he may be referred to as a great talent able to bring the state into proper alignment.⁹

1 Referring *pars pro toto* to the classic Book of Odes (*Shijing*).

2 A quality that, according to Mencius, "marries rightness and the Way" and is found in those who accumulate the fullness of right action without selfishness.

3 From the fifth of five poems to this title, written by Chu upon the emperor's refurbishing of and renaming as the Huaqing ("Splendid and Pure") Palace in late 747 his hot-springs retreat on Mount Li 驪山, twenty-five miles east of Chang'an. None of these poems is included in this anthology's selection.

4 The phrase translated as "overt and apparent" sometimes refers to the star Alkaid, but here is in descriptive parallel with the phrase "all-encompassing environs" in the preceding line.

5 From the fifth of five poems written at Mao Shan in southern Jiangsu, a holy peak in the Shangqing Daoist tradition. None of these poems is included here.

6 An anthology evidently devoted to poets from these areas, in which Chu Guangxi was heavily represented. Some think the compiler may have been Yin Fan, but this is unlikely.

7 This book is recorded in the bibliographic monograph of the tenth-century *Xin Tang shu*, but was unknown after this in the Song dynasty. We know nothing of its contents, hence the translation of the title is tentative.

8 There is no mention of this book in Tang or later sources.

9 That is, someone worthy of occupying one of the highest positions in the government.

I.16.1-2

雜詩二章

(1)

秋氣肅天地
 太行高崔嵬
 猿狖清夜吟
 4 其聲一何哀
 寂寞掩圭華
 夢寐遊蓬萊
 琪樹遠亭亭
 8 玉堂雲中開
 洪崖吹蕭笳
 素女飄飄來
 雨師既洗後
 12 道路無纖埃
 鄙哉楚襄王
 獨如雲陽臺

I.16.1–2

Unsorted Poems, Two Pieces

(1)

When the air of autumn cleans out heaven and earth,
The Taihang hills in height are tall and towering.¹

Gibbons and langurs howl in the clear night,

4 Their voices so wholly mournful!

In still solitude I close the round-topped wicker-door,

In dreaming sleep roam out to the isle of Penglai.²

Snow-gem trees far off there stand straight,

8 And a jade hall opens up amidst the clouds.

As Hongya is playing his syrxn pipes,

The Flawless Maiden arrives wind-wafted.³

Once the Rain Master has washed everything clean,

12 The roads have not the least speck of grime.⁴

How unwitting—that King Xiang of Chu,

Alone as he was on the Yunyang Terrace.⁵

1 The Taihang range, between Shanxi and Hebei.

2 The paradise isles in the Eastern Sea, where transcendent beings dwell.

3 Hongya (“Farthest of Bounds”) was a Daoist transcendent, identified with the great musician Ling Lun 伶倫 known to the mythical Yellow Emperor. The Flawless Maiden was a goddess also skilled in music during the Yellow Emperor’s time, who additionally was adept in the “arts of the bedchamber.” The poet is dreaming of himself as Hongya whose syrxn playing is summoning the Maiden to his room.

4 The Rain Master is another Daoist immortal, whose appearance seems to conclude the dream.

5 Tradition says that in olden times King Xiang of Chu was accompanied by the poet Song Yu 宋玉 when visiting the Yunyang Terrace on Mount Wu 巫山 where a previous king had had an erotic dream meeting with the mountain’s goddess. The king asked Song Yu to tell him of this in verse, which he did. A second version has Song Yu, after speaking with King Xiang, also dreaming of the goddess and then versifying his own vision of her. In neither case was King Xiang himself able to meet the goddess directly, and is hence pitied by our poet—who has himself dreamt of a goddess—as “unwitting.”

(2)

渾胚本無象

末路多是非

達士志寥廓

4 所在能忘機

耕鑿時未至

還山聊採薇

虎豹對我蹲

8 鸞鷲傍我飛

仙人空中來

謂我勿復歸

格澤為君駕

12 雲霓為君衣

西近崑崙墟

可與世人違

(2)

In the amorphous incipience at base there were no forms,
 Only at the road's end are the many "this-es" and "thats."¹
 He that fully understands has a mind for the boundless horizon,

- 4 From where he rests, one can ignore petty contrivance.
 Since the season for plowing and delving has not come,
 I'll go back to the hills, bide the time plucking bracken.²
 Although tiger and leopard hunker down before me,
 8 The rarest of phoenixes flies by my side.
 From the empty sky a transcendent person comes,
 To say to me, "You need not return home again.
 For you, Arriving Beneficence will be a carriage,³
 12 And a rainbow from the clouds will be your robe.
 Westward drawing near to the wastes of Kunlun,⁴
 You may turn your back to the men of the world."

1 In the inchoate chaos of the universe's beginnings there were no identifiable forms; these only became differentiated later, near the end of the cosmogonic process.

2 As did the upright brothers Bo Yi and Shu Qi at the beginning of the Zhou dynasty, who preferred to stay apart from the immoral world.

3 "Arriving Beneficence" was the name of an auspicious star, identified by one scholar with the zodiacal light.

4 The cosmic mountain in the west, also a residence of transcendents, especially the goddess Xiwangmu 西王母, Queen Mother of the West.

II.16.3-4

効古二章

(1)

晨登涼風臺

目走邯鄲道

曜靈何赫烈

4 四野無青草

大軍北集燕

天子西居鎬

婦人役州縣

8 丁男事征討

老幼相別離

泣哭無昏早

稼穡既殄絕

12 川澤復枯槁

曠哉遠此憂

冥冥商山皓

(2)

東風吹大河

河水如倒流

河洲塵沙起

II.16.3–4

After an Olden Model, Two Pieces

(1)

In the morning I ascended Cool Breeze Terrace,
As my view sped onward to the Handan road.¹
The effulgent spirit is red-hot and fiery,²

4 There are no green plants in all the countryside.

The great general roosts at Yan in the north,
With the Son of Heaven dwelling at Hao in the west.³
Womenfolk are laboring in prefecture and county,

8 While men and boys serve on campaign and maneuvers.
The old and the young have said farewell to one another,
With tears and sobbing regardless of dusk or dawn.

Sowing and reaping have been broken off, cut short,
12 As also rivers and pools have gone parched and dry.

Begone! get away from such troubles as these—
Unseen and evasive, the graybeards of Mount Shang.⁴

(2)

A wind from the east is gusting on the great river,
With the river's water seeming to run against itself.
On the river's isles dust and sand kick up,

1 The terrace was one in Chang'an during Han times, here evoked for its name in contrast to the blistering heat described in the poem. Handan, in southern Hebei, was renowned in old times for its singers and dancers, thus a desirable destination for someone seeking escape from the sad circumstances of drought.

2 The "effulgent spirit" is the sun imagined as a god.

3 Yan, the area around modern Beijing, was the military base of An Lushan's forces protecting the northeastern border and evidently taking the country's men away from the work they would normally be doing (lines 7–8). Hao is an old name for Chang'an.

4 At the fall of the Qin dynasty four white-haired old men known for their wisdom secluded themselves on Mount Shang, southeast of Chang'an, to avoid the time's troubles. The poet here would like to escape the drought by doing the same.

- 4 有若黃雲浮
頽霞燒廣澤
洪曜赫高丘
野老泣相逢
- 8 無地可蔭休
翰林有客卿
獨負蒼生憂
中夜起躑躅
- 12 思欲獻厥謀
君門峻且深
跼足空夷猶

- 4 As though there are brown clouds drifting.
 Rose-flushed mists are burning over broad pools,
 Enveloping effulgence is fiery-red on the high hills.
 Oldsters in the countryside weep when they meet,
 8 There being no place they may rest in the shade.
 That host Quill-brush Grove had his honored guest,
 But one alone took upon himself the commonfolk's woes.¹
 At the middle of the night I rise, weak and wavering,
 12 Longing to proffer a plan of action such as his.²
 But my lord's gates are frightfully tall and deep,
 With faltering step, I can only shuffle and shift.³

1 Yang Xiong's 揚雄 (53 BCE–18 CE) famous "Tall Poplars Palace Rhapsody" 長楊賦 is an imagined dialogue between a court official named Quill-brush Grove acting as host and an opponent named Master Ink 子墨 as "honored guest," the two debating whether a grand hunting expedition of the emperor was but a selfish indulgence that depleted the resources and livelihood of the common people, the role of critic being taken by the honored guest. We may assume that such a person, were he alive now, would find fault with the present emperor for some deficiency that has brought on the current drought. This line may also be read without the historical allusion as referring to the Tang Academy of the Quill-brush Grove, peopled with scholars appointed by the emperor to be on call to write for or advise him whenever he desired, thus having its own "honored guests" who could remonstrate with the ruler, if they had the nerve. The one who "alone took on the commonfolk's woes" refers to the great statesman Xie An 謝安 (320–380) who spent his first forty years in comfortable retirement, refusing on several occasions to take up official service, but who at last did so at a time of crisis, the plea being made "If Xie An does not come forth, what is to be done for the commonfolk?"

2 That is, as Xie An ultimately did (see preceding note).

3 Unlike the previous poem which ends with the poet wishing simply to avoid the present troubles and hide away as a recluse, here he would want to be the one to alleviate the people's woes but lacks the courage to approach the court.

II.16.5

猛虎詞

寒亦不憂雪
 飢亦不食人
 人肉豈不甘
 4 所惡傷明神
 太室為我宅
 孟門為我鄰
 百獸為我膳
 8 五龍為我賓
 蒙馬一何威
 浮江亦以仁
 綵章曜朝日
 12 牙爪雄武臣
 高雲逐氣浮
 厚地隨聲震
 君能賈餘勇
 16 日夕長相親

II.16.5

Lyric on the Baleful Tiger

When cold, it is not itself bothered by snow,
 When starving, it does not itself feed on people.
 Not that human flesh isn't to its taste,

4 What it's averse to is harming the bright spirits.¹

“Taishi Peak does for my own home,
 And Mount Mengmen does for my realm.²
 The hundred beasts will do for my food,

8 And the five dragons will do for my guests.”³

When its pelt masked the war-horses, utterly daunting it was!
 When it forded the river, it was thanks to a prefect's humaneness.⁴
 Its bright-hued coat outshining the morning sun,

12 Fangs and claws more rampant than an officer of war.

As the high clouds drift off with its huffing,
 The solid earth will tremble to its roar.
 If you are able to buy its surplus valor,⁵

16 From dawn to dusk you may ever be as kin.

1 Referring to the interior gods of various parts of the body, as understood in religious Daoism.

2 Taishi was one of the peaks of Mount Song 嵩山, southeast of Luoyang. Mengmen was a mountain in southwestern Shanxi.

3 Various legends identify the five dragons differently, usually as different groups of transcendents or in one instance as divine beings with human faces and dragon bodies. Lines 5 through 8 use the first-person pronoun and thus seem spoken by the tiger; but here and in other of Chu Guangxi's lyrics (II.16.8, II.16.9), this may instead be taken as objectively referring to the identified subject, as, for instance, one uses “ego” in the layout of family trees. It is possible to read this entire poem in the tiger's voice, but only these four lines are explicitly marked.

4 At the battle of Chengpu in 632 BCE the Jin cavalry draped tiger-skins over their horses to bring fear to the opposing troops of Chu who in the end were thoroughly defeated. In the first century a certain prefect of Jiujiang 九江 forbade the hunting of tigers that had been devastating the area, saying they were simply doing as their nature bid; because of his kindness they crossed the river and left the territory.

5 In ancient times a soldier from the state of Jin, after capturing an enemy and his chariot, proclaimed “Those who want valor can buy my surplus.”

II.16.6

射雉詞

曝暄理新翳

迎春射鳴雉

原田遙一色

4 臯陸曠千里

遠聞咿啞聲

時見雙飛起

幕屣踈蒿下

8 陪颺深麥裏

顧敵仍忘生

爭雄方決死

仁心貴勇義

12 豈復能傷此

超遙下故墟

迢遞回高軌

丈夫昔何苦

16 取笑歡妻子

II.16.6Lyric on Pheasant-Shooting¹

- Open to the warm sun, I fit out the new blind,
 Welcoming springtime, to shoot at the calling pheasants.
 Upland fields are all of a hue into the distance,
 4 Paddies stretch on flat for a thousand *li*.
 Yonder I hear their voices “yee-wook!”
 And in a moment see a pair rising in flight.
 Broadly blanketed, they were set apart under wormwood,
 8 Or puffing out their plumes, deep in the barley.
 Regarding a foe, now they have no thought for their life,
 In vying for dominance they would insist to the death.
 But those of benevolent heart prize valor and what is right,
 12 So how should one ever choose to injure these?²
 Far and farther away, they will alight by old-time mounds,
 Remotely out of range, returning to their lofty course.
 Yet once there was an officer so very wretched,
 16 To win a smile with this he delighted his wife.³

1 Specifically the bright-colored ring-necked pheasant (*Phasianus colchicus*). This poem is a counter to an extensive *fu* poem on pheasant shooting by Pan Yue 潘岳 (247–300) in which that writer celebrates his skill in downing numerous pheasants while hidden in a hunting blind.

2 Seeing the beauty and boldness of the fowl, one gives up the idea of shooting them.

3 In ancient times there was a high officer whose ugliness was such that his wife neither spoke with nor smiled at him for three years. Only when she accompanied him when he shot down a pheasant in the wilds did she finally bestow an appreciative smile on him.

II.16.7

採蓮詞

淺渚荇花繁

深塘芡葉踈

獨往方自得

4 恥邀淇上姝

廣江無術阡

大澤絕方隅

浪中海童語

8 淚下鮫人居

春鴈時隱舟

新荷復滿湖

采采乘日養

12 不思賢與愚

II.16.7

Lyric on Lotus-Picking

- By a shallow islet water-fringe flowers are lush,
 By a deep pool wild-rice leaves are sparse.
 Moving on alone, just now feeling well-pleased,
 4 I'm flustered to meet with a young lass by the Qi.¹
 The wide river has no lanes or byways,
 The broad marsh precludes direction or corner.
 But amid the waves "sea sprites are conversing,"
 8 And with their tears falling, lamia-folk here reside.²
 As spring's wildgeese in season hide the boats,³
 New-appearing lotus again fills the lake
 Picking and plucking, she "enjoys the day's pleasures,"⁴
 12 With no thought of what may be worthy or crude.

1 The lovely young girls who live by the Qi River, in northern Henan, were proverbial in early poems. Here she is the one picking lotus, and the Qi is merely notional, not the actual site of the poem's encounter.

2 Quoting from Zuo Si's 左思 (ca. 250–ca. 305) "Wu du fu" 吳都賦 where in one passage "sea sprites are festively conversing." On the lamia-folk (蛟 interchangeable with 蛟), see I.8.12, note 1.

3 The wildgeese returning northward now from their winter migration are so many that they seem to hide other boats from view; several texts instead read 荻 "silver-grass" which makes for an easier image and parallel with the next line.

4 The last words of this line quote the final words of a poem by Xie Lingyun 謝靈運 (385–433) celebrating a carefree day.

II.16.8

牧童詞

不言牧田遠
 不道牧陂深
 所念牛馴擾
 4 不亂牧童心
 圓笠覆我首
 長蓑披我襟
 方將憂暑雨
 8 亦以懼寒陰
 大牛隱層坂
 小牛穿近林
 同類相鼓舞
 12 觸物成謳引
 取樂須臾間
 寧問聲與音

II.16.8

Lyric of the Herding Lad

- He does not say the pasturing fields are far,
 Does not tell that pasturing slopes are deep.
 When the concern is tending and taming of oxen,
 4 It does not unsettle the heart of the herding lad.
 "A round straw-hat lies on my head,
 A long straw-cloak covers my chest.
 Just now I'll be troubled by summertime rain,
 8 Then again will fret over wintertime's cold."¹
 The large ox may be hidden among layered bluffs,
 The small ox caught up in the nearby woods.
 Sharing in things of like kind can excite and arouse one,
 12 Engaging with the world can result in homely song.
 In holding such joy for just a short while,
 Why need one ask after the tune or the tone?

1 It is unclear where exactly the boy's words end, perhaps including the next couplet, but in other "lyrics" of Chu Guangxi, the explicitly marked first-person quotations usually seem to last for four lines.

II.16.9

田家事

蒲葉日已長
 杏花日已滋
 老農要看此
 4 貴不違天時
 迎晨起飯牛
 雙駕耕東蓄
 蚯螾土中出
 8 田烏隨我飛
 羣合亂啄噪
 嗷嗷如道肌
 我心多惻隱
 12 顧此兩傷悲
 撥食與田烏
 日暮空筐歸
 親戚更相笑
 16 我心終不移

II.16.9

A Farmer's Affair

- Sweet-flag leaves are growing daily longer,
 While apricot blossoms are daily more lush.¹
 An old farmer will be sure to notice this,
 4 And sets store on not ignoring nature's timing.
 Welcoming sunrise, he rises to feed the oxen,
 With a yoked pair he plows the east fallow plot.
 "When the earthworms emerge in the soil,"²
 8 Field ravens are on the wing following after me.
 A flock gathers, in a riot pecking and cawing,
 'Ngaaw, ngaaw,' as if saying they're starving.
 My heart is much touched and feels for them,
 12 Regarding this, doubly troubled and worried.
 So I scatter seed, doled out to the field ravens,
 And at sunset come home with my basket empty.
 Kith and kin by then are making mock of me,
 16 But after all my feelings cannot be turned."

1 The occurrences in this couplet are mentioned in certain old texts as signaling the arrival of spring.

2 A sign that the fields are ready for sowing.

II.16.10

寄孫山人

新林二月孤舟還
 水滿清江花滿山
 借問故園隱君子
 4 時時來去在人間

II.16.11

訓綦毋校書夢遊耶溪見贈之作

校文在仙掖
 每有滄洲心
 況以北窗下
 4 夢遊清溪陰
 春看湖口漫
 夜入迴塘深
 往往纜垂葛
 8 出舟望前林
 山人松下飯
 釣客蘆中吟
 小隱何足貴

II.16.10

Sent to the Recluse Sun

To the freshening grove in the second month your lone boat returns,
As waters fill the clear river and flowers fill the mountains.

Let me ask if the gentleman in hiding in his wonted garden

4 From time to time comes and goes amid the realm of men?

II.16.11

Composed to Reciprocate the Poem “A Dream-Journey to Ruoye Stream”
Presented to Me by Collator Qiwu¹

Collating texts in the transcendents’ annex,
You mostly have a heart for the Watchet Isles.²

Even more, when below a northern window

4 You go a dream-journey to the shade of that clear stream.³

In springtime noting the overflow at the mouth of the lake,

Passing at night into the recesses of a winding pool.⁴

Now and again one may tie up by the dangling kudzu,

8 To leave the boat and look out at the grove ahead.

Be a hermit, taking a meal beneath the pines,

Or an angling visitor, humming amidst the reeds.

A “lesser hider” holds what’s worth prizing:

1 Qiwu is Qiwu Qian (II.13 in this anthology). No poem titled exactly as that referred to is among his extant works, but II.13.1 describes an actual outing on Ruoye Stream. He held the position of collator in the Academy of Assembled Worthies before temporarily giving up officialdom in the early 740s and returning to the southeast.

2 The “transcendents’ annex” is a flattering reference to the imperial library. The “Watchet Isles” are the transcendents’ paradise realms in the Eastern Sea.

3 That is, the Ruoye, and specifically its shadeward or south side.

4 The north branch of Ruoye stream flows into Mirror Lake 鏡湖.

- 12 長年固可尋
 還車首東道
 惠然若南金
 以我採薇意
 16 傳之天姥岑

II.16.12

使過彈箏峽作

- 鳥雀知天雪
 羣飛復羣鳴
 原田無遺粟
 4 日暮滿空城
 達士憂世務
 鄙夫念王程
 晨過彈箏峽
 8 馬足凌兢行
 雙壁隱靈耀
 莫能知晦明
 皚皚豎冰色

1 A common saying by Tang times was that the “lesser hider” hid himself away from the world amidst mountains and rivers, while the “greater hider” hid at court and in public. The “extended years” of practical immortality were often pursued through Daoist alchemical means.

- 12 Extended years that may indeed be sought after.¹
 So turn the carriage round, take to the eastern road,
 In such favor as though of southern gold.²
 I will take my own thoughts of plucking bracken,
 16 And convey them to the summit of Mount Tianmu.³

II.16.12

Composed upon Crossing Tanzheng Gorge on Official Business⁴

- Every kind of bird knows when snow will come,
 Taking wing in their flocks and calling out in flocks.
 On the upland fields none of the millet crop remains,
 4 While the sunset fills up an abandoned fort.
 He who fully understands will care for the age's needs,
 Even a boorish sort like me takes mind of the king's objectives.
 With the rising sun we cross Cithern-Playing Gorge,
 8 Our horses' footfalls proceeding in freezing fright.
 The twin cliff-walls here keep out the sun's radiance,
 And no one is able to know light from dark.
 Glaringly aglitter is the look of the solid ice,

2 Recalling an anecdote from *Zuo zhuan*, the “eastern road” is where a favorable ruler will provide security. “Southern gold,” originally a term for valuable tribute items from the south, was used from the third century as a complimentary reference to erudite scholars from the south, as Qiwu Qian was (and Chu Guangxi also).

3 On “plucking bracken,” see II.16.2, note 2. Mount Tianmu, not far from Ruoye, was celebrated as a locale for those escaping from the world, as in a poem by Li Bo (see I.6.2), also of a dream-journey.

4 Tanzheng (“Cithern-Playing”) Gorge was northwest of present-day Pingliang 平涼, in eastern Gansu. It was said that the gorge gave off echoes as though a cithern were being played. The poet is fulfilling an imperial commission to accompany the army, probably in a reportorial or secretarial capacity.

- 12 漫漫陰雲平
始信故人言
苦節不可貞

- 12 Endlessly extended is the flatness of shading clouds.
Now I finally believe what the men of old said:
“Painful forbearance cannot be persevered in.”¹

1 Or “The strictest composure cannot be steadfast.” Quoting the “judgment” of the *Yijing*’s sixtieth hexagram, advising that self-restraint and resignation taken to an extreme can result in harm, just as acting without limits can.

II.17 王昌齡

元嘉以還，四百年內，曹劉陸謝，風骨頓盡。頃有太原王昌靈，魯國儲光羲，頗從厥迹。且兩賢氣同體別，而王稍聲峻。至如「明堂坐天子，月朔朝諸侯。清樂動千門，皇風被九州。慶雲從東來，泱泱抱日流。」又「雲起太華山，雲山互明滅。東峯始含景，了了見松雪。」又「楮柟無冬春，柯葉連峯稠。陰壁下蒼黑，煙含清江樓。壘沙積為岡，崩剝雨露幽。石脉盡橫亘，潛潭何時流。」又「京門望西岳，百里見郊樹。飛雨祠上來，靄然關中暮。」

-
- 1 “Wind and bone” are paired qualities in literary criticism, the former referring to the temper, mood, or animating force of a poem which is directed outward, the latter to the poem’s internal structure or argument, ideally forceful but spare. The poets, identified by their surnames, who are praised in this sentence are Cao Zhi 曹植 (192–232), Liu Zhen 劉楨 (d. 217), Lu Ji 陸機 (261–303), and Xie Lingyun 謝靈運 (385–433), all active before the Yongjia period though Xie lived through the first years of it.
- 2 Although Wang Changling was raised in the Chang’an metropolitan area, his family was affiliated with the Taiyuan Wang clan. Chu Guangxi was a native of Runzhou, Anhui, as Yin Fan well knew, having included a selection of his poems in an earlier anthology Yin compiled which was restricted to poets from that area. But in his youth Chu had accompanied his father on the latter’s posting to a

II.17 Wang Changling

Going back to the Yuanjia era (424–454), in these four hundred years the “wind and bone” of Cao, Liu, Lu, and Xie had been completely suspended.¹ But of late Wang Changling of Taiyuan and Chu Guangxi of Luguohave notably followed in their tracks.² Now, these two worthies are alike in the personal spirit of their poems but different in their inherent style, with Wang being rather more imposing in voice. For instance, “In the Hall of Light presides the Son of Heaven,/ At the month’s onset holding court with all the nobles./ Pure music shakes the thousand gates of the palace,/ The august influence spreading to the Nine Isles./ Felicitous clouds come in from the east,/ Roiling and rising, embracing the sun as they drift.”³ And again, “Clouds arise from Grand Flower Mountain,/ Clouds and mountain share the shifting light and shade./ As the eastern peak becomes infused with sunlight,/ You clearly and cleanly see snow on the pines.”⁴ And again, “The evergreen trees have no winter or springtime,/ Their limbs and leaves linked densely on the peaks./ Shaded rockfaces low down are grizzled-black,/ Infused with mist are the towers of the clear river./ Layered sands have clumped up into hills,/ That may collapse crumbling in the secrecy of rain and dew./ But veins of stone run thoroughly threaded throughout,/ So when was it that this hidden tarn flowed forth?”⁵ And again, “From the capital’s gates I view afar the Western Marchmount,/ For a hundred *li* around, see the outland’s trees./ While rain sweeps in upon the shrine,/ Cloud-covered is sunset amid the passes.”⁶

position in the old state of Lu (modern Shandong), so he was sometimes (wrongly) identified with that place.

3 From the poem “Ballad: Free-run Song” 放歌行, not included in this anthology. The all-court gathering is held on New Year’s Day, at the beginning of the first month.

4 From the poem “Stopping at Huayin” 過華陰, not included here.

5 From the poem “Coming Out from the Mouth of the Chen Mountains and Reaching the Cottage of a Country Fellow by Layered-Rock Bay, Sent to Zhang (Eleven)” 出郴山口至疊石灣野人室中寄張十一, not included here. The “towers” of the fourth line are the legendary mirage towers of clam-monsters. Between the two quatrains quoted here, there is in the original poem a couplet that Yin Fan has elided.

6 From poem II.17.15 here.

又「奸雄乃得志，遂使羣心搖。赤風蕩中原，烈火無遺巢。一人計不用，萬里空蕭條。」又「百泉勢相蕩，巨石皆却立。昏為蛟龍怒，清見雲雨入。」又「去時三十萬，獨自還長安。不信沙場苦，君看刀箭瘢。」又「蘆荻寒蒼江，石頭岸邊飲。」又「長亭酒未酣，千里風動地。天仗森森練雪擬，身騎鐵驄白鷹臂。」斯並驚耳駭目。今略舉其數十句，則中興高作可知矣。余嘗覩王公『長平伏冤』文，『吊枳道賦』，仁有餘也。奈何晚節不矜細行，謗議沸騰，再歷遐荒，使知音歎惜。

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- 1 These six lines must have come from one of Wang Changling's poems on historical subjects, but they are included in his collected works as an "untitled" poem only as quoted here. The subject seems to be Liu Yuan 劉淵 whose revolt against the Western Jin devastated north China in the early fourth century and brought an end to the dynasty; a Jin prince had earlier warned the emperor that Liu Yuan would eventually bring grief to the state if not gotten rid of beforehand, but this advice was not taken. Some later scholars interpreted these lines as Wang Changling warning Emperor Xuanzong of An Lushan's nefarious future intentions to despoil the Tang, but this is hardly likely.
 - 2 From the poem "Composed by the Dragon Pool Shrine at Lesser Fu Valley" 小敷谷龍潭祠作, not included here. The lamia-dragon is often associated with rains and floods.
 - 3 From the poem "Taking the Place of My Host's Reply at Fufeng" 代扶風主人答, not included in this anthology, which tells the tale of a veteran of the northwest

And again, “A faithless gamecock then attained his aim,/ Which caused the hearts of all to tremble./ As a red-tinted wind convulsed the Central Plain,/ The raging fire left no nest unharmed./ Because one man’s advice was not used,/ A myriad *li* moaned and mourned in vain.”¹ And again, “A hundred wellsprings in their layout drench each other,/ As huge rocks all seem to stand back from them./ At twilight the lamia-dragon is stirred up,/ And we clearly see the clouds and rain come on.”² And again, “When we departed we were thirty myriads,/ But it was I alone who returned to Chang’an./ If you don’t believe one suffers in the desert terrain,/ Look, sir, at my scars from blade and arrow.”³ And again, “Reeds and rushes are cold by the blue-green river,/ Atop a rock at shoreside I take a drink.”⁴ And again, “In the long-stage pavilion, before I’m tipsy from wine,/ For a thousand *li* the wind disquiets the land”; “The emperor’s honor-guard, a massed host, is like to the driven snow,/ While he in person bestrides a mail-cloaked steed, with white goshawk on his armlet.”⁵ These examples are both amazing to the ear and startling to the eye. I could for some while adduce dozens of lines like these, which may be recognized as masterworks of poetry’s present resurgence.

I have also read through the text of Sir Wang’s “Offering a Threnody at Changping” and his “Rhapsody of Lament at Zhidao,” which possess an abundance of humaneness.⁶ Just what is the explanation for the frothing provocations of backbiters who have denounced him in recent times for not paying attention to trivial details of conduct, so that a second time he experienced the remote hinterlands, which makes one who knows him well to sigh with regret?⁷

campaigns. Between the two couplets quoted here, there is another in the original poem which has been elided by Yin Fan.

4 This couplet is not found in any of Wang Changling’s extant poems.

5 These two couplets seem to be from different poems, but neither can be found in any of Wang Changling’s extant poems. In the first couplet the “long-stage pavilion” is a rest-house located ten *li* from the next or last on the official post-road; short-stage pavilions were five *li* apart. In the second couplet, my reading of the post-caesural phrase of the first line is tentative.

6 These two compositions are not extant and nothing is known of them.

7 In the mid-740s Wang was relegated for a second time (the first having been in 739) to the south of China for an unspecified offense. “One who know him well” is literally one who “knows his tone,” recalling the perfect auditor who intuitively knows what his friend playing the zither is thinking.

II.17.1

詠史

荷畚至洛陽
 胡馬屯北門
 天下裂其七
 4 豺狼滿中原
 明夷方濟世
 斂翼黃埃昏
 披雲見龍顏
 8 始蒙國士恩
 位重謀亦深
 所舉無遺奔
 長策寄臨終
 12 東南不可吞
 賢智苟有時
 貧賤何所論
 唯然嵩山老
 16 而後知我言

1 The subject is Wang Meng 王猛 (325–375), who became the most trusted general and advisor of Fu Jian 苻堅, emperor (r. 357–85) of the Former Qin dynasty in north China. Many of the phrases in this poem come directly from his biography in the *Jin shu* 晉書.

2 His biography says he was poor as a youth and peddled hods (panniers for carrying soil or bricks) to earn money. The “Northern Gate” is metaphorical for the northern frontier.

II.17.1

On a Historical Subject¹

- Shouldering a hod, he had come to Luoyang;
 On a Hunnish horse, would defend the Northern Gate.²
 When the subcelestial realm was torn into seven,
 4 Dholes and wolves filled the Central Plain.³
 Only in “declining light” would he aid the world,
 So folded his wings in the twilight of yellow dust.⁴
 When clouds unrolled, he saw the dragon countenance,
 8 And now met with beneficence due a hero of the state.⁵
 His office was weighty, and his counsel was profound;
 Of his recommendations none were neglected or ignored.
 On the brink of death he vouchsafed long-range plans,
 12 That the southeast should not be assaulted.⁶
 If the worthy and wise but gain their proper time,
 Why talk of their being from poor or humble means?
 It is just as it was for the elder of Mount Song,
 16 Upon which one will understand what I say.⁷

3 With the Jin dynasty’s removal to Jiangnan in the early fourth century, north China was fought over by several warlords with short-lived dynasties.

4 “Declining light” is hexagram 36 of the *Yijing*, connoting situations where the noble man must hide his light until arriving at the proper moment to come forth. Wang Meng did not push himself forward but waited for the opportune time when he would be recognized by the emperor.

5 When the emperor saw and recognized his great abilities, influential positions and honors followed fast upon one another, including even the designation of “hero of the state.”

6 When visited by the emperor on his deathbed, Wang Meng advised him not to attack the Eastern Jin dynasty but rather to secure his northern and northwestern borders against the various groups still unconquered there. In the event, Fu Jian did send his army against the Eastern Jin in 383 and sustained a defeat that would end his dynasty.

7 A story said that when poor and selling hods in Luoyang, Wang Meng accompanied a mysterious stranger to Mount Song where a white-haired elder (actually the deity of the mountain), said there was no need for Wang to bow to him. Hence, if Wang’s worth was thus acknowledged before becoming known to all, the truth of the elder’s assessment and the poet’s should be manifest.

II.17.2

觀江淮名山圖

刻意吟雲山
 尤知隱淪妙
 公遠何為者
 4 再詣臨海嶠
 而我高其風
 披圖得遺照
 援毫無逃境
 8 遂展千里眺
 淡掃荆門壁
 明標赤城燒
 青葱林間嶺
 12 隱見淮海徼
 但指香爐頂
 無聞白猿嘯
 沙門既云滅
 16 獨往豈殊調
 感對懷拂衣
 胡寧事漁釣
 安期始遺鳥

II.17.2

Looking at a Painting of the Famed Mountains along the Jiang and Huai

Honing my thoughts, I chant of clouded mountains,
Most when noting the marvels of retreating in reclusion.
Lord Yuan—what kind of person was he?

- 4 We go again to his sharp peak overlooking the lake.¹
And now I will praise high the aura of it here,
As unrolling this painting one catches the after-glow.
From wielding a fine brush, there is no place neglected,
8 As we then spread out this thousand-*li* view.
Palely limned are Thorn Gate's sheer bluffs,
Brightly marked is Red Wall's burning glare.²
Verdant and virescent are grove-covered ridges,
12 And darkly glimpsed the bounds of the Huai and the sea.
One may just point out Incense Burner's summit,
But we hear no wailing of the white gibbons there.³
Since here the *śramaṇa* is said to have gone into extinction,
16 Going one's own way is hardly a different tune.⁴
Moved by what I'm facing, minded to shake out my sleeves,
Should I not take up the fisherman's angling?⁵
Anqi first left behind his magic slippers,

1 The famous monk Huiyuan 慧遠 (334–416), who made his residence and founded the Donglin Monastery 東林寺 on Mount Lu 廬山, which stood over Lake Pengli 彭麗湖.

2 Thorn Gate was on the south bank of the Jiang, in Yidu district 宜都縣, Hubei. Red Wall was part of the Tiantai 天台 range, in Zhejiang.

3 Incense Burner was the name of the highest peak of Mount Lu.

4 Referring to Huiyuan's death as being attainment of *nirvana*. The message is that we can follow Huiyuan's example by removing ourselves from the larger world in pursuit of enlightenment.

5 To shake out one's sleeves is to put off one's official garb. The fisherman is an archetypal figure of natural ease and harmony with the world.

- 20 千古謝榮耀
投迹庶可齊
滄浪有孤棹

II.17.3

香積寺禮拜萬迴平等二聖僧塔

- 真無御化來
昔有乘化歸
如彼雙塔內
4 孰能知是非
愚也駭蒼生
聖哉為帝師
當為時世出
8 不由天地資
萬迴至此方
平等性無違
今我一禮心
12 儀劫同不移
肅肅松柏下
諸天來有時

1 Anqi was an “immortal” of the Western Han; when he transcended this world he left behind red, jade-trimmed slippers.

- 20 For a thousand ages renouncing honor and glory.¹
 If I could hope to make tracks just as he did,
 On the Canglang let there be my lonely oars.²

II.17.3

At the Monastery of Fragrance Accumulated, Paying Respects to the
 Stūpas of the Two Sage Monks Wanhui and Pingdeng³

- From true nothingness, attendant on change they came,
 Existing of yore, then borne on change they've gone home.
 As to what is within those twin stūpas,
 4 Who can know what is there and what is not?
 Untaught were they, shy of the common folk,
 But sages indeed, becoming counselors of emperors.⁴
 They must have come forth in the world at that time,
 8 Owing nought to the resources of heaven and earth.⁵
 While Wanhui effected a certain method,
 Pingdeng by nature was without waywardness.
 Now I will be single-minded in devotion,
 12 Through a million kalpas, alike unmoved.
 Solemn and somber here, under pine and cypress,
 Where the devas of all the heavens come at the due time.

2 The Canglang River is where the traditional fisherman of legend and song plies his oars, away from the vulgar world.; see I.10.4, note 3.

3 Fragrance Accumulated was the name of a transcendent Buddha-land mentioned in the *Vimalakīrti Sūtra*. A Tang monastery by this name was in the Zhongnan mountains, south of Chang'an. Wanhui was a monk known and active at court from ca. 680 to 711, having dealings with Gaozong, Empress Wu, Zhongzong, Ruizong, and also Xuanzong before he took the throne. There is no remaining information about Pingdeng.

4 The wording here accords with what we know of Wanhui, who was a functional idiot as a young boy, hyperactive, and mute till he was nine, but who later became a teacher to Gaozong and his successors. However, the couplet seems likely to refer to both monks.

5 That is, they were not commonplace men of this world.

II.17.4

齋心

女蘿覆石壁
 溪水幽濛朧
 紫葛蔓黃花
 4 娟娟寒露中
 朝飲花上露
 夜臥松下風
 雲英化為水
 8 光彩與我同
 日月蕩精魄
 寥寥天府空

II.17.4

Fasting the Heart¹

- Where lady-vine overtops the rocky bluffs,
 And the creek's water is shrouded in a filmy blur,
 And purple-flowering kudzu entwines yellow blossoms,
 4 Supplely lissome amid the chilly dew,
 There at morn I drink the dew on blossoms,²
 At night lie back with a breeze below the pines.
 Cloud blooms seem to have changed into liquid,
 8 Their bright glistening now shared in by me.³
 Sun and moon scour essence and white-soul,
 In unbounded infinity, empty in Heaven's storehouse.⁴

1 In *Zhuangzi* the figure of Confucius explains that “fasting the heart” is superior to the physical fasting engaged in to purify oneself before ritual sacrifices and that it involves being single-willed and using one’s vital breath (*qi*) to attend upon phenomena while being “empty” (*kong*).

2 Dew on blossoms is traditional fare, instead of normal food, for those who are refining their bodies into a more spiritual state.

3 “Cloud-bloom” is one name for (white) glittering mica, an ingredient in many elixirs of immortality, the conversion of which to water suggests the equally glittering rock-crystal (literally, “essence of water” 水精). The poet imagines he has attained, through fasting the heart, a like state of bright purity.

4 “White-soul” is the carnal soul, attached to the earth and physicality. *Zhuangzi* speaks of “Heaven’s storehouse” as the untold Way, where verbal distinctions are absent, and which one can pour into and never fill, bale from and never drain; its emptiness is actually a full potentiality.

II.17.5

緱氏尉沈興宗置酒南溪留贈

林色與溪古
 深篁引幽翠
 山樽在漁舟
 4 棹月情已醉
 始窮清源口
 壑絕人境異
 春泉滴空崖
 8 萌草坼陰地
 久之風榛寂
 遠聞樵聲至
 海鴈時獨飛
 12 永然滄州意
 古時青冥客
 滅迹淪一尉
 吾子躊躇心
 16 豈其紛埃事
 緱岑信所剋

II.17.5

Left Behind for Shen Xingzong, Constable of Goushi, Who Set Out
Wine by the South Stream¹

- The look of the grove and the stream are of an older time,
Where a thick bamboo-brake collects hidden blue-greens.
With mountain-figured goblets in a fisherman's boat,
4 We row in the moonlight, our mood very soon drunk.
At last we've gone all the way to the clear source's mouth,
Where the gorge, different, is severed from human precincts.
A springtime font sprinkles the empty shores,
8 And just-sprouting plants burgeon upon the shaded earth.
For long the wind-blown thickets have been still;
Now hear afar, the sounds of woodcutters arrive.
A sea-borne wildgoose at this time flies off alone,
12 So far-faring, in mind of the Watchet Isles.²
In olden times a stranger from the dark-blue gloaming,
Concealed his tracks, hiding away as a constable.³
You, my good sir, have a heart easy-going and free,
16 Surely not to be busied with irksome grime.⁴
Mount Gou's summit is indeed what you can attain,

1 Goushi district was south of present-day Yanshi 偃師, Henan. Wang Changling was constable in a nearby district when he visited Shen and wrote this poem.

2 The Watchet Isles are the isles of the immortals in the eastern, blue-gray sea.

3 The "stranger," or "visitor," here is Mei Fu 梅福 who lived at the end of the Western Han period and tried to warn the court about the usurping aims of Wang Mang's family. After serving as a constable in Jiangxi, he retired into reclusion or, some said, became a transcendent and left this world, in either case the "dark-blue gloaming" being descriptive of his final destination. Mei's "hiding away" as a constable is meant as an encouraging compliment to Mr. Shen.

4 That is, the pettifogging matters a constable must deal with in this troublesome world.

濟北余乃遂
 齊物可任今
 20 息肩理猶未
 卷舒形性表
 脫略賢哲議
 仲月期角巾
 24 飯僧嵩陽寺

II.17.6

江上聞笛
 橫笛怨江月
 扁舟何處尋
 聲長楚山外
 4 曲遶胡關深
 相去萬餘里
 遙傳此夜心
 寥寥浦溆寒

1 The first line of this couplet alludes to the famous transcendent Wangzi Qiao who was said to have bid farewell to the world from atop Mount Gou; the poet imagines Shen as bound for the same glory. The second line recalls Zhang Liang 張良, one of the chief advisors to the founder of the Han dynasty. Legend had it that before meeting the future emperor Zhang encountered an old man who foretold great things for him and gave him a book of military strategy, promising that in thirteen years Zhang would see him again, in Jibei ("north of Ji"; present-day Changqing, Shandong), where he was then recognized as a transcendent

- And I, north of Ji, will eventually trail after.¹
 Though “evening things out” could be our present undertaking,
 20 The excuse for laying down our burdens still is not here.²
 But let us one way or another get free of body and mind,
 Throw off and set aside opinions of “worth and wisdom.”
 In this second month let us plan for the humble cap of a recluse,
 24 While providing food for the monks of Songyang Monastery.³

II.17.6

Hearing a Flute on the River

- A cross-flute complains in the river’s moonlight,
 While my flat-boat searches for it some place.
 The sound extends beyond these hills of Chu,
 4 The tune coiling deep into barbarian passes.⁴
 Distant from each other more than a myriad *li*,
 Yet carried afar are the feelings of this night.
 In the infinite expanse, cove and strand grow cold;

being. The poet is suggesting that, as Shen in the preceding line will come to resemble Wangzi Qiao, he himself will hope to become like Zhang Liang in finding a transcendent teacher.

- 2 “Evening things out” is the name of the second chapter of the *Zhuangzi*, in which the radical equality of all phenomena is described. Although the poet and Shen are capable of adopting this viewpoint, they are now still bound to carry out their official responsibilities and cannot yet leave the world.
- 3 Although the poet and Shen can now only promise each other to take up the recluse’s life eventually, for the present they can provide a maigre feast for the monks of the nearby Buddhist monastery on Mount Song, thus supporting some who have already removed themselves from the world.
- 4 The cross-flute was especially associated with the nomadic, non-Chinese tribes of Central Asia, and here the first tune played by the unknown musician derives from and seems to wind its way back there.

- 8 響盡惟幽林
 不知誰家子
 復奏邯鄲音
 水客皆擁棹
- 12 空霜遂盈襟
 羸馬望北走
 遷人悲越吟
 何當邊草白
- 16 旌節隴城陰

II.17.7

東京府縣諸公與綦毋潛李頎相送至白馬寺宿

- 鞍馬上東門
 徘徊入孤舟
 賢豪相追送
- 4 即棹千里流
 赤峯落日在

1 In ancient times the city of Handan, in Hebei, was the capital of the old state of Zhao 趙 and celebrated for its fine music.

- 8 When after-echoes stop, just the hauntingly quiet grove.
 I don't know who that person might be,
 But now he plays a Handan-style theme.¹
 Travelers on the river all hold fixed their oars,
 12 With frost in the air collecting on their lapels.
 The wearied horse longs to run in its native north,
 As a displaced man sadly voices a song from Yue.²
 There will be a time, when border grasses are white,
 16 When flag and ensign will overshadow Longcheng.³

II.17.7

Several Gentleman of the Prefecture and District of the Eastern Capital,
 along with Qiwu Qian and Li Qi, See Me Off by Accompanying Me
 to the White Horse Monastery where We Spend the Night⁴

- I saddled the horse at the Upper East Gate,
 Dawdling a while before I'd be boarding a lone boat.
 Worthy and prominent men have come to see me off,
 4 For me to be conveyed by oar for a thousand-*li* coursing.
 On a red-tinted peak the descending sun sets,

2 The barbarian horse longing to return to its northern fields and the traveler from Yue nostalgically humming a tune from his native place are stock images of homesickness.

3 Longcheng (in Gansu) here refers in general to the northwest frontier. The poet imagines Chinese troops there, perhaps with himself in command, holding the barbarians in thrall.

4 The poet is departing to take up a position in the Jiangan area, to which he will travel by boat after this final night in the company of friends. Qiwu Qian (II.13) and Li Qi (I.8) are represented in this anthology. The Baima Monastery, the first Buddhist monastery founded in China in the first century CE, was just east of Luoyang.

空波微煙收
 宦薄忘機括
 8 醉來却淹留
 月明見古寺
 林木登高樓
 南風開長廓
 12 夏夜如涼秋
 江月照吳縣
 西歸夢中遊

II.17.8

趙十四見尋
 客來舒長箏
 開閣延涼風
 但見無絃琴
 4 共君盡樽中
 晚來常讀易
 頃者欲還嵩
 世事何須道

1 The crossbow trigger and notch of arrow are metaphorical for the means of carrying out long-range plans and clever aims.

- And over the sheer waves a light mist gathers back.
 An inconsiderable official, I ignore “trigger and notch”;¹
 8 Worse for drink, instead I remain here delaying.
 In the light of the moon the old monastery is visible;
 Amid a grove of trees we climb its tall pagoda.
 With the south wind laying open a long expanse,
 12 The summer night seems as though cool autumn.
 When the moon above the Jiang illumines that district in Wu,
 Homeward to the west I will travel in dreams.²

II.17.8

Zhao (Fourteen) Seeks Me Out

- For the guest’s arrival, I spread the bamboo sitting-mat,
 And open the side-door to bring in a cooling breeze.
 Seen here is just a zither with no strings,
 4 But together with you, sir, I will drain what’s in the cup.³
 In the evening I usually read the *Changes*,
 And lately have wished to return to Mount Song.⁴
 Of worldly affairs, why need to speak?

2 “That district in Wu” is Jiangning 江寧, southwest of present-day Nanjing, where the poet is going to take up the post of vice-magistrate. Wáng Changling’s homeplace was the area around Chang’an, in the west.

3 Tao Qian (365–427) was said not to understand music but yet had a stringless zither that he stroked when drunk to express his feelings. He admitted to being overly fond of “the thing within the cup.”

4 The evening reading matter is of course the *Yijing*. Mount Song, outside Luoyang, had for long been home to recluses as well as Buddhist monasteries and Daoist abbeys. Its appearance here is not owing to any personal connection with the poet but is mainly due to its pronunciation being a suitable rhyme; it stands metaphorically for any mountain where one can retire in reclusion.

- 8 黃精且養蒙
 嵇康殊寡識
 張翰獨知終
 忽憶鱸魚膾
- 12 扁舟往江東

II.17.9

少年行

- 西陵俠少年
 客過短長亭
 青槐夾兩路
- 4 白馬如流星
 聞道羽書急
 單于寇井陘
 氣高輕赴難
- 8 誰顧燕山銘

1 “Yellow essence” is a species of *Polygonatum* the root of which was used in certain elixirs of transcendence. “Innocence” or “Immaturity” is the name of the fourth hexagram of the *Classic of Changes*, which refers to youthful ignorance that must be controlled, but if rightly cultivated may lead to the proper Way.

- 8 Instead have “yellow essence” and nurture “innocence.”¹
 As Xi Kang specially minimized acquaintances,
 So Zhang Han knew by himself when to make an end.²
 When suddenly he recalled his homeland’s minced perch,
 12 He then took his flat-boat back to Jiangdong.

II.17.9

Ballad of Youth

- By the West Tumuli are bravos young in years,
 They pause as guests at the short- and long-stage pavilions.³
 Against green sophora trees flanking both sides of the road,
 4 Their white horses seem like coursing stars.⁴
 Rumor has it that a feathered order has urgently arrived,
 That the Chanyu is raiding near the Defile of the Well.⁵
 With spirits high, they make light of throwing themselves into the fray;
 8 Who should now bother reading the Mount Yan inscription?⁶

2 Xi Kang (223–262) famously broke off his friendship with Shan Tao 山濤 in a letter explaining why he did not want to take up a position at court that Shan was vacating and had recommended him for, preferring to stay out of government. Zhang Han (258?–319), a native of Suzhou, served briefly in 301 at the Western Jin court in Luoyang, but the advent of the autumn wind there made him yearn for his home region and its local food, including its minced perch. He summarily left the capital and returned to the Jiangdong area.

3 The West Tumuli are the imperial mausoleums of the early Han-dynasty emperors, northwest of Chang’an. On the short- and long-stage pavilions, see the second note 5 to Wang Changling’s headnote.

4 “Coursing star” was the usual term for a meteor.

5 A “feathered order” is an urgently sent call-to-arms. For the Chanyu, see II.11.3, note 1. Jingxing (“Defile of the Well”) was a strategic pass in the Taihang mountain range between Hebei and Shanxi.

6 A famous inscription carved in stone, celebrating Chinese victory over the barbarian Xiongnu near Mount Yanran 燕然山 (now called Yanzhi 焉支) in western Gansu. The young men now will be establishing their own exploits to be commemorated.

II.17.10

聽流人水調子

孤舟微月對楓林

分付鳴箏與客心

嶺色千重萬重雨

4 斷絃收與淚痕深

II.17.11

長歌行

曠野饒悲風

颼颼黃蒿草

繫馬倚白楊

4 誰知我懷抱

所是同懷者

相逢盡衰老

況登漢家陵

8 南望長安道

下有枯樹根

上有鼯鼠窠

高王子孫盡

II.17.10

Hearing an Exile's "Melody of the Waters"¹

A lone boat, a slip of moon, across from a sweetgum grove,
 A sounding cithern confides its plight, together with the traveler's heart.
 The appearance of the Pass is a thousand layers, ten thousand layers of
 rain;²

4 The broken strings gather all in, along with deepening tracks of tears.

II.17.11

Ballad: Long Song

On the barren moors are grieving winds aplenty,
 "Shooh-shooh" above the yellowing wormwood.

I've tied up my horse beside a white poplar,

4 And no one knows what feelings I hold to heart.

Any of those who could share these feelings,

Upon being met have all now become old and frail.

More it seems, when mounting the Han-dynasty's tumuli,³

8 As I look off southward toward the road to Chang'an.

Below me there are the roots of withered trees,

Above there are the nests of flying squirrels.

The descendants of the High August One all are gone,⁴

1 An exile (*liuren*) is someone who has been penally banished two thousand *li* or more from the capital, with no promise of return. The "melody of the waters" was said to have been created by the last emperor of the Sui dynasty during his retreat to Yangzhou in 617, the darkening last year of his reign. The tune was characterized as "plaintive and sharp," expressing the feeling that the emperor would never again return north, as indeed he did not.

2 The Pass here is the Dayu Pass 大庾嶺, on the border between Hunan and Guangdong, marking the entrance to the deep south where the exile is heading.

3 The same burial mounds mentioned in the opening line of II.17.9.

4 The founding emperor of the Han dynasty, Liu Bang 劉邦 (r. 202–195 BCE).

- 12 千歲無人過
 寶玉頻發掘
 精靈其奈何
 人生須達命
- 16 有酒且長歌

II.17.12

城傍曲

- 秋風鳴桑條
 草白狐兔驕
 邯鄲飯來酒未消
- 4 城北原平掣皂鵬
 射殺空營兩騰虎
 迴身却月佩弓弰

- 12 For a thousand years none of them have passed this way.
 Their jewels and jade have been incessantly dug up and plundered,
 And what might be the state of their souls and spirits?
 In this life of ours one must just understand one's fate,
 16 So let there be wine and let us, too, sing long.

II.17.12

A Tune from Alongside the Wall

- When the autumn wind sings in mulberry branches,
 Plants are bleached, and fox and hare run free.
 Back from supping in Handan, with wine not yet worn off,
 4 North of the wall on the flat plain he brings out the ink-black hawk.¹
 Then he shoots dead two rampant tigers by the barren encampment,
 And turns round beneath the crescent moon, tips of the bow he carries.²

1 On the bravos of Handan, see I.9.9, note 1. The hero's hunting bird is presumably a goshawk, but is literally called an "eagle" here out of necessity for the rhyme.

2 His crescent-shaped bow mirrors the crescent moon in the sky above.

II.17.13

望臨洮

飲馬度秋水
 水寒風似刀
 平沙日未沒
 4 黯黯見臨洮
 當昔長城戰
 咸言意氣高
 黃塵是今古
 8 白骨亂蓬蒿

II.17.14

長信秋

奉帚平明秋殿開
 暫將團扇共徘徊
 玉顏不及寒鴉色
 4 猶帶朝陽日影來

II.17.13

Seeing Lintao from Afar¹

We give our steeds to drink, upon fording autumn's river,
With the water turning cold and the wind like a knife.

Across the level sands, when the sun is not yet gone,

4 Amidst the glowering gloom I see Lintao afar.

Here long ago they fought by the Great Wall,

All showing their aim and spirit at their height.

The yellow dust is still here now as in the past,

8 With white bones strewn among the tumblebush and scrub.

II.17.14

Autumn in the Changxin Palace²

She tends to the broom at daybreak, autumn's palace opening out,

Briefly takes up her round fan, dawdling with it back and forth.³

But her jade features don't match the look of the cold-weather crow

4 That even yet on the sun's shadow comes from Zhaoyang Hall.⁴

1 Lintao, near present-day Minzhou 岷州, Gansu, was an outpost near the western end of the Great Wall and in Tang times was a distant bastion against the Tibetans.

2 On the Changxin Palace and Lady Ban, see II.15.6, note 2.

3 In an old poem attributed to Lady Ban she compared her situation, having lost the emperor's favor, with a fan that in autumn has no more use.

4 The Zhaoyang ("Morning Sunlight") Hall is where the emperor's current favorite resides. She is imaged in the crow that even when the year turns cold still is warmed by the emperor's radiance.

II.17.15

鄭縣陶大公館中贈馮六元二

儒有輕王侯
 脫略當世舉
 本家藍溪下
 4 非為漁弋故
 無何困躬耕
 且欲馳永路
 幽居與君近
 8 出谷同所務
 昨日辭石門
 五年變秋露
 雲龍未相感
 12 干謁亦已屢
 子為黃綬羈
 余忝蓬山顧
 京門望西岳
 16 百里見郊樹
 飛雨祠上來

1 Tao is Tao Han (I.7 in this anthology); Feng and Yuan are unidentified. Zheng county is present-day Huaxian 華縣, Shaanxi, and was about sixty miles east of Tang Chang'an, adjacent to the sister district Huayin (line 21), of which Tao was sub-magistrate. The poem's first twenty-four lines are addressed to Tao who is present, the last eight to Feng and Yuan who are also there.

II.17.15

At the Official Residence in Zheng County with Tao (Eldest); For Feng (Six) and Yuan (Two)¹

- Among true scholars are those who take the nobility lightly,
 Who throw off and set aside the undertakings of this world.
 My own homeplace was by the Indigo Stream,
 4 But not for being a fisherman or birder.²
 Though I couldn't help being bound up with farmwork,
 I wished instead to run after a road stretching farther.
 My out-of-the-way dwelling then was near to yours,
 8 Until we came out of the valley to try the same vocation.
 It seems just yesterday we bid farewell at Stone Gate,
 But now five years of autumn's dews have changed.³
 Clouds and dragon haven't yet influenced one another,
 12 Though I've made calls of personal appeal already many times.⁴
 You are now out-tethered with a yellow seal-cord,
 While I attend shame-faced to matters at Mount Peng.⁵
 From the capital's gates one looks afar to the West Marchmount,
 16 For a hundred *li* seeing the trees of the outlying country.⁶
 Wind-swept rain now arrives at the shrine,

2 In the Lantian ("Indigo Fields") mountains, about twenty miles east of Chang'an.

3 Both were in reclusion before leaving the mountains, via Stone Gate Valley, in hope of attaining official position. Wang passed the *jinshi* exam in 727, Tao in 730. Both passed a special decree exam in 731, upon which Wang was appointed collator in the imperial library and Tao sub-magistrate of Huayin.

4 The *Yijing* says "clouds follow the dragon" 雲從龍, which in political terms was interpreted to mean the emperor (dragon) would call forth worthy ministers (clouds) to serve and bear him up. The poet has not been recognized by the ruler and has also had no success in seeking special patronage from highly placed lords.

5 A yellow seal-cord was part of the accoutrement of a district sub-magistrate. The imperial library was associated imagistically with Penglai 蓬萊, one of the immortals' isles in the Eastern sea, but a collator in the library was a relatively low position in the bureaucratic hierarchy, hence the poet's embarrassment.

6 The West Marchmount is Hua Shan 華山, defining landmark in the region where Tao is posted.

靄然關中暮
 驅車鄭城宿
 20 秉燭論往素
 山月出華陰
 開此河渚霧
 清光比故人
 24 豁達展心晤
 馮公尚戢翼
 元子仍踞步
 拂衣易為高
 28 淪迹難有趣
 張范善終始
 吾等豈不慕
 罷酒當涼風
 32 屈伸備冥數

- Mist-driven at sunset in this land amidst the pass.¹
 I pressed my carriage on to spend the night here in Zheng,
 20 Where tending to the candle we talked of how we used to be.
 As the mountain moon came forth above Huayin county,
 It cleared out the haze over the Yellow River's islets.
 Its pure light fell in line with a dear friend,
 24 Freely and openly together we revealed our hearts.
 Sir Feng as of yet now is folding his wings,
 And this Mr. Yuan is still curtailing his steps.²
 Shaking out one's sleeves, it is easy to be above it all,
 28 But submerging one's tracks, it's hard to get your way.³
 Zhang and Fan did as well at the end as at the beginning,
 How should the likes of us not aspire to their example?⁴
 Giving up on the wine, I face the cooling breeze,
 32 And bending or unbending am prepared for inscrutable fate.⁵

1 The shrine is that devoted to the Mount Hua deity; see also Additional Notes. The arrival of rain at a ritual site was traditionally mentioned in poetry as suggesting the arrival of the deity worshipped there. The "land within the passes" was a general term for what is now eastern Shaanxi, the eastern part of the old state of Qin 秦.

2 That is, they have not yet ventured to pursue official careers.

3 Shaking out one's sleeves was a traditional gesture of turning away from the vulgar dust of official pursuits. Submerging one's tracks is retreating into seclusion.

4 The deep friendship of Zhang Shao 張劭 and Fan Shi 范式, which lasted even past Zhang's death, was proverbial and is what the poet would like to pledge with his friends. One commentator thinks the reference is to Zhang Liang 張良 (see II.17.5, second note 1), who was said to have taken up Daoist pursuits after aiding in the establishment of the Western Han dynasty, and the ancient worthy Fan Li 范蠡, who helped the king of Yue conquer his arch-rival the king of Wu and then retired to be a nameless fisherman.

5 Literally, "coiling up" to avoid the falseness of the world or "stretching out" to meet promising possibilities, i.e., adapting oneself to circumstance as fate offers.

II.17.16

從軍行

烽火城西百尺樓

黃昏獨坐海風秋

更吹橫笛關山月

4 無那金閨萬里愁

II.17.16

Ballad: Following the Army

West of the fort, beacon fires on a hundred-foot tall tower;

In yellowing dusk I sit alone in autumn with a wind from the lake.¹

Again I play on the cross-flute “The Moon over Barrier Mountains”;²

4 But there is no help in a boudoir of gold for a myriad miles of sadness.

1 Referring to Koko Nor, “Blue Lake (literally Sea)” 青海, the large inland lake on the Tibetan plateau west of Xining 西寧.

2 A *yuefu* song that tells of soldiers on the frontier being longed for by their lonely women back in China.

II.18 賀蘭進明

員外好古博雅，經籍滿腹。其所著述一百餘篇，頗究天人之際。又有古詩八十首，大體符于阮公。又『行路難』五首，並多新興。

II.18.1-2

古意二章

(1)

秦庭初指鹿
羣盜滿山東
忤意皆誅死
4 所言誰肯忠
武關猶未啟

II.18 Helan Jinming

The auxiliary director¹ is fond of antiquity, a man of breadth and good taste, with a stomach full of the classical texts. Of the hundred-plus poems he has written, they rather “go deeply into the interface between Heaven and Man.”² Also there are his “old poems” numbering eighty, whose style largely tallies with those of Sir Ruan.³ Also, the five on “Traveling the Road is Hard,”⁴ all of which are profuse with fresh evocations.

II.18.1–2

On an Olden Theme; Two Pieces

(1)

At the Qin court one had earlier adverted to a deer,
And a host of rebels filled the lands east of the mountains.⁵
Since contrary thoughts would always lead to execution,

4 Who was willing to speak up with true-hearted advice?⁶
Before the Martial Barrier had yet been forced open,

1 Using as reference the abbreviated name of the office (see Additional Notes) Helan Jinming occupied when Yin Fan was compiling this anthology.

2 The words in quotation marks copy directly what the famous historian Sima Qian 司馬遷 (ca. 145–ca. 86 BCE) wrote to a friend, stating what he tried to do in his *Historical Records* (*Shiji* 史記).

3 I.e., Ruan Ji 阮籍 (210–263), presumably referring to his eighty-two “Singing My Cares” 詠懷 poems.

4 Included in the selection here.

5 Each couplet of the poem recalls one or two vignettes from the disastrous last year of the Qin dynasty, under the brief reign of the Second Emperor. The chief advisor Zhao Gao 趙高 brought a horse into court and declared it was a deer, in order to see which courtiers would faithlessly agree. At this time various rebel armies had occupied all the area east of Qin’s mountains (山東 here does not refer to the province of that name).

6 It was known that condign punishment would befall anyone who contradicted the views of Zhao Gao or the emperor, even out of honest concern.

兵入望夷宮
 為崇非涇水
 8 人君道自窮

(2)

崇蘭生澗底
 香氣滿幽林
 采采欲為贈
 4 何人是同心
 日暮徒盈抱
 徘徊幽思深
 慨然紉雜佩
 8 重奏丘中琴

Troops entered the Gazing-toward-Barbarians Palace.¹

What caused the catastrophe was not the Jing River,

8 The lord of men had brought himself to the last end.²

(2)

Clumped eupatory grows at the foot of the gill,

Its fragrant scent filling the secluded grove.

So lushly lavish, I would use it as a present,

4 But who is the person that shares my heart?

At sunset in vain I hold it fully to my breast,

As I pace to and fro, with shrouded thoughts deepening.

Feeling so forsaken, I'll entwine it into varied pendants,

8 And will again proffer that zither-song amid the hills.³

1 Wuguan (“Martial Barrier”), southwest of present-day Shangnan 商南, Shaanxi, was the southern mountain pass that led to the capital, which was eventually breached by Liu Bang who would become the founding emperor of the Han dynasty. The Wangyi (“Gazing-toward-Barbarians”) Palace was where the Qin emperor was captured and killed, having repaired there to sacrifice to the nearby Jing River (see next note).

2 The emperor had an unsettling dream which was interpreted to him as requiring the propitiation of the Jing River lest the river’s spirit take vengeance on him. When captured by the invading army, he pleaded for his life, even if it meant being made a simple commoner, but he was nevertheless executed. The poem’s last three words may also be read “he spoke (or acknowledged) he had come to his end.”

3 The sweet-smelling eupatorium was a symbol of integrity and moral purity since its abundant usage in the old *Chuci* anthology. The “varied pendants” to be given as a gift recall a line from a *Shijing* poem. The zither-song the poet wishes to play is an echo of one that Confucius is said to have composed when, upon returning from unsuccessful visits to interest different rulers in his ideas, he came upon a *lan*-plant growing alone in a hidden valley; the song laments that though its fragrance is meant for kings it is wrongly ranked with commonplace plants.

II.18.3-7

行路難五首

(1)

君不見巖下井

百尺不及泉

君不見山上苗

4 數寸凌雲煙

人生相命亦如此

何苦太息自憂煎

但願親友長含笑

8 相逢莫乏杖頭錢

寒夜邀歡須秉燭

豈不長思花柳年

(2)

君不見門前柳

榮耀暫時蕭索久

君不見陌上花

4 狂風吹去落誰家

隣家思婦見之歎

蓬首不梳心歷亂

盛年夫壻長別離

8 歲暮相逢色凋換

II.18.3–7

Traveling the Road is Hard; Five Poems

(1)

Don't you see, sir, the well beneath the cliff?

A hundred feet deep, but doesn't reach to the Springs.¹

And don't you see, sir, the sprouts on the mountaintop?

4 Just a few inches tall, but they graze the clouds and mist.

The apportioned fates of human lives are also like this;

Why bother heaving a sigh, or smarting with misgivings?

I only wish for kin and friends to wear a smile that lasts,

8 And when we meet that there is no lack of staff-topping cash.²

On chill nights when we look for cheer, sure to nurse a candle,

Can one help yearning ever for the years of blossoms and willows?

(2)

Don't you see, sir, the willows before the gate,

Showily in bloom for the moment, then drear and bleak for long?

And don't you see, sir, blossoms on the field-paths,

4 To be blown away by heavy winds, fallen toward anyone's home?

In a neighboring home the longing wife sees them with a sigh,

Her tangled hair uncombed, her heart turned upside-down.

In the bright-thriving time her husband had to bid a long farewell;

8 Meeting again at year's end she will look withered and changed.

1 That is, the Yellow Springs, the Chinese Hades.

2 Ruan Xiu 阮修 (ca. 270–312) would hang a string of coins from the top of his staff, to be used in paying his tab at the wine-shop.

[stanza break]

(3)

君不見芳樹枝
春花落盡蜂不窺

君不見梁上泥

4 秋風始高燕不棲
蕩子從軍事征戰
蛾眉嬋娟守空閨
獨宿自然堪下淚
8 況復時聞烏夜啼

(4)

君不見雲間月
暫盈還復缺

君不見林下風

4 聲遠意難窮
親故平生或聚散
歡娛未盡樽酒空
歎息青青陵上柏
8 歲寒能有幾人同

[stanza break]

(3)

Don't you see, sir, the boughs of the sweet-scented trees,
With springtime blossoms all shed, even bees no longer pay heed?

And don't you see, sir, the mud beside the bridge,

4 When autumn winds become strong, swallows no longer nest there?
The scapegrace has joined the army, to serve on campaign and in battle,
While she of moth-eyebrows winsomely lovely, keeps an empty
bedroom.

Alone till the morning, of course she suffers her tears to fall,

8 And more so at times when she hears the crow cawing at night.¹

(4)

Don't you see, sir, the moon amidst the clouds,
For the moment so full, and then again it wanes?

And don't you see, sir, the wind through the pines,

4 Its voice far-sounding, with purpose impossible to die out?
All life long dear friends and kin will gather, then will scatter,
Before joy and cheer are done, the cup will sit empty of wine.
I sigh long for the cypress, greener than green by barrow-mound:
8 When the year turns cold, how many persons are able to be the same?²

1 "The crow cawing at night" was the name of a song traditionally associated with a wife longing for her absent husband.

2 That is, will they stay true and "evergreen" even in trying times?

(5)

君不見東流水

一去無窮已

君不見西郊雲

4 日夕空氣氳

羣鴈徘徊不能去

一鴈驚鳴復失羣

人生結交在終始

8 莫以升沉中路分

(5)

Don't you see, sir, the river flowing eastward,
Going on at once, but without a final ending?

And don't you see, sir, clouds over the western moors,

4 At dusk of day in emptiness laden and swollen?

A flock of geese will wheel round, unable to set off,

At the frightened cry of one goose separate from the flock.

In human life bonds of friendship should stay from first to last,

8 Let us not part mid-course because of loss or gain.¹

1 Literally, because of "rising up or sinking down."

II.19 崔署

署詩言詞款要，情興悲涼。送別登樓，俱堪淚下。

II.19.1

宿大通和尚塔，
敬贈如闍黎廣心長孫錡二山人

支公已寂滅
塔影山上古
更有真僧來
4 道場救諸苦
一承微妙法
寓宿清淨土
身心能自觀
8 色想了無取
森森松映月
漠漠雲近戶
雲外飛電明
12 夜來前山雨
然燈見棲鷓

II.19 Cui Shu

Shu's poems are earnest and compelling in their wording, pensive and doleful in their temper and mood. Those written upon parting when seeing someone off or on climbing a loft-building all suffer one's tears to fall.

II.19.1

Passing the Night at the Pagoda of His Reverence Datong; Respectfully for Ācārya Ru "of Capacious Mind" and the Two Recluses Zhangsun and Yi¹

- His Lordship Zhi being extinguished in silence,
 The shadow of his pagoda is now old upon the mountain.²
 Then it happened that a true monk arrived here,
 4 At this place of sanctuary to give relief from all woes.
 Having once received the subtle Marvelous Law,
 You have lodged in refuge in the fresh Pure Land.³
 With body and mind able to examine themselves,
 8 Form and perception are completely without clinging.⁴
 In the deeply dense grove pine-trees glint with moonlight,
 As hovering hazily, clouds draw near to this door.
 Beyond the clouds a flash of lightning brightens,
 12 During the night it rains upon the mountains before us.
 I light a lamp and have a glimpse of a nesting dove,

1 The pagoda is one commemorating the influential Tang monk Shenxiu 神秀 (606?–706), posthumously honored as the "Greatly Penetrating Meditation Master" (*Datong chanshi* 大通禪師). An *ācārya* (here rendered in abbreviated Chinese transcription of the Sanskrit) is a religious teacher. No personal details are known of the monk Ru Guangxin or of the two recluses who are likewise spending the night at the monastery.

2 Lordship Zhi refers to the famous monk Zhi Dun 支遁 (314–366), used here to stand for Shenxiu. To be "extinguished in silence" is to pass into *nirvāṇa*.

3 The "Marvelous Law" is the Buddhadharma. The Pure Land is the western paradise of the buddha Amitābha, here a metaphor for this pagoda and monastery.

4 Form (Sanskrit *rūpa*) and perception (Sanskrit *saṃjñā*) are two of the five *skandha* or aggregate states of existence, here in parallel with body and mind of the preceding line.

作禮聞信鼓
 晚齋南軒開
 16 秋華淨天宇
 願言長出世
 謝爾及申甫

II.19.2

潁陽東溪懷古

靈溪氛霧歇
 皎鏡清心顏
 空色不映水
 4 秋聲多在山
 世人久踈曠
 萬物皆自閑
 白鷺寒更浴
 8 孤雲晴未還
 昔時讓王者
 此地閉玄關
 無以躡高步
 12 淒涼岑壑間

- Perform the rites and hear the drum of the faith.¹
 Later when it clears I open a south-facing casement,
 16 As autumn flowers purify these precincts of Heaven.
 Would that I might leave the world forever,
 Bidding you farewell and also Shen and Fu.²

II.19.2

Meditation on the Past, at the East Stream of Yingyang³

- Over this legendary stream the vaporous fog burns off,
 And its brilliant mirror shows clear one's true heart and face.
 The empty sky's color does not glint upon the water,
 4 While sounds of autumn are much amid the hills.
 Worldly folk for long have been spare and far from here,
 But nature's myriad things are all at their own ease.
 A white egret, in the chill, swoops up and down again,
 8 Though a lone cloud has not returned in the fairing sky.
 In times of old was one who would cede his kingship,
 At this place where one other closed his mysterious gate.
 There is no way for me to tread in those lofty paces,
 12 Feeling now cold and bleak between crags and valleys.

1 One of Buddha's past lives was a dove that sacrificed itself to feed a hungry man; another story tells that a frightened dove escaping from a hunter brought home to Śākyamuni the truth of impermanence. The "drum of the faith" is the sounding of the monastery bell.

2 Shen and Fu were Zhou princes of those states, celebrated in a *Shijing* ode, here referring flatteringly to the recluses Zhangsun and Yi.

3 Yingyang, the "sunward (i.e., north) side of the Ying [River]," was where, according to legend, the ancient sage-king Yao 堯 offered to relinquish his throne to the virtuous hermit Xu You 許由, but the latter refused and then washed out his ears in the river, to dispel the taint of what he had heard. The story is referred to in the last four lines of the poem. The place was about thirty miles south of present-day Dengfeng 登封 district, Henan. The "lofty paces" of the seventh line are those of Xu You.

II.19.3

途中晚發

晚霽長風裏
 勞歌赴遠期
 雲輕歸海疾
 4 月滿下山遲
 旅望因高盡
 鄉心遇物悲
 故林遙不見
 8 況在落花時

II.19.4

送薛據之宋州

無媒嗟失路
 有道亦乘流
 客處不堪別
 4 異鄉應共愁
 我生早孤賤
 淪落居此州
 風土至今憶
 8 山河皆昔遊
 一從文章士

II.19.3

Setting Out Late on the Road

- With the sky clearing late, in a steady breeze,
 My troubled song proceeds to a distant engagement.
 Clouds are weightless, returning to the sea, quickly,
 4 The moon is full, setting behind the mountain, tardily.
 A traveler's gaze from a height runs on to the horizon,
 But a homeward heart is saddened by everything it meets.
 My familiar grove is remote and no longer seen,
 8 Even more so in this season of falling blossoms.

II.19.4Seeing Off Xue Ju to Songzhou¹

- Lacking a go-between, ah! I've missed the road,
 But, having the Way, would for my part ride the current.²
 At this spot for visitors I cannot bear our parting,
 4 Though in different places we soon will share this grief.
 In my life I was early fatherless and poor,
 Faltering and foundering in that very prefecture.³
 Its air and land to this day I remember,
 8 Its hills and rivers all were my haunts of old.
 Once I took up the path of a man of letters,

1 Xue Ju has a selection of poems in this anthology (II.12). Songzhou was near present-day Shangqiu 商丘, Henan.

2 By not having a "go-between" he means not having a patron to smooth his entry into the bureaucracy. "Having the Way" can instead be read as "Since the Way is present," meaning that the ruler has established an era of good government.

3 That is, Songzhou where Xue Ju is going.

兩京春復秋
君去問相識
12 幾人成白頭

II.19.5

早發交崖山還太室作

東林氣微白
寒鳥急高翔
吾亦自茲去
4 北山歸草堂
杪冬正三五
日月遙相望
蕭蕭過潁上
8 矐矐辨少陽
川冰生積雪
野火出枯桑
獨往路難盡
12 窮陰人易傷
傷此無衣客
如何蒙雨霜

- In the two capitals I passed springs and then autumns.¹
 When you get there, ask of those who knew me,
 12 How many of them have turned white-headed?

II.19.5

Composed upon Setting Out Early from Cross-Bluffs Mountain, to
 Return to Taishi Peak²

- The aura of the eastern grove is faint and white,
 And birds in the chill soar high with haste.
 I likewise am departing from this spot,
 4 Going home to my thatched hut on a northern mountain.
 In the last nub of winter, at just the time of triple-five,
 Sun and moon stare straight at each other from afar.³
 In the wind's sough and sigh I cross the Ying waters,
 8 In morn's glimmering glow perceive the orient rim.⁴
 Ice on the river sets forth piles of snow,
 A will-o-the-wisp reveals a withered mulberry tree.
 Faring alone, the road is hard to finish with,
 12 At the time of extremest *yin* it's easy to feel hurt.
 Hurting this way, as a visitor without a cloak,⁵
 How can I be shielded from rain and frost?

1 In Chang'an and Luoyang.

2 There is no information about Cross-Bluffs Mountain, but it must have been near to the famous Mount Song 嵩山 whose central peak was called Taishi, "Grandest Chamber," because of a cavern on it resembling a room. Mount Song was in Songzhou (see preceding poem), where Cui Shu spent his early years.

3 That is, it is the year's last month, the day of the full moon which is the fifteenth (triple-five).

4 For the Ying River, see II.19.2. "Orient rim" paraphrases 少陽, the extreme edge of "lesser *yang*."

5 Metaphorically, with no influential advocate.

II.19.6

登水門樓見亡友張真期題望黃河作，
因以感興

吾友東南美
昔聞登此樓
人隨川上去
4 書在壁中留
嚴子好真隱
謝公耽遠遊
清風初作頌
8 暇日復消憂
時與交友古
跡隨山水幽
已孤蒼生望
12 坐見黃河流
流落年將晚
悲涼物已秋
天高不可問
16 淹泣赴行舟

II.19.6

Upon Ascending the Watergate Tower I See the Poem “Gazing Out at the Yellow River” that my Late Friend Zhang Zhenqi Composed and Inscribed Here, Because of which I am Deeply Moved

- My friend was the southeast's fairest exemplar,
 In the past, I heard, he climbed this very tower.
 His person has departed with the run of the river,
 4 But his writing remains here on the wall.
 Master Yan had a penchant for true reclusion,
 Duke Xie was addicted to roaming afar.¹
 Like the clearest wind he composed this ode,
 8 “On a day of ease to dispel then his sorrows.”²
 In its time our close friendship was as though age-old,
 But now his traces are hidden amidst the landscape.
 He was already tending to the hopes of the common folk,
 12 When for the time being he watched the Yellow River's drift.
 Drifting downcast, as the year is now growing late,
 Mournful and cold, all things are into autumn.
 Heaven is so high, it cannot be inquired of,
 16 Wiping tears, I'll move on with my voyaging boat.

1 Master Yan is Yan Guang 嚴光, said to have been an old friend of the founding emperor of the Eastern Han dynasty, but who refused several offers of official position, preferring eventually to retire for good in Kuaiji 會稽. Duke Xie is the poet Xie Lingyun 謝靈運 (385–433), Duke of Kangle 康樂, who was fond of trekking the hills of his vast private estate.

2 One of the *Shijing* odes says it was composed to be “placid as the clearest wind.” The eighth line is an almost verbatim quote from the famous “Rhapsody on Climbing the Tower” 登樓賦 by Wang Can 王粲 (177–217).

II.20 王灣

灣詞翰早著，為天下所稱最者，不過一二。遊吳中，作『江南意』詩云「海日生殘夜，江春入舊年。」詩人已來，少有此句。張燕公手題政事堂，每示能文，令為楷式。又『搗衣篇』云「月華照杵空隨妾，風響傳砧不到君。」所有眾製，咸類若斯。非張、蔡之未曾見也，覺顏、謝之彌遠乎。

II.20.1

晚春詣蘇州，敬贈武員外

蘇臺憶季常
飛棹歷江鄉
持此功曹掾

1 This couplet is from poem II.20.6 below.

2 This is Zhang Yue 張說 (667–731) who was chief minister from 721 to 726.

3 Only this couplet is extant now from this poem. Beating clothes on a block with a mallet is a process that shrinks and thickens woolen cloth, causing it to felt, usually done in preparation for winter and often mentioned in poems as being meant to send to husbands on military duty in the cold borderlands.

II.20 Wang Wan

Wan's writings were distinguished early on, but of those that are celebrated throughout the world as most excellent, there are not more than a few. When he was in Wu he wrote the poem "A Jiangnan Theme" which says: "The sun on the sea is born from the tattered night,/ And spring-time on the Jiang takes in the old year."¹ Since the time of the *Odes* poets, there have been few such lines. Zhang, the Duke of Yan,² personally inscribed them at the Hall of State, and often showed them to those skilled in literature, having them copied out in standard script. Also, there is the "Poem on Fulling Clothes" which says: "The moon's luster shines on the mallet, following the maid in vain,/ Echoes on the wind are carried from the fulling-block but don't get to her lord."³ Just about all of his compositions are of this kind—except for Zhang Heng and Cai Yong, never seen before; calling up Yan Yanzhi and Xie Lingyun so far remote.⁴

II.20.1

In Late Springtime I Arrive at Suzhou; Respectfully for Auxiliary Director Wu⁵

At Su Terrace I call to mind Jichang,
Whose fleet oars traveled into this river country.⁶
Holding down now a position in the merit services,

4 Zhang Heng 張衡 (78–139) and Cai Yong 蔡邕 (133?–192), the two most famous poets of the second century, and Yan Yanzhi 顏延之 (384–456) and Xie Lingyun 謝靈運 (385–433), the most renowned poets of the Liu Song dynasty.

5 The poet has come to Suzhou to assume a minor position in the district government; the addressee is Wu Pingyi 武平一, who was a renowned scholar and a staunch supporter of Emperor Zhongzong 中宗 (r. 705–710) who often ignored his advice. His highest position at court was as auxiliary director of the board of merit evaluations (see line 4), hence the title used by Wang Wan. Upon Xuanzong's assumption of the throne, Wu Pingyi was relegated to administrative advisor in the prefectural merit service (line 3) of Suzhou, where shortly afterward Wang Wan met him when sent to the same area on his first official assignment.

6 Jichang was probably a nickname of Wu Pingyi. It had been the byname of Ma Liang 馬良, a courtier of the Shu Han dynasty in the early third century, but if he had a connection with Suzhou it is not recorded in the histories.

- 4 幼稱華省郎
貴門生禮樂
明代秉文章
嘉郡位先進
- 8 洪儒名重揚
爰從姻婭貶
豈失忠信防
萬里汗馬足
- 12 十年睽鳳翔
迴遷翼元聖
入拜佇惟良
別業對南浦
- 16 羣書滿北堂
意深投客盛
才重接筵光
陋學叨鉛簡
- 20 弱齡詞翰場
神馳勞舊國
顏展利殊方
際晚雜氛散
- 24 殘春眾物芳
煙和踈樹滿

- 4 In younger years a “gentleman” of the splendid offices.¹
 With those of noble gates quickening the rites and music,
 In this enlightened age taking up the scholar’s art.
 From a favored quarter, placed with those foremost advanced,
- 8 A capacious classicist, with name honorably upraised.
 As it happens, demoted owing to relatives and in-laws,
 But surely never losing the buffer of trust and devotion.²
 For a myriad leagues pacing with the fabled steeds,
- 12 For ten years froward of the phoenix’s soaring.³
 Then relocating to come to the side of the great sage,
 You went in to pay respects, attended long in excellence.⁴
 Here your country seat faces the southern bay,
- 16 And a trove of writings fills your northern hall.
 Feelings run deep, for an abundance of held-back guests,⁵
 Genius much prized, in a flourish of joined sitting-mats.
 When of scant learning, yet avid for writing-slip and blotter,
- 20 At capping age, I was already in the literary arena.⁶
 While spirit rushes to comfort your old land,
 Your regard opens out to benefit different regions.
 At this late juncture winter’s motley fumes disperse,
- 24 In what’s left of springtime all things are sweet-smelling.
 Mist closes over the sparse trees, filling up;

1 The “splendid offices” were those of the three highest ministries of government, including several Boards under them, each headed by offices with the term “gentleman” (*lang* 郎), viz., director 郎中 or auxiliary director 員外郎.

2 Implying that his demotion to Suzhou is purely the result of his remote family connection with Empress Wu’s clan, not that the emperor doubts his loyalty.

3 “Fabled steeds” paraphrases the literal “blood-sweating horses,” famously sent from Ferghana in the second century BCE and mythologized by the Chinese as wondrous animals. Wu Pingyi is being flatteringly indentified with them, while in the next line he is said to have turned away from the flight of the imperial phoenix, recalling that he refused several summonses to serve at Empress Wu’s court.

4 Referring to his service under Zhongzong.

5 “Held-back guests” is literally “thrown guests,” a phrase deriving from an anecdote about the affable host of a convivial gathering who, not wishing to prolong the festivities, had the linchpins of his guests’ carriage wheels thrown into a well to keep them from leaving.

6 Capping age was one’s twentieth year, signifying entry into manhood. This might here refer to Wang’s passing the *jinsi* exam.

雨續小溪長
 旅拙感成慰
 28 通賢顧不忘
 從來琴曲罷
 開匣為君張

II.20.2

哭補闕亡友綦毋學士
 明代資多士
 儒林得異材
 書從金殿出
 4 人向玉墀來
 詞學張平子
 風儀褚彥回
 崇儀希上德
 8 近侍接元台
 曩契心期早
 今遊宴賞陪
 屢遷君擢桂

Rain continues on the lesser streams, lengthening.
 Having come to this station, clumsily stirred to sympathy,
 28 In touch now with a worthy, my attention will not waver.
 Though songs for my zither have all along been stilled,
 I now take it from its case and play one for you.

II.20.2

Weeping for my Late Friend, Academician Qiwu, Suppleter of Omissions¹

This enlightened age is provided with scholars aplenty,
 The grove of classicists is furnished with rare talents.
 Documents come forth from golden halls of state,
 4 And good men come to the palace's jade stairs:
 In words and learning, like Zhang Pingzi,
 In manner and bearing, like Chu Yanhui.²
 Honoring correct behavior, aspiring to highest virtue,
 8 The nearest attendants are beside the primary eminence.³
 In times past our plans and hopes tallied early on,
 That in present times we'd enjoy feasts and rewards together.
 After frequent shifts you pulled down the laurel branch,

1 The friend was Qiwu Jiong 綦毋夔, identified as having been a scholar appointed to the Academy of Assembled Worthies (Jixian yuan 集賢院) and also by the highest court office he ever held.

2 The two exemplars from past times, referred to here by their bynames, are Zhang Heng 張衡 (78–139), poet, scholar, and scientist of the Eastern Han dynasty, and Chu Yuan 褚淵 (435–482), courtier of the Liu Song dynasty whose personal deportment and actions were recognized as setting a most dignified tone.

3 The “primary eminence” is the foremost pair of a constellation of three pairs of stars pictured as a stairway to high office, this pair symbolizing either the most prestigious of the three highest honorary offices or, in some contexts, the emperor himself.

- 12 分尉我從梅
忽遇乘輶客
云傾構厦材
泣為洹水化
- 16 歎作太山頽
冀善初將慰
尋言半始猜
位聯情易感
- 20 交密痛難裁
遠日寒旌暗
長風古輓哀
寰中無舊業
- 24 行處有新苔
反哭魂猶寄
終喪子尚孩
葬田門吏給
- 28 墳木路人栽
遽洩悲成往
俄傳寵今迴
玄經貽石室

- 12 We were separately constables, with I following Mei Fu.¹
 Then one day you were met by an express-coach visitor,
 Saying you were tipped as timber for framing the great edifice.²
 But now I cry for the River Huan changing its course,
- 16 Groan that Mount Tai has been made to collapse.
 Expecting goodness would first of all be taken care of,
 In reviewing such words I've started mostly to have doubts.
 Our positions were related, with feelings easily in sympathy,
- 20 Our bond was close, so the pain is hard to curtail.
 On a further day, the cold-wrapped funeral banners were dark,³
 In the long wind pall-bearers as of old bewailed.
 Throughout the realm there are no more of his old effects,
- 24 Everywhere he went there is new-growing moss.
 When I returned to weep at the ancestral temple, his cloud-soul still
 remained;
 When all mourning rites were completed, his son was yet a child.⁴
 Now the burial plot is looked after just by menials,
- 28 The trees at the cairn are trimmed down by passersby.
 All in a hurry the grief expressed has become a past thing,
 Too soon his decree of preferment has been passed round elsewhere.
 His *Canon of Mystery* was delivered to the Stone Chamber archive,

1 Pulling down the laurel branch was a metaphor for passing the *jinsbi* exam. District constable was often a first or early appointment for graduates, as it was for both men here. Mei Fu was an upright constable and recognized scholar in the closing years of the Western Han dynasty.

2 The express-coach is a light one-horse carriage often used on urgent missions, here imagined as carrying an official who has been dispatched to recruit Qiwu specially for a position at court.

3 According to the ritual classic *Yili* 儀禮, if divination for the burial day is inauspicious, another divination should be taken on "a further day," ten or more days later.

4 After the burial, the deceased's spirit-tablet was taken to the ancestral temple to which mourners returned to weep. The "cloud-soul" is one's ethereal soul which is not consigned underground with one's physical body. The full period of mourning for a father was twenty-five months.

- 32 朱紱耀泉臺
 地古春長閉
 天明夜不開
 登山一臨哭
 36 揮涕滿蒿萊

II.20.3

晚夏馬升卿池亭即事，寄京都一二知己

- 忝職畿甸淹
 濫陪時俊後
 才輕策疲劣
 4 勢薄常驅走
 牽役勞風塵
 秉心在巖藪
 宗賢開別業
 8 形勝代希偶
 竹繞清渭湄
 泉流白渠口
 逡巡期賞會
 12 揮忽變星斗
 逮此乘務閑
 因而訪幽叟
 入來殊景物

- 32 His vermilion seal-cord now shines on the Yellow Springs' terrace.¹
 Though earth is enduring, springtime is ever closed to him;
 Though heaven is bright, the night for him never breaks.
 From atop a hill, solely looking out and weeping,
 36 As I wipe my tears, all is weeds and wormwood.

II.20.3

Late Summer at the Ponside Pavilion of Ma Shengqing, On a Topic of the Moment; Sent to One or Two at the Capital who Know Me Best

- Unbefitting my duties, I linger on in the royal domain,
 Presumptuously tagging along with an exemplar of our age.
 Lightweight in ability, my suggestions are weak and inept,
 4 Though lacking in sway, I am likely to gallop onward;
 Led on by obligation, laboring in the windblown dust,
 But maintaining a heart for the cliffs and moorlands.
 Here an esteemed worthy has opened out his country seat,
 8 An arresting site emplacing the rarest encounters.
 Bamboo rings the brow of the clear-running Wei,
 And a freshet flows into the mouth of the White Canal.²
 In due deference there was a date for an agreeable gathering,
 12 And as seems in a flash the Dipper has revolved.
 Come to this time I enjoy some ease from commitments,
 And thus am able to visit this out-of-the-way old-timer.
 One enters here upon exceptional scenes and objects,

1 Qiwu's writings are flatteringly compared to the *Canon of Greatest Mystery* 太玄經 by the famous scholar Yang Xiong 揚雄 (53 BCE–18 CE). Stone Chamber was the name of one of the imperial libraries in Han times. A vermilion seal-cord was part of the official dress of a government official, to which his seal of office was attached. The Yellow Springs is the traditional name of the land of the dead.

2 The White Canal was established in 95 BCE, northwest of present-day Sanyuan 三原, and connected with the Wei River near Chang'an. Mr. Ma's pleasant residence would have been about fifteen to twenty miles north of the capital.

- 16 行復洗紛垢
林靜秋色多
潭深月光厚
盛香蓮近圻
- 20 新味瓜初剖
滯拙懷隱淪
書之寄良友

II.20.4

奉使登終南山

- 常愛南山遊
因而盡原隰
數朝至林嶺
- 4 百仞登嵬岌
石狀馬經窮
苔色步緣入
物奇春貌改
- 8 氣遠天香集
虛洞策杖鳴
低雲拂衣濕
倚巖見廬舍
- 12 入戶欣拜揖
問姓矜勤勞

- 16 And along the way can wash off the world's scrambled grime.
 In the stillness of the grove, the look of autumn increases,
 As in the depths of the pool, the moonlight glow deepens.
 With a fullness of scent the lotus is near to bursting,
 20 With freshness of taste a melon has just split open.
 In lumpish clumsiness, I muse on retiring in seclusion,
 And write of it to send to my goodly friends.

II.20.4

Ascending Mount Zhongnan, While on an Official Mission¹

- I have always relished roaming in the south mountain,
 And have been all through its plateaus and lowlands.
 Taking several mornings now I reached the forested ridge-line,
 4 And up a hundred fathoms ascended skyward summits.
 Amidst a rock formation the horses' track runs out,
 In a coloring of lichens a guideline to walk leads in.
 Everything is uncommon, changed in springtime's guise,
 8 The aura of the peaks spreads far, scents of heaven gathering.
 By empty caverns, the cane I lean on rings out,
 In lowering clouds, I shake off my cloak's dampness.
 Against a steep bluff I see a simple cottage,
 12 Enter the door and am glad to bow low in greeting.
 I ask of his name, with care and courtesy acknowledging,

1 The Zhongnan ("Full-ended South") mountains south of Chang'an were a favorite locale of Buddhist and (as in this poem) Daoist recluses. The range is sometimes referred to as a single mountain, often (as in line 1 here) with the abbreviated name of "south mountain(s)."

示心教澄習
 玉英時共飯
 16 芝草為余捨
 境絕人不行
 潭深鳥空立
 一乘從此授
 20 九轉兼是給
 辭處若輕飛
 憩來唯吐吸
 閑襟超已勝
 24 迴路條而及
 煙色松上深
 水流山下急
 漸平逢車騎
 28 向晚睨城邑
 峯在野趣繁
 塵飄宦情澀
 辛苦久為吏
 32 榮進何妄執
 日暮懷此山
 悠然賦斯什

- Expressing my wish to be taught his taintless practices.
 Blooms of jade we then feed on together,
- 16 Wondergrowth plants he retrieves for me.¹
 It is a realm quite removed, where no one travels,
 With a tarn so deep, by which birds simply settle.
 The “single vehicle” from here is given me,
- 20 The “ninefold transmuted,” also this is supplied.²
 At the farewell spot, I seem lightly to drift off,
 In such calmness, just subsisting on the air.
 Lapels undone, I have gone surpassingly beyond;
- 24 Upon taking the road back, in a flash I’ve gotten there.
 The appearance of haze lies deep above pinetrees,
 While the river’s current runs brisk beneath the mountain.
 Gradually reaching level ground, I am met with carriage and riders,
- 28 And on toward evening catch sight of the walled city.
 As the peaks remain, the appeal of the wilds strengthens,
 As the dust kicks up, the office-holder’s feelings are uncivil.
 In bitterness, being for long a lower appointee,
- 32 I’ve now advanced flourishing, with such “delusional conceptions.”³
 As the sun is setting, I hold that mountain in my heart,
 And wistfully compose this merest poem.⁴

1 These are some of the extraordinary nourishments favored in Daoist macrobiotics.

2 The “single vehicles” is the doctrine of one conveyance, as set forth in Mahāyāna texts, especially the *Lotus Sūtra*. The “ninefold transmuted” refers to Daoist elixirs of immortality, requiring nine firings or refinements of various ingredients. The poet has received here both Buddhist and Daoist guidance.

3 The quoted phrase is a Buddhist term for the phantasmal attachments we make in this world.

4 The poem, for the sake of rhyme, is literally called “one of a decad,” like those that are arranged in groups of ten in the *Shijing*.

II.20.5

奉同賀監林月清酌

華月當秋滿

朝軒假興同

淨林新霽入

4 規院小涼通

碎影行筵裏

搖花落酒中

清宵照人意

8 併此助文雄

II.20.6

江南意

南國多新意

東行伺早天

潮平兩岸失

4 風正數帆懸

海日生殘夜

1 A matching poem to one (no longer extant) of He Zhizhang 賀知章 (659–744), a famous poet who had once been Director of the Imperial Library. The poet and he are visiting a Buddhist monastery for a mid-autumn evening's quiet enjoyment away from court.

II.20.5

Respectfully to Go With Director He's Poem "Pouring Clear Wine in the Grove's Moonlight"¹

- The splendid moon at proper autumn is full,
 In coaches from court an off-duty mood we share.
 Into the unspoiled grove under fresh-clearing skies we enter,²
 4 In a cloister for discipline a slight coolness passes through.
 Splintered shadows move across the sitting-mats,
 And wafting blossoms settle into our wine.³
 The clear nighttime sheds light on one's intentions,
 8 All of this lending aid to champions of literature.⁴

II.20.6

A Jiangnan Theme

- The southern land brings on many fresh thoughts,
 As traveling eastward I wait for the morning sky.
 When the tide levels out, both banks recede from sight,
 4 When the wind sets right, countless sails are hung up.
 The sun on the sea is born from the tattered night,

2 The grove is unspoiled or "pure," like Amitābha Buddha's paradisaical Pure Land.

3 Since it is mid-autumn these flowers, if real, must be chrysanthemum blossoms which symbolize longevity and were used to flavor and color certain kinds of wine; or, more likely, they are the metaphorical flowers of Buddhist teaching.

4 This recalls a passage in the late fifth-century compendium of literary criticism *Wenxin diaolong* 文心雕龍 (The Literary Mind: Carving Dragons) in which Liu Xie 劉勰 says that the appearances of natural phenomena "lend aid" to the writing of literature.

江春入舊年
 從來觀氣象
 8 惟向此中偏

II.20.7

觀搗箏

虛室有秦箏
 箏新月復清
 絃多弄委曲
 4 柱促語分明
 曉怨擬繁手
 春嬌入慢聲
 近來惟此樂
 8 傳得美人情

And springtime on the Jiang takes in the old year.
 Ever in observing the world's physical images,
 8 I'm turned toward the very margins within all of this.

II.20.7

Observing Someone Playing the Cithern¹

In her empty room she has a cithern from Qin,
 The cithern looks new, with moonlight also clear.
 The strings are many in her finesse of twists and turns,
 4 When stops are tightened, the accent is sharply vivid.
 In daybreak complaint she models intricate fingerings,
 With springtime charm moves into an unhurried tone.
 In recent days there has been this music only,
 8 Able to pass along the lovely maid's feelings.

1 In contrast to the bridgeless seven-string zither (*qin* 琴), the cithern usually has twelve strings (see line 3), plus movable bridges or "stops" upon which the strings may be put to different tensions (line 4). The best citherns were said to come from Qin. The verb in the title paraphrased as "playing" might be literally rendered "finger-picking."

II.20.8

閏月七日織女

耿耿曙河微

神仙此會稀

今年七月閏

4 應得兩迴歸

II.20.8The Weaving Maid on the Intercalary Month's Seventh Day¹

Fitfully glinting, the Sky River in dawnlight turns pale,
This meeting of the transcendent spirits is rare.

But the present year has an added seventh month,

4 So they should be able twice to return to each other.

1 According to tradition, the two lovers represented by the Weaving Maid star (our Vega) and the star representing the boy Ox Leader 牽牛 (our Altair), placed on opposite sides of the Heavenly River (our Milky Way), could meet only once per year, on the night of the seventh day of the seventh lunar month when a bridge of magpies made a crossing of the sky river possible. Otherwise they could only gaze longingly at each other throughout the year. In China an intercalary month was inserted into the calendar seven times every nineteen years, in order to bring the lunar calendar into proper accord with the cycle of the seasons and the movement of the sun. It took its numerical month designation from the month after which it was inserted. During the first decades of the eighth century, the year 719 was the only one when there was an intercalary seventh month, resulting for that year in two “seventh months” and thus two fortunate meetings (see line 4).

II.21 祖詠

詠詩剪刻省靜，用思尤苦；氣雖不高，調頗凌俗。至如「霽日園林好，清明煙火新」，亦可稱為才子也。

II.21.1-2

古意二首

(1)

楚王竟何去
 獨自留巫山
 偏使世人見
 4 迢迢江水間
 駐舟春潭裏
 誓願拜靈顏
 夢寐覩神女
 8 金沙鳴珮環
 閑艷絕世姿
 令人氣力微
 含笑默不語
 12 化作朝雲飛

II.21 Zu Yong

Yong's poems are cuttingly honed and to-the-point, and his application of thought is especially painstaking. Although his *qi* is not elevated,¹ his lyric tone rather rises above the commonplace. Take, for example, "On a fair-weather day the grove and garden look finer,/ At Qingming time cooking fires are renewed,"² which may be commended as something of genius.

II.21.1–2

On an Olden Theme; Two Poems

(1)

Where after all has the king of Chu gone?

Now the goddess remains alone on Mount Wu.³

If she might perhaps be glimpsed by men of our time,

4 It would be far off, from amid the waters of the Jiang.

So I will halt the boat in a springtime pool,

Pledging to pay homage before her numinous countenance.

Dozing in a dream I catch sight of the divine woman,

8 On golden sands with her pendant bangles ringing.

Her languid allure outstrips all worldly appearance,

It takes away one's breath and strength.

Exposing a smile she is silent, does not speak,

12 And transforming to be the dawn clouds, drifts away.

1 As a single term in literary criticism, *qi* refers to the energy of a writer's personal style, his uniquely impelling spirit.

2 From poem II.21.4 in this anthology.

3 On the encounter of the king of Chu and the Mount Wu goddess, see II.16.1, note 5. After their meeting, the goddess said she could thereafter be seen as the driving rain in the evening and as dawn clouds in the morning (line 12).

(2)

夫差日淫放

舉國求妃嬪

自謂得王寵

4 代間無美人

碧羅象天閣

作輦乘芳春

宮女數千騎

8 常遊江水濱

年深玉顏老

時薄花粧新

拭淚下金殿

12 嬌多不顧身

生前妬歌舞

死後同灰塵

塚墓令人哀

16 哀於銅雀臺

(2)

King Fuchai daily indulged in lustful excess,

Throughout the realm sought for court concubines.

Having thought he'd obtained for himself a king's favorite,

4 In that age there would then be no fairer women.¹

Her cyan-blue gossamer suggested Heaven's balcony,

Seated in a palanquin she enjoyed fragrant springtime.

A palace lady, with several thousand outriders,

8 Who often made excursions to the edge of the Jiang's waters.

But when years deepen and a jade countenance ages,

The times pay no heed to the renewing of flowery makeup.

Wiping tears upon going down from the golden hall,

12 Though her charms still are many, she is no longer regarded.

While alive, now jealous of song and dance,

And after death to become as ashes and dust.

Tomb and gravesite will make one mourn,

16 Mourning on the Bronze Bird Terrace.²

1 On king Fuchai of Wu and the *femme fatale* Xi Shi who brought him to ruin, see I.2.13, note 1, and I.3.1, note 4. But the focus in this poem is on the inevitable aging of such a palace beauty.

2 Cao Cao (155–220) had the Bronze Bird Terrace built, ordering that after his death his concubines and entertainers should offer sacrifice and perform there on certain days of the month. It gradually became in literature a symbol of the futility of desiring posthumous glory.

II.21.3

遊蘇氏別業

別業本幽處

到來生隱心

南山當戶牖

4 澧水映園林

竹覆經冬雪

庭昏未夕陰

寥寥人境外

8 閑坐聽春禽

II.21.4

清明宴司勳劉郎中別業

田家復近臣

行樂不違親

霽日園林好

4 清明煙火新

以文常會友

唯德自成鄰

池照窻陰晚

II.21.3

Visiting Mr. Su's Country Seat

Your country seat is indeed a sublime tucked-away place,
 Coming to it gives rise to a heart of seclusion.

The South Mountains stand in front of door and windows,

4 And the River Li glints amid the garden and grove.¹

Bamboo still is topped with snow from the past winter,

Twilight in the courtyard is not shaded in the evening.

Set apart and undisturbed, beyond the precincts of men,

8 We sit at ease, idly listening to springtime's birds.

II.21.4

A Fête on Qingming Day at the Country Seat of Director Liu of the
 Agency of Merit Titles²

A farmer and then a near-at-hand minister,

While engaging in good cheer does not neglect his parents.

On a fair-weather day the grove and garden look finer,

4 At Qingming time cooking fires are renewed.

For literature he often gathers friends together,

With only the most worthy does he become neighbors.

Reflections on the pool: shade by the windows comes late,

1 The Li River descends from the Zhongnan Mountains (line 3) and runs toward Chang'an.

2 Qingming ("clear and bright") is the fifteenth day after the vernal equinox; it was a time of renewal, in the third and last month of spring. Immediately preceding it was the Cold-Food festival, 105 days after the winter solstice, when lighting fires was banned (see line 4).

- 8 杯香藥味春
 簷前花覆地
 竹外鳥窺人
 何必桃源裏
 12 深居作隱淪

II.21.5

宿陳留李少府廳作

- 相知有叔卿
 訟簡夜彌清
 旅泊倦愁卧
 4 空堂聞曙更
 風簾搖燭影
 秋雨帶蟲聲
 歸思那堪說
 8 悠悠恨洛城

- 8 Fragrance from the cups: the taste of the potion is springtime.¹
 Before the eaves flowers cover the ground,
 From beyond the bamboo birds spy upon us.
 Why would one need here the Peach-Blossom Font,
 12 When this withdrawn dwelling makes up a hidden retreat?²

II.21.5

Composed upon Passing the Night in District Constable Li's Audience Hall at Chenliu³

- Of those who know me there is Shuqing here,
 Among his legal papers as the night completely clears.⁴
 Come to rest while traveling, weary with sadness I laid down,
 4 Then in the empty hall heard the o'clock of daybreak.⁵
 Windblown curtains now toss the candle's shadows,
 As an autumn rainfall carries the cicadas' voices.
 How can I bear to tell of home-turning thoughts?
 8 So faint and far-reaching, rueful for Luoyang city.

1 The common names of many kinds of wine included the word "springtime."

2 The secluded charms of this place surpass even those of Tao Qian's famous hidden Shangri-la of Peach-Blossom Font.

3 Chenliu is present-day Kaifeng, Henan.

4 Shuqing is presumably constable Li's personal name. As constable he would deal, among other things, with various legal disputes.

5 That is, the sounding of the last watch of the night, from a crier or from an implement attached to a water-clock.

II.21.6

終南望餘雪作

終南陰嶺秀

積雪浮雲端

林表明霽色

4 城中增暮寒

II.21.6

Composed on the Topic “Gazing at the Lingering Snows of Mount Zhongnan”¹

Zhongnan opens full its shadeward ridge,
With piled-up snows edging the drifting clouds.
Behind the trees clearing skies brighten,

4 While within city-walls the sunset cold increases.

1 The Zhongnan mountains, south of Chang'an. Their shadeward ridge (line 1) is their north side, standing opposite the city. See the Additional Notes for the supposed background to this poem.

II.22 盧象

象雅而不素，有大體；得國士之風。曩在校書，名充祕閣。其「靈越山最秀，新安江甚清」，盡東南之數郡。

II.22.1-2

家叔徵君東溪草堂二首

(1)

開山十餘里
 青壁森相倚
 欲識堯時天
 4 東溪白雲是
 雷聲轉幽壑
 雲氣香流水
 澗影生蟲蛇
 8 巖端翳檉梓
 大道終不易

1 An expression going back to the *Zuo Commentary* on the *Spring and Autumn Annals*, referring to those of highest worth and courage.

2 This couplet is not found in any of Lu Xiang's extant poems. The expression "magic (or numinous) Yue," referring to the seemingly sacred atmosphere of certain mountains in Yue is a quotation from Sun Chuo's 孫綽 famous mid-fourth-century "Rhapsody on Roaming the Tiantai Mountains." The Xin'an is a river tributary to the Jiang in western Zhejiang.

II.22 Lu Xiang

Xiang's [poems] are dignified yet not without color, having a grand style that attains to the air of "the best men of the state."¹ Formerly, as a collator, his name spread throughout the imperial library. His lines "In magic Yue the mountains stand up most flourishing,/ At Xin'an the Jiang seems ever clearer"² get the full measure of several prefectures of the southeast.

II.22.1-2

The Thatched Hut of My Uncle, the Summoned Gentleman, at the East Branch; Two Poems³

(1)

You opened this mountain some ten leagues in,⁴
Where green rockfaces are thick-set against each other.

If one wants to know the atmosphere of Yao's time,

4 The east branch and white clouds here are it.
The sound of thunder rolls through secluded vales,
And cloud vapors scent the flowing waters.

8 Shadows in the gill reveal reptiles and snakes,
Cliffs' edges are veiled in tamarisk and catalpa.
Your Great Way has throughout never varied,

3 Lu Xiang's paternal uncle was Lu Hong 盧鴻, who lived simply on Mount Song 嵩山, southeast of Luoyang, and was famous for his poems celebrating the mountain, for his landscape paintings, and for several times refusing summonses to court (hence a "summoned gentleman"; see poem 1, line 10). The "East Branch" was a section of the Ying River 潁水 that had its source near the mountain's Shaoshi 少室 peak, being famous in legend as the river where the recluse Xu You (poem 2, line 6) is said to have washed out his ears in order to cleanse them after hearing the sage-king Yao (poem 1, line 3) make the unwelcome offer of resigning the throne to him. The "Nest Father" (poem 2, line 6) was a confrere of Xu You who also refused Yao's offer, turning back to his "nest" in a tree.

4 The phrase "opening a mountain" usually refers to establishing a Buddhist monastery on a mountain; here it refers to Lu Hong's establishment of his private retreat.

君恩曷能已
 鶴羨無老時
 12 龜言攝生理
 浮年笑六甲
 元化潛一指
 未暇掃雲梯
 16 空慙阮家子

(2)

今朝共遊者
 得性閑未歸
 已到仙人家
 4 莫驚鷗鳥飛
 水深巖子釣
 松掛巢父衣
 雲氣轉幽寂
 8 溪流無是非
 名理未足羨

1 The crane, associated with Daoist “immortals,” and the tortoise, whose shell was used for one means of divination, were traditionally considered animals that lived to great age. Here they act as familiars of Lu Hong.

2 The “six *jia*” designated one means of fate calculation, based on the sexagenary cycle of days and years. “Primal creation” is literally “primal transformation,” the fundamental process of impermanence that runs throughout all life and which here includes the negation of opposites such as “this” and “that” discussed by

- Even the sovereign's bounty could not break it off.
 As the crane is jealous of its time without aging,
 12 The tortoise tells the principles of preserving life.¹
 With the fleeting years you laugh at auguries of the "six *jia*,"
 As primal creation hides the unity of the "one finger."²
 But I have had no chance to sweep the ladder to the clouds,
 16 Moved in vain by the tale of that son of the Ruan family.³

(2)

- This morning we who have gone on this outing together,
 In charge of our real selves, at ease, "will not have gone back."⁴
 Already arriving at this home of a transcendent person,
 4 It's no surprise at all to see the seagulls on wing.⁵
 The river here is deep enough for Master Yan to fish in,
 From a pine-tree there can hang the Nest Father's cloak.⁶
 Cloudy vapors roll through the secluded silence,
 8 In the stream's current there is no "so" or "not so."⁷
 Names and Principles are not worth being jealous of,

Zhuangzi as ultimately "one finger (or attribute)." Lu Hong no longer need concern himself with such things.

3 The ladder to the clouds leads to transcendence of the mortal world, which Lu Hong seems destined for. The tale referred to in the last line tells how a certain Ruan Zhao and another young man, while gathering herbs in the Tiantai mountains, were taken into a grotto by two mysterious maidens of transcendent beauty and accomplishments with whom they spent a delightful half-year, but upon returning to the mundane world found that in fact more than a century had actually passed.

4 The phrase "not have gone back (or, gone home)" is traditional from the time of the *Shijing*, to indicate one's complete absorption and delight in an activity, leaving one indifferent to bring it to an end.

5 For free-flying seagulls as indicative of a person who will not harm them, having turned away from the world, see I.1.1, note 3.

6 Master Yan is Yan Guang 嚴光, who was an early friend of the man who became the founding emperor of the Eastern Han dynasty. When the latter won the throne and invited Yan to join him at court, Yan refused, preferring to remain fishing at his leisure. For the Nest Father, see note 3 to the preceding poem.

7 That is, no reality of unnecessary opposites, as also referred to in line 14 of the preceding poem (see note 4).

腥臊詎所稀
 自惟負貞意
 12 何歲當食薇

II.22.3

送綦毋潛

夫君不得意
 本自滄海來
 高足未云騁
 4 虛舟空復迴
 淮南楓葉落
 灞岸桃花開
 出處暫為間
 8 沉浮安系哉
 如何天覆物
 還遣世遺才
 欲識秦將漢
 12 嘗聞王與裴
 離筵對寒食

1 “Names and Principles” was the designation of a form of discourse in the third and fourth centuries that sought to make fine distinctions regarding how language accorded with concepts. The phrase “stench and stink” was used to signal activities one considered repellent, often as here engagement in government.

- And that “stench and stink” is surely not to be valued.¹
 I would myself assume such a stern and true purpose,
 12 But when is it that I too could feed on bracken?²

II.22.3

Seeing Off Qiwu Qian³

- You, my good sir, have not attained your goal,
 Having come at first from the realm of the gray-blue sea.⁴
 Your high-stepping steed has yet to be given free rein,
 4 And an empty boat now returns home in vain.
 South of the Huai the sweetgum tree sheds its leaves,
 By the banks of the Ba peach blossoms are blowing.⁵
 Going forth or staying back, we act at intervals but a while,
 8 Whether bobbing or sinking, what can one hold on to?⁶
 How is it that when Heaven shelters all things,
 It still lets the world ignore those with genius?
 Wanting to understand the Qin and Han dynasties,
 12 One would have heard of Wang Rong and Pei Kai.⁷
 While on farewell banquet-mats we face the cold food,

2 Recalling the brothers Bo Yi and Shu Qi at the beginning of the Zhou dynasty, who famously chose to confine themselves to eating bracken as recluses on a mountain, rather than honor a ruler who had won the empire by force.

3 Qiwu Qian is poet II.13 in this anthology. This poem was written in spring 724 or 725 at the time of the Cold-Food festival (see II.21.4, note 2), after he had failed the *jinsbi* exam and was about to return home southward.

4 The cold-blue or “watchet” sea is where the isles of the Daoist immortals lie, flatteringly figured as Qiwu Qian’s place of origin.

5 Qiwu Qian is returning home to Jiangxi, south of the Huai River, where the poet imagines the year to be further advanced than by the Ba River, outside Chang’an, where the two are saying farewell.

6 Whether one goes forth into the world or stays safely secluded, the vicissitudes of life will toss one about.

7 Wang (234–305) and Pei (237–291) of the Western Jin dynasty were said to understand the deeper reasons for the rise and fall of states.

別雨乘春雷
 會有辟書至
 16 荷衣莫漫裁

II.22.4

送祖詠

田家宜伏臘
 歲晏子言歸
 石路雪初下
 4 荒林雞共飛
 東原多煙火
 北澗隱寒暉
 滿酌野人酒
 8 倦聞隣女機
 胡為困樵採
 幾日被朝衣

- A departing rainfall is borne off on springtime thunder.
 Time will come when a message from court arrives,
 16 So don't be negligent in trimming out your lotus robe.¹

II.22.4

Seeing Off Zu Yong²

- The farmer makes offering at summer- and winter-tides,³
 And now late in the year you are returning home.
 On the rock-strewn route snow has just fallen,
 4 In the weed-grown forest the fowl fly off together.
 Over eastern plains there will be many cooking hearths,
 By a northern freshet you may hide in the cold firelight,
 Drinking full of the wine of the countryfolk,
 8 Listening till worn out to the weaving of neighbor women.
 How will you fare, in straits like a gleaner of kindling?
 How many days till draped in a robe for court?

1 Since Qiwu's merit is certain to be recognized and called for sometime, he should continue to cultivate his virtue, symbolized by the lotus robe like that fashioned by Qu Yuan, archetype of the exiled but steadfastly moral poet-courtier. The last line might also be read "So you won't trim out your lotus robe for nothing."

2 Zu Yong is poet II.21 in this anthology. The context here seems similar to that of the preceding poem, the addressee leaving the capital disappointed at not earning a place at court.

3 Propitiatory sacrifices made to the god of the soil at high summer and in the year's last month.

II.22.5

贈程校書

客自岐陽來

吐音若鳴鳳

孤飛畏不偶

4 獨立誰見用

忽從披褐中

召入承明宮

聖人借顏色

8 言事無不通

慤懃拯黎庶

感激論諸公

將相猜賈誼

12 圖書歸馬融

顧今久寂寞

一歲麒麟閣

且共歌太平

16 勿嗟名宦薄

II.22.5

For Collator Cheng¹

Having come here a stranger, from Qiyang,
The accent you spout is of a phoenix in song.
Soaring alone, awesome and unmatched,

4 Standing solitary, to be employed by whom?

Suddenly from among those wearing simple homespun,
You were summoned into the Chengming Palace.²

The Sagely One favored you with his very presence,

8 In speaking of affairs nothing was left untouched.

Graciously gallant you would rescue the common folk,
But you aroused and provoked in disputing the grandees.

The generals and ministers may have mistrusted Jia Yi,

12 But charts and documents were given over to Ma Rong.³

For the present you are for long sole and silent,

Throughout the year in the Unicorn Gallery.⁴

But let us together sing of an era of Great Peace,

16 And not despair if name and office are slight.

1 A collator in the imperial library, Cheng is otherwise unknown.

2 One of the halls of state during the Han dynasty, here used for the emperor's reception hall.

3 Jia Yi (201–169 BCE) was brought to court as a young man, greatly impressed the emperor who favored him with private conversation, but incurred the envy of senior officials and was relegated to Changsha where he eventually died. The great scholar Ma Rong (79–166) was appointed collator in the imperial library in his younger years. Cheng is flatteringly identified with Jia Yi in brilliance and advised to be content for now in Ma Rong's former position.

4 The name of one of the Han court archives.

II.22.6

贈張均員外
 公門世業昌
 才子冠裴王
 出自平津邸
 4 還為吏部郎
 神仙餘氣色
 列宿動輝光
 夜直南宮靜
 8 朝趨北禁長
 時人窺水鏡
 明主賜衣裳
 翰苑飛鸚鵡
 12 天池侍鳳凰
 承歡儔日顧
 未紀後時傷
 去去圖南遠
 16 微才幸不忘

1 Zhang Jun was the elder son of the one-time dominant official Zhang Yue 張說 (667–731). At this time he is being sent away from court to a lesser position in the south.

II.22.6

For Zhang Jun, Auxiliary Director¹

Your noble house's legacy has for generations been glorious,
Its young men of genius overtopping the Peis and Wangs.²
You have come here from a Pingjin manor,³

- 4 Even being made Personnel Department director;
Like the divine transcendents, rich with a vibrant aura,
As the arrayed constellations, effecting a gleaming brilliance;
At night on duty in the quiet of the south palace,
8 At morn rushing through the length of the north adytum.
The men of this time look upon you as a water mirror,⁴
And our enlightened ruler bestowed you with formal robes.
In the Garden of Writing-Brushes the parrot was set flying,
12 By the Pool of Heaven the phoenix was attendant.⁵
“Receiving best favor” is what you met in days past,⁶
Unremarked will be your troubles of later times.
Away now, away! purposed for the south, far off;
16 But your “faint genius” mayhap shall not be forgotten.⁷

2 See II.22.3, note 5, but here this is a group reference to the Pei and Wang clans each of which had eight sons who were lauded as comparably outstanding during the Zhengshi 正始 era (240–249) of the Wei dynasty.

3 In the Eastern Han dynasty, Gongson Hong 公孫弘 was enfeoffed as Marquis of Pingjin; here the meaning is that Zhang Jun comes from a house with an equally distinguished history.

4 Recalling how Yue Guang 樂廣 (252–304) was described, the sight of whom made one feel purified.

5 The scholars of the Hanlin (Grove of Writing-Brushes) Academy 翰林院 were on call to the emperor for literary activities, just as Mi Heng 禰衡 (171–196) had once famously composed a rhapsody on a parrot for a local governor. The Pool of Heaven in the palace compound was also called the Phoenix Pool.

6 Quoting a phrase from the “Ai Ying” 哀郢 poem of the *Chuci* where an exiled courtier remembers earlier, better days at court.

7 “Faint (or inconsiderable) genius” was a term of common self-humility, but Lu Xiang here probably is implying another possible meaning, “subtle (or unrecognized) genius,” which has a stronger suggestion that Zhang Jun’s talents will in due course be rewarded again.

II.22.7

追涼歷下古城西北隅，此地有清泉喬木

謝眺出華省

王祥貽佩刀

前賢真可慕

4 衰疾意空勞

貞悔不自卜

遊隨共爾曹

未能齊得喪

8 時復誦離騷

閑陰七賢地

醉餐三士桃

蒼苔虞舜井

12 喬木古城壕

漁父偏初狎

1 Lixia was the prefectural seat of Qizhou 齊州, next to present-day Jinan 濟南, Shandong. Lu Xiang was relegated there after serving for several years at court, which explains his disappointed mood in this poem. In the last four lines he addresses a friend whom he hopes will gain influence and help him return to favor.

2 In a poem thanking the elder Shen Yue 沈約 (441–513) for a kindness, Xie Tiao (464–499) refers to serving in a “splendid office,” viz., the department of personnel; Lu is therewith remembering his own days at court. Wang Xiang (180–268) was once, when not yet in office, presented by a lieutenant of Cao Cao 曹操 with a fine sword that he said was fit only for someone who would attain one of the highest offices of state, which Wang Xiang later did attain under the Jin dynasty.

II.22.7

Finding a Cool Spot by the Northwest Corner of the Old City-wall of Lixia; This Place has a Clear Spring and Stately Trees¹

Xie Tiao proceeded from one of the splendid bureaus,
Wang Xiang was presented with a sword to hang at his waist.²

The worthies of former times should truly be emulated,

4 But when weak and infirm such ideas are wasted effort.

“Probity over regret” has not come from a divination,
Though my wanderings follow in the wake of your kind.³

I’ve not yet been able to balance out gain and loss,

8 In this season again I declaim “Encountering Sorrow.”⁴

Relaxed and shaded in a place of the Seven Worthies,

Drunk I feed on peaches of the Three Gentlemen.⁵

Blotched-green moss is here by the well of Shun from Yu,⁶

12 And stately trees by the moat of the old city-wall.

With the fisherman I’m just now on the closest terms,

3 One of the line commentaries of the *Yijing*’s thirty-first hexagram, 咸 “entirety,” says “probity brings good fortune, with regret gone.” The poet is claiming this situation for himself, while professing to emulate the earlier worthies he addresses as “your kind.”

4 The famous poem attributed to Qu Yuan, archetype of the banished and unappreciated courtier.

5 Referring to the renowned group of “Seven Worthies of the Bamboo Grove” from the third century. The “Three Gentlemen” refers to three brave but irreverent (in this respect, like the later Seven Worthies) men of the state of Qi (in the area of which the poet now finds himself) from the sixth century BCE, whom the Duke of Qi feared would cause trouble and therefore wished to dispose of; he sent them a present of two peaches in honor of their “merit,” hoping the three would fall out over which of them were most deserving of the merely two items, but they did not accept the gift and instead killed themselves. The poet will not go that far in showing his integrity. There is probably a friend with the poet on this occasion, hence also no need to argue over the two peaches, which would require our understanding a plural subject for this couplet.

6 A well fed by a spring east of the city was said to be inexhaustible and associated with the legendary Shun who hailed from the area of Yu (in present-day Shanxi).

堯年不可逃

蟬鳴秋雨霽

16 雲白曉山高

咫尺傳雙鯉

吹噓勿一毛

故人皆得路

20 誰肯念同袍

- While the era of sage-king Yao cannot be escaped to.¹
 As cicadas drone, the autumn rain clears away,
 16 In the whiteness of clouds, dawn's mountains seem higher.
 In this briefest of billets, conveyed by paired carp,²
 I sing your praises, not omitting the least fraction.
 If a dear friend should in any case gain the high road,
 20 He would manage to give thought to sharing his long robe.

1 The figure of the fisherman is an avatar of the one who supposedly encountered Qu Yuan (note 4 above) and advised him to drift with the flow of the times, instead of acting self-righteously superior. Yao was the first of the legendary sage-kings, ruling in an era of universal peace and harmony.

2 "Briefest of billets" paraphrases the binome that begins this line, which refers to an item of brief linear measurement, here presumably the paper on which the poem is written. Tales said that messages were sometimes carried in the bellies of carp, and in Tang times certain envelopes for private letters were fashioned in the shape of two carp stitched together.

II.23 李嶷

嶷詩鮮淨有規矩。其『少年行』三首，詞雖不多，翩翩然佚氣在目也。

II.23.1

林園秋夜作

林臥避殘暑

白雲長在天

賞心既如醉

4 對酒非徒然

月色偏秋露

竹聲兼夜泉

涼風懷袖裏

8 茲意與誰傳

II.23 Li Ni

Ni's poems are fresh and pure, and are well measured. In the three "Ballads of Youth,"¹ although the words are not many, a lightly effortless air of nonchalance is there before one's eyes.

II.23.1

Composed on an Autumn Night in the Orchard

Among the trees I laze to escape the lingering heat,
 With white clouds lasting long in the sky.
 My responsive heart is entirely as though drunk,
 4 Though when facing wine it is simply not this way.
 As the cast of the moon suggests autumn's dew,
 Soundings in the bamboo double that of an evening freshet.
 I welcome the cooling breeze into my sleeves,
 8 But to whom can I convey such thoughts as these?

1 Included here as poems II.23.3–5.

II.23.2

淮南秋夜呈同僚

天淨河漢高

夜閑砧杵發

清秋忽如此

4 離恨應難歇

風亂池上螢

露光竹間月

與君共遊處

8 勿作他鄉別

II.23.2

An Autumn Night in Huainan; Presented to an Official Colleague¹

The sky is pure and heaven's river is high,
As in easeful night fulling-block and mallet sound.²

When clear autumn is just now like this,

4 Regrets at leave-taking must be hard to still.

The wind disturbs fireflies by the pond,

Dew reflects the moon amidst bamboo.

Having come with you, sir, to this spot,

8 Let us not make a parting to other places.

1 Probably not referring to the general territory of Huainan, but to Huainan commandery, which is present-day Shouxian 壽縣, Anhui.

2 "Heaven's river," literally "the He and Han," is our Milky Way. The lonely sound breaking through the night is of women fulling padded winter clothes to send to their husbands in military postings northward.

II.23.3-5

少年行三首

(1)

十八羽林郎
 戎衣侍漢王
 臂鷹金殿側
 4 挾彈玉輿傍
 馳道春風起
 陪遊出建章

(2)

侍獵長楊下
 承恩更射飛
 塵生馬影滅
 4 箭落鴈行稀
 薄霧隨天仗
 聯翩入瑣闈

II.23.3–5

Ballad of Youth; Three Poems

(1)

At eighteen a member of the Forest of Plumes cavalry,
 In his military dress he serves the king of Han.¹

With a goshawk on his arm, hard by the gilded hall,

4 He fingers his crossbow pellets beside the jade-trimmed carriage.²

On the express causeway the springtime wind rises,

As he escorts an outing from the Jianzhang palace.³

(2)

In attendance at the hunt, below Tall Poplars palace,

Enjoying special favor, he now will shoot at what's on wing.

In the stirred-up dust, horses' shadows are blotted out,

4 From a rain of arrows, columns of wildgeese thin out.

Through a faint haze, he follows Heaven's honor-guard,

In uniform order, passing into the chain-patterned gates.⁴

1 The Forest of Plumes cavalry was an elite guard unit at the capital, created by Emperor Wu of the Han and reinstated during the Tang. The "king of Han" refers to the emperor. Most of the proper names in these three poems borrow designations from the Han dynasty.

2 The carriage of the emperor.

3 The causeway is reserved for the emperor, to travel on without impediment as quickly as he likes. The Jianzhang ("Emplaced Acroterion") palace was built for Emperor Wu of the Han, as was Tall Poplars palace in the first line of the next poem.

4 A pattern of interlocking chains was embossed on the gates of the imperial compound.

(3)

玉劔膝邊橫
金杯馬上傾
朝遊茂陵道
4 夜宿鳳凰城
豪吏多猜忌
毋勞問姓名

(3)

With a jade-trimmed sword athwart his knees,

A cup of gold he tipples while on horseback.

In the morning roaming out on the Maoling road,

4 At evening he'll stay over in Phoenix City.¹

By those of high position he's much wondered at and envied,

But they will not trouble to ask his family or personal name.

¹ Maoling was the burial tumulus of Han Emperor Wu. Phoenix City refers to Chang'an.

II.24 閻防

防為人好古博雅。其警策語多真素。至如「荒庭何所有，老樹半空腹」，又「熊柰庭中樹，龍蒸棟裏雲」，皎然可信也。

II.24.1

晚秋石門禮拜

輕策凌絕壁
 招提謁金仙
 舟車無遊徑
 4 崖嶠乃屬天
 躑躅淹辰景
 夷猶望新弦
 石門變暝色
 8 谷口生人煙
 陽鴈叫平楚
 秋風急寒川
 馳暉苦代謝

II.24 Yan Fang

Fang is someone fond of antiquity, a man of breadth and good taste. His surprisingly inventive language has much that is authentic and plain-spoken. Take, for example, “What is there to be had in this overgrown courtyard?/ Just aging trees with half-hollow trunks”;¹ or again, “Bear-like scaffolding: trees amidst the courtyard;/ Dragonish steam: clouds around the ridgepoles,”² the brilliance of which can well be credited.

II.24.1

Late Autumn at Stone Gate, Paying Devotions³

With a light staff I have scaled the steep cliff,
 At the *caturdiśa* paid respects to the sage in gold.⁴
 Here there are no paths for boat or carriage to take,
 4 Sharp peaks and crags, however, connect to Heaven.
 Coming to a standstill, I linger in the west-tending sunlight,
 Pausing and tarrying, look off toward the moon's new crescent.
 At Stone Gate colors in the gloaming change about,
 8 While at the valley's mouth rises someone's hearth-smoke.
 Wildgeese following the warmth cry out over level thickets,
 And autumn's wind urges on the river turning cold.
 The fleeting radiance pains one as it fades time after time,

1 From poem II.24.4 below.

2 This couplet is not found among Yan Fang's extant poems.

3 Stone Gate was a famous spot on Mount Lu 廬山 in Jiangxi, a peak long-celebrated for its history of renowned Buddhist monasteries, and it might be where this poem was written. It is possible that here the reference is to an identically named place in Stone Trionyx 石鱉 Valley, in the Zhongnan mountains south of Chang'an, where Yan Fang had a thatched-roof retreat (see poem II.24.4), not far from the Fengde monastery (see poem I.4.4 written to him by Liu Shenxu when Yan was there).

4 The first two graphs of this line are an abbreviated transcription of the Sanskrit word that signifies a monastery meant to assist those in all four quarters of the world. The “sage in gold” is the Buddha, who was first described in China as a marvelous gold-colored being; the word 仙 here, “transcendent” in Daoist contexts, was in Buddhist contexts the Chinese translation of Sanskrit *ṛṣi*, seer or sage.

- 12 浮脆暫貞堅
 永欲臥丘壑
 息心依梵筵
 誓將歷劫願
 16 無以外物牽

II.24.2

宿岸道人精舍

- 早歲參道風
 放情已寥廓
 重經因息侶
 4 遂果巖中諾
 斂迹辭人間
 杜門守寂寞
 秋風剪蘭蕙
 8 霜氣冷淙壑
 山牖見然燈
 竹房聞搗藥
 願言捨塵事
 12 所趣非龍蠖

- 12 What is shifting and frail lasts but briefly before the firm and abiding.
 Ever have I wished to retire amid the hills and gorges,
 To be someone with mind at rest on a blessed sitting-mat.¹
 Here my pledge shall be a vow throughout successive kalpas:
 16 Let me not be pulled away by the world's external things.

II.24.2

Passing the Night at the Retreat of the Daoist Adept An²

- From earliest years you partook of the aura of the Dao,
 Indulging your feelings already in unmeasured infinity.
 You valued the scriptures, a partner of those with mind at rest,³
 4 Which duly resulted in your acceptance here amid the cliffs.
 Gathering up your traces, bidding farewell to the realm of men,
 You shut your gate, holding on to silence and solitude.
 As autumn's wind shears eupatory and melilot,
 8 Frosted air chills the vales and rushing streams.
 Through a hillside window I see your burning lamp,
 Hear you grinding potions in a bamboo workroom.⁴
 Would that I might throw away matters of worldly dust,
 12 So that what I aim for is neither inchworm nor dragon.⁵

1 One with "mind at rest" was an early Chinese translation of Sanskrit *śramaṇa*, a Buddhist devotee. The sitting-mat is a monk's meditation mat. The word 梵 was in Middle Chinese a transcription of Sanskrit *brahman*, meaning holy or sacred.

2 On the unusual use of *daoren* in the title, see Additional Notes.

3 For "one with mind at rest," see the preceding poem, note 1, but here the phrase seems to have just its literal meaning, unless Mr. An had been drawn to Buddhism when younger.

4 The potions he is making from herbs and simples are concoctions to prolong one's life.

5 The *Xici zhuan* 繫辭傳 commentary to the *Yijing* says that the inchworm draws back in order then to stretch out and the dragon hibernates in order to preserve itself. The poet would like to emulate Master An in even moving beyond such strategies as this.

II.24.3

夕次鹿門山作

龐公嘉遁所

退迹難追攀

浮舟暝始至

4 抱杖聊自閑

雙闕開鹿門

百谷集珠灣

噴薄湍上水

8 舂容漂裏山

焦原不足險

梁壑未成艱

我行自中春

12 仲夏鳥綿蠻

蕙草色已晚

客心殊未還

遠遊非避地

16 訪道愛童顏

安能絢機巧

爭奪錐刀間

II.24.3

Composed upon Putting Up at Evening at Deer Gate Mountain¹

At Lord Pang's place of praiseworthy withdrawal,
His unbound traces are impossible to catch up with.²

I drifted a boat, arriving here just in the gloaming,

4 Then clutching my staff, relaxed for a while.

Twin pylons open out into Deer Gate,

And a hundred valleys gather in Pearl Cove.

Spraying and spewing are the waters of the torrent,

8 Dashing, crashing against the mountain in gusts.

The dried-brown plain was hardly perilous,

The bridged gorge had not become impassable.

My own journeying had begun in mid-springtime,

12 Now in mid-summer the birds chitter and chatter.

While the color of the melilot is already fading,

A traveler's thoughts surely have not turned back.

In far roaming it's not that I'm banished from someplace,

16 Rather, in seeking the Way, am keen to reclaim a youthful mien.³

How could I deck myself with finesse and cleverness,

To squabble and fight over the merest of pinholes?

1 Deer Gate Mountain, south of Xiangyang 襄陽 in northern Hubei, had been one of the favored haunts of Meng Haoran (see II.14.7) and, centuries previously, of Pang De (see next note).

2 Lord Pang was an admired recluse from the early third century who refused ever to enter city or marketplace and ended by retiring to Deer Gate Mountain; see poem I.5.2.

3 The poem called "Far Roaming" in the *Chuci* anthology was traditionally attributed to the banished courtier Qu Yuan. Yan Fang avers that his own travels are not forced upon him but are taken in pursuit of Daoist elixirs that will enable him never to grow old.

II.24.4

百丈溪新理茆茨讀書

浪迹棄人世

還山自幽獨

始傍巢由蹤

4 吾其獲心曲

荒庭何所有

老樹半空腹

秋蛭鳴北林

8 暮鳥穿我屋

棲遲樂遵渚

恬曠寡所欲

開卦推盈虛

12 散帙改節目

養閑度人事

達命知止足

不學東國儒

16 俟時勞伐輻

II.24.4

Newly Fixing Up a Thatched Hut for Study at Hundred-Fathom Brook¹

- My unbound traces have discarded the world of men,
 Returning to mountains, myself out-of-the-way, alone.
 Beginning to draw near to the tracks of Chao and You,
 4 Perhaps I can take hold of “all the corners of my heart.”²
 What is there to be had in this overgrown courtyard?
 Just aging trees with half-hollow trunks.³
 Autumn’s cicadas are droning in the northern grove,
 8 While sunset birds come right through the cottage.
 I settle in at ease, glad to “course the islets,”
 Contentedly detached in reducing my desires.⁴
 Setting out the trigrams, I calculate fullness and emptiness,
 12 Unwrapping the scrolls, I amend nodes and knots.⁵
 Nourishing leisure, measuring out men’s doings,
 Attaining my destiny, I know when to stop with enough.
 I will not imitate the scholars of the eastern domain,
 16 But await the season to work at “hewing the cart-spokes.”⁶

1 The brook was presumably in Stone Trionyx Valley on Mount Zhongnan (see II.24.1, note 3).

2 Referring to Chaofu 巢父 and Xu You 許由, recluses who in ancient times were said to have rejected offers from a sage ruler to take the throne. The phrase “all the corners of my heart” comes from the *Shijing*, as do other phrases in later lines.

3 The trees with hollow trunks (“bellies”) may also suggest the poet’s stomach, not only empty of rich food but also now of useless book-learning.

4 In a passage from a *Shijing* poem the wildgeese freely follow their own route from islet to islet. Reducing one’s desires was advocated by Laozi.

5 The *Yijing*’s trigrams make up its sixty-four divinatory hexagrams, which tell of the fullness and emptiness, the waxing and waning, of fate. The *Liji* says that a good student is like an artisan working with hardwood: he first works on the easy parts, then attacks the wood’s nodes and knots.

6 The “eastern domain” is an old reference to Luoyang, the eastern capital, seen as home to vain pedants and unavailing officials. A *Shijing* poem celebrates those who do necessary, simple tasks, such as carving wood for wheel-spokes, in contrast to those who merely receive the benefits of others’ labor.

II.24.5

與永樂諸公泛黃河作

煙深載酒入

但覺暮川虛

映水見山火

4 鳴榔聞夜漁

愛茲山水趣

忽與人世踈

無暇燃官燭

8 中流有望舒

II.24.5

Composed while Afloat on the Yellow River with Several Gentlemen from Yongle¹

Deep into the mist we pass, laden with wine,

Just aware of the glassy river at sunset.

Reflected in the water, I see fires on hillside,

4 With the beating of poles, hear nighttime fishermen.²

I'm partial to such attractions of mountain and river,

Quickly placing me at a distance from the world of men.

This is no time to be burning the office lamp,

8 For in mid-current *there* is the light of Wangshu.³

1 Yongle is present-day Yongji 永濟, Shanxi.

2 The hillside fires are clearing areas to be used for planting or hunting. The poles of the fishermen are used to beat the sides of their boats in order to stir up the fish.

3 Wangshu is the mythological charioteer, and totem, of the moon. Seeing the moonlight reflected in the river is more appealing than working late on official business.

List of Abbreviations for Texts Cited

Below are the abbreviations for texts cited in the Additional Notes. Editions of *Heyue yingling ji* (Hyylj) are listed first, then other sources by chronological date.

- Song Southern Song dynasty, 2-juan edition of Hyylj, as reprinted in Qing dynasty, base-text for this book.
- Jgg late Ming, 3-juan edition, from the Jiguge 汲古閣 collection of Mao Jin 毛晉 (1599–1659).
- Mao early Qing, 3-juan edition, edited by Mao Yi 毛扆 (1640–1710+), based on Jgg and others.
- Sbck *Sibu congan* 四部叢刊 3-juan edition of Hyylj, based on a Ming edition.
- Gxj *Guoxiu ji* 國秀集, ca. 758, compiled by Rui Tingzhang 芮挺章, completed by Lou Ying 樓穎.
- Dh1 P2567 (*Fonds Pelliot, Bibliothèque nationale*), manuscript from Dunhuang, sometime between 753 and 805.
- Dh2 P3862 (*Fonds Pelliot, Bibliothèque nationale*), manuscript from Dunhuang, ca. 760–790.
- Dh3 P3619 (*Fonds Pelliot, Bibliothèque nationale*), manuscript from Dunhuang, ca. 850–900.
- Wjmfml *Wenjing mifu lun* 文鏡秘府論 (Jpns. *Bunkyo hifuron*), 819, compiled by Kūkai 空海 (774–835).
- Wyyh *Wenyuan yinghua* 文苑英華, 987, compiled by Li Fang 李昉 (925–996) et al.
- Twc *Tang wen cui* 唐文粹, 1011, compiled by Yao Xuan 姚鉉 (968–1020).
- Tsjs *Tangshi jishi* 唐詩記事, compiled by Ji Yougong 計有功 (fl. 1120–1140).
- Yfsj *Yuefu shiji* 樂府詩集, compiled by Guo Maoqian 郭茂倩 (fl. ca. 1125).
- Tsph *Tangshi pinhui* 唐詩品彙, 1393, compiled by Gao Bing 高棟 (1350–1423).
- Wushi *Tang wushijia shiji* 唐五十家詩集, movable type edition, compiled early 16th century.

- QTs *Quan Tang shi* 全唐詩, 1707, compiled by Cao Yin 曹寅 (1658–1723) et al.
- QTW *Quan Tang wen* 全唐文, 1814, compiled by Dong Gao 董誥 (1740–1818) et al.

Additional Notes

These notes are of various kinds. The bulk of them present what I consider are the most important or interesting of the variant readings in other editions of *Heyue yingling ji* than the 2-juan base-text used here and also those in some other anthologies and collections. When graphs in these Notes are separated by a forward slash, the graph that follows the slash is that given in the base-text. For the abbreviations used, see the preceding List of Abbreviations. The collation provided is not meant to be comprehensive.

Notes to Prefatory Texts

The material here is divided into coherent sections of numbered paragraphs for ease of reference. The first paragraph of the “Preface” is missing in Song, Jgg, Mao, Sbck; it is recorded in Wjmf1 (used here), Wyyh *j.* 712, and QTW *j.* 436. The “Commentary” is omitted in Jgg, Mao, Wyyh, and QTW, being recorded only in Song, Sbck, Wjmf1, the latter two titling it 集論 “Commentary on the Collection.” It is likely that all of this material originally made up a single Preface to the collection, but parts of it (perhaps including other sentences now no longer extant) were excluded in certain editions or were separated for partial quotation, as in Wjmf1, to be presented as examples of particular focus.

Preface

1. Wyyh, QTW omit 有/十有餘家; reading 自稱盡善/自盡善 with Wyyh, QTW for balance; Wyyh, QTW have synonymous and homophonic 可尚者/可上者; adding 者 after 賄賂 with Wyyh, QTW for balance; Wyyh, QTW have 輯/輒 making a pleonasm; Wyyh has 贊/纂 an aural confusion; Wyyh, QTW have 銓揀/銓簡 a synonymous and near-homophonic variant; reading the alliterative binome 銷鑠/謗鑠 with Wyyh, QTW.
2. Wjmf1 omits 野體 from the list; for the whole first sentence Wyyh, QTW have garbled and truncated 夫文友神情體雅; Wyyh, QTW have 安詳/委詳.

3. Wyyh, QTW have 直致語/直語; Wjmfl, Wyyh, QTW have 逸價/逸駕 thus removing the metaphor; reading 膚受/庸受 with Jgg, Mao, Wjmfl, QTW to correct obvious graphic error; Wjmfl, Wyyh, QTW omit 徵羽; Wyyh, QTW have 比興/興象 referring to two *Shijing* tropes.
4. Wjmfl has 遠詞/遠調; Wyyh, QTW have 詞人/詞場; Wjmfl, Wyyh, QTW have 有周風雅/南風周雅; Wjmfl, Wyyh, QTW have 再闡/稱闡.
5. Wjmfl, Wyyh, QTW have 不佞/不揆 thus emphasizing lack of verbal dexterity; Wjmfl has 竊當/竊嘗 an obvious graphic error; Wjmfl adds 常 before 願.
6. Wjmfl, Wyyh, QTW have the clearly wrong 三十五人/二十四人; Wyyh, QTW have nearly synonymous 即/便; Wyyh, QTW have synonymous 為稱/為號; Wjmfl has 二百七十五/二百三十四, while Wyyh, QTW have 一百七十, all inaccurate unless referring to now lost editions; Jgg, Mao, Sbck have 上中下卷/上下卷 befitting their arrangement; Wyyh, QTW have 乙酉/癸巳 making the closing date 745 instead of 753, shown to be incorrect by inclusion of poems written after 745.

Commentary

1. Wjmfl omits 寧 in 寧預.
2. Wjmfl has the much larger number 千餘/十有餘; Wjmfl has 時有/猶有.
3. Reading 拈二/拈綴 with Wjmfl, as justified by Li and Fu in their edition.
4. No variants.
5. Wjmfl has 儔/傳; Wjmfl has 感/憾.

Notes to Poems

Notes are keyed to line number of the poem and word-place in the line. Besides identifying variants, some notes to poems give more detailed information about a work's form and structure, certain allusions, and historical references. Discursive or interpretive comments are also occasionally included. For those poets for whom annotated *bieji* 別集 (sepa-

rate, individualized collections) exist, a more complete presentation of variants can usually be found there.

The brief biographical sketches that precede the textual notes to the poems of individual authors are usually divided into two parts: *I*, relating to the years from which the poems selected for the anthology were written; and *II*, the period afterward, the activities and poems of which Yin Fan could not have known. On disputed issues I have usually relied on various relevant works of Fu Xuancong 傅璇琮, Tao Min 陶敏, and Chen Shangjun 陳尚君.

Notes I

I.1 Chang Jian (js 727)

I. Chang Jian's homeplace is unknown but, from his poems, seems to have been somewhere in Jiangnan. In 727 he passed the *jinsshi* exam, in the same year as Wang Changling (II.17) and Li Ni (II.23). Little is known of his life, outside of what can be gleaned regarding places he visited, based on his fifty-eight remaining poems, Yin Fan mentions only one official position held by him, as a district constable (*xianwei* 縣尉, rank 8b2) which was a common first or second posting for new *jinsshi* graduates. Whether he lived into or through the An Lushan rebellion is unknown, as are his birth and death dates.

Headnote

This is one of the longer of Yin Fan's headnotes, and the opening quotation, "Highly talented but without a significant position" (Tsjs has 位/仕, Jgg, Mao have 士/仕), here specifically applied to Chang Jian, has also been seen as applicable to most of the other included poets and thus as almost a catch-phrase to describe these poets in general. Other variants in Tsjs: 數十/十數; 思既邈苦/屬思既苦; 此章句也/此章.

I.1.1

3.1–2 Twc has 攜我 "took me by the hand" 3.5 Twc, Wushi, QTs have 峯 "peak"; 6.3 reading 閑/閑 with Jgg, Mao, Sbck, Twc, Tsjs, Tsph, QTS; 9.3 Tsph has 清 "clear"; 9.3–4 Twc has 溪谷 "river valley," Wushi, QTs have 溪水 "the stream's waters"; 15.3 Twc, Tsph, Wushi, QTs have 又 "again."

I.1.2

A *lüshi* with two tonal irregularities.

2.1–2, cf. Zhang Yue 張說 (667–731) reporting to Empress Wu about the battle and Wang’s death (*Jiu Tang shu* 93.2977): 深入寇境，以少禦眾；2.3 Wyyh has 幾 “many”; 3.1 Dh1 has 酣 “at the height of (battle)”; 5.1 Wyyh has 常 “always.”

I.1.3

2.3–4 Tsjs has 猶傷 “Yet still she suffered”; 3.3 Wyyh, Tsph, QTs have 馱 “packed along”; 7.1 Tsjs has 憤 “In anger we ...”

I.1.4

3.5 Twc has 變 “changes”; 4.5 Wjmf1, Jgg, Mao have 音 “tones”; 7.3–4 Wyyh, Tsjs, Wushi, QTs have 梧桐 “of a *wutong* tree,” but 枯桐 as here and Twc is the proper reading; see Cai Yong’s 蔡邕 biography in *Hou Han shu* 60B.2004: “In Wu there was someone who used a paulownia bough to feed a cooking-fire. Upon hearing the crackle of the fire he realized it was that of a first-rate wood. Requesting to have it, he fashioned a zither from it. It had a lovely timbre indeed, though its ‘tail’ was still scorched—for which reason contemporaries gave it the name ‘scorched-tail zither’” (hence “dried paulownia” a kenning for “zither”); 8.3 *hui* are the studs of the zither, inlaid with yellow jade, here possibly with undertone of “made beautiful,” another meaning of *hui*.

Wjmf1 records Wang Changling as quoting the middle four lines of the poem as an example of 感興勢.

I.1.5

A *lüshi*.

1.1 Twc has 青/清 “azure”; 1.5 Wyyh, Twc, Tsjs, Tsph, Wushi, QTs have 測 “unsounded”; 5.1 Jgg, Tsjs, QTs have 茅.

I.1.6

A *lüshi*.

7.1–3, reading 回軫撫/軫起宮 with Jgg, Mao, Wyyh, Twc, Tsjs, Tsph, Wushi, QTs, for the *shang* mode is associated with autumn and hence sadness; Sbck, like Song, has 軫起宮商調 “With tuning-pegs raised to the *gong* and *shang* modes,” but playing the single, sad mode of *shang* makes more sense than playing two (even if standing for music in gener-

al); 8.2 Jgg, Mao, Wyyh, Twc, Tsjs, Tsph, Wushi, QTs have 溪, thus “From across the stream he bathes pure the deep-blue forest.”

I.1.7–8

(1) 1.5 Sbck has 林 “grove”; 4.4 reading 虛/靈 with Jgg, Mao, Sbck, Wyyh, Tsjs, Wushi, QTs.

(2) 3.3–4 Tsph has 山門 “mountain gate”; 7.3 Jgg, Mao, Sbck have 向 “bound for.”

I.1.9

A lüshi.

2.3 Twc has 明 “brightens,” Wyyh has 耀 “sparkles”; 7.4 Jgg, Mao, Twc, Tsph have synonymous 俱. Lines 3–4 were especially admired by Ouyang Xiu 歐陽修 (1007–1072).

I.1.10

Written sometime in the mid-740s, upon Wang Changling’s second demotion.

3.2 Jgg, Sbck have 海 “sea”; 9.2 Jgg, Mao, Sbck, Tsph have 居 “dwelling”; 11.1–2 QTs has 午日 “[*duan*]wu day”; 14.1 Mao, Tsph, Wushi, QTs have 名 “renowned”; 15.4–5 Sbck, QTs have 祐福 “boons and bounty”; 22.5 reading 羣/君 with Jgg, Sbck, Tsph to fit with the image of deer.

I.1.11–12

(1) 4.2 Sbck has 樹 “tree.”

(2) 4.1–2 Yfsj, Wushi, QTs have 素手 “with a silk-white hand.”

I.1.13

For other poems with the title “Gu yi,” see I.2.11, I.8.7, II.18.1–2, II.21.1–2. This poem consists of two pentametric standard (ABCB) quatrains, followed by two heptametric rhyming couplets.

Title: Jgg, Mao omit the last three words, Wyyh has 公子行 “Ballad of a Young Sir,” Tsph, Wushi, QTs have 張公子行 “Ballad of Young Sir Zhang”; 1.2 Wyyh has 日, thus “day after day”; 5.1 Jgg, Wushi, QTs have 俠 “gallant”; 10.1 Wyyh has 野 “in the wilds”; 10.5 Jgg, Mao have 曲 “corner”; 11.4 Sbck has 墨 “inky.”

I.1.14

4.3 Wyyh has 數 “numerous”; 5.2 Wyyh has 竹 “bamboo”; 10.2 Tsph, Wushi, QTs have 流 “current”; 22.4 Jgg, Wyyh, Wushi, QTs have 頂 “summit.”

I.1.15

1.2 Jgg, Mao, Sbck have 寒 “was cold”; 5.1 Wushi, QTs have 秦, thus “skies of Qin”; 12.4 reading 浪/海 with Jgg, Sbck, because of obvious reference to the song of “The Fisherman” in *Chuci*.

I.2 Li Bo (701–762?)

I. The when and where of Li Bo’s birth are topics of continual dispute, but he was probably born in 701, somewhere in Central Asia, most likely in the area of present-day Kyrgyzstan. From childhood till his early-twenties he lived in Sichuan, when he went down the Yangzi into the broader world of Tang culture. His unusual literary talent and personal affect seem to have been recognized almost immediately, everywhere he traveled, and he was marked as a distinctive personality throughout his life. Rarely if ever at a loss for resources, perhaps because of extended familial or amicable connections, he spent time in many places except for the far south and northwest. He never chose to sit for the *jinsshi* exam. In 730 he visited Chang’an for the first time, also staying awhile in the Zhongnan mountains. The rest of that decade was quite peripatetic, though he had something of a base in Anlu 安陸, Hubei, and in southern Shandong. In autumn 742 his reputation had interested the emperor and he was summoned to court, where he was installed as an on-call littérateur of the recently founded Hanlin Academy 翰林院. A year and a half later he was allowed (or encouraged) to resign and left the capital. Late in 744 he received ordination as a first-level Daoist priest in Shandong, though he never acted officially in that role. During the next decade his travels were mostly in the middle and lower Yangzi regions. *II.* In autumn 756 he was living at Mount Lu 廬山, Jiangsu. Late that year he was recruited to join the ultimately unsuccessful attempt of an imperial prince (brother to the new emperor Suzong) to assert hegemony over the Jiangnan area. He removed himself before the prince’s eventual downfall, but was captured by loyalist officials and placed in prison. Although soon released through the good offices of a former acquaintance, near the end of the year he was offi-

cially sentenced by the emperor to penal exile in the distant southwest area of Yelang 夜郎 in what is now Guizhou. He temporized as much as possible on his journey into exile and seems not quite to have reached Yelang when, in early 759, a national amnesty allowed him freedom to return up the Yangzi to familiar places. Thereafter he remained mostly in the Jiangsu-Anhui region. In late 762 or early 763 he became ill and died while staying with a relative in Dangtu 當塗, Anhui. Slightly more than a thousand of Li Bo's *shi*-poems remain, along with eight *fu*, and nearly fifty prose writings of various sorts.

Headnote

For discussion of this headnote and especially the phrase *qi zhi you qi* 奇之又奇, suggesting that Li Bo, like Qu Yuan, was an unexampled poet in his individuality, see Kroll, “*Heyue yingling ji* and the Attributes of Tang Verse,” in *Reading Medieval Chinese Poetry: Text, Context, and Culture*, ed. Kroll (Leiden: Brill, 2015), 188.

I.2.1

“Zhan chengnan” is a *yuefu* title, usually of poems about the futility of war. This poem consists of three stanzas, respectively in six, four, and ten lines without first-line rhymes.

3.3–4 潞戈 as here and in Dh1 is the *lectio difficilior*, but Mao, Jgg, Sbck, QTs, and most editions of Li Bo's poems have 條之 “Seleucian” (*tiaozhi* [in Middle Chinese *dew-tsyé*] is an abbreviated transcription of Greek *Seleukia*, referring to the Seleucid kingdom which controlled most of western Asia during the Chinese Western Han dynasty), privileging the parallelism of a place-name with the next line's “Heaven's Mountains” rather than a complementary parallel with the immediately preceding “cleansing our weapons ...”; 7.1–2 Dh1, QTs have 匈奴 “the Xiongnu”; 9.5 QTs has 避 “avoid”; 14.1 Dh1 has 怒 “impassioned”; 20.2 Dh1 has 君 “lords” and then inserts 應 “ought to.”

The long lines 7 and 8 are effectively heptametric, with 以 in the former and 古來 (or alternatively 惟見) in the latter functioning as hypermetrical words; likewise the word 而 in line 20.

I.2.2

“Yuan bieli” is a *yuefu* title, usually of poems about the sadness of parting.

Most other texts begin this poem with the phrase 遠別離, but this seems unnecessary; line 4 Wyyh, QTs, and some editions of Li Bo's works give this line as 誰人不言此離苦 "Who would not say this parting was misery?"; 8.3 Sbck has 切 "acutely"; 8.9 Wyyh has 衷 "innermost"; line 13 Wyyh, QTs add 或云 "some say" as the first two words; 16.3 most editions of Li Bo's works have 泣 "shed tears"; 20.2 QTs adds 山 "mountain" after 蒼梧.

The poem's meter and rhyme scheme are unusual, but not as unusual as often supposed, if one combines apparently sequential trimeter lines into a hexameter—which itself may often be considered a heptameter but with a null pause in the middle, resembling the common caesura but with a full beat (the presence of a mid-line *xi* 兮 has the same function as the latter), as also in the preceding poem's first two lines which some printings give as four trimeter lines. In line 2 the words 乃在 are hypermetrical, yielding a heptametric line. In line 8 the words 竊, 恐, and 之 should be read as hypermetrical, also yielding a heptameter.

Rhymes are the last words of lines 2, 4, with 6–7, and 9–12, this last stretch of six rhyming lines (6–7, 9–12) being broken by the different, interlocking rhyme of lines 5 and 8; lines 13–15 are a new rhyming triplet; lines 16–19 are an AABA quatrain in a new rhyme; and lines 20–21 a different rhyming couplet.

Some rearrangements of the sequence of individual lines have occasionally been proposed, but here we follow the text as given in Song.

I.2.3

"Yetian xing" is a *yuefu* title, of which Li Bo's title here seems to be a variation.

The opening couplet, in hexameter lines, is unrhymed and might best be read as an introductory prose imperative. There is a strong pause after the first word of each of the first two lines, or an elipsed 而 which would appear here in prose, in either case resulting effectively in heptametric lines. The last words of the remaining four lines, in heptameter, all rhyme in Middle Chinese -a, although 下 in the third line of the quatrain is an off-rhyme, being in a deflected tone whereas the rhyme-words of the other three lines are in level tone.

Lines 3–4 Twc, QTs, and most editions of Li Bo's works reverse the order of these lines, and at 3.6 some read 巢, synonymous with the following word, paralleling the synonym compound in the matching

line; 5.1 reading 蕭/瀟 with Jgg, Mao, Sbck; 6.6 some editions of Li Bo's works have 若/爾.

I.2.4

“Shu dao nan” is a *yuefu* title, previous poems of which comment on the difficult, sometimes fearsome, passage to the area of Shu. For antecedent poems with the same title or similar topic, see Kroll, “The Road to Shu, From Zhang Zai to Li Bo,” *Early Medieval China* 10–11.1 (2004): 227–54. The fame of Li Bo's poem effectively brought an end to the practice of writing poems to this title. This is the poem that more than any other made Li Bo's reputation and was seen as representative of his special genius; also, which gave rise to two famous anecdotes regarding the elder poet and official He Zhizhang's 賀知章 (659–744) characterizing Li Bo, after reading the poem, as either an “exiled transcendent” 謫仙 or as an avatar of the star Taibo 太白, i.e., Venus. It is likely that this poem was one of a triptych of poems in different genres composed for a traveler setting out from Chang'an to Chengdu, the other two works being the *lüshi* “Seeing Off a Friend to Shu” 送友人入蜀 and the *fu* “A *Fu* on Sword Gallery, Seeing Off My Friend Wang Yan to Shu” 劔閣賦送友人王炎入蜀, for translations of which see Kroll, *ibid.*, 252–54.

This poem is profuse with rhymes, especially in what is printed here as the long first stanza. Some of the rhymes are not perfect, but they clearly are intended to be close enough to satisfy (e.g., some scholars would place a stanza-break signifying rhyme-change after lines 16, 22, and 26, although the rhyme-words in what would then be the poem's first four stanzas were most often all acceptably unified in *guti* verse from early Tang on and are so treated here; if, however, one were to place stanza-breaks after lines 16, 22, and 26 certain slight changes in subject-focus would be usefully indicated). Rhyming occurs at the ends of lines 4, 6, 8, 10, 12, 14, 16, 17, 20 (these latter three could be considered part of an AABA quatrain), 21, 22, 24, 26 (perhaps an AABACA sestet), 27, 28, 29; then a different rhyming couplet in 30–31; then 32, 33, 36, 39, 41; then 43, 45, 47, 50, with 48–49 being an inset separate rhyming couplet, resuming the refrain already present in 3–4 and 27–28. (I have indented this refrain in the Chinese text, and it is indented and italicized in the translation.) The first two lines of the poem might best be regarded as an introductory prose interjection, and might just as

well be taken as a single heptametric line; line 34 can also be regarded as a prose interjection, which if treated as hypermetrical would give us a nine-line stanza with first line rhyming. The first two words of lines 12, 13, 14 are hypermetrical, thus these lines are actually heptametric. The last word of line 25, 啼, could acceptably be moved to be the first word of line 26, thus yielding a 4–6 couplet, reading “And, too, you will hear the cuckoo/ Crying on moonlit nights, so sad in the empty hills.”

12.7 Jgg, Mao read 相/方; 13 Sbck, Dh1 give this line as 上有橫河斷海之浮雲 “Above are: drifting clouds that stretch across rivers and divide the lakes”; 14.3 Dh1 has 街 “held in”; 16.7 Dh1 has 牽 “hold on”; 23.4 Sbck has 烏 “ravens”; 23.6 Sbck has 枯 “withered”; 20.4 Dh1, Wyyh have 心 “heart”; 21.6 Sbck, Twc, Wyyh have 當 “must”; 24.3–4 Wyyh, Yfsj have 呼雌 “calls to his mate,” Dh1 and several editions of Li Bo’s works have 從雌 “follows his mate”; 26.1 Dh1 omits 夜 “nights”; 30.3–7 Dh1 has 入煙幾千尺 “pass into the haze for several thousand feet”; lines 46–47 Dh1 omits this couplet; 50.5–6 Dh1 has 令人 “makes one”.

I.2.5

“Xing lu nan” is a *yuefu* title, usually of poems telling of life’s vicissitudes; for others to this title, see I.9.11, II.18.3–7. In Li Bo’s collected works this is the first of three poems by this title. Although the first eight lines form a stanza of one rhyme, the rhyming pattern resolves into two AABA quatrains. This is followed by a quatrain, the first couplet of which is trimeter, the second heptametric. Lines 9 and 10 are often read as a single hexametric line, but that would result in an odd ABA stanza.

1.2 Some editions of Li Bo’s works have 樽 “goblet”; 1.5 some editions of Li Bo’s works have 斗 “flagon”; 6.5 some editions of Li Bo’s works have 雪 “snow”; 6.6–7 Wyyh, Tsph, QTs, and some editions of Li Bo’s works have 滿山 “fill the mountains”; 6.7 Twc has 山 “mountains”; 7.1 Twc and some editions of Li Bo’s works have 居 “resting”; 7.5 Wyyh, Tsph, QTs, and some editions of Li Bo’s works have 碧 “bright blue”; 8.5 Jgg, Mao, Wyyh, Twc, QTs, and most editions of Li Bo’s works have 夢 “dreamed of”; lines 9–10 Twc, Tsph, QTs, and most editions of Li Bo’s works give these two lines as 行路難行路難, 多歧路今安在 “Traveling the road is hard, traveling the road is hard,/ So many branching roads! and where now am I?” Wyyh has these same longer lines, but 道安在 “Where now is the way?” for 今安在.

I.2.6

The best translation and most insightful discussion of this poem remain those in Elling O. Eide's article, "On Li Po," in *Perspectives on the Tang*, ed. Twitchett and Wright (New Haven: Yale Univ. Press, 1973), 372–79. Rhyming here is profuse. The poem consists of ten stanzas: the first two are rhyming couplets in which the first line is pentametric, the second heptametric, then there is an AABA heptametric quatrain, then a rhyming heptametric couplet, then a regular pentametric octet but whose third and fourth lines are heptametric, then a rhyming heptametric couplet, then an AABA quatrain made up of a heptametric couplet and a hexametric couplet, then a tetrametric couplet, then an AABA quatrain the first line of which is tetrametric, the second pentametric, and the third and fourth both heptametric, then a rhyming couplet of a heptametric and nonametric line, then a regular sestet the first two lines of which are heptametric and the remaining four hexametric, then a rhyming heptametric couplet, and finally an AABA heptametric quatrain the third line of which is nonametric (or, if one prefers, is introduced by a two-word phrase that is hypermetric).

Title: most editions of Li Bo's works have 留別諸公/別東魯諸公; 2.5–6 Jgg, Mao, QTs, and most editions of Li Bo's works have 信難 "truly impossible"; 4.5–6 QTs and most editions of Li Bo's works have 或可 "may sometimes"; 7.1–2 reading 天台/天姥 with Jgg, Mao, QTs, and most editions of Li Bo's works, because it is Mount Tiantai, not Tianmu, that stands across from Red Wall; 8.3 QTs and most editions of Li Bo's works have 欲 "about to"; 9.3–4 Jgg, Mao, QTs, and most editions of Li Bo's works have 因之 "because of this"; 14.5 reading 清/青 with QTs and most editions of Li Bo's works, because 清猿 is an earlier attested term, although 青 as "blue-glinting black" is possible; 16.1 Jgg, Mao, QTs, and most editions of Li Bo's works have 身 "in person," but 明登 is used in one of Xie Lingyun's poems, in a line similarly about climbing Mount Tianmu; 17.7 reading 日/月 with Jgg, Mao, Sbck, QTs, and most editions of Li Bo's poems, because it is at sunrise that heaven's cockerel crows; 28.1 reading 旬/鞠 with Jgg, Mao, Sbck, QTs, and most editions of Li Bo's poems, for its onomatopoeic effect; 31.5 Sbck, QTs, and most editions of Li Bo's works have 風 "the wind"; 33.3 QTs and most editions of Li Bo's works have 瑟 "zithern" (bridged, with sixteen strings) instead of 琴 "zither (bridgeless, with

seven strings)”; 35.5–6 QTs and most editions of Li Bo’s works have 魄動 “with earthly soul shaken”; 45 Sbck and some editions of Li Bo’s works have 暫樂酒色凋朱顏 “Enjoying for a time the pleasures of wine will waste one’s ruddy features.”

I.2.7

Although scholars differ widely on dating this poem, it was probably written sometime between 746 and 751. See Kroll, “*Heyue yingling ji* and the Attributes of Tang Verse,” 191–97, for fuller commentary and analysis of this poem. Rhyming is profuse. The poem consists of fourteen stanzas, eleven of which are quatrains rhyming AABA. The three different stanzas are the third, which is a rhyming triplet (although what is treated here as a hexametric line 11 could be taken as two trimeter lines, which would then make with lines 9 and 10 an AABA quatrain); the fourth, consisting of ten lines, the opening four lines of which all rhyme before it falls into normal alternation of rhyme in its remaining six lines; and the sixth stanza which is a rhyming quintain. It is heptametric, except for three shifts of rhythm: line 11, which is hexameter (some scholars prefer to read this as two trimeter lines); lines 18–19 which are in pentameter; and lines 59–60 also in pentameter.

Regarding the Daoist master Hu, mentioned in the third stanza, see Kroll, “Li Bo and Hu Ziyang: Companions of the Way,” in *Religion and Poetry in Medieval China: The Way and the Words*, ed. Raz and Shields (Amsterdam: Amsterdam Univ. Press, 2023), 41–61.

4.3 Wyyh has 日 “days”; 5.1–2 Jgg, Mao, Sbck have 四海 “the Four Seas”; 6.1–4 Jgg, Mao, Sbck have 與君一遇 “As soon as I met you”; 15.5–7 Wyyh, QTs have 唯松聲 “just with the sound of the pines”; 22.2 Wyyh has 吹 “blew”; 30.3–4 Jgg, Sbck have 西歸 “returned westward”; 35.4 emending 涼 since “northern Liang” in Gansu is geographically impossible; 47.1–2 Jgg, Mao, Sbck omit 翠蛾, but the thimble-phrasing is appropriate and a change to pentameter here seems unwarranted; 51.1 Jgg, Mao, Sbck have 歡 “joy”; 55.1 emending 渭 because this cannot be again the Wei bridge outside Chang’an but must be near Qiaoxian where Yuan has taken up office as *canjun* and must also be near the Cuo Terrace of the following line; 57.3–4 Jgg, Mao, Sbck have 恨別 “regretful separation”; 57.5 QTs and some editions of Li Bo’s works have 知 “know.”

I.2.8

In Li Bo's collected works this poem is the eighth of the set of fifty-nine "Olden Airs" (*Gufeng* 古風). The title it has here recalls that of Ruan Ji's 阮籍 (210–263) famous set of "Yong huai" poems.

7.1 Jgg, Mao, Sbck have 昔 "past"; 9.3 QTs has 故 "thus."

I.2.9

The poem begins with a standard-rhyming quatrain but consisting of a pentametric couplet and heptametric couplet, then is followed by two heptametric AABA quatrains.

Title: .2–3 reading 中都/東都 with Wyyh and most editions of Li Bo's works, as this must be the Zhongdu near the Wen River; some texts also include 於逆旅 "at a travelers' inn" as the place of presentation; Dh1 has the more detailed title 魯中都有小吏逢七郎以斗酒雙魚贈余於逆旅因鱸魚飲酒留詩而去 "There was a Minor Clerk from Zhongdu in Lu, Gentleman Feng (7), who Brought a Gallon of Wine and a Pair of Fish as a Gift to Me at the Travelers' Inn, Whereon We Minced the Fish and Drank the Wine, and I Left Him with this Poem when He Departed"; 1.3–5 Dh1, Wyyh have 若虎魄 "is like amber"; lines 5–6 Dh 1, Wyyh have 酒來我為傾, 鱸作別離處 "With wine here, I will do the pouring,/ And handle the mincing at this place for partings"; 7.7 Jgg, Mao, Sbck, Wyyh have 罷 "all done"; 10.2 Wyyh has 肌 "flesh."

I.2.10

The poem is an AABA quatrain.

Title: Dh1 has 山中 "amidst the mountains" as the first two words; some editions of Li Bo's works and some anthologies give the title as 山中問答 "Question and Answer Amidst the Mountains"; 1.4 Dh1 has 意 "purpose." Notice that the poet "does not answer" the question, but lets the scene answer for him.

I.2.11

The poem begins in a sestet with first-line rhyme, followed by a rhyming couplet, and closes with an AABA quatrain, all heptametric.

Title: in most editions of Li Bo's works given the more circumstantial title 南陵別兒童入京 "Parting from My Children in Nanling, as I Go Off to the Capital"; 3.3 Jgg, Sbck, QTs have 嬉 "cheerfully", Wyyh and some editions of Li Bo's works have 歌 "sing"; 8.7 Jgg, Mao, Sbck,

Wyyh have 遠 “distant”; 10.6 Wyyh and some editions of Li Bo’s works have 方 “just now.”

I.2.12

“Qiang jin jiu” is a *yuefu* title. This poem begins with a rhyming heptametric couplet, followed by a heptametric AABA quatrain (both of these stanzas being introduced by the hypermetrical tag 君不見, often seen in *yuefu* verse), then a regular heptametric quatrain, then an octet the first couplet of which is trimeter, the second pentametric, and the final four lines heptametric, which is then followed by an AABA quatrain, and ends with a rhyming triplet (the first line of which is hexametric, or, as above in poem I.2.7, which may be read as two trimeter lines with a full pause in the middle, though here that would yield an unusual AB BB quatrain).

Title: Dh1 has the title as 惜罇空 “Be chary of an empty goblet,” as does Wyyh on the poem’s second appearance (though text removed because of duplication); 3.1 Tsph has 又 “also”; 3.4–5 Dh1 has 床頭 “beside the bed”; 4.10 Dh1, Wyyh have 雲 “clouds”; 7.3–7 Dh1 has 吾徒有峻才 “(Heaven birthed) the likes of me with a nigh-lordly knack”; after line 12 Jgg, Mao, Wyyh, Twc have an additional two trimeter lines 將進酒, 杯莫停 “Bring in the wine,/ Don’t stop the cups”, Dh1, Tsph, and some editions of Li Bo’s works have the additional pentameter line 進酒君莫停 “Bring wine, don’t you stop”, QTs adds 將 to the latter; 14 Jgg, Mao, Twc have 君為我傾耳聽 “May you, sirs, bend your ear to listen”, QTs has 請君為我側耳聽 “May you, sirs, lean your ear to listen”; 14.5 Dh1 has 傾 “incline (your ear)”; 15.2–4 Dh1, Tsph have 鼓饌玉 “drums, fine food, and jade”; 15.7 Sbck has 悅 “delighting in”; 17.4 Dh1 has 王 “princes”; 17.6–7 Dh1, Wyyh have 死盡 “all dead”; 19.4 Jgg, Mao, Sbck, Tsph have 日 “days.”

I.2.13

“Wuqi qu” is a *yuefu* title. This poem consists of two rhyming couplets and a rhyming triplet, all heptametric.

Title: Wyyh has 烏夜啼 “The Crows’ Night Crying”; 3.1 Wyyh has 具 “completely”; 4.3 QTs and some editions of Li Bo’s works have 歛 “about to”; 5.1–4 Jgg, Mao, Dh1, Wyyh, Twc, Yfsj, Tsph, and most editions of Li Bo’s works have 銀箭金壺 “The silver pointer of the bronze (lit. gold) ewer.”

I.3 Wang Wei (692–761, *js* 713)

I. With Li Bo (I.2), he is now the best known of all the poets in the anthology and the one who, at the time of the anthology's completion, had had the most successful official career. Born into the famous Wang clan of Taiyuan 太原, he grew up in Puzhou 蒲州, Shanxi. Traditional works give his year of birth as 701 or 699 and his taking of the *jins* degree in 721, but recent scholarship has established that he was born in 692 and most likely passed the *jins* in 713. His first known position was as an assistant in the imperial music agency of the Office of Imperial Sacrifices (*Taichangsi taiyueshu cheng* 太常寺太樂署丞, rank 8b2). Early on in the capital he made a name for himself because of his poetry as well as his calligraphy and painting, and was for a time befriended by one of the emperor's elder brothers. From 721 to 726 he was supervisory aide for the granaries administration (*sicang canjunshi* 司倉參軍事, rank 8b1) in Jizhou 濟州, Shandong. By 735 he was back at the capital, as a reclamer of omissions (*shiyi* 右拾遺, rank 8b1) and over the next several years was promoted to be an investigating censor (*jiancha yushi* 監察御史, rank 8a2) and a suppleter of deficiencies (*buque* 左補闕, rank 7b1), rising by the mid-740s to director of the department of military stores (*kubu lanzhong* 庫部郎中, rank 5a1). By this time he had acquired a country seat in the mountains near Lantian 藍田, south-east of Chang'an, where he spent much time, until donating it late in life to the Buddhist church, to be made into a monastery. In 752, after obligatory retirement in mourning for his deceased mother, he was appointed director of the personnel department (*libu langzhong* 吏部郎中, rank 5a1). II. In 756 he was captured in Luoyang by An Lushan's rebel forces and compelled to take an office in the rebel government. Late the next year, when Luoyang was retaken, he was transported to Chang'an for punishment, but was soon pardoned and assigned to successive posts in the crown prince's administration, then made an imperial secretary in the Chancellery (*menxiasheng jishizhong* 門下省給事中, rank 5a1). In 760, the year before his death, he was promoted to an assistant directorship in the Bureau of State Affairs (*shangshubeng youcheng* 尚書省右丞, rank 4a). Over 400 of his *shi*-poems are extant, along with one *fu*, and some seventy prose writings in different genres. The most extensive selection in English translation is in Paul Rouzer, *The Poetry and Prose of Wang Wei*, 2 volumes (Boston: De Gruyter, 2020).

Headnote

On graceful phrasing, cf. the similar comment in the headnote on Li Qi (I.8). On coming free of the ordinary, cf. similar comments in the headnotes on Wang Jiyou (I.6), Meng Haoran (II.14), and Chu Guangxi (II.16). Jgg, Mao, Tsjs have a concluding comment: 詎肯慚于古人也 “Surely not one to be ashamed before the ancients.”

I.3.1

7.1 Twc, Wushi, Tsph, QTs have 邀 “invite”; 7.4 Yfsj, Tsph, Wushi have 脂 “unguent”; 11.1 Twc, Tsph, QTs have 當 “those”; 13.2 Mao has 言 “word”; 14.1 Tsph, Wushi, QTs, and some editions of Wang Wei’s works have 持 “take in hand.”

I.3.2

In Wang Wei’s collected works this is usually the fourth of six poems by this title.

The first twelve lines of this poem evidently refer to Tao Qian and the last eight to the poet himself. But Wang Wei is promoting his self-identification with Tao Qian, and this appears more obvious in the Chinese, because of the absence of explicit pronouns. Except for the phrase “Today” in line 14 there is no mark that the subject throughout is other than Tao Qian or Wang Wei-as-Tao Qian. Much of the poem’s appeal rests in this self-conscious disguise. If it would not produce a seemingly telegraphic and troubling reading, I would render the whole poem in the historical present, with “he” as the only pronoun.

2.3–4 Sbck has 耽嗜 “addicted to and craving for”; lines 9–10, QTs and some editions of Wang Wei’s works give these lines as 白衣攜壺觴, 果來遺老叟 “When a common-clad man arrived with a jug and goblet, / Indeed he gave them over to that old fellow.”

I.3.3

A *lüshi*, with first-line rhyme and two tonal irregularities. This poem has been attributed to Lu Xiang 虛象 (for seven poems by whom, see II.22 below) in a few other places.

7.2 Wushi has 宜 “fitting.”

I.3.4

Often classified as a *lüshi*, though with several tonal irregularities. Much has been made of and written about the word 空 in Wang Wei’s poems,

usually interpreting it in its Buddhist sense of *śūnyatā*, the fundamental emptiness of all phenomena. In the fourth line here this may apply both to the superb sights the poet sees and to his enlightened perception of them, but the word often means just “to no avail; plain and simply.” Note that the mid-eighth-century anthology *Guoxiu ji* 國秀集 has instead of this the variant reading 祇 “merely, only,” which is a better parallel with the word 每 “always” in the same position in the preceding line. Later in the line I have double-translated the word 自 as “freely myself.”

Title: Wyyh, later anthologies, and editions of Wang Wei’s works have 終南別業 “My Country Seat in the Zhongnan Mountains”; 8.3 Jgg, Mao, Sbck have 無 “there is no”.

I.3.5

Title: Tsph, Wushi have 齊州送祖三 “In Qizhou, Seeing Off Zu (3)” — who would be Zu Yong (see II.21 below); 3.2 Wyyh, Twc, Tsph, Wushi, QTs, and most editions of Wang Wei’s works have 帳 “canopy”; 7.3–5 Wyyh has 已遙望 “already seen to be drifting away”; 8.3 Wyyh have 空 “in vain.”

I.3.6

A *lüshi*.

Title: QTs and most editions of Wang Wei’s works have 晚春閨思 “Thoughts in the Women’s Quarters in Late Spring”; 2.3 QTs has 羅 “silk-gauze”; 3.1 Sbck and most editions of Wang Wei’s works have 淑 “warming”.

I.3.7

Title: Wyyh, QTs, and most editions of Wang Wei’s works have 霍/崔, and the same at 10.1; since this poem is usually seen as part of a set of poems celebrating the historical “Four Worthies of the Ji River” 濟上四賢詠 and Cui 崔 is the subject of one of the other poems, it is likely that Huo 霍 is the proper reading here, otherwise he would remain unmentioned; if the poems are all meant to praise four former worthies, the word 寄 in the title should be removed as it is in QTs and most editions of Wang Wei’s works, in which case verbs in past tense should be substituted throughout the first eighteen lines; 1.3 Wyyh, QTs, and most editions of Wang Wei’s works have 繁 “exuber-

ant, splendid”; 4.1 Jgg, Mao, Sbck have 思 “think of”; 4.2 Wyyh has 逢 “meet with”; 7.2 QTs and most editions of Wang Wei’s works have 乏 “be short of”; 10.3 Jgg, Mao, Sbck, Wyyh, QTs have 安 “content with”; 12.3 Jgg, Mao, Wyyh, QTs have 盈 “full of.”

I.3.8

A popular anecdote tells of the supposed occasion for this poem’s composition. One of the Tang imperial princes became attracted to the wife of a local dumpling-seller and took her for his own. After a year had passed, he asked her if she still had feelings for her husband, to which she was silent, saying nothing. The prince then summoned the man, and when she saw him, her tears flowed down. The prince asked the entourage of courtiers at the scene each to compose a poem about it, and Wang Wei, a recent *jinshi* graduate at the time, was the first to finish, having produced this poem. It is a *jinti jueju*.

2.1 QTs has 難 “impossible”.

I.3.9

“Jieyu yuan” is a *yuefu* title of poems about the sadness of neglected palace ladies. This poem is a *jinti jueju*.

Title: Wyyh has 班婕妤怨 “Plaint of Ban jieyu,” QTs and editions of Wang Wei’s works have simply 班婕妤 and include this as the second of a set of three poems on the topic.

I.3.10–11

Title: emending 智瓊/瓊智 because all other medieval texts that refer to this goddess call her 智瓊; Twc, QTs, and editions of Wang Wei’s works have 魚山神女祠歌.

(1) As often elsewhere, I combine what are usually taken as trimeter lines into hexameters having a null pause in the middle, effectively identical to heptameters having 兮 indicating the mid-line caesura. This results in an 8-line poem, with rhymes at the end of all lines except the second and the seventh. It is possible that the first and second lines should be reversed, although no extant text does this. Line 7 Tsph has 神之來兮不來 “Whether the spirit comes or does not”; line 8 Twc, Tsph, QTs, and editions of Wang Wei’s works have 使我心兮苦復苦 “Leaves my heart troubled and troubled again.”

(2) The purportedly trimeter lines are dealt with here in the same way as in the preceding poem, again producing an 8-line poem, this time with all lines rhyming except the seventh. 5.4 TspH omits 思; 6.1 TspH has the synonymous 靈; 7.3 TspH has 收 “collect.”

I.3.12

“Longtou yin” (or variations thereof) is a *yuefu* title of poems about the hardships and melancholy of soldiers at the frontier. This poem consists of an AABA quatrain, followed by an AABACA sestet, the abundance of rhyme fitting the song-like nature of the poem.

1.2 Wyyh and some editions of Wang Wei’s works have 城 “Wall”; 10.3 Twc and most editions of Wang Wei’s works have 空 “in vain”; 10.6 Twc has 南 “south.”

I.3.13

“Shaonian xing” is a *yuefu* title of poems usually about the bravura intentions and fulsome display of young men; for others to this title, see II.15.5, II.17.9, II.23.3–5. This poem is an AABA quatrain. Wyyh, Wushi, QTs have it as the third of four by Wang Wei with this title; TspH has it as a single.

I.3.14

A *lüshi*.

Title: Sbck, Wushi, and most editions of Wang Wei’s poems have 被出濟州 “Being Sent Out to Jizhou”; 4.3 QTs has 照 “illuminates”; 8.1 Wushi, QTs have 各 “each.”

I.3.15

Probably written in 724. Qiwu Qian succeeded in passing the *jinsbi* exam in 726. See II.22.3 for a poem by Lu Xiang to Qiwu Qian on the same occasion as Wang Wei’s poem.

2.4 Jgg, Mao, Sbck, Twc, QTs, and some editions of Wang Wei’s poems have 來 which would yield the sense that all the finest souls have “come home” (as it were) here, i.e., to the capital; this is an acceptable reading and has much in its favor, but 未 in our base-text also makes sense and has the aural merit of producing a pentametric line of four deflected-tone words with a level-tone word in the middle of them,

perfectly balancing the poem's first line which has four level-tone words with a deflected-tone word in the middle position; 4.3 Wyyh has 願 "prefer"; 8.2 Wyyh, Twc, QTs, and most editions of Wang Wei's works have 洛, i.e., the capital "at Luo"; 9.5 Twc and some editions of Wang Wei's works have 安, i.e., Chang'an; 14.2 Twc, Wyyh, and most editions of Wang Wei's works have 城 "city."

I.4 Liu Shenxu (?-ca. 750)

I. Almost nothing is known for sure about Liu Shenxu, not his home-place, his year of birth, nor when he took the *jinsshi* degree. The little information attached to his name by later scholars is mistaken and actually refers to one of his contemporaries, Liu Yan 劉晏. We do know that he was alive after Meng Haoran's death in 740 (see poem I.4.6) and, from the phrasing of the final sentence in Yin Fan's headnote, that Liu himself had died before this anthology was completed in 753. Besides the eleven poems included here, only two others by him remain, plus two actually by Zhang Wei (I.5.4 here) and Cen Shen (I.10.5) but misattributed to Liu in some later sources. There is one bureaucratic *pan* "judgment" extant by him, which shows that at some point he held an official appointment.

Headnote

高唱者十數人 Jgg, Mao, Sbck omit 十; last sentence, Jgg, Mao have 惜其不永天年, 隕碎國寶 "... do not last out their heaven-given years, ruining and shattering ..."

I.4.1

Title: Jgg has 東海/海東 "eastern sea," Wyyh omits the last three words; 1.1 Tsph, QTs have 何 "what"; 9.5 Jgg, Mao, Sbck, Tsph, QTs have 古 "old"; 10.4 Jgg, Mao, Sbck, Tsph, QTs have 里 "miles," Wyyh has 處 "places"; 12.1 Tsph, QTs has 後 "behind"; 12.4 Wyyh has 獨 "alone"; 14.1-2 Wyyh has 波澤 "spread of waves"; 15.3-4 Wyyh has 溪花 "streamside flowers."

I.4.2

Wyyh and QTs attribute this poem to Wang Changling 王昌齡, with some difference in wording.

2.3 Wyyh, QTs have 人 “people [are ever fewer]”; 5.1 Wyyh, QTs have 昔 “long ago”; 8.2 Jgg, Mao, Wyyh, Tsph, QTs have 情 “conditions”; 10.3–5 Wyyh, QTs have 望清輝 “gaze afar at its pure radiance.”

I.4.3

4.3–4 Mao, Wyyh, QTs have 歸雁 “the returning wildgeese”; 5.5 Wyyh has 關 “borders”; 14.1–2 中間 “what was in it.”

I.4.4

7.3–4 Tsph has 照空/空照; 11.4 Mao, Sbck have 德 “... of one’s merits”; 12.3–4 reading 立此/此立 with Jgg, Mao, Wyyh, Twc, Tsph, QTs; 14.3 Wyyh, Twc, Tsph, QTs have 資 “provides for”; 15.2 Wyyh has 欲 “crave.”

I.4.5

2.3 Wyyh has 凝 “stiffens”; 3.4 Wyyh has 曉 “sunup”; 4.3 Wyyh, Tsjs have 深 “deepens to”; 5.3 reading 況/空 with Wyyh, Tsph, QTs to avoid unnecessary repetition.

I.4.6

A liishi.

Wang Shiyuan’s 王士源 preface to the first collection of Meng Haoran’s poems tells us how he (Wang) tried in 745 to collect Meng’s remaining works that were scattered in various places, including Xiangyang. The Jiang Tao addressed by Liu Shenxu does not figure into the extant history of the texts. See Kroll, “Wang Shih-yüan’s Preface to the Poems of Meng Hao-jan,” *Monumenta Serica* 34 (1979–80): 349–69; and idem, *The Poetry of Meng Haoran* (Boston: De Gruyter, 2021), introduction.

Line 5 of the poem might mean, as translated, that Meng was keen to pursue excellence in his actions and writings. But 為善 can also mean “doing good deeds,” which fits with what was said later in Meng’s official biographies about his desire to help those in distress. The last word of line 6 may refer, as translated, to Meng becoming poor before his death. It might instead mean (because of the requirements of rhyme) “few, scarce,” thus: what I’ve heard of him lately is very little.

8.1–2 QTs has 為一/一為.

I.4.7

Line 11 can be read “Would that I keep for myself the tax on ...”; it has also been suggested to understand 稅 as 悅 “pleasure(s)”; 1.3–4 Wyyh has 集仙 “perches in transcendent ...”; 3.5 QTs has 郭 “outskirts”; 8.2 reading 情/荷 with Jgg, Mao, Wyyh, QTs, as 荷 “lotuses” seems a partially dittographic error for the following 何.

I.4.8

This poem is a *pailü*, with perfect alternation of level- and deflected-tone words in the important second and fourth positions of each lines, except for lines 3 and 4 (the poem’s second couplet) where the first line of the couplet has two level-tone words in those positions which are neatly balanced in the next line by two deflected-tone words in those positions, and lines 9 and 10 (the poem’s penultimate couplet) where the exact reverse of this is done. This is a good example of the skill in “tonal euphony” for which Yin Fan praises Liu Shenxu in his headnote.

Line 2, Wyyh, QTs have 秋風氣何清 “The autumn wind, its breath so pure”; 9.1 QTs has 雖 “even though.”

I.4.9

5.3–4 Jgg, Mao, QTs have 有初 “have earlier”, Wyyh has 有功 “have meritorious”; 6.2 Jgg, Mao, Tsph, QTs have 路 “route”; 8.5 Wyyh, Tsph have 吟 “recitation”; 10.5 Wyyh has 岑 “crag”; 11.2–3 Wyyh has 已意 “already, thoughts”.

I.4.10

1.5 Wyyh has 春 “in springtime.”

I.4.11

“Jiangnan qu” is a *yuefu* title of poems usually about the pleasures, especially romantic dalliances, of the Jiangnan area; for another to this title, see II.11.4.

4.4 Tsjs has 鳴 “sounding”; 5.1–2 Wyyh has 唱歌 “singers of songs”; 6.2 Jgg, Sbck have 氣 “Her air of ...”; 8.1 Wyyh has 煙 “misty.”

I.5 Zhang Wei (?–ca. 778, *js* 743)

I. Zhang was from Henei 河內 (present-day Qinyang 沁陽), Henan. He passed the *jinsi* degree in 743. In the late 740s and early 750s he

had secretarial appointments in military commands along the northwest frontier and Central Asia. *II*. By 754 he had returned to Chang'an. In early 756 he might have been in Luoyang when the city fell to An Lushan's rebel forces. We know that in 758 he was in Wuchang, Hubei, where he met with Li Bo (I.2) then passing through on his exile journey to the southwest. In 767 he was prefect (*cishi* 刺史) in Tanzhou 潭州, Hunan, following which in 769 he was brought back to court with a position on the crown prince's staff and then promoted to sub-director of the department of rites (*libu shilang* 禮部侍郎, rank 4a) in the Bureau of State Affairs, in which position he was responsible for the administration of the civil-service exams from 772 to 774. Around this time he was ennobled as state-founding viscount of Henei district 河內縣開國子. A reference to him in someone else's writing confirms that he was alive in early 778, but we know nothing after that. Forty *shi*-poems of his are extant, plus eight prose writings of different kinds.

Headnote

For the text of the first poem mentioned, which was perhaps Zhang's best-known poem to his contemporaries, see Tsjs 25.381, Tsph 31.5a/b, QTs 197.2016.

I.5.1–2

- (1) A *pailü*. 5.4–5 Tsph has 光武, r. 25–57 when Pang was alive.
- (2) 4.4 reading 陂/波 with Jgg, Mao, Sbck, Tsph, QTs since Pang's residence was in the hills, not on the water; 10.1 reading 龜/龜 with Jgg, Mao, Sbck, Tsph, QTs to accord with the quote in Pang's biography (*Hou Han shu* 83.2776); the “swan” 鴻鵠 in parallel position in Pang's original quote has been changed to “stork” 鶴鵠 (= 鶴雀) perhaps because of graphic confusion or because the stork is a physically grander bird.

I.5.3

The general under whom Sun Gou served and whose career is outlined in the middle of this poem was Zhao Hanzhang 趙含章. Military governor of Youzhou 幽州 in the northeast, in 732 he suffered a crushing defeat by the Khitans in a battle at White Mountain, when he sent his troops into an ambush against the advice of his vanguard general. Several months later, he was found to be guilty of gross corruption, underwent corporal punishment at court, and was sentenced

to exile in far-distant Guangxi. He died en route there. Sun Gou, as a junior officer under Zhao, was implicated in his general's disgrace and likewise stripped of his appointment. Zhang Wei is sparing Sun's feelings in line 14 by attributing Zhao Hanzhang's fall to malicious slander; there is no suggestion in the record that the charges were unfounded. This poem must have been written sometime in the autumn of 733.

Title: Jgg, Mao, Sbck, Tsph, QTs omit the last three words; 2.3–4 Wyyh, Tsph, QTs have 心亦 “your heart indeed”; 15.1 Wyyh, Tsph have 北 “in the north”; 21.4 Wyyh, Tsph has 塞 “fortress”; 22.3 one may read 灤 as the proper name of Luan River, with Wyyh, Tsph, QTs, but the name of the tree implicit in the word is obviously being used in parallel with “elm” in the preceding line; Wyyh has 灣 “bay”; 24.2 Mao, Wyyh, QTs have 山 “mountains.”

I.5.4

This poem is mistakenly attributed to Liu Shenxu in Twc, and is included in QTs under both Zhang Wei and Liu Shenxu. It consists of an AABA quatrain, followed by a rhyming couplet, then another AABA quatrain.

Title: reading 琳/林 with Jgg, Mao, Sbck, Tsjs, QTs and also because Li Qi (poet I.8) likewise has a poem addressed to 喬琳 (not included in this anthology); 5.6 Twc, QTs have 愛 “look kindly on”; 6.4 Tsph has 入 “enter.”

I.5.5

This poem consists of a standard quatrain, followed by two AABA quatrains.

Title: Jgg, Mao have 行/作 agreeing with the title as given in Yin Fan's headnote; 2.2 Wyyh has 遊 “traveling”; 3.6 Tsph has 常 “always”; 5.5 Tsph has 萬 “ten thousand”; 12.3 Sbck has 孤 “alone.”

I.5.6

An AABA quatrain.

Title: adding 安 after 長 with Jgg, Sbck, Tsph, QTs.

I.6 Wang Jiyou (ca. 714–ca. 768)

I. Wang was probably born around 714, likely in the area around Luoyang. As suggested in Yin Fan's headnote, he seems to have gone un-

recognized into middle age. *II*. Little is known for certain about his activities, or whether he sat for and passed the *jinsshi* degree, until early 761 when he is mentioned in a document as a “private scholar” (*chushi* 處士) living in Huayin 華陰, Shaanxi. Shortly afterward he was district constable there (rank 8b2), and from 764 to 767 was on the staff of a military commissioner in Hongzhou 洪州, Jiangxi. In 767 he was in the capital, but nothing is known of him after that. Besides the six poems included in this anthology, only four others by him remain.

Headnote

Tsjs quotes Yin Fan’s first words of description of Jiyou’s poems as 放蕩 “running where they will”; in the quote from the poem included in this headnote, for the second occurrence of 入 in the first line Jgg and Mao have 山 “mountain.” On “coming free of the ordinary,” cf. the similar comment in the headnote on Wang Wei (I.3), also on Meng Haoran (II.14) and Chu Guangxi (II.16). The characterization of Wang Jiyou’s poems as 務險 might just as well be rendered as “a penchant to be risky.”

I.6.1

1.2 reading 木/山 with Jgg, Mao, although “going gathering in the mountains” is possible, if not as specific; 1.5 some understand 隱 in the one-off sense of an ornamental inlay for the zither (from Mei Sheng’s “Qi fa” 七發), but that must be a precious item, not one made of wood, while the search here is for a special tree (“hidden,” both in the sense of not obvious and possessing something special) from which to make a zither; 2.2 Jgg, QTs have 山 “mountain”; 4.2 Tsph has 非 “is not”; 7.1 Tsph, QTs have 斧 “axe.”

I.6.2

This poem consists of an AABA quatrain, followed by a rhyming couplet, then two more AABA quatrains.

Title .3 reading 若/枝 with Tsph, QTs, yielding a known two-syllable surname (拔 would also do this), while 枝 is not possible and is even unlikely as a given name; 令譽, if correct, seems an unusual given name; 8.3 reading 淤/游 with Jgg, Mao, Sbck, because trees are not likely to be planted in “shifting mud”; 14.4 Jgg, Mao have 語 “talk.”

I.6.3

This poem consists of two AABA quatrains.

Title: the words 西亭 “west pavilion,” included in the title as given in Yin Fan’s headnote quotation, are omitted here; 1.5 Mao, Sbck, Tsph have 山 “mountain.”

I.6.4

Probably written in 742.

2.3 Jgg, Mao, Wyyh, Tsph, QTs have 得 “manage to,” which avoids repetition, but in this selection repetition is a common feature of Wang Jiyou’s poems; 19.4 Jgg, Mao, Sbck, Tsph, QTs have 玄 “mystery”; 22.2 Ph, QTs have 形 “physical form.”

I.6.5

This poem is one of two by Wang Jiyou included in the brief, mid-eighth-century anthology *Qiezhong ji* 篋中集, with some couplets in a different sequence and omitting the last four lines. Probably written in spring 749.

Title: all Hyllj editions omit the addressee’s surname, giving only his number in the sequential listing of male clan figures of his generation; Wyyh has 贈山兄韋秘書 “For My Mountain Brother, Librarian Wei,” QTs and *Qiezhong ji* have 寄韋子春 “Sent to Wei Zichun”; 1.4 reading 芸/雲 with Jgg, Mao, Wyyh to accord with informal name of imperial library, 1.3–5 Tsjs, QTs, *Qiezhong ji* have 秋雲曙 “dawn-glow of autumn clouds”; 2.2 Sbck, Tsph have 色 “appearance,” Wyyh has 水 “waters”; 10.4 Jgg, Mao, Wyyh, QTs, *Qiezhong ji* have 同 “alike,” an attractive alternative, although 周身 is likewise an attested phrase that fits the context; 17.1 Jgg, Mao, Tsph, QTs have 余 “I,” which turns the poet metaphorically into the useless but long-lived tree, avoiding taking up public office which would imperil his safety; 17.2 Wyyh has 也 “as for.”

I.6.6

Probably written in 742. The Li Qi of the title is not the same Li Qi (a different character for his given name) who has a selection of poems in this anthology, I.8.

1.5–7 text supplied from all other versions (all the same), because Song text is blotted here; 2.3–7 Wyyh has 販山不販名 “left behind

mountains but did not leave behind name”; 8.7 reading 飯/餅 with Jgg, Sbck, Wyyh, Tsph, QTs, since “dough-balls,” although it is what the “food” refers to in the relevant allusion, does not rhyme; 9.1–2 Wyyh has 二河 “near two rivers”; 16.1–4 哂我廚中 “they smile sadly that in my kitchen ...”; 16.6 reading 擔 (or 儋)/擔 with Jgg, Wyyh, QTs since “eaves” makes no sense.

I.7 Tao Han (701?–753?, *js* 730)

I. Tao Han’s family registry was in Danyang 丹陽, Runzhou 潤州 (in present-day Jiangsu), but he seems to have spent most of his youth in the area around Chang’an, including some time in proximity with Wang Changling before they both entered official service (see II.17.15). He passed the *jinsshi* exam in 730, and in 731 passed a special decree exam after which he was appointed sub-magistrate (rank 8b4) in Huayin, eastern Shaanxi. We know few further details of his life, except for a few later official positions he held, including as case reviewer in the Court of Justice (*dali pingshi* 大理評事, rank 8b4) during the late 730s or early 740s, as an erudite in the Court of Recurring Ceremonies (*tai-chang boshi* 太常博士, 7b1) in the mid- or late 740s, and II., as auxiliary director of the department of rites (*libu yuanwailang* 禮部員外郎, 6b1) in the early 750s. He died before the An Lushan rebellion, probably in 753 or 754. Thirty-nine of his *shi*-poems are extant, plus two *fu*-poems, including the one he wrote for the *jinsshi* exam on the assigned topic “pure as ice in a jade jar” 清如玉壺冰, more than a dozen “seeing-off prefaces” (*song xu* 送序), and a handful of bureaucratic “judgments” (*pan* 判).

Headnote

One of the few headnotes that does not include a quotation from the poet’s works.

I.7.1

This poem is credited to Wang Jiyou (I.6) in Twc, and to both Tao Han and Wang Jiyou in Tsjs (in two different places).

Title: Dh1 has 古意 “On an Olden Theme”; 1.2 Twc has 退, thus “advancing and retreating,” which suggests that the subject is not the Chinese but rather the “marauders” of line 2; 5.1 Wyyh has 駿 “bayard”; line 8 Wyyh has 哀淚如霰線 “bewailing tears like threads of sleet.”

I.7.2

“Yan’ge xing” is a *yuefu* title, usually for a poem about the hardships of war (for another of this title, see I.9.10); 3.4 Wyyh has 東 “east of”; 14.5 Wyyh has 垂 “dangles”; 15.5 Wyyh, QTs have 女 “women”; 16.1–2 Wyyh, Yfsj, QTs have 寶瑟 “precious zithern.”

I.7.3

8.2 Tsjs, QTs have 騎 “cavalry”; 9.3 Tsjs has 護 “oversee”; 10.4 Wyyh, QTs have 大 “great”; 11.3 Wyyh has 未 “not yet”; 18.4 Tsjs, QTs have 鉛 “lead[-powder]” which, when combined with [雌]黃, orpiment, refers to the paste used by scholars in smudging out mistakes in a text, a suitable image here.

I.7.4

1.1 QTs has 行 “journeying”; 5.3 Tsjs has 大 “great”; 9.3 Jgg, Mao, Sbck, Tsph, QTs have 顧 “look round”; 10.1 Jgg, Mao, QTs have 未 “not at all”; 10.3 Wyyh has 飾 “enhance”; 13.3 Tsph has 隨 “follow along with.”

I.7.5

3.4 Jgg, Mao, Sbck, Tsph, QTs have 將 “about to”; 5.3 Jgg, Mao, Tsph have 關 “barrier; pass,” Sbck has 聞 “heard of”; 7.5 Wyyh, QTs have 空 “empty”; 10.3 Jgg, Mao, Wyyh, QTs have 同 “the same”; 11.5 reading 尚 with Jgg, Mao, Sbck, Tsph, because 回 would be a reference to Confucius’s disciple Yan Hui, who would not be a relevant allusion in the context of pursuing an official position; 14.2 Wyyh has 明 “intelligence”; 15.1–2 Tsjs, QTs have 交朋 “friends,” which drastically changes the sense; 16.2–3 Jgg, Mao, QTs have 道何 “[Heaven’s] way is so ...”

I.7.6

7.3 Tsjs has 乃 “and then”; 7.4 Wyyh has 將 “will be”; 10.2 Wyyh has 意 “thoughts”; 16.5 Wyyh, Tsph have 篇 “a poem”; 22.2 Wyyh, QTs have 賞 “appreciation”; 25.3 Jgg, Mao, Sbck, Wyyh, Tsjs, Tsph, QTs have 戀 “enamored of”; 27.1 Sbck has 荷 “bear up”; 27.3–4 Wyyh has 聊自 “truly, themselves”, QTs has 聯自 “linked with, themselves”; 28.3 QTs has 互 “mutually”; 29.3 Tsjs has 捲 “furl”; 30.3 Wyyh has 欲 “about to.”

I.7.7

11.3 reading 盡/空 with Jgg, Sbck, Tsph, QTs, for 空 “in vain” here seems mistaken dittography of the same graph in the same position in the preceding line.

I.7.8

The final couplet of this poem is a rather weak and deflating conclusion, which is true of the endings of the next two poems as well.

1.2 Jgg, Mao, Sbck, QTs have 梓 “oars”; 3.2 Jgg, Mao, Sbck have 臺 “terrace,” Tsjs has 高 “tall”; 7.1–2 Tsjs has 風停 “the wind dies down”; 7.5 Wyyh has 開 “open up”; 10.4 Jgg, Mao, Sbck, Wyyh, Tsjs, QTs have 吞 “swallow up”; 11.5 Tsjs, QTs have 工 “skill”; 14.1 QTs has 商 “merchant’s”; 16.2 Wyyh has 念 “thoughts.”

I.7.9

8.3 Wyyh, QTs have 響 “resound”; 9.4 Tsjs has 明 “bright”; 13.3–5 Jgg, Mao, Tsjs, QTs have 惟改視 “just changes the view”; 14.1–2 Jgg, Mao, Tsjs, QTs have 朝日 “morning sun”; 19.4 Wyyh has 今 “[past and] present.”

I.7.10

1.2 Jgg, Mao, Sbck, Tsph, have 來 “during,” Tsjs has 泊 “moored”; 1.3–5 Tsjs has 三風渚 “three-wind isle”; 14.3–4 Jgg, Mao, Sbck, Tsjs, Tsph, QTs have 今難 “today it is impossible,” Wyyh has 誰足 “who could sufficiently”; 14.4 Tsjs has 足 “sufficiently.”

I.7.11

8.4 Wyyh has 戎 “military”; 15.2 Wyyh has 山 “mountain”; 19.4 Wyyh has 城 “wall,” which is an easier reading than “tower” with its rather inapt allusion; this would also suggest that the Wyyh reading of 15.2 should be followed, so as not to have still another occurrence of “wall” or “fort.”

Li Qi (js 735, d. 753?)

I. Li Qi’s ancestry and homeplace are not known, but at some time in the late 720s or 730s he had a country seat near the Ying River 潁水 on Mount Song 嵩山, outside Luoyang. He passed the *jinsi* exam in

735, but does not seem to have received a government appointment until years later. We know of him in Luoyang and Chang'an at different times. In the mid-740s he was a district constable (rank 8b2) in Henan, the only position we know that he held. He was alive in early 752 but deceased before Yin Fan completed his anthology in 753. There are 120 *shi*-poems of Li Qi extant today.

Headnote

Cf. the comment about “lyric tone” with similar remarks in the headnotes for Meng Haoran (II.14), Chu Guangxi (II.16), and Zu Yong (II.21). Regarding the “lyric tone,” Jgg has 新 “fresh” instead of 清 “pure”; regarding “phrasing,” Tsjs has 麗 “gorgeous” instead of 秀 “graceful”; for the headnote’s penultimate phrase Jgg, Mao, Sbck have 故論其數家, Tsjs has 故其論道家, but it is problematic regardless, though the latter would mean that in considering Li Qi’s poems relating to Daoism, they are above those of others’ compositions. We note that next to Li Bo, Li Qi is the most formally inventive and “irregular” poet in the anthology.

I.8.1

On Zhang Guo, see esp. Jean-Pierre Diény, “La Légende, le conte et l’histoire: Le Cas du vénérable Zhang Guo (VIIIe siècle),” in *En suivant la Voie royale: Mélanges offerts en hommage à Léon Vandermeersch*, ed. Jacques Gernet and Marc Kalinowski (Paris: École française d’Extrême-Orient, 1977), 315–328. For his visit to court, then at Luoyang, which occasioned this poem, Zhang Guo arrived in mid-spring 734, staying on until mid-autumn.

Title: some versions omit 老; 6.1–2 Jgg, Mao, Sbck, Tsph, Wushi, QTs have 浪迹 “unrestrained traces,” an equally acceptable reading; 9.1–2 Tsph, Wushi, QTs have 餐霞; 11.2 reading 雪/雲 with Jgg, Mao, Sbck, Ph, Wushi, QTs because of *Zhuangzi* reference to the pure snow-white skin of the “Ultimate Man” and unlikelihood of a second cloud image so close to the one in line 7; 12.2 Wushi has 春 “springtime”; 14.2 QTs has 骨 “bones”; 25.2 Tsph has 從 “follows”; 25.3 reading 徧/變 with Jgg, Wyyh, Tsph, Wushi, QTs, since “transformed” plants and trees makes little sense; 27.4–5 Jgg, Wyyh, Tsph, Wushi have 往還 “go out and back”; 29.3 Jgg, Sbck, Wyyh, Tsph, Wushi have 感; 37.1–2 Wyyh

has 彌慶 “in thorough felicity”; 37.4 Sbck has 祈, a wrongly repetitive “pray(er).”

I.8.2

1.4 Twc, Tsjs, Tsph, QTs have 官 “officer”; 5.1 Tsph has 中; 5.1–2 Jgg, Mao, Sbck, Wyyh, Twc, Tsjs, QTs have 中州; 10.1 Sbck has 巨 “giant”; 11.1–2 Wyyh, Twc, Tsjs, Tsph, QTs have 遂此 “consequent to this.”

I.8.3

Title .2: Tsph, Wushi, QTs have 京 “capital”; 2.1 Wyyh has 隨 “in accord with”; 10.5 Wyyh has 持 “take in hand”; 12.3 Wyyh has 心 “heart”; 16.1–2 Tsjs 出入 “going out and in”; 19.4 Tsph, QTs have 待 “wait for.”

I.8.4

Title .1 reading 登/發 with Jgg, Mao, Sbck, Wyyh, Tsph, Wushi, QTs for the poet is not “setting out from Mt. Shouyang”; 1.1 reading 古/故 with all other texts; 5.1–2 Wyyh has 骨地/地骨; 8.4 Mao has 壽 “long life”; 10.3–4 Wyyh has 辨淳 “distinguish the pure”; 11.5 Sbck has 霓 “rainbow”; 13.2–3 Jgg, Sbck, QTs have 峿向 “... bluff, looking toward”; 13.5 Wyyh has 壑 “ravine.”

I.8.5

Qiwu Qian passed the *jins* degree in 726. This poem was probably written several years later, after he resigned his position in the imperial library and before he returned to officialdom.

Title: Jgg, Mao omit 潛, Sbck omits 校, Tsph has 田居/所居, QTs has 別業/所居; 5.3 Wyyh, Tsph, Wushi, QTs have 問 “ask after”; 10.3 reading 見/是 with Jgg, Mao, Wyyh, Tsph, Wushi, QTs; 11.3 QTs has 非 “is not”; 11.4–5 Wushi, QTs have 漁釣 “fisherman’s line”; 13.2 Wyyh has 我 “I”; 14.3 Wyyh has 捨 “abandoned,” an attractive reading; 15.3 Wyyh has 今 “at present.”

I.8.6

1.2 Wushi, QTs have 首 “head”; 7.3 Tsph has 灘 “rapids”; 9.2 Jgg, Mao, Twc, Tsjs, Tsph, QTs have 竿 “pole”; 12.1 Twc, Wushi have 淥 “pellucid.”

I.8.7

The poem begins with a pentametric sestet, then switches to heptameter with one rhyming couplet and a concluding AABA quatrain. Cf. I.2.11, also “On an Olden Theme,” which has the same stanzaic structure but is entirely heptametric; for other poems with this title, see I.1.13, II.18.1–2, II.21.1–2.

2.1 QTs has 少 “young”; 2.2 Wyyh has 作 “made”; 7.3–6 Wyyh, Tsph, Wushi, QTs reverse 白雪 and 隴底, also note that 底 might be a graphic variant of 厓 which is attested in the phrase 隴厓 “slopes of [Mount] Long”; 8.6 QTs has 能 “able to”; 10.5 Wyyh has 會 “knows how to”; Wyyh 11.1 has 合 “fittingly.”

I.8.8

This poem consists of four AABA quatrains. Probably written ca. 738.

Title: reading 歌/詩 as last word with Jgg, Mao, for Kang will be presenting songs, not poems; Wyyh has 康生/康浴; 3.5 reading 嬌/媯 with Jgg, Mao, Wyyh, Tsph, Wushi, QTs, as it is the correct title of Zuo Si’s poem; 9.4 Jgg, Mao, Wyyh have 日 “day”; 11.2 Wyyh has 夾, Wushi, QTs have 袂 “lined wrap”; 11.4 Wyyh has 衣 “vestment”; 12.4 Wyyh, Tsph, Wushi have 機 “trigger”; 13.2 Wyyh has 書 “written”; reading 曲陽/曲陵 with Wyyh, Wushi, because of the allusion.

I.8.9

This poem consists of an octet with first-line rhyme, followed by two AABA quatrains, and a final rhyming couplet.

1.4 Wyyh has 方 “quarter”; 7.3 reading 貯/著 with Jgg, Wyyh, Tsph, Wushi, QTs as the usual image is of books “stored up” in the belly rather than “written out”; 10.5 QTs has 皆 “in all cases”; 14.2 Wyyh, QTs have 口 “mouth [of the ford].”

I.8.10

An unusually structured poem in mixed meter, consisting of an opening heptametric octet, followed by a twelve-line stanza with first-line rhyme, this stanza mostly heptametric but with the first line being hexametric with a null pause in the middle (should not be read as two trimeter lines, see note to structure of I.2.2), the stanza also including two pentametric lines; this long stanza is then followed by an AABA

quatrain, and then by two rhyming couplets to conclude. The poem was likely written ca. 746, when Fang Guan occupied the position of Supervising Secretary in the Chancellery.

Title: some iterations are confusingly worded; here I emend slightly, to make more immediate sense of the poem, rather than the base-text's 聽董大彈胡笳聲兼語弄寄防給事; Wyyh has 聽董庭蘭彈琴兼寄房給事, Twc has 聽董大彈胡笳聲兼語弄寄房給事, Tsjs, Tsph, Wushi, QTs same as Twc but adding 寄 before 語; 3.5 Twc, Tsph, QTs have 沾 “soak”; 6.3 QTs has 沉, thus a reduplicative to match that in preceding line; 10.2 Tsph, Wushi have 松 “pinetrees”; 14.3–7 Wyyh has 孤雲閑且清 “A lonely cloud idle and pure”; 15.1 Wyyh has 悽 “heartsick”; 15.4 reading 雁 or 鴈/鷹 with Jgg, Mao, Sbck, Wyyh, Twc because the wildgoose parted from its flock is the traditional image, not the goshawk, and 鷹 seems clearly a graphic mistake for 鴈; 19.2 reading 孫/珠 with Twc, Tsjs, QTs, since allusion is clearly to the marriage of Han princess to Wusun king, parallel with the Tang princess to Tibetan ruler in next line (桓 for Wuhuan 烏桓 is a possible emendation as well); 21.2 reading 音/陰 as quoted in Yin Fan's headnote about Li Qi, also with Twc, Tsjs, Tsph, Wushi, since sound is the subject, 陰 probably being contamination from two uses earlier in the poem.

I.8.11

This poem consists of two AABA quatrains, a rhyming couplet, another AABA quatrain, and a final rhyming couplet.

1.3 reading 託/脫 with Twc, Tsjs, Yfsj, Tsph, Wushi, QTs; 14.6 Sbck has 堂 “hall,” dittography from two lines above; 18.5 Jgg, Mao, Sbck have 揖 “bow”; 20.7 Twc, Yfsj, Tsph, Wushi, QTs read 非, “not so,” providing an oppositional parallel to 是 “affirmedly so” of 19.7, which is a very possible reading and would turn the concluding lines into a six-line stanza rhyming AABACA.

I.8.12

This poem consists of four rhyming couplets, followed by a concluding AABA quatrain. *Jiao* 蛟 is not “shark” here but an interchangeable graph with the homophonous *jiao* 蛟 “lamia, flood-dragon.”

2.6 Tsph, Wushi have 游 “swimming,” QTs has 遊; 3.7 Tsph has 織 “woven.”

I.8.13

A *lüshi*.

7.1 共 “Together (we here)” might be a graphic variant for 拱 “respectfully salute,” in which case the subject of this line and the next would remain as “I”; 8.5–6 Sbck has 所望 “the one I gaze after [in longing].”

I.8.14

A *jinti jueju*.

No variants.

Gao Shi (707–765, dec. exam 749)

I. Of all the poets included in this anthology, Gao Shi eventually had the most illustrious career, but he was barely beginning his career when Yin Fan completed the anthology. Born in 707, Gao Shi spent his childhood where his father’s official appointments took him, including to Shaozhou 韶州, Guangdong. As a young man in 726 he visited Chang’an for the first time in hope of making a name for himself and finding an influential patron but was not successful in doing so. For the next two decades he traveled throughout north China, especially crisscrossing the old states of Song, Liang, Qi, and Lu, also the more northern areas of Yan, You, and Zhao, with stops in Chang’an and Luoyang, and even going south to Jiangsu. During this time he and his poetry became well known to his contemporaries. He seems never to have sat for the *jinsbi* exam, but in 749 he took and passed in Chang’an a special decree exam for “those possessing the Dao” (*youdao ke* 有道科), which led to his first official position, as district constable (rank 8b2) in Fengqiu 封丘, Henan. During the three years he was in this post he also accompanied a military expedition to the northeast frontier. Early in 752 he resigned the position, returned to Chang’an, and by autumn was in the train of general Geshu Han’s 哥舒翰 army in Longyou 隴右 (modern Gansu) as a secretarial aide. *II.* He remained in the northwest with the general through autumn 755. When Geshu Han was ordered in 756 to defend the strategic Tong Pass 潼關 east of the capital against An Lushan’s rebel forces, Gao Shi was with him and witnessed the defeat that led to the emperor’s flight from Chang’an. He accompanied emperor Xuanzong southwest to Chengdu, collecting the titles of attendant censor (*shi yushi* 侍御史, rank 6b2) and then grand officer of

remonstrance (*jianyi dafu* 諫議大夫, rank 4b). He was then summoned by the new emperor, Suzong, and in 757 sent to the lower Yangzi, to help suppress the rebellion of one of Suzong's brothers. In mid-758 he was rewarded with a supervisory position in the headquarters of the heir-apparent (*taizi shao zhanshi* 太子少詹事, rank 4a). The next year he was appointed prefect (*cishi* 刺史) of Pengzhou 彭州, Sichuan, to deal with local unrest, and then in late 760 prefect (rank 3b) of Shuzhou 蜀州. In autumn 762 he was made governor of Chengdu (成都尹, rank 3a), and the next year military commissioner (*jiedushi* 節度使) for the greater Sichuan region. In 764 he was recalled to Chang'an in the post of sub-director of the department of punishments (*xingbu shilang* 刑部侍郎, rank 4a), awarded the honorific title of cavalier attendant-in-ordinary (*sanji changshi* 散騎常侍, rank 3b), and ennobled as marquis of Bohai 渤海 district. He died in 765. More than 230 of Gao Shi's *shi*-poems are extant today, along with four *fu* and a dozen prose writings. Marie Chan's book about him, *Kao Shih* (Boston: G. K. Hall, 1978), is marred by frequent cliché and passages of unacknowledged borrowings. On the textual history of Gao Shi's poems, see esp. David McMullen, "Boats Moored and Unmoored: Reflections on the Dunhuang Manuscripts of Gao Shi's Verse," *Harvard Journal of Asiatic Studies* 73 (2013): 127–142.

Headnote

Reading 適 as the first word with Tsjs, since Song has a blot here; Jgg has 常侍 as the first two words but Gao did not hold that office until years after Yin Fan was writing; Sbck has 評事, part of a title for an office that Gao never held; later, Jgg, Mao, Sbck have 甚有奇句/其有奇句, also adding 最深 "most deeply" before 愛者; Jgg, Mao, Sbck do not include the final comment.

I.9.1

The poem consists of a quatrain, an octet, and two sestets, all pentametric. Tsjs and QTs also record the first quatrain as an independent "Liangzhou Song" 梁州歌 by an anonymous author.

Title: several texts replace 九 with the given name Xia 洽 or add 洽 after 九; 5.3 Wyyh, QTs have 探 "seek out"; 7.4 , Jgg, Tsph, Wushi, QTs have 浦 "bay"; 7.5 Wyyh has 夜 "at night"; 11.2 Wyyh, Tsph,

Wushi, QTs have 原 “plateaus”; 11.3 QTs has 即 “just precisely”; 11.5 QTs has 處 “place”; 13.4 Tsph, QTs have 峨 making a reduplicative to match that in the next line; 14.4–5 note that 冥 must here be read with its alternate pronunciation of *mián* (MC men) for rhyme purposes, making this a slant-rhyme with MC -in of lines 16 and 18; 15.5 Wyyh has 少 “few”; 21.5 Sbck has 何 “how”; 22.4 Wyyh, Tsph, Wushi, QTs have 先 “first”; 24.2 Wyyh has 流 “drifts on.”

I.9.2

Title: Wushi, QTs have 陳二 “Chen (Two)” for 陳兼; 1.2 reading 忝/參 with Jgg, Mao, Wyyh, Wushi, QTs; 4.2 Wushi, QTs have 此 “this”; 5.5 Wyyh, Wushi, QTs have 外 “beyond”; 7.1 Jgg, Mao, Sbck, Wyyh, Wushi have 安 “how”; 7.2 Wyyh has 能 “able to”; 12.2 QTs has 上 “above”; 15.1–5 Dh2 has 人生各有命 “Each person’s life has its fated course”; 15.3–5 Wushi, QTs have 命未達 “destined life-course having not been reached.”

I.9.3

A sestet. In Gao’s collected works this is the fourth of a group of ten poems with this title.

2.2 Jgg, Mao, Sbck have 園 “garden,” basically repeating 1.2.

I.9.4

A *lüshi*.

Title: In Gao’s collected works, also in Twc and QTs, the addressee is surnamed Yan 顏; Dh1 gives the title as 九月九日登高 “Climbing High on the Ninth Day of the Ninth Month.” A second poem to the same person (whether Gu or Yan), evidently written at the same time, makes it clear that Gao is the host and that the addressee, who is in transit, has recently lost his position as constable; 3.1 Twc, Wushi, QTs have 行 “traveler”; 4.5 Jgg, Mao, Twc, Wushi, QTs have 始 “just now”; 5.5 QTs has 人 “people”; 8.4 Sbck has 自 “oneself.”

I.9.5

A *jinti jueju* consisting of a pentameter couplet, followed by a heptameter one. The claim by some scholars that it was written in 756 or 757, when Gao held office in the Chu region, is unlikely, since that would

postdate the presumed time of compilation of the *Heyue yingling ji*. QTs also includes this poem in Li Bo's works, as the second of two titled "On Seeing a White Goshawk Set Free."

2.4: Jgg, Mao, Wushi, QTs have 九 "[eight or] nine parts; 3.7 Wushi has 忌 "[not to] be in dread."

I.9.6

The poem consists of a standard quatrain, followed by an AABA quatrain, then an octet with first-line rhyme, all pentametric.

7.2 Jgg, Mao, Wyyh have 枯 "withering"; 13.1 Jgg, Mao, Sbck have 南 "south"; 14.2 Wyyh has 國 "the state."

I.9.7

This poem consists of a standard pentametric quatrain, followed by a heptametric octet with first-line rhyme, then a heptametric ten-line stanza with first-line rhyme.

Title .1 Tsph, Wushi, QTs have 別 "parting from", .1–2 Wyyh has 贈別 "presented at parting"; 4.3 Sbck has 數 "numerous"; 14.5 Tsph, Wushi, QTs have 最 "most of all"; 15.5 Tsph has 見 "seen as"; 17.1–end Wyyh has the final six lines as a separate, second poem; 17.2 Jgg, Mao, Sbck, Wyyh have 琴 "[regular, seven-string] zither"; 21.1–2 Jgg, Mao, Tsph, Wushi, QTs have 丈夫 "grown men"; 21.5 Wyyh has 悲 "sadness."

I.9.8

Probably written sometime in 750 or 751. This poem consists of four AABA quatrains.

Title .3, Wushi has 縣, "district"; 7.7 Wyyh has 破 "broken" (but with same sense of "humbled"); 9.1 Wyyh, Wushi, QTs have 歸 "going back"; 10.4 Wyyh has 哭 "weep," Tsph has 嘯 "cry out"; 11.3–4 Wyyh has 須依 "must rely on"; 12.3–4 Jgg, Mao, Sbck read 分付 "allot and hand over"; 14.5 QTs has 且 "moreover"; 16.1 Wyyh has 卻 "and yet."

I.9.9

"Handan shaonian xing" is a *yuefu* title. This poem consists of two heptametric AABA quatrains, followed by a rhyming couplet made up of a pentametric line and a heptametric line (introduced by the hyper-

metrical tag 君不見), and a concluding heptametric AABA quatrain. The Lord of Pingyuan, recalled favorably in line 8, was not known for physical prowess himself but for his generous treatment of retainers. In the biography of him in *Shi ji* 史記, Sima Qian portrays him as sometimes a less than effective minister, but that does not figure in Gao Shi's allusion.

Title: reading 行/遊 with Jgg, Mao, Wyyh, Twc, Yfsj, Tsph, Wushi, QTs as that is the normal title for such a *yuefu* poem, Wyyh omits 邯鄲; 2.2 Wyyh has 言 "say"; 4.1 Jgg, Tsjs, Tsph, Wushi have 幾 "many"; 4.1–2 Wyyh, Twc, Yfsj, QTs have 幾度 "many times"; 6.5–7 Jgg, Mao, Wushi have 如雲屯/屯如雲, Twc, Tsjs have 長如雲, Wyyh, QTs have 常如雲, both "always like clouds"; 9.1–2 Twc, Yfsj, Wushi, QTs have 今人 "men of today," Tsph has 今日 "the present day"; 11.3–4 Jgg, Sbck, Wyyh, Twc, Tsjs have 感歎 "sigh with feeling," Yfsj has 感激 "fervid with feeling."

I.9.10

"Yan'ge xing" is a *yuefu* title, usually for a poem, as here, that portrays the hardships of soldiers on campaign (for another of this title, see I.7.2). This is Gao Shi's most famous poem. It consists of four AABA quatrains, then an octet with first-line rhyme, and a concluding AABA quatrain, everything in heptametric lines except for the penultimate line which is pentametric although introduced with the hypermetrical tag 君不見. Most scholars regard the campaign mentioned in the preface as that led by Zhang Shougui 張守珪 in 738, which became notorious because he reported a defeat falsely as a victory (see *Jiu Tangshu* 舊唐書 [Beijing: Zhonghua shuju, 1974], 103.3195); this seems suggested by the variant noted in the preface which names "Lord Zhang." But the earliest extant versions of the poem do not name anyone in the preface. For a sensible discussion of the question, including possible other identifications or none at all, see Shi Shuting's 施淑婷 remarks in Huang Yongwu 黃永武 and Shi Shuting, *Dunhuang de Tangshi xubian* 敦煌的唐詩續編 (Taipei: Wenshizhe chubanshe, 1989), 132–35.

Title .10–11 Jgg, Mao, Sbck, Twc have 御史張公 "Imperial Censor Lord Zhang," Wyyh, QTs have 御史大夫張公 "Censor-in-Chief Lord Zhang"; 4.5 Jgg, Mao, Sbck have 借 "rely on, be vouchsafed"; 21.2 Jgg, Mao have 風 "wind, Dh2 has 亭 "outpost."

I.9.11

“Xing lu nan” is a *yuefu* title, usually of poems about the vicissitudes of life; for others to this title, see I.2.5, II.18.3–7. The opening tag 君不見 is typical. With a full pause after it, the opening line here becomes heptametric like the rest of the poem. This is one of two extant poems by Gao Shi to this title. In this poem Gao Shi makes more use of colloquial wording than usual.

2.1 Yfsj has 昔 “formerly”; 4.1 Tsjs, Yfsj, QTs have 萬 “a myriad”; 5.3 Tsjs, Yfsj have 成 “become”; 5.3–4 Tsph, Wushi, QTs have 成行 “made up ranks”; 6.6 Tsjs, Sbck have 歌 “song”; 7.4 Tsph, QTs have 身, thus “one’s whole person”; 9.2 Tsph, Wushi have 陵, thus the place-name Dongling.

I.9.12

An AABA quatrain in recent-style form. QTs also includes this in its collection of Song Ji’s 宋濟 poems, but *Heyue yingling ji* predates Song Ji’s *floruit* years.

For lines 1–2 Tsph, Wushi have 雪淨胡天牧馬還，月明羌笛戍樓間 “Snow cleanses the Hunnish sky as the pastured horses return, / Moonlight is bright on a nomad flute in the guardsmen’s tower”; 2.5 QTs has 海 “sea” referring to the ocean of sand; 3.3–7 QTs has 落梅凡幾曲.

I.9.13

An AABA quatrain. 1.5 Jgg, Mao, Sbck, Tsph, Wushi, QTs have 厭 “fully content with,” Wyyh has 滿 “satisfied with”; 2.1 Tsph, Wushi have 皮 “animal hide, pelt”; 4.4 Jgg, Mao, Tsph, QTs have 鍾 “stoup.” The first four words of line 2 are a quotation from *Shijing* ode 37 and incidentally show, as Karlgren correctly explained (see *Glosses on the Book of Odes* [Stockholm: Museum of Far Eastern Antiquities, 1964], 123), that the binome 蒙茸 there should be understood in its literal sense as recognized by Lu Deming 陸德明 (556–627) in his *Jingdian shiwen* 經典釋文, and not as “disorderly, worn through” as it was taken by Zhu Xi (and later commentators, as well as translators such as Legge and Waley) via misreading the early Mao-school gloss; likewise it should be so understood in this poem, since the youths’ fox-fur coats are being positively described in their exotic fullness, not criticized as though messy or tattered.

Cen Shen (717–770, *js* 746)

I. Although earlier associated with Nanyang 南陽, Henan, from the start of the Tang dynasty Cen Shen's clan had been based in Jiangling 江陵, Hubei, and several of his ancestors and relatives had served the state, including three as chief counselors (*zaixiang* 宰相). But because of the transgression of a grand-uncle, the family was in reduced straits when Cen was born in 717. After spending some years in and around Mount Song 嵩山, he traveled variously throughout the north China plain. He passed the *jins* exam in 746 (not 744, as sometimes said) and was given a low-ranking secretarial position in one of the capital military guards. From 751 to 754 he was with one of the northwestern frontier armies garrisoned in Gansu, in a secretarial role. *II.* In 756 he was with a different northwestern command. The next year, under the new emperor Suzong, Cen was appointed a suppleter of deficiencies (*buque* 補闕, rank 7b1) and was with the emperor when he returned to the recaptured capital at Chang'an. In 759 he was briefly made an imperial diarist (*qiju sheren* 起居舍人, rank 6b1) and then sent out to Henan as a prefectural chief of staff (*zhangshi* 長史, rank 6a1). From 762 to to 764 he was again with a frontier military command, in Shaanxi. Then, back at the capital, he advanced through several positions, eventually becoming director of the department of military stores (*kubu langzhong* 庫部郎中, rank 5b) under the Bureau of State Affairs. In 766–767 he was once more serving in a military command, this time in Sichuan where there was an insurrection to put down, as director of the department of regional operations (*zhifangbu langzhong* 職方部郎中, rank 5b), concurrently palace attendant censor (*dianzhong shiyushi* 殿中侍御史). In 768 he was prefect (*cishi* 刺史, rank 3b) of Jiashou 嘉州, Sichuan. Late in 769 or early 770 he died in Chengdu.

Some 400 of Cen Shen's *shi*-poems are extant today, along with one *fu* and a few prose writings. Marie Chan's book *Cen Shen* (Boston: G. K. Hall, 1983) is prone to the same faults as her book on Gao Shi. Cen Shen is now regarded, usually paired with Gao Shi, as one of the foremost writers of "frontier poetry" in the High Tang. But almost all his experience of the frontier came after Yin Fan was compiling the *Huyi*, so none of his poems of that kind are included here.

Headnote

Jgg, Mao, Sbck have 造奇/奇造; Jgg, Mao, Sbck add 才 after 逸.

I.10.1

1.2 Wyyh has 路 “roads”; 2.1–2 Wyyh has 偃息 “settled at ease”; 5.3 reading 恣/資 with Jgg, Mao, Sbck, Wyyh, Tsph, QTs; 14.2 Wyyh, QTs have 得 “able to”; 18.5 藹 is an alternate form of 靄.

I.10.2

Title: adding 望 before 秦嶺, with Jgg, Mao, Tsph, because otherwise Qinling seems to be the location of the “light rain” which is geographically impossible; Wyyh has only the first eleven words as title; 2.1 Jgg, Mao, Tsph, QTs have 旦 “at dawn”; 5.4 Jgg, Mao, QTs have 青 “deep green,” a *lectio facilior* for those who are bothered by having rain and a fair sky, not realizing that the “light rain” is the continual spray from the colliding waves of the confluence; 14.3 Sbck has 坐 “to no purpose,” Tsph has 多 “so much”; 16.3 Wyyh has 映 “glint.” After line 8, Tsph and QTs add four lines with a sky clearing of clouds (despite Tsph’s acceptance of 晴 in line 5), a new local place, and a hanging waterfall: 東南雲開處，突兀獼猴臺。崖口縣瀑流，半空白皚皚。

I.10.3

An AABA quatrain.

No variants.

I.10.4

This poem consists of two standard pentametric quatrains, followed by an AABA heptametric quatrain.

11.3 Tsph, QTs have 識 “recognize.”

I.10.5

This poem consists of four rhyming couplets; the first two are pentametric, the last two heptametric (regarding, as often, the six-word final line as heptametric, being made up of two three-word phrases with a full-count pause between). Wyyh attributes this poem to Liu Shenxu.

Title: Wyyh, QTs have 蜀葵/菟葵; 5.5 Tsph has 恆 “persist in”; 7.1–2 Sbck omits these two words; 8.4 Wyyh, QTs have 蜀/菟. After line 4, Jgg, Mao, Sbck, Wyyh add a separate rhyming couplet: 始知人生不如花，可惜落花君莫掃 “Now I know that man’s life doesn’t compare with the blossoms,/ For fallen blossoms may be so grudged that you won’t sweep them up,” this couplet also appearing verbatim in a poem

by Cen on an identical theme and very similar phrasing but which can be definitely dated to the 760s.

I.10.6

This poem consists of two AABA quatrains.

6.1 Wyyh has 出 “going out”; 6.5 Wyyh has 縵 “a blur.”

I.10.7

An AABA quatrain.

Title: Wyyh adds 所思 “of the one I’m thinking of”; 1.2 Twc has 庭, thus yielding “At (Lake) Dongting,” an unnecessary geographical connection with the Xiang River.

Notes II

II.11 Cui Hao (694?–754?, *js* 723)

I. A native of Bianzhou 汴州 (present-day Kaifeng 開封), Henan, he was well known as a free-spirited poet in his twenties. After passing the *jinsshi* exam in 723, he did not receive an official appointment, and spent most of the next decade travelling freely, mainly in the lower and middle Yangzi regions. By 733 he was attached to the Hedong 河東 army along the northeast frontier as an administrative supervisor, perhaps seconded from the department of punishments (*xingbu* 刑部). At this time and after, as stated in Yin Fan’s headnote, Cui’s style of poetry took on more seriousness. We know little more of certainty about his career or the circumstances of his death, except that his last official position was in the personnel department (*libu* 吏部) as one of two auxiliary directors in the Office of Merit Titles (*sixun yuanwailang* 司勳員外郎, rank 6b1). One poem, if authentic, suggests that he may have been alive as late as 758. Forty-one of Cui Hao’s poems are extant; there exists one complete translation into a Western language, namely Dutch, being Wilt Idema’s *Cui Hao, gedichten: De hele dag in negligé* (Leiden: Het trage vuur, 2002).

Headnote

.6–9 Jgg, Mao, Sbck omit these four words; for 多 in the following phrase Jgg has 名 “reputation”; for the concluding phrase Jgg omits

江淹, Tsjs has 鮑照江淹須有慙色 “even Bao Zhao and Jiang Yan must needs be put to shame.”

II.11.1

8.3–4 Tsjs has 向寒 “heads toward a cold ...”; 11.5 Tsph, Wushi, QTs have 飲 “[not yet] having a drink”; 13.3 Tsjs has 知 “one knows”; 16.1–2 Tsph has 轉戰 “through battles on every side”; line 16 Wyyh, Wushi have 轉戰解城全 “battles on every side are resolved with the walls intact”; 18.5 Tsph has 言 “is said.”

II.11.2

15.2 Sbck, Tsjs, Tsph, QTs have synonymous 盼.

II.11.3

A liushi.

Title: Wyyh, Tsph, QTs add 赴西河 “proceeding to Xihe” (the region west of the Yellow River’s source); 1.3 Jgg, Mao, Wyyh, Tsjs have 出 “go out”; 4.4 Sbck has 回 “go back to”; 6.4 Wyyh, Wushi, QTs have 井 “wells.”

II.11.4

A jinti jueju.

Title: Tsph, Wushi, QTs have this as the first of four 長干曲 “Changgan Tunes”; 1.3–5 Jgg has 定何處 “settled(d) where?”; 4.2 Tsph, Wushi, QTs have 恐 “mightn’t?”

II.11.5

This is the longest poem in the anthology, probably written ca. 727. It consists of eight stanzas, successively of 4, 14, 6, 8, 4, 10, 4, and 14 lines, all of which except the opening stanza have first-line rhyme. Huaiyi’s secular surname was Shi 史, according to a poem by Li Bo which also mentions him as associated with Mount Emei. There is no further information about his summons to the capital, meeting with the emperor, and mission to disabuse the populace of Qinchun from eating meat, recounted here by Cui Hao.

1.3–4 although all texts read 東南, “southeast,” I am confident in emending 1.3 東 to 西, giving “southwest” because the opening stanza

tells of Huaiyi's youth in Sichuan, whence he was called to court; he would normally be praised as a fine bloom of his native area, not of the region to which he was later sent by the emperor and where Cui Hao presumably made his acquaintance; 10.1 reading 苦/若 with Jgg, Mao, Sbck, QTs, obvious miswriting; 20.5 reading 城/域 with Jgg, Mao, QTs, allusion to the *Lotus Sutra* story that is always referred to as 化城; 27.5 reading 王/主 with Jgg, Mao, Sbck, QTs as “king” is the conventionally used term; 32.5 QTs has 生 which would reverse the meaning; 58.2 reading 承/永 with Jgg, Mao, QTs to avoid unnecessary duplication; 63.3 Jgg, Sbck have 達 which would be a reference to Bodhidharma, also possible.

II.11.6

This poem probably written in 742 or 743.

Title: Jgg, Mao, Wushi have 結定襄郡獄 “... in Dingxiang Commandery”; Tsph has just 定襄郡獄; Sbck has 結襄陽郡獄, an obvious geographical mistake; 2.2 Gxj has synonymous 至; 3.3 Gxj has 黜 “banished”; 7.3 Tsph has 隱 “covers”; 9.3–4 Gxj has 市井 “market and well”; 12.1 Jgg, Mao, Sbck, Tsph have 師 “authoritatively”; 16.4 Gxj has 耕 “ploughed”; 20.3 Mao has 多 “many.”

II.11.7

Title: Texts other than Hyylj editions add 作, thus “Composed at ...”; 10.3–4 Mao has 為誰 “for whom”; Wyyh, Tsph, Wushi, QTs have 與誰; 10.4 Twc, Tsjs have 與 “[who is] engaged in ...”

II.11.8

This poem consists of a pentametric ABCB quatrain, the meter then changing in the next stanza to heptameter with an AABA quatrain, then a couplet stanza, and closing with an AABA stanza.

13.5 Tsph, Wushi, QTs have 實, more specifically “fruit.”

II.11.9

This poem consists of an AABA quatrain, then a couplet stanza, and closes with an AABA quatrain. Some scholars think the title refers to Huo Guang's older half-brother Huo Qubing 霍去病, who was the most famous general of Han Wudi's reign (141–87 BCE), but Qubing's influence did not extend beyond the military.

Title: Tsph, Wushi, QTs have 長安道 “Streets of Chang’an,” an attested *yuefu* title; 5.6 reading 可/不 with Jgg, Mao, Sbck, Twc, Wyyh, Yfsj, Tsph, Wushi, QTs; 10.6 Twc, Wyyh, Yfsj, Tsph, Wushi, QTs have 始 “and just then.”

II.11.10

This is effectively a *lüshi*, though there is one tonal fault.

1.5–6 Jgg, Mao, Tsph, Wushi, QTs have 東接, a transposition that makes little difference; 5.5 Jgg, Mao, Sbck have 闕 “at the barrier(s); 6.1 Jgg, Mao, Wushi have 霧 “haze.”

II.11.11

Effectively a *lüshi* with a tonal fault in lines 1 and, unusually, six successive deflected-tone words in line 3. This is one of the most famous of all Tang poems. One story says that when Li Bo saw it inscribed at the Yellow Crane Loft upon visiting there, he despaired of writing a poem himself that could compare with it.

Title: Gxj has 題 “Inscribed at ...” as first word; Dh3, Twc, Wyyh have 登 “Ascending ...” as first word; 1.5–6 some later anthologies, including *Tangshi sanbaishou*, have 黃鶴, and some scholars assume this must have been so in the original text seen by Li Bo because in his *lüshi* “Ascending Phoenix Terrace in Jinling” (登金陵鳳凰臺), seemingly a later attempt to outdo this poem, Li Bo repeats “phoenix” twice in the first line and once in the second, but that is not a convincing reason to emend here; 2.4 Gxj, Jgg, Dh3, Twc, Tsjs, Tsph, Wushi, QTs have synonymous 餘; 4.5 Mao has 共 “together”; 6.3–4 Gxj, Dh3, Wyyh have 青青 “as green as can be”; Tsjs has 淒淒 “chillingly cool” but clearly a variant writing of 萋萋; 7.8 Jgg, Mao, Gxj, Twc, Wyyh, Tsjs, Tsph, Wushi, QTs have synonymous 是.

II.12 Xue Ju (701–767?, *js* 731)

I. A native of Hezhong 河中 (present-day Yongji 永濟), Shanxi, he passed the *jinsshi* exam in 731. His first appointment seems to have been as a district constable in Hebei, but there is scant information about him for the next twenty years, though references in his poems and in those by others mentioning him place him variously in Shandong, Hebei, Henan, and the lower Yangzi. *II.* In autumn 752 he was in Chang’an, as one of six judicial inspectors in the Court of Judicial

Review (*dali sizhi* 大理司直, rank 6b1). In summer 756 he was confined in the capital by An Lushan's army and, later suspected of collaboration, was not immediately reinvested when Chang'an was retaken by the Tang. But by autumn 759 he was one of two consulting secretaries in the crown prince's administration (*taizi siyilang* 太子司議郎, rank 6a1), and in the early 760s was auxiliary director of the Bureau of Sacrifices (*cibu yuanwailang* 祠部員外郎, rank 6a1). Some years after this he was director of the department of waterways (*shuibu langzhong* 水部郎中, rank 5b1), the last office he held before he died. Only twelve of his poems remain, ten of them included in this anthology.

Headnote

Tsjs adds 兼 “as well as” before 有, and 窮/孟 in the third quote, “in the deeps [of winter].”

II.12.1

1.4 Sbck, Tsph have 仙 “of transcedents”; 4.1 Sbck has 固 “definitely”; 9.4 Tsjs has 錦 “brocade”; 9.4–5 Wyyh has 綺羅 “filigree and gauze”; 12.3 reading 久/分 (“allotted to”) with Jgg, Mao, Wyyh, Tsjs, Tsph, QTs; 14.3 Tsjs has synonymous 改; 16.2 Jgg, Mao have synonymous 能.

II.12.2

9.2 QTs has 鳥 “bird”; 11.4 Tsph, QTs have 雪 “snow”; 20.3 Tsjs, QTs have 知 “to realize.”

II.12.3

An AABA quatrain.

Title: QTs has 早發上東門 “Setting Out Early from the Upper East Gate”; with this variant Tsjs attributes the poem to Qiwu Qian (II.13), QTs quotes it under both men.

II.12.4

Although the poem's middle couplets are grammatically parallel, the tonal euphony expected of a *lüshi* is not evident throughout.

Title: Jgg, Mao, QTs add 壁 “wall” after 廳 “of the audience-hall”; 2.1–4 the base-text is unreadable here, so the words are supplied from the other Hyyjlj texts; 7.2 Jgg, Mao, QTs have 餘 “more than enough.”

II.12.5

Written in January 733, when Chu Guangxi held the position referred to in the title. This is not a *lüshi*. Like II.12.3, Tsjs credits this to Qiwu Qian and QTs includes it under both Xue Ju and Qiwu Qian, but the attribution to Xue Ju seems certain.

3.2 Mao has 我 “[devoted to] me.”

II.12.6

4.4 Wyyh has 因 “circumstances”; 6.5 Wyyh, Tsph, QTs have synonymous 迴 “havering”; 11.4–5 reading 雨施 with Jgg, Mao, Sbck, Wyyh, Tsph, QTs, as 施天 here involves an eye-skip of 雨; 12.2 base-text unreadable, so supplied from other Hyylj texts, though Wyyh reads [天]下; 16.4 Tsph, QTs have 不 which changes the line’s meaning to: “... advantage will not be opened”; 21.5 Jgg, Mao, Wyyh, QTs have 相 “ministers”; 22.3 Sbck has 成 “become”; 23.1–2 Wyyh has 丈夫 “a grown man.”

II.12.7

Title: reading 震/鎮 with Jgg, Sbck, Wyyh, Tsph, QTs, for 鎮 “fastness” was often attached as a final syllable to 震澤 and here likely substituted mistakenly for 震 perhaps also because of phonetic similarity; 6.1–2 Tsph has 嗷嘯 “amidst wailing howls [of animals]”; 12.4 Wyyh has 長 “long”; 16.2 reading 識/誠 with Jgg, Mao, Sbck, Wyyh, Tsph, QTs, although 誠 “integrity” makes a possible if unusual compound. This poem and the next are more profuse than usual with alliterative and rhyming binomes.

II.12.8

1.1 Jgg, Mao, Tsph, QTs have 長 “long” naming the river; 3.3 Jgg, Mao, Sbck, Tsph have 坏 “blocked up” which makes little sense; 4.5 Jgg, Mao, Twc, Tsph, QTs have 泐 “far-stretching”; 6.3–4 Sbck has 澗洸 “boundless and unbounded”; 6.4 Wyyh has 混 “jumbled”; 8.3 Wyyh has 自 “itself”; 12.4 reading 響/嚮 with Wyyh, Tsjs, Tsph as “echo” is clearly required in context, not “tend toward”; Jgg, Mao, Twc, QTs have 想 “imagine” but the song heard by the poet is real.

II.12.9

3.5 reading 漾/谷 with Jgg, Mao, Sbck, Tsph, QTs, to make the attested binome 蕩漾, yet the base-text’s sole exemplar yields the plausible image

of the sunlight setting the mountain valley atremble, although in such context 谷 could instead refer to the great swath of the sea as a “gorge”; 6.3 Mao has 適 “apt to”; 10.4 Tsph, QTs have 長 “long; steady.”

II.12.10

2.4 Tsph has 伊, thus Yique 伊闕 which was a passage through two flanking mountains south of Luoyang mentioned in some early poems but geographically out of place here; 13.5 Wyyh has synonymous 氣; 13.3 Wyyh has 決 “decidedly.”

II.13 Qiwu Qian (692?–756?, *js* 726)

I. A native of Qianzhou 虔州 (present-day Ganzhou 贛州), Jiangxi, he failed the *jinsbi* exam at least once, before passing in 726, the same year as Cui Guofu (II.15) and Chu Guangxi (II.16). He was first a collator in the imperial library (*jiaoshulang* 校書郎, rank 9a1) at the capital and some years later a district constable in Shaanxi. In the early 740s he bowed out of officialdom and returned south. *II.* By 752 he was again in the capital, serving as one of several Reclaimers of Omissions (*shiyi* 拾遺, rank 8b1), and in 754 or 755 reached the position of editor in the imperial library (*zhuzuolang* 著作郎, rank 6b3). He also had an appointment around this time in the Academy of Assembled Worthies (*jixian yuan* 集賢院), being transferred soon afterward to the recently established Academy for the Enhancement of Literature (*guangwenguan* 廣文館). We know nothing for certain after this, including whether he lived through the An Lushan rebellion. Only twenty-four of Qiwu Qian’s poems remain to us today.

Headnote

Jgg, evidently relying on a quotation attributed to Yin Fan in Tsjs, has a variant headnote: 拾遺詩舉體清秀，蕭蕭跨俗。桑門之役(Tsjs 說)，于己獨能。至如「松覆山殿冷」不可多得。又「鐘聲和白雲」歷代少有。借使若人加氣質，減彫飾，則高視三百年之外也。 These comments in places sound rather different from Yin Fan’s usual voice; for instance, if authentic, it would be the only instance (except for that of Helan Jinming, which is itself suspect; see below, II.18) where Yin Fan refers to a poet by an official title instead of by name, and the title here was of a position that Qiwu Qian held somewhat after the time Yin Fan finished

his anthology, which casts further doubt on this variant, as does the fact that Yin Fan rarely quotes single lines in the headnotes.

II.13.1

This and the next three poems were probably written in 729.

Title: Wyyh adds 溪 “stream” following 若耶; 4.1–2 Wyyh, QTs have 落花 “fallen blossoms”; 8.2 Sbck has 風 “breeze,” unnecessary repetition of 3.2.

II.13.2

A *lüshi*, with one tonal fault.

Title: Wyyh gives the monk’s name as Xun 恂; 2.2 Tsph, QTs have 巖 “ledge”; 7.3 QTs has 證 “affirm.”

II.13.3

Twc attributes this poem to Xue Ju (II.12), while QTs quotes it under both men. There seems little doubt that it is in fact by Qiwu Qian.

1.2 QTs has 林 “grove”; 2.2 Twc has 北 “north”; 2.4–5 Twc, Tsjs have 法橋 “dharma bridge”; 10.2 QTs has 令 “brings about”; 12.4 Sbck, Wyyh, Tsph, QTs have 誦 “chants,” although when QTs quotes the poem under Xue Ju it has 侶.

II.13.4

A *lüshi*, with one tonal fault.

Title: Wyyh has the monastery’s name as Jinglin 淨林 and precedes “cloister” with the adjective 禪 “meditation”; 4.3 Jgg, Mao, Wyyh have 扣 “knock against”; 5.3 Tsjs has 淨 “pure.”

II.13.5

A *lüshi*, probably written late 731 or early 732.

1.3 Wyyh has 河 “river”; 2.3 Wyyh has 門 “gate.”

II.13.6

A *lüshi*, with one tonal fault.

3.4 Jgg, Mao, Tsph, QTs have synonymous 間; 4.4 Wyyh, Tsph, QTs have 外 “beyond”; Tsjs reads line 4 as 潭裏竹影動 “In the pooling, reflections of bamboo move” and line 8 as 春深歸若耶 “In the depth of springtime, returned home to Ruoye.”

II.14 Meng Haoran (689–740)

I. A native of Xiangyang 襄陽, Hubei, where he spent most of his life and with which he has always been closely associated. By the mid-720s he had acquired fame as a poet and as something of a local sage, largely from acquaintance with government officials stopping at Xiangyang on the way to or from official postings and others on private travels. From that time on, his own travels were extensive, including a stay in Luoyang from 724 to 726 and a visit to Chang'an in 728 (where he did not sit for and fail the *jinsi* exam, as is wrongly claimed on the basis of a single, late anecdote), as well as to points southeast and south. His only official service was briefly in a subsidiary position, locally appointed by the former prime minister Zhang Jiuling 張九齡 (678–740) when the latter was supervising governor of Jingzhou 荊州 and invited Meng to accompany him on a tour of the region from autumn 737 to summer 738. He died at home in Xiangyang in 740, where he had soon before been visited by Wang Changling (II.17). Several years after his death a collection of more than two hundred of his poems was made by an admirer from a nearby county. This was recopied and entered into the imperial library within a decade of his death; later centuries saw dozens more attributed poems added to editions of his works. Some 260 poems by him remain today. See P. W. Kroll, *Meng Hao-jan* (Boston: G. K. Hall, 1981) for a study of his life and poems; some of the information there is corrected and superseded in Kroll, *The Poetry of Meng Haoran* (Boston: De Gruyter, 2021) which is a complete translation of all of his poems.

Headnote

Jgg, Mao, Sbck omit the final quotation. 2nd sentence, reading 馨/聲 with Jgg, Mao, Sbck; later in same sentence, Mao, Sbck have 籍臺/籍甚; 2nd quote, Mao has 撼/動. The characterization of Meng's style as 全削凡體 is quite similar to the characterization of Chu Guangxi's style as 削盡常言 in the headnote to the latter's selection (II.16), also to those of Wang Wei (I.3) and Wang Jiyou (I.6).

II.14.1

A *lüshi*.

4.2 Jgg, Mao, Sbck have 客 “traveler”; 5.4 Mao has 填 “completed.”

II.14.2

A recent-style quatrain. Tsjs attributes this poem to Qiwu Qian (II.13); QTs attributes it to both Meng Haoran and Qiwu Qian; all other sources identify it as by Meng Haoran.

Title: Sbck omits 融, Tsjs has 過禪居 “Stopping by a Meditation Dwelling”; 2.5 reading 溪/越 with Jgg, Mao, Tsjs, and all editions of Meng’s poems and we know from other poems by Meng that Rong’s retreat was just south of Xiangyang which would not be considered part of Yue; QTs (Meng) has 水 “waterside”; 4.3 Wushi, QTs (Meng) have 泉 “fountain”; 4.5 Jgg, Mao, Tsjs, Wushi, QTs (Meng) have 戀 “[I] love.”

II.14.3

A *lüshi*, with one tonal fault.

Title: Jgg, Mao, Sbck, QTs have 裴司戶員司士見答 “Revenue Manager Pei and Service Manager Yun Visit Me in Response”; 2.1 Tsjs has 嘉 “fine”; 7.4 Mao, Tsjs, QTs have 公 “Sir.”

II.14.4

A *lüshi*, with one tonal fault. Jgg, Mao, Sbck omit this poem.

7.2 Tsph has 園 “garden.”

II.14.5

A *lüshi*.

Title: Wushi adds 途中 “on the road” as first two words; 1.3 Wushi has 已 “already”; 2.3 Wyyh has 輕 “make light of”; 3.3–4 QTs has 不可 “not able to.”

II.14.6

Title: Wyyh, QTs have 歲暮歸南山 “Returning to South Mountain at the Waning of the Year,” Tsph has 歸終南山 “Returning to the Zhongnan Mountains,” thus placing the poet just outside the capital instead of back home in Xiangyang.

II.14.7

This poem consists of a quatrain with all lines rhyming, followed by an AABA quatrain.

3.4 Jgg, Mao, Sbck, QTs have 路 “route,” Twc, Tsph, Wushi have 岸 “shore”; 5.5–6 Wyyh, Twc, Tsph, Wushi, QTs, and most editions of Meng’s poems have 開煙 “disclosing hazy [trees]”; 6.2 Wyyh has 辨 “discern”; 7.3 Wyyh has 草 “grassy.”

II.14.8

A *lǚshi*. This poem is included by Jgg, Mao, Sbck among those by Cui Guofu (II.15), but all other sources attribute it to Meng Haoran.

2.1 QTs has 闇 “in the darkness”; 3.4 Wyyh, Wushi have 香 “fragrant”; 7.1–3 Wyyh has 行旅遙 “a traveler faraway.”

II.14.9

A recent-style AABA quatrain. This poem also is included by Jgg, Mao, Sbck among those by Cui Guofu, but is attributed to Meng Haoran in all other sources.

Title: reading 浙/湘 with Jgg, Mao, Sbck, QTs, since the Zhe River, not the Xiang, is in Yue; Wyyh, Wushi have 濟 “Ji [River],” also not in Yue, perhaps dittography from 2.4. If the river is indeed the Zhe, then the reference to the tide abating is likely to the famous tidal bore up the Zhe estuary, which also accounts for the reference to the wind fading, since the bore was accompanied by a rushing sound of wind (see I.7.8 for another reference to the tidal bore in a poem included here).

II.14.10

A *lǚshi*. In all editions of Hyy|j this poem is mistakenly included among Cui Guofu’s poems, but Meng Haoran’s authorship is certain, being attested in all other sources, so I have here moved the poem to Meng’s group. In Jgg, Mao, and Sbck this poem is followed by two others (our II.14.8 and II.14.9), also definitely by Meng Haoran but also wrongly attributed to Cui Guofu. All three were obviously misplaced from the end of Meng’s section in the anthology, which immediately precedes Cui Guofu’s poems.

Title: reading 秋/興 with all editions of Meng’s poems, also Wyyh, Tsph, QTs, especially since the imagery clearly refers to autumn; 5.2 reading 土/上 with all editions of Meng’s poems and all quotations in other collections, except Wyyh which reads 山 “mountain,” but the line

is a recognizable nod to a similar one in Wang Can's 王粲 (177–217) famous “Deng lou fu” 登樓賦; 7.1 Wyyh reads 旦 “From dawn ...”

II.15 Cui Guofu (678?–754?, *js* 726)

I. A native of Wujun 吳郡 (present-day Suzhou 蘇州), Jiangxi, he passed the *jinsshi* exam in 726 at a relatively advanced age, in the same year as Qiwu Qian (II.13) and Chu Guangxi (II.16). He subsequently was a district constable in Zhejiang, and later a district magistrate in Henan. By the late-740s he was serving in the capital, as one of several Suppletters of Deficiencies (*buque* 左補闕, rank 7b1) and by at least 751 was appointed an associate academician of the Academy of Assembled Worthies (*jixian yuan* 集賢院). *II.* In early 752 he was implicated in an abortive plot to remove the prime minister Li Linfu 李林甫 and relegated to a district vice-magistracy in Hunan, after which we know nothing more of him. Only forty-one of Cui Guofu's poems are extant today.

Headnote

One of the shortest of Yin Fan's headnotes. For 能過 Jgg, Mao, Sbck have 及 “come up to.” Tsjs quotes the concluding phrases as 雖絕句，然古人 ... “even when quatrains, still cannot be surpassed ...”

II.15.1

A *lüshi*, with one tonal fault.

3.1–2 Tsjs, QTs have 與沽 “with them I bought”; for line 7 Jgg, Mao, Sbck, Tsph, QTs have 何肯相救援 “Who might possibly be able to deliver and aid me?”

II.15.2

3.4–5 Jgg, Mao, Wyyh, QTs have 遠境 “distant realms”; for line 4 QTs has 盡此數州內 “Taking in everything of these many regions”; 6.4 Wyyh has 花 “flowery”; 8.1–2 Wyyh has 森森 “densely massed”; 12.1 Wyyh has 焚 “smoky haze”; 13.3 Wyyh has 路 “road”; 16.4 Tsph has 當 “the present [time].” In line 8 note that 大 must be read *dai* for rhyme.

II.15.3

An old-style *yuefu* quatrain.

1.3 Twc, Tsph, QTs have 照 which would require the reading “When the morning sun shines on ...”; 3.5 Twc, Tsph, QTs have synonymous 了.

II.15.4

An old-style *yuefu* quatrain. The first of two such poems by this title in Cui’s extant works. QTs also quotes this under Zhang Hu 張祜 (fl. 820–845), but the attribution to Cui Guofu is accepted in all other sources.

II.15.5

An old-style *yuefu* quatrain; for other poems with this title, see I.3.13, II.17.9, II.23.3–5.

Title: Wyyh has 古意, Yfsj and QTs have 長樂少年行; 5.2 Twc, Yfsj have 草 “grasses.”

II.15.6

A recent-style *yuefu* quatrain.

Title: Twc, Wyyh, Tsjs have 長信宮, Yfsj has 婕妤怨 “Plaint of the [Once] Preferred Beauty”; 3.1 Yfsj, QTs have 故 “hence.”

II.15.7

An old-style *yuefu* quatrain.

Title: Yfsj, Tsph, QTs have 白紵詞 “Lyric of White Satin”; 1.3 Tsjs has 白 “white”; 3.2 Yfsj, QTs have 惜 “regrets,” Tsph has 恐 “is afraid.”

II.15.8

A *yuefu* poem, consisting of two AABA quatrains, heptametric except for the first line of the first stanza which is pentametric. The theme traditionally attached to this title celebrates the pleasures of wine to ward off the sad awareness of life’s brevity.

3.7 Wyyh has 飛 “flies off”; 4.2 Wyyh, Tsjs, Tsph, QTs have 唱 “sing”; 6.5 Wyyh has 成 “become”; 8.3 Wyyh has 須 “must.”

II.15.9

4.3 Jgg, Mao, Sbck have 見 “see,” Tsph and QTs have 飯 “gave food”; 6.3–4 Wyyh has 亦何 “for its part, why,” Tsph has 足 “[why] bother”; for lines 7–8 Jgg, Mao, Sbck, Tsph have 後為淮陰侯, 誓欲答母恩 “Later

when he became marquis of Huaiyin, / He had sworn he would answer ...”; 9.3 Wyyh has 遺 “is left behind”; 10.1 Wyyh has synonymous 徒; for line 11 Jgg, Mao, Sbck, Tsph, QTs have 茫茫水中渚 “In the dim distance is an islet in the river”, Wyyh has 寒洲漲未解 “A cold isle where the waves have yet to subside”; for line 12 Wyyh has 荒壟草空繁 “An overgrown mound where weeds pointlessly thrive”; 13.1 Wyyh has 是 “this”; 13.3–5 Jgg, Mao, Sbck, Tsph, QTs have 不可到 “cannot reach to”; 14.3 Wyyh has 雲 “cloudy,” Tsph and QTs have 煙 “misty”; 14.4–5 Mao, Sbck have 煙霧 “mist and haze”; 15.4 Wyyh has 處 “place”; 16.2 Wyyh has 月 “months.”

II.15.10

A recent-style *yuefu* quatrain, with one tonal fault.

II.15.11

The poem included here in all editions of *Hyylj* is actually by Meng Haoran, so I have moved it to the latter’s section as II.14.10. Jgg, Mao, and Sbck follow this poem with two others by Meng (our II.14.8 and II.14.9), also misattributed to Cui Guofu.

II.16 Chu Guangxi (706?–760?, *js* 726)

I. A native of Danyang 丹陽 in Runzhou 潤州, Anhui, he twice failed the *jinsbi* exam in his teens, but passed in 726, the same year as Qiwu Qian (II.13) and Cui Guofu (II.15), after terms of study in the capital colleges. Upon completing his first official appointment, as a district constable in Henan, he left officialdom for several years, living quietly near Luoyang and occasionally traveling. By the early 740s he had returned to government service, again appointed as a district constable, first in Jiangsu, and then in Shaanxi. By the early 750s, and perhaps as early as 746, he was serving as Grand Invocator (*taizhu* 太祝, rank 9a1) in the capital. *II.* In 754 he was an investigating censor (*jiancha yushi* 監察御史, rank 8a1). With the fall of Chang’an to An Lushan’s forces in July 756 he was captured and forced to serve the rebel government, though in the next year he escaped. When the Tang court returned to Chang’an he was briefly imprisoned for compliance with the rebels, then pardoned and appointed to a low-level position in Fengyi 馮翊

(present-day Dali 大荔), Shaanxi, after which we know nothing of him. A notice from several centuries later claims he was exiled to Guangdong and died there, but this is not reliable. Chu Guangxi's extant oeuvre has more than two hundred poems. He was a particular favorite of Yin Fan and is also mentioned with praise in Wang Changling's headnote.

Headnote

Only in this headnote and near the end of Wang Changling's does Yin Fan refer to one of his poets with a special epithet of respect. In the phrase 風雅之道 Jgg, Mao, Sbck have 迹 "traces"/道; Jgg, Mao, Sbck omit 得 in the phrase 得浩然之氣; in the first line of the second verse passage quoted Jgg, Mao, Sbck have 小/山, obviously wrong in context; in the title of the second book noted at the end Jgg, Mao, Sbck have 外/分; Tsjs quotes the whole headnote as given in the base-text.

II.16.1

This poem and the next celebrate the possibility of escaping the mundane world as or with transcendents.

Title: Tsjs has 古意 "On an Olden Theme"; 1.2 Twc has 風 "wind"; 3.2 Tsph, Wushi have 鼬 "weasels"; 5.2 Twc, Tsjs have 寥 "silence"; 10.1 Tsph, QTs have 玉 "jade [maiden]"; 11.4 Jgg, Mao, Sbck, Twc, Tsjs, QTs have 先 "come first"; 11.5 Tsph has 道 "road"; 12.1 Tsph has 後 "afterward"; 14.2 Twc, Tsjs, QTs have 好 "agreeable"; 14.3–4 QTs has 陽雲/雲陽.

II.16.2

1.1–2 Tsjs has 胚渾/渾胚; 1.2 Tsph, Wushi, QTs have 沌; 11.1–2 reading 格澤/絡繹 with Twc, Tsph, Wushi, QTs, because a celestial phenomenon is required here to match the next line's rainbow; Jgg, Mao, Sbck, Tsjs have 格擇 which is correct except for the variant radical of the second graph; 12.1 Tsph, Wushi, QTs have 虬; 13.2 Jgg, Mao, Wushi, QTs have 遊 "roam to."

II.16.3

This poem and the next both describe the hardships of a widespread drought, with the poet proposing a different course of personal response in each.

2.1 Jgg, Mao, Sbck have 暮 “sunset” which produces the common morning/evening parallel, but one does not normally set out from Chang’an at sunset, and 暮 might be the result of a later aural emendation for 日; it is possible that 日 itself is a miswriting of 日 “sun.”

II.16.4

7.5 Jgg, Mao, Wushi have 語 “chat.”

II.16.5

A *yuefu*. The title originally referred to an anecdote about Confucius encountering a woman weeping below Mount Tai. Asked why she was crying, she answered that her father-in-law, her husband, and now her son had been killed by tigers. When Confucius asked why she did not move away from the place, she said at least there was no cruel government here—leading to the adage that bad government is worse than ferocious tigers.

9.1 reading 蒙/象 with Jgg, Mao, Wyyh, Yfsj, Wushi, Tsph, QTs, as the phrase 蒙馬 is used in the *Zuozhuan* allusion, though the sense of 象 might be stretched to mean “disguised”; Sbck has synonymous 冪 “draped over.”

II.16.6

3.1 reading 原/厚 with Jgg, Mao, Sbck, Wyyh, Wushi, Tsph, QTs; 7.1–2 Sbck has 蒙塵; 8.1–2 Sbck, Wushi, Tsph, QTs have 穩穩; 9.3 Wushi, Tsph, QTs have 已 “already”; 14.5 Jgg, Mao, Wushi, QTs have 時 “eyot”; 15.1 QTs has 大.

II.16.7

A *yuefu*. Poems to this title often describe fetching young girls engaged in lotus-picking, sometimes permitting a gently erotic encounter with the poet.

1.3 Wyyh, Yfsj have 荷 “lotus”; 1.5 Tsph has 亂 “chaotic”; 2.2 Wushi, Tsph, QTs have 潭 “tarn”; 3.2 Wushi has 往 “standing”; 3.5 Wyyh has 獲 “[well-]satisfied”; 5.4 Wushi has 衍 “flooding” 5.4–5 Wyyh has 阡陌 “criss-cross paths”; 8.1 Jgg, Mao, Sbck, Wushi, Tsph have 林 “grove,” while Wyyh, Yfsj, QTs have 流 “flow,” but the lamia-folks’ pearl-producing tears are proverbial; 9.2 Jgg, Mao, Wyyh have 荻 “silvergrass” which

makes a better parallel with the lotus (or variant duckweed) in the next line; 10.2 Jgg, Mao, Sbck, Wushi, QTs have 萍 “duckweed”; 11.5 Jgg, Mao, Sbck, Wyyh, Yfsj, QTs have 暮 “sunset,” not recognizing the Xie Lingyun quote.

II.16.8

2.4 reading 陂/波 with Jgg, Mao, Sbck, Wushi, Tsph, QTs, an often intended graphic variant; 11.2 reading 類/顏 with Jgg, Mao, Wushi, Tsph, QTs, since “sharing visage/features” is unlikely in context; 14.2 Wushi has 聞 “hear.”

II.16.9

Title: Tsjs, Wushi, QTs add penultimate 即 to make the common title tag 即事 “A Topic of the Moment,” Wyyh has 田家書情 “A Farmer Writes his Feelings”; 2.1 Wyyh has 荷 “lotus,” Wushi has 苻 “water-fringe”; 9.2 reading 合/鷓 with Jgg, Mao, Sbck, Wyyh, Tsjs, Wushi, Tsph, QTs, since “a flock of pigeons” seems the result of mistakenly adding the bird signfic to 合, and “field ravens” are mentioned in both the preceding line and resumed again later, making an intrusion of pigeons unlikely; 11.4 reading 側/側 with Jgg, Mao, Sbck, Wyyh, Tsjs, Wushi, Tsph, QTs, an often intended graphic variant; 13.1 Wyyh has 發 “throw out”; 13.3 Wyyh has 飼 “to feed”; 15.5 Wyyh, Tsjs, Wushi, Tsph, QTs have synonymous 請.

II.16.10

A recent-style AABA quatrain, with one tonal fault.

5.4 Wushi, Tsph, QTs have synonymous 往; 5.5 Wushi, Tsph, QTs have 佳 “[among the] seemly ones,” 佳人 in such context referring not to beautiful women but men of admirable character.

II.16.11

4.2 Wyyh has 還 “return to”; 4.4 Wyyh has 青 “blue”; 5.4 Wushi, QTs have 水 “water”; 13.2 Wushi has 居 “reside”; 13.1 Sbck has 水 “river”; 14.2 Wyyh, Wushi, Tsph, QTs have 言 “words”; 14.4 Wushi, QTs have 黃 “yellow”; for the final five lines Jgg, Mao, Sbck have 勝遊在幽尋。歷茲山水間，冷然若鳴琴。申章謝來意，愧莫酬如音 “Superb travels in quest of the sublime./ In faring through those mountains and rivers,/

It is as chill as though a sounding zither./ I extend this poem in thanks for the thoughts you've sent./ Ashamed I can hardly reciprocate as a 'knower of tone' (i.e., a fully understanding auditor)."

II.16.12

Probably written in 750 or 751, when seconded briefly to a military expedition in the northwest. 2.3–4 Wyyh has 息復 “rest and then [call out]”; 9.2 reading 璧/璧 with Jgg, Mao, Wyyh, Tsph, QTs instead of the proverbial, but here out-of-place, “paired jade-discs”; 11.5 Jgg, Mao, Sbck, Wushi, Tsph, QTs have 白 “whiteness.”

II.17 Wang Changling (698?–756?, *js* 727)

I. Wang Changling was one of the most widely regarded poets of his day. A member of a minor and reduced branch of the prestigious Langye 琅琊 Wang clan, he was raised in the Chang'an metropolitan area. Some say he visited the northwest frontier in his mid-twenties, but this is quite unlikely; his famous “frontier poems” do not describe his personal experiences. In 727 he passed the *jinsbi* exam as the top-ranking graduate, in the same year as Chang Jian (I.1) and Li Ni (II.24). He was appointed a district constable (rank 9b2) in Henan, then in 731, after passing a decree exam, made a collator (*jiaoshulang* 校書郎, rank 9a1) in the imperial library. In 739 he was demoted, we know not why, to a position in Lingnan 嶺南 in the far south, but not long afterward was recalled to be a district vice-magistrate (rank 8b2) in Jiangsu. Sometime in the mid-740s he was demoted again for an unspecified reason, to be once more a district constable, this time in Hunan. *II.* He is said to have met his death at the hand of a local prefect in Henan, late in 756 or early 757, when fleeing the turmoil of the An Lushan rebellion. Today we have over two hundred of Wang Changling's *shi*-poems, plus three *fu*-poems, in addition to an important work of literary criticism, his *Shi ge* 詩格 (Frameworks of Poetry). Joseph J. Lee's book, *Wang Ch'ang-ling* (Boston: G. K. Hall, 1982) is unreliable in its biographical information and often opaque and simplistic in its translations.

Headnote

The longest of all of Yin Fan's headnotes, including by far the most passages quoted from an author's poems.

Sbck has 昌齡/元嘉; Jgg, Mao, Sbck, Tsjs have synonymous 互/相; Jgg, Mao, Sbck have 駿馬/鐵驄; in the sixth quotation Jgg has 窟/怒; Mao, Sbck have 垂/再; Tsjs quotation of the headnote does not mention Chu Guangxi and regarding the four exemplary poets named at the beginning simply says 今昌齡克嗣厥迹 “now Changling is capable of continuing their tracks”; it also places the third quotation as the fifth and does not include the last quotes from unattached lines; referring to the two additional compositions that Yin Fan praises it replaces 長平伏冤 with 齋心詩, then has the following different comment on them and final appraisal of the poet: 謂其人孤潔恬澹, 與物無傷. 晚節謗議沸騰, 言行相背, 及淪落竄謫. 竟未減才名, 固知善毀者不能掩西施之美也 “[the two compositions] which speak of the men as forlorn but impeccable, serene and content, giving no harm to anything. In recent times the frothing provocations of backbiters denounced him for his words and conduct being contradictory, which resulted in his floundering in banished relegation. But in the end his fame and talent have not been diminished, and in fact those who know how to excel at pretending to be emaciated in grief (see *Zhuangzi* 26) are still unable to hide Xi Shi’s beauty from view.”

II.17.1

2.1 Tsph has 牧 “tended”; 3.5 Wushi, Tsph have 土 “the land”; 12.1 reading 東/末 with Wushi, Tsph, because of the advice Wang gives at this point in his biography.

Jgg, Mao, Sbck, QTs have a quite different version of the poem, as follows, lacking most of the phrases taken directly from the biography: 荷畚至洛陽, 杖策遊北門. 天下盡兵甲, 豺狼滿中原. 明夷方邁患, 顧我徒崩奔. 自慚菲薄才, 誤蒙國士恩. 位重任亦重. 西北未及終, 東南不可吞. 進則恥保躬, 退乃為觸藩. 嘆惜嵩山老, 而後知其尊. “Shouldering a hod, he came to Luoyang./ With whip in hand, traveled to the Northern Gate./ When the subcelestial realm was rife with weapons and armor,/ Dholes and wolves filled the Central Plain./ Just in “darkening light” would he plan against calamity,/ Looking to oneself, it was vain to rush on headlong./ He felt ashamed of his feeble and lowly ability,/ Wrongly to meet with beneficence due a hero of the state./ His office was weighty, his duties weighty too;/ In a time of peril his resolve was ever more firm./ Since the northwest had not been finished with,/ The southeast should not be assaulted./ When advancing, he was loth to care for

himself;/ When pulling back, he was the ram butting the hedge (as in *Yijing* hexagram 34)./ I sigh in regard for that elder of Mount Song./ Who recognized this one was to be respected.”

II.17.2

3.1–2 reading 遠公 / 公遠 with Wushi, Tsph, QTs as an obvious transposition.

Jgg, Mao, Sbck have a very different version of lines 2 through 16, as follows: ... 尤愛丹青妙。稜層列林巒，微茫出海嶠。而我高其人，揮毫發幽眇。持此尺寸圖，益展千里眺。淡掃菲素烟，濃抹映殘照。方溯江漢流，忽見淮海微。湘纍謾興哀，英皇復誰弔。遐蹤既云滅，... “.../ More so in admiring the wonders of red and green pigments./ Tiered and towering are ranks of forested tors,/ Fading in distance, sharp peaks show by lake-side./ And now I praise high that very man who/ Brandishing a fine brush, set forth mystifying marvels./ In holding this painting just some feet and inches long,/ One gradually spreads out a thousand-*li* view./ Palely limned, a filmy plain haze;/ Thickly daubed, glints the lingering glow./ Now go upstream, on the course of the Jiang and Han,/ Suddenly glimpse the limits of the Huai and the seacoast./ The one wrongly accused on the Xiang vainly raised his plaint,/ Where Nüying and Ehuang had also lamented for someone./ Those of distant tracks are said to have gone into extinction,/ ...” (line 13 refers to Qu Yuan, line 14 to sage-king Yu’s grieving wives); Tsph adopts line 5 from this version.

II.17.3

1.4 and 2.4 reading 化/北 and 化/花 with Jgg, Mao, Wyyh, and QTs on the strength of Tao Qian’s use of 乘化 for returning 歸 to the nothingness of death in one of his poems, and applying it likewise in the first line here, since “coming from the north” and “borne on flowers” is not understandable; 2.1 Jgg, Mao, Wyyh, QTs have 借 “borrowing/ relying on [existence],” which is an attractive reading; 7.3 Wyyh has 特 “particular”; 9.3 Jgg, Mao, Wyyh have 主 “masters,” but the line is troublesome, however one reads it; 13.1–2 Wyyh has 蕭蕭 onomatopoeic for the wind in the trees.

II.17.4

9.5 Wushi reads 魂 “cloud-soul,” the ethereal soul tending toward heaven; 10.4 Twc, QTs read 宇 “eaves [of heaven].”

II.17.5

5.1 Sbck has 如 “if”; 15.1 reading 吾/五 with all other texts, obvious error; 17.2 QTs has 峯 “peak”; 19.3–5 Jgg, Mao, Sbck, Tsph, QTs have 意已會 “a notion we already understand”; 23.1 Jgg, Mao have 乘 “availing of [moonlight].”

II.17.6

Probably written in 739, when Wang Changling had been demoted and was on his way south to Lingnan.

Title: for 上 Sbck has 山 “mountains,” Wyyh and Wushi have 中 “amidst”; 7.4 Wyyh has 嶼 “islet”; 12.1 Wyyh has synonymous 疲.

II.17.7

Probably written in summer 739, or perhaps 744.

Title: Wyyh omits 宿; 1.1 Wyyh has 勒 “lead out”; 5.1 Jgg, Mao have 遠 “distant”; 5.2 Wyyh, Wushi have 岸 “riverbank”; 8.3 Wyyh, QTs have 即 “right away”; 10.2 Jgg, Mao, Wyyh, Wushi, QTs have 外 “beyond,” Tsph has 下 “beneath”; 11.5 Jgg, Mao, Wyyh, Tsph, QTs have 廊 “portico”; 13.1 Wyyh, Wushi have 水 “waters.”

II.17.8

Title: Jgg, Mao, Wushi, QTs have synonymous 訪/尋; 2.4 Wushi, QTs have 清 “clear”; 3.2 Wushi, QTs have 有 “there is”; 6.3 Wushi has 獨 “alone.”

II.17.9

A *yuefu* poem, but written in *lüshi* form. For other poems with this title, see I.3.13, II.15.5, II.23.3–5.

2.1–2 Jgg, Mao, Wushi, Tsph, QTs have 送客 “they see off guests at ...”; 2.1–3 Wyyh has 送客過 “for seeing off guests they stop at ...”; 5.2 Mao, Sbck, Tsph have 有 “there is”; 7.2–4 Wyyh has 輕浮道 “light-heartedly sweep to the road”; 8.2 Wushi, Tsph have 願 “wish to.”

II.17.10

A recent-style AABA quatrain.

Title: reading 流入/人流 with Jgg, Wushi, QTs, because of the import of the evident plaintiveness of the man’s cithern tune, otherwise we

must understand as “Hearing a Melody of a Person Drifting on the Waters”; 2.5 Wushi has 風 “wind-blown,” but sweetgum trees (NB: not maples) are a traditionally poetic staple of lonely landscapes along southern rivers.

II.17.11

A *yuefu*, the earliest versions of which are meditations on mortality, whether long or short.

2.3 Wyyh has 槁 “withered,” Wushi, Tsph have 多 “multitude”; 3.3 Wyyh has synonymous 依, Yfsj has 停 “to stay”; 5.4 Wyyh, Yfsj, Tsph, QTs have 袍 “robe,” recalling a *Shijing* phrase 同袍, Wushi has 抱 “embrace”; 6.1 Wyyh, QTs have 北 “northward”; 10.2 Tsph has 石 “rock”; 12.2 Yfsj has 古 “ages”; 15.4 Wyyh has 若[何] “like what.”

II.17.12

A pentametric couplet, followed by heptametric quatrain, with all lines rhyming except the fifth; i.e., rhyming couplet plus metrically different but same-rhyme AABA quatrain.

Title: Dh1 has 邯鄲少年行 “Ballad of the Youths of Handan”; 3.3 Jgg, Mao, Tsph, QTs have 飲 “drink”; 5.1–5 Dh1 has 走馬穿圍射 “As our dashing horses push through the enclosure, we shoot.”

II.17.13

Phonically a *lüshi*, though lacking grammatical parallelism in the middle couplets.

Title: Jgg, Mao, Sbck have 塞下曲 “Tune Below the Frontier”; 5.1–2 Wushi, QTs have 昔日 “in days past”; 7.3 QTs has 足 “fills.”

II.17.14

A recent-style AABA quatrain.

Title: Jgg, Mao, Sbck, Wyyh have 長信宮 “Changxin Palace”; 1.5 Jgg, Mao, Sbck, Yfsj, QTs have 金 “golden”; 2.1 Wyyh, Tsjs, Wushi, Tsph, QTs have 且 “moreover.”

II.17.15

Written in late 731 or 732, when Wang was a collator in the imperial library and Tao Han was a subordinate official in Huayin. The emperor,

at the behest of the Shangqing Daoist patriarch Sima Chengzhen 司馬承禎 (647–735), had recently recognized the deities of the Five March-mounts as “realized lords” 真君 of the Shangqing pantheon and in summer 731 also ordered shrines to the deified Laozi established at all five holy mountains. It is probably for such a ritual at the Mount Hua shrine (line 17) that both Tao and Wang are there. We also know that Tao Han composed for the shrine a commemorative inscription that was carved in stone.

Title: Jgg, Mao, Tsjs, QTs add 宿 “staying the night” after the first two characters, and read 太/大 giving Tao the unlikely title 太公; Tsph also has 宿, Wushi also has 大; 1.5 Jgg, Mao, Sbck, Tsph, QTs have 務 “undertakings [valued in the world],” Tsjs has 譽 “fine reputation”; 3.4 QTs has 田 “field”; 5.2 Jgg, Mao, Sbck have 才 “[un]skilled at”; reading 永 / 水 with Jgg, Mao, Tsjs, Tsph, QTs because taking the “river route” makes little sense here; 8.5 Jgg, Mao, Sbck, Tsph, QTs have 騫 “scurried along” in order to avoid repetition of 務 which they instead have already at 1.5; 28.1 reading 論/論 with Jgg, Mao, Tsjs, QTs because “deliberating one’s tracks” is a poor parallel with the preceding line, 論 perhaps being dittography from line 20.

II.17.16

A *yuefu*, written as a recent-style AABA quatrain.

2.4 QTs has 上 “atop”; 3.3 Wushi, Tsph, QTs have 羌 “Tibetan”; 4.1–2 Yfsj has 誰解 “who understands ...”

II.18 Helan Jinming (?–760?, *js* 728)

I. We know nothing of Helan Jinming’s youth. He passed the *jinshi* exam in 728. By the late 740s or early 750s he held the position of auxiliary director of the Office of Hereditary Receptions (*zhuke yuanwailang* 主客員外郎, rank 6b1) in the Department of Rites. These are the only two facts we know of his life prior to the completion of this anthology. II. In 755 he was prefect (rank 4b) of Xin’an 新安 prefecture in Shandong, then at the outbreak of the An Lushan rebellion was transferred to the same position in Beihai 北海, but the success of the rebellion in the northeast soon made this moot. In 757 he was made military commissioner (rank 3b) of Henan 河南節度使 and grand officer of the Censorate (*yushi dafu* 御史大夫, rank 3b). In late 759 or early 760 he was implicated in a colleague’s offense and demoted to auxiliary

military advisor (*yuanwai sima* 元外司馬, rank 4b) in a prefecture in Sichuan. There are no records of him after this. The only extant poems of Helan Jinming are the seven included in this anthology.

Headnote

This is the only headnote in which the poet is referred to on first mention by an office-title instead of his personal name, which suggests it is quoted from a later edition. It is also one of the few with no quotes from the poet's works.

The description “fond of antiquity, a man of breadth and good taste” is word-for-word what is also said in the opening of Yan Fang's (II.24) headnote. In the first sentence Mao, Sbck have 達 “[broadly] understanding”; in the second sentence reading 篇/家 with Jgg, Mao, Sbck because “more than a hundred households” makes no sense in context.

II.18.1–2

For other poems with the title “Gu yi,” see I.1.13, I.2.11, I.8.7, II.21.1–2.

(1) This poem is a *lüshi* in its tonal euphony, though without the expected grammatical parallelism in its middle couplets.

(2) This poem also resembles a *lüshi* in its tonal euphony (with two flaws), again without the usual grammatical parallelism. 5.5 Jgg, Mao, Twc, Tsjs, Tsph, QTs have 把 “take in hand”; 6.3 Twc, Tsjs, QTs have 憂 “anxious.”

II.18.3–7

“Xing lu nan” is a *yuefu* title, usually of poems about the vicissitudes of life; for others to this title, see I.2.5, I.9.11. The opening tag 君不見 is typical; as with Gao Shi's poem, if in these poems we understand a full pause after it, the lines containing the phrase become heptametric.

(1) 3.6 Yfsj has 蒿 “wormwood”; 5.3 QTs has 賦 “endowed”; 8.4 Yfsj has 吝 “chary of”; 10.2–3 Yfsj has 得空 “able in vain,” QTs has 得當 “able just then.”

(2) 1.4 Mao, Sbck have 中 “amidst”; 5.1 Wyyh, Tsjs, Yfsj have 誰 “someone's”; 5.3 Wyyh has 新 “new”; 8.6 QTs has 已 “already.”

(3) This poem is wrongly attributed to Gao Shi (I.9) in Wyyh and Yfsj; in QTs it is included both in Helan's and Gao's collection. 1.4 Yfsj has 荒 “neglected”; 8.3 Tsjs has 更 “again.”

(4) 5.5 Yfsj has 欲 “wont to”; 6.5–6 Tsjs has 樽中 “in the cup”; 7.1 Yfsj has 自 “oneself.” The second and fourth lines of this poem and of the next drop into pentameter, varying the heptameter rhythm that otherwise dominates.

(5) 2.1 Tsjs has 水 “waters”; 6.3 Yfsj, Tsph, QTs have 悲 “plaintive”; 8.2 Yfsj has 為 “on account of.”

II.19 Cui Shu (*js* 738, *d.* 739)

I. Little is known of Cui Shu’s life. He seems to have spent his youth in Songzhou 宋州 (near present-day Shangqiu 商丘), Henan, presumably because of his father’s official posting there; this was not his family’s place of registration. He passed the *jinsshi* exam in 738 and was appointed district constable (rank 9b2) in Henei 河內, Henan, but died while in office the next year. Only fifteen of his *shi*-poems and one *fu*-poem are extant. Some texts write his personal name as 曙.

Headnote

One of the shortest of Yin Fan’s headnotes, and with no quotes from the author’s works.

II.19.1

Title: Wyyh, QTs have 宿... 贈如上人兼呈常孫二山人 “... for His Eminence Ru, also shown to the Two Recluses Chang and Sun”; Wushi also has it this way, in addition mistakenly abbreviating 大通 to 大; 2.1–2 Wushi has the reversed 影塔; 5.2 Wyyh, Wushi have 乘 “avail of”; 7.5 reading 觀/親 with Jgg, Mao, Tsph, Wushi, QTs because 自親 makes little sense; 8.2 Jgg, Mao, Sbck, Wyyh, Tsph, QTs have 相 equiv. Sanskrit *lakṣaṇa*, distinguishing characteristic, yielding the attested term 色相, basic nature of form, which is a possible reading but not as fitting as 色想 which is also a well-attested Buddhist term and makes a closer parallel with the preceding line’s 身心; 11.1 Wyyh, Wushi, Tsph, QTs have 嶺 “ridge-line”; 11.4 Wyyh, Wushi have 雪 “snow”; 15.1 Wyyh, Tsph, QTs have 曉 “at daybreak”; 18.3–5 Wyyh, Wushi, QTs have 出世塵 “leave the worldly dust.”

II.19.2

3.3 Jgg, Mao, Wyyh have 下 “sheds”; 10.3 reading 開/闕 with Jgg, Mao, Sbck, Twc, Wyyh, Tsjs, Wushi, Tsph, QTs, since 闕 seems dittography

from 6.5, but the line is difficult either way: 玄關 is attested as referring to entry into the Buddhist path, obviously out of place here, but is found elsewhere (as here, as the object of 閑) referring to a recluse's environment which would be apt for Xu You; if the reading is 閑, which only Song has, it would refer to Xu Yu as "at ease" by his "mysterious gate," perhaps as the "myriad things" are "at their own ease" in line six; if we read Yao as a continuing subject from the preceding line, then he must be "barred from the mysterious gate"; for 10.5 Wushi reads 柴 "brushwood."

II.19.3

A *lüshi*. Title .3: Wyyh, Tsph, QTs have 曉 "at daybreak"; 1.1 Wyyh, Tsph, QTs again have "at daybreak"; 2.3 Wyyh, QTs have 起 "start out"; 3.2 Wyyh has 深 "deep"; 7.3 Sbck has 透 "wound away"; 8.1 Sbck has 還 "even so."

II.19.4

This poem must have been written sometime before 738 when Cui Shu passed the *jinsi* degree. 8.4 Tsjs has 共 "together," clearly impossible; 9.5 Wyyh, Wushi, Tsjs, QTs have homonymous 事 "affairs"; 12.3 Jgg, Sbck, Tsph, QTs have 今 "today."

II.19.5

This poem, like the preceding one, must have been written while Cui Shu was still in Songzhou.

2.3 Wyyh, Wushi have 高, doubling the next word, Tsjs has 忽 "suddenly"; 3.3 Wyyh has 別 "parting from"; 5.1 Wyyh, Wushi, QTs have 仲 "mid-month [of winter]"; 9.1 Wyyh, Wushi have 春 "springtime" which does not fit with line five's stated season; 14.4 Jgg, Mao, Wyyh, Tsjs, QTs have 雪 "snow," which is a probable reading.

II.19.6

Title: Jgg, Mao have 木/水, Gxj identifies the place as 河陽斗門 "the Dipper Gate at Heyang"; Wushi has the title simply as 寄友 "Sent to a friend"; 3.2 Gxj, Wushi have 從 "follows"; 3.5 Jgg, Mao, QTs have 逝 "flow onward"; 4.2 Tsph, QTs have 向 "formerly"; 7.5 Gxj, Wushi have 興 "inspiration"; 8.1 Gxj, Wushi have 夏 "summer" and 8.5 愁 "sadness,"

thus without the Wang Can quote; 9.1 Gxj, Wushi have 詩 “the poem”; 9.3–4 Jgg, Mao, Gxj, QTs have 文子 “written characters”; 10.2 Tsph, QTs have 將 “will soon be”; 11.2 Gxj, Wushi have the more common graphic variant 幸; 12.1 Gxj, Wushi, QTs have 空 “vainly”, a synonym for 坐 in a different sense; 13.1–4 Gxj, Wushi have 榮樂春將 “In blossoming pleasure springtime is soon to be [late]”; 14.4 Wushi has 似 “seems”; 16.1 Jgg, Mao, Sbck, Wushi, Tsph, QTs have the more common graphic variant 掩.

II.20 Wang Wan (js 712, d. 732?)

I. With Cui Guofu (II.15) and Meng Haoran (II.14), the oldest of the poets included in the anthology, Wang Wan passed the *jinsbi* degree in 712. He was then posted as a district constable in or near Suzhou. Within a few years he was a constable in Xingyang 滎陽, Henan (rank 9a2), and from 716 to 721 he was a member of the project to produce a complete new catalogue and edit texts of the imperial library, being in charge of the collating and correcting of texts in the “collections” (*ji* 集) category, after which he was promoted to constable of Luoyang (rank 8b4). Little is known of him beyond this, and his latest datable poem is from autumn 729. He probably died within a few years afterward, though some scholars suggest he died two decades later. Besides the eight included in this anthology, only three other poems of his are extant, along with one brief official “judgment” (*pan* 判).

Headnote

Tsjs quotes the headnote with these variants: 無聞此句 “lines like this are not heard”/少有此句; Zhang Yue’s title is given as 相府, an old term for Chancellor; in the second line of the second poem 見 “known by”/到; following the mention of Zhang and Cai, 筆未見 “their kind has not been seen”/未曾見.

II.20.1

Probably written in spring 713 or 714, the earliest datable poem in the anthology. The first line rhymes in this poem.

2.2 Tsph has 樞 “stabled”; 3.1 Tsjs has 恃 “reposing in”; 4.1–2 Tsjs, QTs have 初離 “earlier parted from”; 7.2 Tsjs has 璧 “jade-disc”; 11.3–4 QTs has 行驥 “coursing thoroughbred”; 13.3 QTs has 翮 “prop up”; 16.3 Jgg, Mao, Tsjs, QTs have 轄 “linchpin”; 20.3 QTs has 許 “allowed

on”; 22.3 Tsjs, QTs have 別 “parting from”; 23.2 Jgg, Mao, QTs have 曉 “sunrise.”

II.20.2

The subject of this poem has often been said to be Qiwu Qian (II.13), but he died much later than Wang Wan did. Some have therefore suggested Wang lived far longer than records indicate or that the poem is not by him (if it does refer to Qiwu Qian). The likely correct identification, of Qiwu Jiong, can be confirmed by a poem to him by Zhang Jiuling 張九齡 (678–740).

9.5 Tsph has 蜜 “as honey”; 36.2 Jgg, Mao, Sbck, Tsph, QTs have nearly synonymous 淚 “tears” (the text’s 泣 is literally “snivel”).

II.20.3

Title: Jgg, Mao, Sbck, QTs have 馬嵬叔卿/馬升卿; 16.2 QTs has 復 “also”; 21.5 Sbck has 論 “discuss.”

II.20.4

5.2 Tsjs, QTs have 壯 “sturdiness”; 5.4 Jgg, Tsjs, QTs have synonymous 徑; 7.4 Tsjs, QTs have 狀 “condition”; 21.4 Tsph has 轉, obvious dittography from the preceding line; 24.3 Tsph has synonymous 忽 “suddenly”; 30.4 reading 澀/濕 with Jgg, Mao, Tsph, QTs, as 濕 “dampness” seems the result of graphic confusion and has already been used as a rhyme-word in line 10; Tsjs has 緝 “twisted up”; 32.1–2 Tsjs, QTs have 勞生 “In this troubling life”; 34.1 reading 悠/倏 with Jgg, Mao, Sbck, Tsjs, Tsph, QTs, another case of obvious graphic confusion where 倏 “in a flash” would hardly seem apt, as well as having already been used in line 24.

II.20.5

A *lüshi*, with two minor tonal faults.

Title: .2 Jgg, Mao have 和 “matching”; 2.2 QTs has 英 “blooms”; 4.1 Tsjs, Tsph have 窺 “peer into”; 4.3 Tsjs has 早 “early”; 7.3–4 Jgg, Mao, Tsjs, QTs have 凝爽 “makes intently vivid”; 7.4 Sbck has 然 “thusly,” Tsph has 愁 “sad.”

II.20.6

A *lüshi*. Gxj, Tsph, QTs title it 次北固山下 “Stopping Over Below Mount Beigu,” also having for the opening couplet 客路青山外, 行舟

綠水前 “A traveler’s route goes beyond blue mountains,/ As the journeying boat goes ahead on green waters,” and for the final couplet have 鄉書何處達, 歸鴈洛陽邊 “Letters from my homeplace will reach how far?/ The home-going wildgeese are beside Luoyang”; 4.3 Jgg, Mao, Sbck, Gxj, Tsph, QTs have — “a single [sail].”

II.20.7

A *lǚshi*. Title: .2 reading 擗 “to pluck [a stringed instrument]” with Jgg, Mao, QTs, since 插 “poke into” is rarely if ever used in this context; 5.3 Jgg, Mao, Sbck, Tsjs, QTs have 凝 “focuses on”; 6.2 QTs has 曼 “drawn out.”

II.20.8

A recent-style AABA quatrain. 2.4 Jgg, Mao, Sbck, QTs have 夜 “night.”

II.21 Zu Yong (701?–745?, *js* 724)

I. A native of Luoyang, he passed the *jìnshi* exam in 724. There is no record of what official appointments he held and when, but we know that in the early 730s he retired briefly to a rural residence near present-day Ruyang 汝陽, Henan. From his poems it is evident that at different times he was in Jimen 藪門, Shandong, in the north and also near present-day Nanjing in the Jiangnan region. His birth and death dates are not known, but it is likely that he was in his early twenties when he passed the *jìnshi* and that he died sometime in the 740s. Thirty-six of his poems are extant, plus two brief “judgments” (*pan* 判).

Headnote

One of the shorter headnotes. The description of Zu Yong’s poems as “cuttingly honed and to-the-point” may owe something to the story regarding II.21.6 noted below.

II.21.1–2

For other poems with the title “Gu yi,” see I.1.13, I.2.11, I.8.7, II.18.1–2.

(1) An octet followed by a concluding AABA quatrain. 1.3 reading 竟/意 with Jgg, Mao, Sbck, Twc, Tsjs, QTs, as 意 makes no sense and is probably contamination from the title; 4.4 QTs has 漢 “Han [River]”; 5.2 Tsjs has synonymous 遙; 5.4 QTs has 谿 “stream”; 7.3 Wushi has

都 “comely”; 9.2 Wushi has 靈, dittography of 6.4; 12.2 Sbck has 着 continuative particle. This poem is included by QTs in its selection of Chang Jian’s (I.1) poems as well as in Zu Yong’s.

(2) A fourteen-line stanza, followed by a concluding rhyming couplet. 5.3 Twc, Tsjs have 蒙 “veils.”

II.21.3

A *lüshi*. In Gxj this poem is titled 薊門別業, obviously a mistake since there are references in it to the Zhongnan mountains and the Li River near Chang’an, nowhere near Jimen in the northeast. 1.3 Jgg, Mao, Tsjs, Wushi, QTs have 居 “resides in”; 5.1 Tsjs, QTs have 屋 “roof.”

II.21.4

A *pailü*. Title: omitting, with Jgg, Mao, Sbck, Tsjs, Wushi, QTs the 劉 that unnecessarily precedes 司勳, or one may retain it there but omit it before 郎中; for the first two characters Wyyh has 清川 “at the clear river”; 3.4 Wyyh, Tsjs have 遺 “retains”; 5.3 QTs has 長 “for long”; 8.2 觴 “goblets”; 9.1 Tsph has 欄 “railing”; 11.2 Tsjs has 似 “resemble.”

II.21.5

A *lüshi*. Title: QTs adds 揆 “for governing” before 廳, Tsph replaces 廳 with 宅 “residence”; 1.3 Wyyh has 李 “Li”; 5.1–2 QTs reverses 空堂; 5.4 Wushi has 竹 “bamboo”; 8.3 Wyyh, QTs have 限 “sundered from.” Hong Mai 洪邁 (1123–1202) includes lines 3–6 as a separate poem in his collection of Tang-dynasty quatrains, *Tangren wanshou jueju* 唐人萬首絕句.

II.21.6

A recent-style AABA quatrain. Zu Yong’s most famous poem, said by some to have been the *shi*-poem he wrote for the *jinshi* exam. A well-known anecdote, reported in Tsjs and elsewhere, relates that when an examiner asked him why he wrote a quatrain, in only twenty words, when he was permitted to write a maximum of sixty words, he replied, with similar brevity, “The meaning is all there” 意盡. Some texts omit the last word 作 in the title.

II.22 Lu Xiang (d. ca. 763)

I. Lu Xiang’s year of birth is not known, nor whether or when he took the *jinshi* exam. We know, however, something of his official career,

including as a collator in the imperial library (*jiaoshulang* 校書郎, rank 9a1, a typical first appointment upon passing the *jinsshi*) in the late 720s or early 730s. In the mid-730s he was a Suppletor of Deficiencies (*buque* 補闕, rank 7b1) at the capital and a few years later a registrar aide (*silu canjun* 司錄參軍, rank 7a1) in Henan. By the mid-740s he was again in the capital, as auxiliary director of the Office of Merit Titles (*sixun yuanwailang* 司勳員外郎, rank 6b1), after which he served as a sub-prefect (*simā* 司馬, rank 5b2) in three different places in Shandong, Shanxi, and Henan, before returning to Chang'an where he was made in the early 750s professor at one of the capital colleges (Guangwenguan 廣文館) and auxiliary director of the Department of Sacrificial Provisions (*shanbu yuanwailiang* 膳部員外郎, rank 5b1). II. During the first months of the An Lushan rebellion he was captured in Luoyang and impressed into the rebel government, which led, after the capitals were retaken, to his relegation in 759 as a finance minister (rank 7b2) in a Hunan prefecture. Sometime after, he was transferred to be chief-of-staff (*zhangshi* 長史, rank 6a1) in a Jiangxi prefecture, and in 763 or 764 was recalled to the capital as auxiliary director of the office of state receptions (*zhuke yuanwailang* 主客員外郎, rank 5b1) but died en route to Chang'an. Twenty-seven of his poems are extant, as well as a prose "farewell preface" (*songxu* 送序) from an occasion in 744 and one bureaucratic "judgment" (*pan* 判).

Headnote

Another of the shorter headnotes. Jgg, Mao, Sbck, and Tsjs have the first phrases as 象雅而平, 素有大體 "Xiang's [poems] are in the finest taste and well-balanced, typically with a grand style"; QTs, when listing among several stray lines it preserves of Lu Xiang's verse the couplet that Yin Fan quotes at the end of his headnote, has 吳越/靈越, replacing the Sun Chuo allusion with the common geographical pairing "Wu and Yue."

II.22.1-2

The first poem employs first-line rhyme; both are made up mostly of parallel lines, though not consistently enough to call them actual *pailü* verse. Note the repetition of certain key words in both poems: 雲氣, 幽, 羨, 理.

- (1) 1.1 Tsph has 關 "barrier"; 7.4 Twc, Tsph, QTs have 龍 "dragon."
- (2) No variants.

II.22.3

5.2 Wyyh has 海, redundant from line 2 and here yielding “between the Huai and the sea”; 7.1–2 Wyyh has 去家 “leaving home”; 7.5 Jgg, Mao, QTs have 耳 “and that’s all,” Wyyh has 閑 graphic variant of 閒; 11.2 Wyyh has 隱 “hide from”; 12.1–2 Wyyh has 當關 “must be connected with”; 15.4 Wyyh, QTs have 徵 “official summons”; 15.5 Wyyh, QTs have synonymous 到; 16.3 Wyyh, QTs have 且 “about to.” See I.3.15 for a poem by Wang Wei to Qiwu Qian on the same occasion as this one.

II.22.4

A *pailü*, maintaining strict tonal euphony. Title: .3 Jgg, Mao, Sbck, Tsph, QTs have 祕 thus, “of the imperial library”; 4.2 Jgg, Mao, Sbck, Wyyh, Tsph, QTs have 村 “village”; 5.3 Wyyh has 同 “share in”; 9.3 Jgg, Mao, Sbck, Wyyh have 因 “go along with”; 10.3 Jgg, Mao, Sbck, Tsph, QTs have 罷 “throw off.”

II.22.5

This poem consists of an ABCB quatrain, followed by an octet with first-line rhyme, and concludes with an AABA quatrain. Although the first two stanzas may appear to rhyme in modern Chinese, they are off-rhymes in Middle Chinese, with the first stanza having *qusheng* rhymes, the second *pingsheng*.

3.3 Wyyh has 果 “actually”; 9.3 reading 拯/極, an obvious graphic error, with Jgg, Mao, Sbck, Wyyh, Tsph, QTs; 11.1 Wyyh has 時 “of that time”; 13.2 Wyyh, QTs have 余 “I/me.”

II.22.6

A *pailü*. Probably written in 738 when Zhang Jun was removed from his court positions at the instigation of Li Linfu 李林甫 and sent to Jiangxi as prefect of Raozhou 饒州 (present-day Boyang 鄱陽). Historical records report that Zhang Jun held positions in the departments of revenue 戶部 and defense 兵部, not in the personnel department, but line 4 of the poem can hardly be a mistake by Lu Xiang, unless 吏 can be construed as a miswriting.

Title: Wyyh omits the personal name 均; 1.4 QTs has 緒 “continuously”; 6.3 Jgg, Mao, Sbck have 助 “assisted in”; 7.2 Sbck has 在 “in”;

9.4 Sbck has 冰 “ice”; 12.3 Jgg, Mao, Sbck, Wyyh, Tsph, QTs have synonymous 待.

II.22.7

This poem was written in 745, after Lu Xiang had been removed from his position as auxiliary director of the Office of Merit Titles and appointed to be sub-prefect of Qizhou in Shandong, a slight promotion in rank but undesirable because it sent him away from the capital. Title: omitting, with all other versions the four unnecessary words 歷下舜林 at the end of the title; a variant from an unidentified edition of the poem adds as the title’s first words 同李北海 “To Go With Li of Beihai’s” [Poem, ‘Finding a Cool Spot ...’], which would make clear the poem is meant for a colleague; 8.2 Jgg, Mao, Tsph, QTs have 蔭 “sheltered”; 13.3 Jgg, Mao, Sbck, QTs have 相 “together with,” Tsph has 和 “in accord with”; 18.3 Jgg, Mao, QTs have 借 “availing oneself of,” Tsph has 忽 “suddenly.”

II.23 Li Ni (*js* 727)

I. Li Ni passed the *jinsbi* exam in 727, the same year as Chang Jian (I.1) and Wang Changling (II.17). Apart from this, nothing is known about him except that at some point he held the office of supervisory aide for the military guards of the right (*you wuwei lushi canjun* 右武衛錄事參軍, rank 8a2). Besides the five poems of his included here, only one other poem by him is extant.

Headnote

A very brief headnote. Jgg, Mao, and the quotation in Tsjs and QTs have 俠氣 “air of bravado” in place of 佚氣 “air of nonchalance,” either of which fits the tenor of the “Shaonian xing” poems.

II.23.1

A *lüshi*, with one tonal slip. 3.5 Jgg, Mao, Tsph, QTs have 此 “this”; 5.3 Sbck, Tsph, QTs have 徧 “everywhere.”

II.23.2

Effectively a *lüshi*, but with three tonal irregularities. Title: for the last two words Jgg, Mao, Twc, Tsjs, QTs have 周侃 “Zhou Kan”; 2.2 Tsph

has 聞 “hear”; 4.4 Mao has synonymous 覈; 5.5 Jgg, Mao, Sbck, Tsph, QTs have 萍 “duckweed.”

II.23.3–5

A trio of *yuefu* poems. For others with this title, see I.3.13, II.15.5, II.17.9. All three poems are sestets, the first and third with first-line rhyme (AABACA); all employ recent-style (*jinti*) tonal patterning, with only a couple of stray slips.

(1) No variants.

(2) 5.2 Wyyh, Tsjs have 慕 “[toward] nightfall”; 6.5 reading 闌/闌 with Jgg, Mao, Sbck, Wyyh, Tsjs, Tsph, QTs since 瑣闌 is a common phrase and 闌 “compound,” although a possible alternate, would not normally be described as “chain-patterned.”

(3) Gxj titles this poem 遊俠 “Roaming Bravo”; 4.1 Tsjs has 慕 “nightfall.”

II.24 Yan Fang (*js* 734)

I. There are few reliable details about Yan Fang’s life, other than inferences that can be drawn from his five remaining poems (all of them included in this anthology) and a few poems addressed to him by others. He passed the *jinsbi* exam in 734, but by 737 was relegated for an unspecified offense to Changsha 長沙 in the position of aide-de-camp in the finance office (*sihu canjunshi* 司戶參軍事, rank 8b1). By the early 740s he seems to have gone into retirement in the Zhongnan mountains outside of Chang’an. Nothing is known of him after the early 750s.

Headnote

The description “fond of antiquity, a man of breadth and good taste” is word-for-word what is also said in the opening of Helan Jinming’s (II.18) headnote. The Tsjs quotation of the headnote adds 詩 after 其, which yields the rendering “His poems are surprisingly inventive, with much language that is authentic and plain-spoken.”

II.24.1

Title: Tsjs substitutes 佛 “Buddha” for the last word; 3.4 QTs has homophonous 由 “by way of”; 4.1 QTs has 巖 “precipice”; 5.4 reading

昸/昊 with Jgg, Mao, Tsph, QTs, since the view is obviously to the west at sunset where, in line 5, the new crescent moon appears, rather than this being sunlight in the high, bright sky; Sbck has 吳 “Wu” which would make us identify the mountain as Lu Shan in Jiangxi; Tsjs has 異 “different”; 12.3 QTs has 慙 “shamed by”; 16.3–4 reading 外物/物外 with Jgg, Mao, Tsjs, as fitting the context of a pledge not to be bound by the material phenomena of this world, whereas 物外 refers to things beyond this physical world.

II.24.2

Title: the term *daoren* 道人 in Tang times usually refers to a Buddhist practitioner, but here Mr. An is someone devoted to Daoist texts and practices and the term is synonymous with *daoshi* 道士; 2.3 Tsph, QTs have 入 “enter into”; 3.2–4 Jgg, Mao, QTs have 因息心 “adapt to putting mind at rest,” Tsjs has 息知心 “put at rest a knowing mind”; 4.4 Tsph, QTs have 下 “below”; 9.2 Tsph has 臼 “mortar [for grinding drugs].”

II.24.3

5.2 QTs has 巖 “cliffs”; 9.1 reading 焦/進 with Jgg, Mao, Tsjs, QTs, since an adjective, not a verb, is required to parallel 10.1; 11.4–5 Jgg, Mao, Tsjs, QTs have 春仲 “mid-month of springtime”; 12.1–3 Jgg, Mao, Tsjs, Tsph, QTs have 夏鳥忽 “summer’s birds are suddenly”; 14.4 QTs has 倦 “wearied of”; 17.3 Jgg, Mao have 狗 “seize for oneself,” while Tsjs, QTs have the graphic variant 徇 with that same meaning, Tsph has 循 “run after.”

II.24.4

12.3 Jgg, Mao, Twc, Tsjs, Tsph, QTs have 攻 “attack,” quoting from the *Liji*; 13.3 Tsjs has 廢 “abandon”; 14.1 Twc has 逢 “meet up with”; 15.4 QTs has 周 “Zhou [dynasty].” The classical allusions throughout this poem are an illustration of Yin Fan’s characterization of Yan Fang as “fond of antiquity.”

II.24.5

A *lüshi*. 7.2 Tsjs has 假, thus “No need to rely on ...”