THE TECHNIQUE AND IMAGERY OF YÜAN SAN-CH'Ü

by

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Thesis submitted
for the Degree of
Ph.D., University
of London, July,

1964.

Abstract

In the following analysis of forty-six songs I
have attempted to describe the genre of san-ch'ü as it
was practised by writers of the Yüan Dynasty. To
accomplish this I felt the most significant points were
technique of composition and the manner in which it
produced effective imagery.

Although critical appraisal is an inevitable part
of any analysis, here it is used as often to shed light on
the appreciation of a song within the original circum-
stances of its composition and performance as it is to
make general comparisons with other poetry. I felt it
legitimate to praise songs that are interesting as poems
but have usually qualified any criticism of those that are
not good by modern critical standards because it is often
our lack of essential information, specifically the music
to which it was written, that makes some san-ch'ü appear
mediocre to us now. To have judged the songs solely as
poetry would have given a distorted view of the genre as
it existed in the Yüan Dynasty.

In every way as essential as the description of
san-ch'ü is the need to outline certain aspects of poetic
composition that are characteristic of san-ch'ü and Chinese
poetry in general, aspects that a Chinese reader is able to

take for granted but without an understanding of which a
foreign student of Chinese poetry can hardly progress
beyond the meanings of words alone. Although a great
share of the work has taken the form of studies in
technique, i.e. metre, rhyme, colour, repetition patterning
and figuration, I have aimed at seeking out and remarking
on the poetic effects and imagery that the various
techniques are able to produce.

Preface

It was as an undergraduate that I first saw how vast the difference is between understanding the vocabulary of a poem and appreciating poetry and, accordingly, first became interested in the way Chinese is used to create poetic effects. It was suggested by Dr. A. Waley shortly afterward that Yüan san-ch'ü would provide interesting material for a study of this kind. At this time also Cheng Hsi, himself expert in the Yüan drama, most kindly gave a great amount of time above his regular class schedule to read aloud and discuss with me several scores of san-ch'ü as well as poetry of other genres. Through his vast mental store of the literature of all periods, he established the basis for what background in the literature of China I can now claim.

After graduation I was fortunate to work under the supervision of Dr. K. P. K. Whitaker who saw the actual work through to its conclusion. For her penetrating under-standing of my position as an outsider to Chinese poetry, for her patience in discussing my endless problems about interpretation and translation, and for her ability to explain to me her own appreciation of Chinese poetry, I am most deeply indebted.

I also owe gratitude to Professor D. Twitchett for valuable suggestions regarding the manner of presentation.

Inevitably, however, one's debt extends beyond those directly concerned with the present work; I would mention specifically D. C. Lau who willingly took on the thankless task of reading classical texts with me; Li Yim whose tutorials on the Shih-ching were as enjoyable as they were informative, and all those in the Department of Chinese who gave their time and energies on my account.

Contents

INTRODUCTION

Yüan <u>san-ch'ü</u> are the words written to songs
that were popular in the northern cities of China under
the Mongol rule.   Xanadu, the Mongol capital in the 13th
and 14th centuries, was one of the major points at which
foreign culture came into direct contact with Chinese lit-
erary art;   the Mongols had brought with them a new lang-
uage as well as a different kind of music, and it was in
such an atmosphere that <u>san-ch'ü</u> was able to flourish.
Because it was a type of popular literature unrestricted
by classical rules of form, <u>san-ch'ü</u> easily assimilated
the foreign music and the new trends of language, and was
able to develop in a manner sufficiently unique to earn it
a separate place in Chinese literature.

It was not only in the Yüan Dynasty, however,
that a poetic genre developed from words written to popular
songs;   the Odes of the Chou Dynasty were song words, the
Han and Six Dynasties <u>yüeh-fu</u>, the T'ang and Sung <u>tz'u</u>
were also written to music in their beginning stages.   The
pattern of development is the same in all these types of
poetry.   Singers who were good at versifying wrote the
original words;   these were copied and collected either for
the pleasure they gave or, as was sometimes the case in

earlier times, for official purposes.   Usually after
several generations when the music was lost and the stigma
of "popular" literature had been erased, scholars began to
study and imitate the better examples of these songs.
They subjected the verse to a fine analysis and upon the
basis of this they forged strict rules which anyone who
wished to be considered correct was obliged to follow.
With this strictness in form there developed simultaneously
a greater dignity of language and the use of more exalted
themes.   Such verse then became established as the recog-
nised poetry of the times that was assumed fitting for all
worthy purposes.

But poets who were unable to take full satisfac-
tion from this turned in their casual moments to writing
spontaneous verses for the songs they heard at banquets, in
market places or in brothels.   At first, most of the new
verses were as frivolous as the original song must have been,
but eventually good writers who were attracted to this en-
joyable pastime brought more skilful language to these songs.
They developed the themes with imagination and broadened
subject matter to include all the things that crossed a
writer's mind from the most basic of humour to exalted phil-
osophical speculation.   Again after some time, someone would

take it upon himself to write down these new words so that
they would not be forgotten, or so they might serve as a
guide to younger writers, and once again the steps were
taken toward establishing another formal literary genre.
T'ang shih, the epitome of Chinese poetry, developed in
this way from the yüeh-fu; it is the way in which Sung
tz'u developed when shih became too formal and how san-ch'ü
came to replace tz'u.

   During the Southern Sung (1127-1279) tz'u had
begun to develop as a literary form separate from music.
The North was under the Liao and Chin (947-1234) whose rule
relaxed earlier conservatism and brought about changes in
the standards of education. Here the majority of writers
preferred a free, colloquial style of verse. By the middle
of the 13th century when the Mongol empire was at its height,
the influences that prevailed in the North spread over China
and colloquial verse became prominent enough to replace the
more literary tz'u as the most widely practised type of
poetic writing. This colloquial verse is what we now call
san-ch'ü.

   Perhaps because criticism and rhetorical studies
were well practised arts by the fall of the Southern Sung,
it was natural that the critics of Yüan times were swift

to apply to san-ch'ü the strictures that had already been
applied to tz'u. By 1324, when the first generation of
san-ch'ü writers had barely come to a close, Chou Te-ch'ing
(fl.1314) completed his Chung-yüan-yin-yün. In this book
he set out the rhymes and tone structure of the language
used in san-ch'ü as well as rules of composition and ex-
amples of model songs. This, according to certain modern
critics, marked the decline of san-ch'ü.[1] There is no
question that the genre lacked writers of a stature equal
to Kuan Han-ch'ing and Ma Chih-yüan who could have produced
a larger body of more universal poetry. Instead, writers
like Chang K'o-chiu, who refined the language of san-ch'ü
to the detriment of its originality, very early began to
establish their influence. It is notable that from the
time the first school of tz'u writers appeared in the T'ang
Dynasty, a period of at least two hundred years elapsed be-
fore pre-occupation with form curbed the spontaneity of tz'u.
When we realize it was only the beginning of the second
generation of san-ch'ü writers when the prevailing critical
attitude had already come to foster a book like Chou Te-
ch'ing's, we can begin to judge how abruptly the period of

1. See Lo Chin-t'ang, Chung-kuo-san-ch'ü-shih (Taipei,1946),
    Vol.I,pp.39 and 72-3.)

free experimentation in <u>san-ch'ü</u> was curtailed and can see
more clearly why <u>san-ch'ü</u> as a separate form of poetry did
have an impact upon Chinese literature as great as that of
Sung <u>tz'u</u>.

Literary historians usually designate two periods
in the development of <u>san-ch'ü</u>.   The first covers most of
the 13th century and the second extends from the beginning
of the 14th century to the end of the Yüan Dynasty (1368).
The former period has been looked upon as a time of minor
development because, it is said, the creative energy of
the talented was spent on writing the drama and <u>san-ch'ü</u>
was written only as a pastime.   From the standpoint of
refinement and literary polish it may be true that <u>san-ch'ü</u>
was not a highly developed literary form in the first period,
but we can see now that the majority of the best pieces were
not written by the officials of the later period who special-
ised in <u>san-ch'ü</u> as a form of poetry but by the dramatists
of the first period.   Still it is the second period that
received the highest praise from traditional critics.   To
them it was the golden age when <u>san-ch'ü</u> was elevated to a
literary form worthy of practice.   Chang K'o-chiu and
Ch'iao Chi, the two most outstanding writers of the period,
were called the Li Po and Tu Fu of <u>san-ch'ü</u>.   The most

recent critics, however, are abandoning this viewpoint.
Lo Chin-t'ang in his comment on the two periods writes:

> In the works of the first period, hao-fang 豪放
> was foremost and ch'ing-li 清麗 secondary...... [1]
> After the fall of the Southern Sung (1279)....there
> was a gradual departure from the natural style of
> popular literature....and a trend toward classicism.
> As regards literary style one can say this was an
> advancement, but the sincerity, the freshness of
> language and the spontaneity so characteristic of
> the earlier period were no more to be seen. This
> seems to be the inevitable course of literary art.[2]

And more recently in a note on Chang K'o-chiu
there is the following remark:

> ...Liu Hsi-tsai in the Ch'ing Dynasty said
> that his (Chang K'o-chiu's) songs approached classic
> elegance and "never descended to the language used
> in the drama"; Hsü Kuang-chih said that "in the

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1. These two terms are not readily translatable. Hao-fang
   refers to a freer style of writing in which a poet might
   sacrifice style rather than alter the thought he wishes
   to express. Ch'ing-li refers to a purer, more elegant
   style of writing.
2. Lo Chin-t'ang, ibid.,p.39.

elegance of balanced phrases he advanced the
technique of <u>yüeh-fu</u> (i.e. <u>san-ch'ü</u>), for
various lines he chose the most beautiful of
the Sung and T'ang Dynasties."   They thought
they were praising Chang K'o-chiu but instead they
were only pointing out his short-comings.[1]

Briefly we can say that the best songs of the
first period showed vigour of style, imagination and
sincerity; the worst tended to be rough, difficult to
sing and were often candidly crude.   In the best examples
of later <u>san-ch'ü</u> there was more polished, more sonorous
language, but the poorer songs degenerated into clichés and
nice sounding phrases often taken from earlier literature.

Songs written in the Yüan Dynasty were basically
of two classes.   There were single lyrics, <u>hsiao-ling</u> 小令 ,
that were written for the enjoyment of the poet's friends,
or for the singing girls at banquets or perhaps to satisfy
the poet's own particular desire for expression.   Often
these lyrics were put together in groups and these also were

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1. Chung-kuo-k'o-hsüeh-yüan Wen-haüeh-yin-chin-suo,
    <u>Chung-kuo-wen-hsüeh-shih</u>, (Peking,1962), Vol.III, pp.
    791-2.

sung and enjoyed in the same informal way.   It is to songs
written in this manner that the term san-ch'ü, separate or
individual songs, refers.   The other class of songs, written
in narrative sequence, were specifically for performance on
the stage.   These are distinguished from san-ch'ü by the
term hsi-ch'ü 戲曲 , songs of the drama.

        The practice of putting san-ch'ü together in groups
may have been derived from the drama in which a prescribed
set of songs forms the basis of an act.   Whether this is true
or not, the reason that songs were put in groups is not
difficult to guess.   If a song happened to be a short one
and the occasion arose in which a poet had not fully expressed
his thought, he could add another song to the first and in
this manner finish his poem.   This practice of joining two
songs to form one larger poem is called tai-kuo 帶過
or carrying over.   More than two songs forming one larger
poem are called a t'ao-shu 套數 or a song set.[1]   Unlike
ordinary groups of songs, t'ao-shu often have at the end a
special song that serves as a conclusion to the poem.   In
form t'ao-shu are virtually the same as the song sets used in

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1. It was not commonly the case but certain songs could form
    a group of three tai-kuo; for an example of this see
    TPYF, ch.v. pp. 5b-ff.

the drama but they are not used with dialogue, as the custom is with drama, nor are they intended for dramatic performance.

Being written to music, grouped songs had to be in the same musical key or mode.   Later, when the music was lost, it was felt necessary to devise rules stating which songs could actually form a particular t'ao-shu. This was not a problem to Yüan writers as their choice of songs was based on their understanding and appreciation of the music, not on previously established precedents.[1]

Four major Yüan anthologies of san-ch'ü have survived; two, the Yang-ch'un-pai-hsüeh and the T'ai-p'ing-yüeh-fu, are known to have been collected by Yang Chao-ying (fl.1300), two, the Yüeh-fu-hsin-sheng and the Yüeh-fu-ch'ün-yü, are by unknown editors.[2]

By comparing the contents of the four collections, Jen Na[3] conjectures that the Yüeh-fu-ch'ün-yü is earlier than the T'ai-p'ing-yüeh-fu and that it was possibly the first anthology of san-ch'ü.   It is a collection of hsiao-ling

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1. For a more detailed discussion of these forms see Lo Chin-t'ang, op.cit.,pp.20-30.
2. Jen Na states that the Yüeh-fu-ch'ün-yü was probably edited by Hu Ts'un-shan of the Yüan Dynasty; this is generally accepted. Cf. YFCY,SCTK.,ed., Jen Na's prefatory note,p.la.
3. See the appendix to the YFCY,SCTK.,ed., pp.8b-9b.

only, of which there are six hundred and twenty-seven.
Three hundred and twenty-five of these are not in any
of the other Yüan collections.[1]   The arrangement is by
authors of the songs, rather than musical key, or mode
and verse form, and it includes the work of twenty-
three writers, seven of whom there is no record in any
other source.[2]

　　　　We know the Yang-ch'un-pai-hsüeh to be the
earlier of Yang Chao-ying's collections;   the preface
written to the T'ai-p'ing-yüeh-fu in the year 1351
states:

　　　"....There is the collection,Yang-ch'un-pai-
　　hsüeh, of Yang Tan-chai (i.e. Yang Chao-ying) which
　　has been in circulation for a long time;   now he has
　　recently made this collection...."[3]

The Yang-ch'ün-pai-hsüeh is usually in ten chapters, the
songs are arranged by mode and verse form and both hsiao-
ling and t'ao-shu are included.   A nine chapter text of
this anthology including many more songs than the ten
chapter edition has recently been discovered.[4]

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1.   Jen Na, the preface to YFCY,SCTK ed.,p.1a.
2.   Jen Na, Ch'ü-hsieh, in the SCTK, Bk.15,ch.ii,p.60b.
3.   TPYF,SPTK.,ed.,see the preface.
4.   Cf.bibliography notes.

As we have seen, the T'ai-p'ing-yüeh-fu appeared in the middle of the 14th century.   This second collection by Yang Chao-ying included works of "the famous writers of the time in all walks of life that had not appeared in any of the other anthologies."[1]   It is in nine chapters and includes both hsiao-ling and t'ao-shu which are also arranged by mode and verse form.

Of the four anthologies, least is known of the Yüeh-fu-hsin-sheng.   It is in three chapters; the first is devoted wholly to t'ao-shu and the second and third are given over to hsiao-ling.   The arrangement is again by mode and verse form.   The texts of songs sometimes differ considerably from other sources;   authors of the songs are often omitted.

Although Yüan songs are preserved in other works, both of the Yüan Dynasty and later, it is for the most part from these four anthologies that the songs to be discussed are chosen.

The Ming anthologies Yüeh-fu-chün-chu and Yung-hsi-yüeh-fu contain Yüan san-ch'ü some of which do

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1.   TPYF, SPTK, ed., see the preface.

not appear in the above anthologies. Jen Na suggests that the Yüeh-fu-chün-chu is the earlier of the two and may originally have been a Yüan anthology,[1] in any event the earliest surviving edition is from the Ming Dynasty. The Yung-hsi-yüeh-fu survives also in a Ming edition. The serious fault of this collection is that the authors are not usually given.[2]

There are also several collections of the san-ch'ü of individual authors. The most notable of these are the Tung-li-yüeh-fu by Ma Chih-yüan, Suan-t'ien-yüeh-fu by Kuan Yün-shih and Hsu Tsai-ssu, Hsiao-shan-yüeh-fu by Chang K'o-chiu, Meng-fu-yüeh-fu by Ch'iao Chi[3] and Yün-chuang-yüeh-fu by Chang Yang-hao.[4]

For the purposes of our discussion we may look upon technique and imagery as inter-dependent, as two extremes in poetic analysis. If taken in conjunction they can approach a description of the effects that function in a

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1. Jen Na, Ch'ü-hsieh, ch.ii, SCTK., ed., pp.60a-b; cf. also the index, p.la, where he includes the Yüeh-fu-chün-chu with Yüan anthologies.
2. See bibliography notes for other collections.
3. These have all been edited by Jen Na and appear in his San-ch'ü-ts'ung-k'an.
4. Edited by Lu Ch'ien, Yin-hung-yi-suo-k'o-ch'ü, (1932).

poem.   Between these two extremes there appear five
aspects;   these can be designated:

1) metre

2) rhyme

3) colour

4) repetition patterns

5) figuration

In terms of their primary function, the first two are
concerned with sound, the third and fourth with sound
over-lapping meaning and the last with meaning.   Rather
than being five separate aspects of analysis, these are
instead related on a gradual scale so that at the technical
extreme one finds metre whose relation to meaning is only
abstract, and at the other extreme figures of speech, the
effect of which is based primarily upon meaning;   at the
mid-point one finds devices like parallelism and onomatopoeia
in which special meanings are derived from a particular
development of form or sound.   There is confusion in
criticism regarding the terms "metaphor" and "imagery".
Much of this can be eliminated if we think of metaphor as a
particular device of rhetoric and of imagery as the effect
of a successful metaphor.   In a broad sense, metre as well
produces a kind of imagery;   naturally the type of image a

metaphor creates will be quite different.

Although the metric system of Chinese is based on a different aspect of syllabic enunciation from most of Western languages, there is the same critical interest in the use of a basic abstract structure (which for convenience we can call metre), its variations and relationship to para-structural effects. Because the music to which <u>san-ch'ü</u> was written is now for the most part lost, it is sometimes the case that the effect of the spontaneous, more irregular uses of metre can no longer be appreciated.

Rhyme in <u>san-ch'ü</u> is used with considerable scope. There are poems in which it serves only as an ornamental ending to a line; in other poems it clearly marks semantic associations and can be seen to sign-post the course of a theme in the poem.

Colour refers to the consonant and vowel patterns in a poem. These patterns frequently develop empathy with the sense of the poem and help to make certain of its ideas more concrete. This does not imply that the same vowels or consonants must always make the same associations, that long o's must always be associated with the wind or with sadness; instead, the associations are generally bound to the contexts in which they appear.

The term "repetition patterns" is taken in a special sense.   Strictly speaking metre is also a type of repetitive patterning;   here, however, the term refers to parallelism, which has perhaps been as highly developed in Chinese as in any other language in the world, and to arbitrary forms of line or phrase repetition.

In addition to what is strictly understood by "figures of speech", we can take figurative language to be all language that, in going beyond its strictly literal meaning, creates arresting imagery.   Figuration in a poem, therefore, can arise from rhetorical devices that differ as widely as allusion and the poet's choice or arrangement of detail.

As the major interest is in the appreciation of <u>san-ch'ü</u> poems rather than in rhetorical form, I have not confined myself to a discussion of traditional devices. Instead, it was often most profitable to take the traditional device as an extreme or as a measure by which to discuss general practice.   Only a minority of poets derive poetic effects solely from a conscious use of the well established formal device;   it is more often the case that the less regard a poet pays to a device for its own sake the more successful are his poems.

Before the poems could be analysed, it was
necessary to adopt a standard reading for each character
and represent it in a phonetic transcription.   The
primary difficulty was arriving at spellings which reason-
ably approximated the sounds of the Chinese syllables and yet
did not confuse rhymes of classes of initials.   Where I
felt it vital to the interpretation or general appreciation
of a poem, I have tried to approximate the pronunciation in
Yüan times as we now know it.   Therefore certain syllables
especially those with the -m final, for example, are con-
sistently in the old reading.   Other syllables, whose
old reading is very near its modern reading, are usually
given in the modern reading except where it has a partic-
ular effect on the sound of a line.   Thus words like 人
will usually appear as rén, less often as rín.   The
rhymes and tones are according to those given by Chou Te-
ch'ing in the Chung-yüan-yin-yün.[1]   The initials are
according to Chao Yin-t'ang's reconstruction in his Chung-
yüan-yin-yün-yen-chiu (Shanghai, 1956);   the spellings of
the initials is based generally on those set down by the
February 1958 language reform committee, the Ch'üan-kuo-jen-

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1. See chapter two below for the rhyme list and the
    transcription.

min-tai-piao-ta-huei.[1]   Where I have felt it necessary
to use readings different from the modern reading, the
syllable is underscored in the transcription of the
poem.

The tones differentiated in the northern dialect
of the Yüan period are the yin-p'ing 陰平 , the yang-
p'ing 陽平 , the shang tone 上 , and ch'ü tone 去   ;
these are indicated in the transcription by diacritical
marks as shown, for example, in diěm, diém, diěm, dièm,
respectively.   Where unstressed syllables appear in a
text, no tone mark is used.

In the discussion when proper names are used,
such as personal and place-names and titles of books,
verse forms and songs, or when Chinese technical terms
are discussed, I have kept to the Wade system of romani-
zation.

The metric patterns of a line are given at the
right of the quoted text and will appear as a series of
letters, e.g. xpttpcs, in which x signifies that any tone
may be used, p stands for a p'ing tone, t for a tse tone,

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1. For values of vowels and consonants in the transcrip-
    tion, see the appendix.

i.e. either <u>shang</u> or <u>ch'ü</u>, s for a <u>shang</u> tone and c for
a <u>ch'ü</u> tone.   Sometimes instead of x, either p or t
will be given with underscoring to indicate that either
may be used.   When p or s in the rhyme position is under-
scored, it signifies that either a <u>p'ing</u> or <u>shang</u> tone can
be used but that the one indicated is preferred.

These metric patterns are given as an indication
of general practice in <u>san-ch'ü</u> and serve as a comparison
for the metre in the text under discussion.   Such patterns
are usually according to a <u>ch'ü-p'u</u> 曲譜 , or song
register.   As it is difficult to be able to tell from a
book on verse forms what the normal writing practice had
been, it was often necessary to make a comparison of as
many other songs in the same verse form as were readily
available.   For this, Ch'en Nai-ch'ien's <u>Yüan-jen-hsiao-ling-</u>
<u>chi</u> (Shanghai,1962) was most useful.[1]   Generally, however,
I have relied upon Lo K'ang-lieh and Wang Li.[2] Wang Li's
description of verse forms is vastly more useful than those
of the older song registers.   Lo K'ang-lieh's book includes

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1. In the following chapters, a page reference from this
    book is given after the source information at the head
    of each poem.
2. Lo K'ang-lieh,<u>Pei-hsiao-ling-wen-tzu-p'u</u> (Hongkong,1962);
    Wang Li, <u>Han-yü-shih-lü-hsüeh</u> (Shanghai,1962),pp.805-821.

only hsiao-ling but, unlike most other song registers, the
tone patterns he gives quite accurately represent standard
practice.   With each illustration he gives several other
songs written to the same verse form as well as very use-
ful comment on the tones, lines and general structure of
each form.   The older song registers, like Li Yü's Pei-tz'u-
kuang-cheng-p'u and Chu Ch'üan's T'ai-ho-cheng-yin-p'u, are
sometimes interesting for remarks about the structure of a
song, but as it was their purpose to show an ideal verse
form rather than general practice, they are not so well
suited to our purposes.

Because the view of san-ch'ü in this study
differs somewhat from that of early critics, it is often
difficult to interpret previous critical judgement for
purposes of better understanding the effects of a poem.
Such judgements were usually based on an attitude that was
quite alien to most writers of san-ch'ü in the Yüan Dynasty.
Modern critics, however, show a broader outlook, especially
toward the subject matter of san-ch'ü, and as regards
technique, the remarks of writers like Jen Na are particularly
interesting.[1]

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1.   See his Ch'ü-hsieh, Book 15 of the SCTK.   See also works
     by Wu Mei, Lu Ch'ien, Lo Chin-t'ang, Cheng Chen-to and
     others.

For purposes of discussion it was useful to
include a fairly literal translation after each line of
text and transcription.   In certain cases, when the text
is interpreted rather than translated, the literal trans-
lation is given in a footnote.

It has often been argued that formal analysis
cannot bring about the appreciation of a poem, that "tear-
ing a poem apart" inevitably results in the loss of the
essence of the poem.   This is true if the analysis becomes
an end in itself, but, as P.Goodman wrote, in <u>The Structure</u>
<u>of Literature</u>:

> ....Good translation is grounded in practical
> formal criticism, for the translator must estimate
> just what parts are strongly functioning in giving
> the effect.....in excellent translations entire
> systems of relations are altered or neutralized in
> order to save certain parts that the translator
> believes to be crucial....[1]

Therefore if formal analysis can extend one's understand-
ing of a poem from merely knowing what the words alone

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1. Paul Goodman,<u>The Structure of Literature</u> (Chicago,1954),
    pp226-7, quoted in Winifred Nowottny's <u>The Language Poets</u>
    <u>Use</u>, (London,1962),p.13.

mean to a knowledge of how the poem achieves its effects,
such analysis then becomes a useful, often indispensible
part of translating.

As the following translations tend necessarily
to be literal rather than poetic renderings, it is not
always possible to show in practice what "systems of
relations" in the original would be altered or neutralised
in a more poetic translation.   I have tried in the dis-
cussions, however, to indicate which of the relationships
appear to be strongest and which are more neutral in their
effect on the line or the whole poem.

CHAPTER I

Metre

The formal structure imposed on the language of poetry is usually based upon one of the three fundamental aspects of syllable enunciation, i.e., stress, duration or pitch.   Since a system of pitch variations is most decisive in understanding Chinese utterance, it is only natural that the language of Chinese poetry, as in fact it has for the past several centuries, be analysed and described in terms of pitch.[1]   Stress and duration in Chinese are arbitrary and the patterns which they form in a line do not allow of arrangement into a fixed metric structure.   It would be as difficult to develop the metric system of English verse on the pitch of a syllable, or even the general intonation of a line, because it is so liable to vary among speakers of English.[2]

As in other Chinese verse, the metric pattern in san-ch'ü is based on the pitches of individual syllables.

1. Although not strictly accurate with regard to Chinese, I use the term "metre" loosely to designate the tone patterns which make up the formal structure of a verse form.
2. For a full discussion of this see J.H.Levis' Chinese Musical Art (Peiping,1936),Part I. In his introduction, p.4, he refers to the surd-sonant scale of initial consonants as a type of "stress". I prefer to look on this as alliteration and keep it independent of metric structure.

In the Yüan Dynasty a san-ch'ü writer's choice
in tones of the metric patterns was governed for the most
part by the melody of the song to which he was composing.
To be sure there was considerable flexibility in the
lines of certain songs; to be able to judge this now, it
is necessary to know something of the melody and tempo of
the song in question and the actual structure of the pitches
in the Yüan dialect.

In earlier metric systems there were only two
contrasting elements, the p'ing and tse tones, which, before
the Southern Sung, indicated the difference between an un-
changing,i.e.,level,pitch and changing pitches, i.e., either
rising or falling. Although the best shih poets may have
been more meticulous about their use of tones than the
p'ing-tse system required, it was only in san-ch'ü that the
p'ing, shang and ch'ü tones were distinguished strictly
enough to have an effect upon the metric description of the
verse form.

Because of developments in the tone system of the
spoken language, the p'ing tone in the Yüan Dynasty split
into two types: the yin-p'ing which approximated a level
tone in the middle register and the yang-p'ing which was a
rising tone in the middle register.[1] The shang tone was

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1. See appendix for notes on yin and yang levels in the
   other tones.

still in the high register, whether it was level or
rising during this period is a matter of conjecture.
The ch'ü tone was a descending tone probably in the
lower register.[1]

We can see from this that it was not possible
to define a metric system for san-ch'ü in terms of
p'ing-tse alone. The yang-p'ing and the shang tones
had come to resemble one another, therefore they could
often be used interchangeably in the metric pattern, i.e.,
be used to fit the same contours of the melody. Conversely,
there were times when the yin and yang-p'ing tones were
best kept separate. In his preface to the Chung-yüan-
yin-yün, Chou Te-ch'ing recounts the following incident.

...Fu-ch'u raised his cup; the singer was
singing the popular song Ssu-k'uai-yü and when he
reached the lines

彩 扇 歌 青 樓 飲
caǐ shàn gō, qīng loú yǐm

(Lo) Tsung-hsin stopped the song and said to me,
"When you sing caǐ parallel to qīng, qīng becomes
qíng 晴 . In my estimation of the melody, if
in this position a p'ing tone is to be used, its

1. See Wang Li, HYSLH, p.787.

pitch must be raised, but with qīng 青 its
pitch is held down; that makes it incorrect..."[1]

In the same way there were positions in which
the shang and ch'ü tones, though traditionally in one
category, were no longer compatible. Again Chou Te-
ch'ing writes:

....mì 蜜 (in the verse form Hsi-ch'un-lai,
line 1, last syllable),being a ch'ü tone, is a
good choice; it definitely cannot be a shang
tone. It is important that huòn 唤 is a
ch'ü tone but qǐ 起 can be either p'ing or shang
(huòn and qǐ are the second and last syllables of
the fourth line, which is three syllables in length.[2]

It is not possible to say whether this separa-
tion of the shang and ch'ü tones arose from developments
in the spoken language or from changes in music. It is
important to remember, however, that not in all positions

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1. CYYY.,Vol.I,final prefatory note by Chou Te-ch'ing,
   p.1a.
2. CYYY.,Vol.II,p.53b; cf.also TTSFSC.,pp.58b-59a. But
   also see Chao Ching-shen's article in which he applies
   Chou Te-ch'ing's critical standards to his own (i.e.,
   Chou's) songs; cf.Chao Ching-shen, "Chou-te-ch'ing-te-
   hsiao-ling-ting-ko," Tu-ch'ü-hsiao-chi,(Shanghai,1959);
   pp.137-140.

of the line were tones so strictly governed, and we shall see later that in many positions, even occasionally the rhyme positions, any tone was allowed.

In practice the melodic variations in a song were reflected in the metric system in five different ways which we may designate in terms of the tones as follows:

1) p'ing

2) tse, i.e.,either shang or ch'ü

3) shang or p'ing only

4) ch'ü only

5) any tone

Wu Mei in his Ku-ch'ü-chu-t'an[1] has described the vocal delivery of tones in singing. His remarks are useful here because they show the musical characteristics that the tone of a syllable takes when translated into song. He states that a p'ing tone is longest in duration; its point of most stress is at the beginning from which it tapers off gradually. In a yin-p'ing the note is continuous and clear and must be sung in one breath, but a yang-p'ing is in two notes, the first of which is short and clearly

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1. (Shanghai,1926), Vol.II,pp.36-9; although it is the k'un-ch'ü 崑曲 style that he discusses, its vocal delivery is perhaps the closest to that in the Yüan Dynasty of any we now know.

separate from the second; this second note "is sung
continuously in one breath until the tone is completed".[1]
The <u>shang</u> tone begins in the same manner as a <u>p'ing</u> tone
but briskly rises and does not return again to the original
pitch.   The <u>ch'ü</u> tone has an "elliptical" shape when sung;
from the initial note the pitch gradually rises and then
returns again to the same pitch.

This does not necessarily imply that every
syllable in a song is sung in the above manner, but places
in a text in which preferences for a certain tone are found
to be clearest, the technique of delivery Wu Mei describes
is generally characteristic of the melody in that position.
With this in mind it is easier to understand why in some
positions of the metric pattern only certain tones came to
be accepted.

As Yüan music is no longer known, it is possible
to judge only in theory a poet's use of tones in a verse
form.   The abstract metric pattern given in some song
registers represents quite accurately the tone patterns
poets might normally use but does not always show what
tendencies prevailed among writers to alter the tones and

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1.   <u>Ibid</u>.,p.37.

lines of a particular verse form.   Therefore the best
way to judge a poet's use of tones is to compare his
song with as many other examples in the same verse form
as are readily available.

Before examining the tone patterns of san-ch'ü,
it would be helpful to look at Wang Li's[1] system of measuring
節奏   , or rhythm units.   He divides all lines into
groups of bi-syllables;   thus a six syllable line has
three rhythm units:

e.g., pp, tt, pp.

which are designated from right to left as the ultimate,
penultimate and antepenultimate rhythm units.   The extra
syllable in a normal line with an odd number of syllables
stands alone as the ultimate rhythm unit of the line; thus
a five syllable line is divided;

e.g., tt, tp, p.

Normally a seven syllable line is merely five syllables
with a "head" rhythm unit added at the front.   In the
same manner the six syllable line can be thought of as
four syllables with another rhythm unit added also at the

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1.   HYSLH, pp. 75-6.

front.   The fundamental difference between the odd and
even lines, therefore, is that the caesura in an odd line
will always be followed by an odd number of syllables,
usually three, and in an even line by an even number, most
often four.

In regular poetry this would be a pointless ob-
servation, but because syllables may be added quite freely
to a line in <u>san-ch'ü</u>, the placement of the caesura can
become a problem.   If, as is often the case, a line of
seven syllables is actually only a six syllable line with
one syllable added at the beginning, it would be incorrect
to place the caesura after the fourth syllable as in the
normal seven syllable line;   instead it would be:

e.g., t, pp, tt, pp   or: tpp, ttpp
(never: tppt, tpp).

In this type of seven syllable line the caesura corresponds
with a natural break in the six syllable line, therefore,
although it has seven syllables, it has the rhythmic
characteristics of a line with six syllables.   Because
these rhythm patterns were dictated by obvious patterns
in the music, it is natural that they were always observed
by poets.

The first two lines from ten poems in the verse

form <u>Hung-hsiu-hsieh</u>[1] will be sufficient to show how

freely tones could be used in <u>san-ch'ü</u>. The metric

patterns of these two lines are given in the song registers

as follows:

       Wang Li:

          la. <u>pp</u>t,tppc   or: <u>p</u>ttppc

          b. tpp,ttpp   or: <u>pp</u>ttpp[2]

       <u>Pei-tz'u-kuang-cheng-p'u</u>:

          la. ttt,pppc

          b. ptt,ptpp[3]

       Lo K'ang-lieh:

          la. xtxpxt

          b. xpxtpp[4]

      In this one instance, to make comparisons easier,

the tones at the right of the examples are those of the

particular line and not of the metric pattern given in the

song registers, as is the case with later examples. The

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1. Cf. the ten anonymous <u>Hung-hsiu-hsieh</u> in the <u>CCYCPH</u>, I,
    ch.iv,pp.81-3.
2. <u>HYSLH</u>,p.810.
3. <u>Chung-lü</u>, 15th Verse Form, p.11b.
4. Lo K'ang-lieh, <u>op.cit.</u>, p.47. The letter "x" indicates
    that any tone may be used; cf. the Introduction above.

parentheses mark extra-metric syllables.[1]

1.a. 老夫人寬洪海量

    (laǒ) fū rén kuān hóng hǎi liàng   pppsc

  b. 去筵席留下梅香

    (qyù) yén xí lióu xìa méi xiāng   ppptpp

2.a. 搯搯捻捻寒賤

    tāo tāo niěn niěn hán jièn   ppttpc

  b. 偷偷抹抹姻緣

    tōu tōu muǒ muǒ yīn yén   ppttpp

3.a. 背地裏些兒歡笑

    bèi dì (lǐ) xiē ér huān xiào   ttpppc

  b. 手指兒何曾湯着

    shǒu zhǐ (er) hǒ céng táng zháo   ttpppp

4.a. 不付能心得個題目

    (bǔ) fù néng yīn deǐ (gè) tí mù   tpptpc

  b. 點銀燈推看文書

    (diěm) yīn dēng chuēi kàn wén shū   ppptpp

5.a. 手約開紅羅帳

    shǒu yò kāi hóng lúo zhàng   ttpppc

  b. 款擡身擦下牙牀

    (kuǒn) tái shīn cǎ xìa yá chuáng   ppttpp

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1. Extra-metric syllables are discussed separately later in this chapter.

6.a. 款款 的分開羅帳

kuǒn kuǒn (di) fēn kāi luó zhàng　　　ttpppc

b. 輕輕 的擦下牙牀

qīng qīng (di) cǎ xià yá chuáng　　　ppttpp

7.a. 雖是 間阻了咱十朝五夜

(swēi shř) jiàn zǔ (le zá) shř zhaō wǔ yè ttppsc

b. 你 根前说 半未免 心別

(nǐ) gēn qién (méi) buòn mǐ (eŕ) xīm bíe　　ppttpp

8.a. 結斜裏焦 天撇地

jiě xié (lǐ) zhaō tiēn piě dǐ　　　tpppsc

b. 橫枝兒 苦 眼鋪眉

héng zhř (eŕ) shēm ǎn pū méi　　　ppptpp

9.a. 背地裏些兒歡愛

bèi dì (lǐ) xiē ér huān ài　　　ttpppc

b. 對 人 前怎敢明 白

(duì) rén qién zěm gǎm míng bái　　　ppttpp

10a. 小 妮子頑誕不退

(xiaǒ) ní zǎ wán xién bǔ tuèi　　　ptppsc

b. 老 敲才飽病莫醫

(laǒ) qiāo caí baǒ bìng mùo yī[1]　　　pptttp

Only the last syllable in either line shows

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1. For notes on the transcription see the introduction, pp. 26-27　　and the appendix, pp. 242-246 .

absolute uniformity but it is possible to see preferences

for certain tones in other positions. The first syllable

of the ultimate foot in all the b—lines is, for all pract-

ical purposes, a p'ing tone. The ch'ü tone is exceptional

in 10b; undoubtedly the author felt mùo, not only parallel

with another negative particle but also in an obvious con-

text, was easily recognised even if sung as a p'ing tone,

as it probably was in this position. This same position,

i.e., the first syllable of the ultimate foot, in the a-

lines has a majority of p'ing tones but a shang tone seems

to have been almost as acceptable. The penultimate in

a-lines is usually pp; in the b-lines tt. The first

syllable of the penult is not a strong position and for

this reason it is probably safe to say, as Lo K'ang-lieh

does, that any tone can be used here. The antepenult in

the a-lines allows considerable freedom, but in the second

and stronger syllable of the foot a ch'ü tone is preferred.

This foot in the b-lines is nearly always pp. In those

lines that might stand as seven syllables, i.e., examples

one, four, nine and ten, the syllable at the head of the

line is always in the tse tone.

A metric pattern based on these ten examples

alone would require a symbol showing that the first syllable

of the ultimate foot in the a-lines is either a p'ing or shang tone only.   For this "y" could be used.[1]   With the information above it is then possible to establish a standard pattern for these lines:

> 1.a.   xtxpyc
>
> b.   xpxtpp

It is clear from these examples that melodic variations in a line of music do not dictate the tones of all syllables with the same strictness. Here only the rhyme syllables warranted a fixed tone; following that, in order of strictness, is the final syllable in all rhythm units. Looser still are syllables in the initial position of a rhythm unit and syllables generally located nearer the front of the line.   It is not always possible to know whether a strict metric pattern in the texts of san-ch'ü was owing entirely to the melody and tempo or whether there only appears to have been a strict pattern because the words of most of the surviving songs were composed as a sequel to an original set of words. Undoubtedly in many cases both music and previous texts influenced the poet's feeling for

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1. Although this would describe tone patterns more accurately, I have not used it in other cases because Wang Li and Lo K'ang-lieh, on whom I rely generally, do not make the distinction.

what a good tone pattern should be.

There is a part of each song to which a good writer allegedly gave strict attention;   that was the wu-t'ou 務頭 . From all accounts this was a form of musical climax or point of melodic beauty which a writer with a good feeling for the song would reflect in his text. Chou Te-ch'ing said that if one knew the wu-t'ou's position in a particular tune, elegant language could be used with it to achieve effects of special beauty.[1]   Except where Chou Te-ch'ing points it out in his critical notes, the positions of wu-t'ou are no longer clear.[2]   For purposes of analysis, where tone combinations like ch'ü-shang, ch'ü-p'ing, shang-p'ing, ch'ü-shang-p'ing etc., are fixed in the metric pattern and cannot be interchanged, we can

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1. CYYY,Vol.II,p.47b. Jen Na in his TTSFSC,pp.23a-32b,gives a most useful resume of previous critical discussion on this point, to which he adds:
    ....It is obvious that wu-t'ou was at first purely a matter of the music and not the text....It is also clear that from being an aspect of music, wu-t'ou gradually became a literary feature. Chou Te-ch'ing's statement about "using elegant language" means that beauty of melody and beauty of language must, being brought together, produce the most brilliant effect; they must not be used separately for it would detract from the effect of both...
    Cf. TTSFSC.,pp.23a-b.
2. But see Wu Mei, op.cit., Vol.I,pp.97-8.

can assume that the melody of the song was most attractive and it was at such places that the "elegant language" was to have been used.[1]

In the opposite extreme, we might wonder how an author could allow himself the freedom that we see in example three above. Comparing it with the standard pattern,

standard: a.   xtxpyc   b.   xpxtpp

example 3: a.   ttpppc   b.   ttpppp

the first line is acceptable, but in the second line the tones of the penult and antepenult are reversed. If in the other examples the second line had indicated a particularly free use of tones, this line in example three might have been judged acceptable as well. On the other hand shŏu zhĭ and hó céng are colloquial expressions that can stand a certain amount of tonal manipulation before being rendered unrecognisable and considering that these are not words that will attract attention because of any special beauty of thought, it is easier to see how the author could use them in spite of a conflict between their tones and the melody. Naturally this would not be accepted by traditional

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1.   TTSFSC,pp.24a-b.

critics as in the best form.

San-ch'ü is noted for the freedom with which its lines can be expanded. The syllables added to a line beyond those required in the metric pattern are most frequently referred to as ch'en-tzu 襯字 or "extra-metric syllables", and, as the name implies, they are not counted as part of the metric pattern. Usually they are easy to recognise because most often they are grammatical particles or colloquial expression whose omission from the line effects the sense only very little. They may occur in almost any position but are generally found at the beginning of a line.[1] The ten examples above give a good indication of how extra-metric syllables are distributed. An illustration of the most common type appears in example six:

6.a. 欵 欵 的 分開羅帳

kuǒn kuǒn (di) fēn kāi luó zhàng ttpppc

b. 輕 輕 的 擦下牙牀

qīng qīng (di) cǎ xià yá chuáng. ppttpp

The syllable di in both lines is not counted in the metric

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1. For a useful discussion of extra-metric syllables see Wang Li, HYSLH, pp. 715-29.

scheme and when sung it was most likely given no stress
and very little duration.   It is for this reason that
the question of tone does not arise where extra-metric
syllables appear in a line.   Here we can be fairly
certain that a reading of di in a normal recitation is
similar to the manner in which it was originally sung.

There are cases when only a comparison with a
standard metric pattern will reveal the extra-metric
syllables in a line.   In the third example, for instance:

3.a.　　背 地 裏 些 兒 歡 笑

　　　　　bèi dì (lǐ) xiē ér huān xiaò　　　　　ttpppc

ér, although a noun suffix with no meaning, has a position
in the metric pattern and must have been sung in the manner
of a word with full meaning.   A natural recitation of
this line emphasises huān and xiaò but if we read the line
to scan as a regular six syllable line, ér gets much more
of the emphasis.   The only alternative would be to have
sung xié with the duration, i.e., the portion of melody,
allowed for both the third and fourth syllables, in which
case ér would have been like di in example six.   This,
however, is unlikely;   the syllable ér is used here obviously
to fill out the line.

There are cases in which an extra-metric syllable
may sometimes have been used to make a word fit better
into the tune of a song.   If the melody in a certain beat
of the line were <u>mi</u> <u>sol</u>, for example, it is likely that
in such a position a <u>yang-p'ing</u> syllable would sound most
natural;   in other words a syllable of any other tone would
tend to sound like a <u>yang-p'ing</u> tone and might result in
some confusion.   If, therefore, a poet found that the word
he wanted to use was in the <u>ch'ü</u> tone, he might, if it were
a noun, add the suffix <u>er</u> 兒 ;   he could then sing the
<u>ch'ü</u> tone syllable on the lower pitch and let the suffix
occupy the higher pitch;   thus the <u>ch'ü</u> tone noun in the
song would remain nearer its normal tonal characteristics.
In the last line of Kuan Han-ch'ing's <u>Huang-chung-wei</u>
quoted below the noun "path" appears to be helped by its
suffix in this way.

不 向 烟 花 路 兒 上 走
<u>bù</u> xiàng yēn huā lù (er) shàng zǒu   <u>ttpppcs</u>

Without the suffix, the syllable <u>lu</u> might sound like 驢 <u>lú</u>
(or <u>lyú</u>); when <u>er</u> is added, however, if 路 <u>lù</u> were sung
on the pitch <u>mi</u> and <u>er</u> followed it on the pitch <u>sol</u>, the tones
would more truly approximate spoken tones and therefore
produce a much more normal effect.   Obviously not all extra-

metric syllables function in this manner nor indeed do most extra-metric _er_.   It emphasises again, however, how much more we would know about _san-ch'ü_ metre if Yüan melodies had survived.

In the case of a line expanded to extremes through the use of extra-metric syllables, it might appear that all relationship to the normal rhythm would be lost. Usually, however, the rhythmic breaks fall in the correct places and the line scans either with the original or a similar rhythm pattern, depending on the extent of the expansion.   Example seven above is a simpler illustration of this.

7.a. 雖是 間阻 了咱 十 朝 五夜

(swei shŕ) jiàn zǔ (le zá) shŕ zhaō wǔ yè   ttppsc

Without the extra-metric syllables, the line reads:

7.a. 間 阻 十 朝 五夜

jiàn zǔ shŕ zhaō wǔ yè   ttppsc

The extra-metric syllables, all concentrated in the ante-penult, were undoubtedly sung very briskly.   If the rhythm units were strictly observed, the four final syllables in the line were probably delivered in the normal manner. This example is not intended to show how lines are to be recited now but rather to indicate the rhythmic effects that

may have accounted for novelty in the original presentation

of the song.   For instance when a writer closely observes

the line patterns of a verse form, the language he uses

tends to be closer to the poetic tradition.   When a poem

is written with less thought for form and the writer takes

greater advantage of the vocabulary and rhythm of the

colloquial language, there is often a natural increase

in the number of extra-metric syllables in the poem.   This

is a fairly consistent trend in san-ch'ü; the two following

poems are typical examples.

Chao Shan-ch'ing (fl.1320);   (Chung-lü): P'u-t'ien-lo:
Chiang-t'ou-ch'iu-hsing; YFCY, ch.i,p.20. (p.78).[1]

1.a.　稻 粱 肥

　　　dao liáng feí   tpp   r

　　　The corn is fat,

　b.　蒹 葭 秀

　　　jiēm jiā xioù   ppt   r

　　　The reeds are in bloom;

2.a.　黄 添 離落

　　　huáng tiēm lí luò   xpxt   r

　　　Yellow (flowers) increase by the hedge,[2]

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1. The page reference here and after the source information
    for other poems is from Ch'en Nai-ch'ien's Yüan-jen-hsiao
    ling-chi (Shanghai,1962).
2. The yellow flower is the chrysanthemum; very often referred
    to when describing a rural scene in autumn. It lends a touch
    of the idyllic here perhaps because it is often used in
    poems praising the simple life.

b. 綠談汀洲

lyù dàm tīng zhōu · · · · · · · · · · · · · · · xtxp r

On the sandbar the green is fading.

3.a. 木葉容

mù yè kōng · xtp r

The trees leaf-bare,

b. 山容瘦

shān róng shoù · · · · · · · · · · · · · · · · · · ppt r

The mountains, thin;

4.a. 沙鳥翻風知潮候

shā niǎo fān fōng zhī chaó hoù · · · · · · xtpppt r

The sand bird circling in the wind knows

the tide-flow,[1]

b. 望煙江萬頃沈秋

wàng yēn jiāng wàn qǐng chén qioū · · · tpp,xtpp r

One gazes over the misty river, all

the land is steeped in autumn.

5.a. 半竿落日

buòn gān luò rr · · · · · · · · · · · · · · · · · · xptx r

Half down, the setting sun.[2]

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1. chaó hoù, i.e., the times or periods of the tide.
2. buòn gān, "half rod", i.e., the sun can be sighted at a point halfway up a vertical staff, thus it has nearly set.

b. 一 聲 過 雁

    yī shēng guò àn   xptx r

    A single cry from passing geese,

c. 幾 處 危 樓

    jǐ chù weí loú   xtpp r

    Here and there tall houses.

Anonymous; (Chung-lü) : P'u-t'ien-lo: no title;[1] Yüeh-fu-ch'ün-chu,ch.iv,p.274;cf. also Tz'u-lin-chai-yen,Vol.I,Nan-pei-hsiao-ling,pp.17b-18a. (Pp.83-4).

1.a. 兩 三 日 不 來 家

    (liǎng sām rr) bǔ laí jiā   tpp r

    (I thought when) he hadn't been here for

        two or three days,

b. 入 門 來 猶 咱 罵

    (rù mén laí) yoú zá mà   ppt r

    When he walks in the door I'll tell him what's

        what.

2.a. 走 將 來 便 口 兒 裏 哩 哩 喇 喇

    (zoǔ jiāng laí bièn koǔ er lǐ) lǐ lǐ là là   xpxt r

    He'll come over to me, full of excuses

b. 吃 的 來 無 上 下 稷 稷 答 答

    (jí dǐ laí wú shàng xià) jǐ jǐ dā dā   xtxp r

    Spluttering, making no sense, stuttering;

---

1. The song is about a courtesan whose lover has not been visiting her as often as she feels he should. The first four sentences describe how she plans to treat him when she sees him again; sentence five tells what actually happened.

3.a. 劣 性 子 用 心 機 怎 提 拿

(liě xìng zǐ yòng xīm jī) zěm zhaǒ ná　　　　xtp　r

The slippery devil will try to worm out of

　　it, how can I trap him.

b. 涎 眼 惱 巧 待 詔 也 難 描 畫

(xién ǎn naǒ qiaǒ daǐ zhaò yě) nán miaǒ huà　　ppt　r

I can't put into words how I long for him

　　to ask for my favours;

4.a. 割 捨 了 我 咬 着 牙 狠 一 會 兒 和 他 罷

gǒ shě (le ngǒ) jiaō (zhe) yá (hěn yǐ huèi er) huó tā bà

　　　　　　　　　　　　　　　　xtppppt　r

But I'll put him out of my mind, and when I've

　　got over it, I'll tell him we're through.[1]

b. 罷 則 罷 他 害 羞 也 顚 倒 做 了 眞 假

(bà zaǐ bà tā) haǐ xioū yě diēn daǒ (zu le) zhēn jiǎ

　　　　　　　　　　　　　　tpp,xtpp　r

If we're through, we're through, but even if

　　he's sorry I won't be able to tell whether

he means it.[2]

5.a. 他 猛 可 裏 便 走 將 來 問 一 聲 我 好 麼

(tā mǒng kǒ lǐ bièn zoǔ jiāng laí wèn) yǐ shēng (ngǒ) haǒ mā

　　　　　　　　　　　　　　　　xptx　r

(But then) he boldly came up and asked me how I've been,

---

1. jiaō zhe yá hěn huèi er, i.e., clenching my teeth in resentment.
2. diēn daǒ zhēn jiǎ, i.e., to turn truth and falsehood upside-down, "pull the wool over" another's eyes.

5.b. 我只索陪着笑忍着氣怕他怒發

(ngǒ zhǐ suǒ peí zhe xiaò rěn zhe qì) pà tā nù fā   xptx r

And all I could do was smile back, keep in my

temper for fear he'd get angry,

c. 一 兩 日不 來 家覓一個 人去尋他

(yǐ liǎng rǐ bǔ laí jiā mì yǐ gò) rén qyù xím tā[1]   xtpp r

So when he (leaves and) doesn't come back again for

a couple of days, I'll be looking for someone

to go and hunt him up.

The attitude toward the subject and manner of
setting it into words is at two opposite extremes in
these poems.   A different technique is required when
writing strictly according to the pattern of the verse form.
To condense the subject matter of the second of these ex-
amples into lines as precise as Chao Shan-ch'ing's would
surely result in the loss of its strongest point, its
genuine colloquial feeling.   We can be quite certain that
the anonymous song was clearly understood and enjoyed by
even the illiterate; to fully appreciate Chao's song,
however, a listener would undoubtedly have needed a certain

---

1. tā; this reading is not given in the CYYY, the character
    is listed under the -o rhymes and read tuǒ. Obviously
    the syllable was read tā in certain areas of China in
    the Yüan Dynasty.

amount of literary background. Critics of the day and later critics would favour Chao Shan-ch'ing's poem because of its literary style and because the words fit the basic melody so much more smoothly. It was considered bad form to use too many extra-metric syllables;[1] perhaps it was that they made singing awkward, or perhaps it was that they were nearly always associated with the colloquial language, the poetically inferior language in the eyes of certain critics. One can hardly help noticing, however, that there were vast possibilities in san-ch'ü for using natural spoken language and that writers who do not descend from a classical style must forego these. Although it is true that a poem is not necessarily more candid or natural simply because it is in the colloquial style and that it takes a skilful writer to make a good poem in either the classical or colloquial style, still it is perhaps unfortunate that these opportunities for freer forms in san-ch'ü were not more widely practised to advantage.

Four Tao-ch'ing 道情 poems by Teng Yü-pin illustrate one way in which free and strict metre can be used together to create special emphasis on opposite aspects

---

1. CYYY, Vol.II,pp.46b-47a. See also Jen Na,TTSFSC,pp. 15b-20b.

of the poet's thought.   The first three poems in this group all show the responsibilities of life in a bad light insisting, perhaps cynically, that no matter how hard one strives, one's efforts are bound to come to nothing.   The rhythm of the lines is irregular and the language fresh.   Because this gives the poems a kind of spontaneity, one cannot help feeling that the poet was writing with sincerity about matters close to him.   In the last poem, however, Teng Yü-pin, with quite regular metres, brings in all the cliches of the Tao-ch'ing style expressing idealistic escape from society and the ideal contentment that it provides.   This is no less sincere than the first three poems but it is clear that the focus is on an ideal state of affairs, not on the writer's own experience.   The poetic effect is very successful; real life is expressed in rougher rhythms, in the first three poems, the contrasting form of the last poem, being more regular, more fluent, strongly emphasises the free, relaxed nature of the ideal life so far from the troubles of society.   To illustrate, I quote the second and last poems below:

Teng-Yü-pin (fl.1294); (Cheng-kung):Tao-tao-ling:

Tao-ch'ing; TPYF, ch.i,pp.6a-b. (Pp.7-8).

The second poem:

1.a. 一個空皮囊包裹着千重氣

(yǐ gò kōng) pī náng baō guǒ (zhe) qiēn chóng qì　　xpxtppc　r

An empty skin sack filled with great ambitions,

b. 一個乾骷髏頂戴着十分罪

(yǐ gò gān) kū loú dǐng daì (zhe) shŕ fēn zueì　　xpxtppc　r

A dried skull heaped with all the blame;

c. 為兒女使盡些拖刀計

(weì) eŕ nyǔ shŕ jǐn (xie) tuō daō jì　　xpxtppc　r

For my sons and daughters I've schemed all I can[1]

d. 為家私費盡些擔山力

(weì) jiā sź feì jìn (xie) dān shān lì　　xpxtppc　r

And spent my energies for the family's fortunes;[2]

2.a. 你省的也麼哥

(nǐ) xǐng dǐ yě mā gō　　xttpp

Do you understand this?

b. 你省的也麼哥

(nǐ) xǐng dǐ yě mā gō　　xttpp

Do you see it at all?

_____

1. tuō daō jì, planning, scheming even to the harm of others for the gain of self or family.
2. dān shān lì, the power to carry mountains, i.e., all one's energies.

3. 這一個長 生 道理何人會

(zhè yǐ gò) cháng shēng daò lǐ hó rén huèi   xpxtppc   r

Who really knows how to become immortal?[1]

The fourth poem:

1.a. 白雲深處青山下

baí yún shīm chù qīng shān xià   xpxtppc   r

Deep among white clouds in green mountains,

b. 茅菴草舍無冬夏

maó ām caǒ shè wú dōng xià   xpxtppc   r

A thatched and humble dwelling with neither

winter nor summer;[2]

c. 閑來幾句漁樵話

xién laí jǐ jyù yú qiaó huà   xpxtppc   r

In leisure I can talk with simple folk,

d. 困來一枕胡盧架

kùn laí yǐ zhīm hú lú jià   xpxtppc   r

When tired, sleep under the gourd-vine trellis;

2.a. 你者 的也麼哥

(nǐ) xǐng dǐ yě mā gō   xttpp

Do you understand this?

---

1. Presumably if one knew, one would not waste one's life
   in this manner.
2. wú dōng xià, i.e., the weather be always temperate.

2.b. 你 省 的 也 麼 哥

(nǐ) xǐng dǐ yě mā gō   xttpp

Do you see it at all?

3. 然 强 如 風 波 千 丈 擔 驚 帕

(shaì qiáng rú) fōng buō qiēn zhàng dān jīng pà xpxtppc r

Much better than fear and anxiety in a world of

strife![1]

Extra-metric syllables are not always grammatical
particles or parenthetical expressions; there was no rule
stating that an extra-metric syllable could not be a noun,
verb or similar word that had a basic function in the
syntax of a line. A writer of the Yüan Dynasty would
hardly have given this much thought. It was only after
san-ch'ü was no longer sung that the "sense-stress" given
in recitation set this type of extra-metric syllable apart
from the weaker type. It became impossible in some cases
to distinguish these words from the basic text and often
they came to be taken as part of the original metric pattern.
This gave rise to many of the variant forms in the song
registers of later times. The syllables that were found

_____

1. fōng buō qiēn zhàng, the wind and waves a thousand "feet"
    high, i.e., the strife and stress in the world.

to be in excess of a "normal" verse form were called
tseng-tzu, 增字 or added words. We have already seen
that Wang Li described the lines in the above ten examples
as basically of seven syllables with the note that they
"can be six syllables".[1] In the Pei-tz'u-kuang-cheng-p'u
a seven syllable line only is given. Clearly this is a
case of simply adding a syllable to the basic six syllable
line, and the preference in a song register for the seven
syllable line merely indicates the frequency with which it
occurred in practice. The reason for such common use
obviously means that one syllable, whether grammatically
foreceful or not, made little difference in the rhythm as
long as the caesura was observed. Therefore as far as the
musical structure was concerned this type of variant verse
form is a fiction because such minor changes in a text did
not constitute a change in the music. Not all variant
forms are fictions, however. Unfortunately we have no way
of explaining them unless early music can be recovered or
until more thorough comparative studies of the san-ch'ü
texts can be made.

A case in point is the verse form Che-kuei-ling.

---

1. HYSLH, p.810.

Wang Li lists the more common variant forms, which appear

as the following four sentences in nine to twelve lines:

1.a. pp̱ttpp   or: tpp,ttpp

  b. i ṯtpp

  c.   ṯtpp

2.a.   ṯtpp   or: ṯtpp   or: ṯtpp   or: ttp   or: ṯtpp

  b.   ṯtpp   pp̱ttpp   tpp,ṯtpp   ttp   ṯtpp

  c.   ṯtpp   ṯtpp

3.a. ṯtpptt   or: p̱tt,pptt

  b. pp̱ttpp   tpp,ṯtpp or: tpp,ṯttpp

4.a.   ṯtpp   or: ṯtpp   or: ṯtpp

  b.   ṯtpp   ṯtpp   ṯtpp

  c.   ṯtpp   ṯtpp

  d.   ṯtpp

        Although it is not the most popular version of

this song, its most condensed form is given first to show

how the lines develop.   Writers most often used the third

and fifth versions of the second sentence; in the third

and fourth sentences the second version is most frequently

seen.

        The variant lines in 1a and 3a are again only a

case of adding a syllable at the beginning of the basic line;

_____

1. HYSLH,pp.813-4.

even the third version of 3b simply adds a syllable
before the antepenultimate and penultimate rhythm units.
The second and fourth sentences, however, are more complex.
With Western notions of time measurement in music it is
difficult to see how these lines can be expanded to twice
their normal length without entirely changing the mood.
It may have been possible for a Chinese singer to slow
down the tempo so that the time between beats was much
longer; he then would be able to add several extra words
and still not alter the speed of delivery beyond practica-
bility.

The variations we have seen in the Che-kuei-ling
are typical of those appearing in other verse forms. In
addition to the changes shown above there is also a 100-
word Che-kuei-ling. It is basically the same as the
twelve line version except that it is greatly expanded with
extra-metric syllables. How this is achieved in relation
to the music is again only a matter of conjecture. The
final song of Kuan Han-ch'ing's t'ao-shu on "The Refusal
to get Old" is a good illustration of such greatly expanded
songs. I have included also the first of the four songs
in this t'ao-shu for the sake of continuity.

Kuan Han-ch'ing (c.1220-c.1300); (Nan-lü): Yi-chih-hua:
Han-ch'ing-pu-fu-lao; Yung-hsi-yüeh-fu,ch.x,pp.20a-21a.

Yi-chih-hua:

1.a. 攀出牆朵朵花

   (pān) qvǔ qiáng duǒ duǒ huā   ppttp

   I've plucked every flower that grows up over

      the wall,

   b. 折臨路枝枝柳

   (zhě) lím lù zhr̄ zhr̄ lioǔ   ttppt   r

   And gathered every willow over-hanging the road;[1]

2.a. 花攀紅蕊嫩

   huā pān hóng ruǐ nùn   ppptt

   The tenderest red buds were the flowers I picked;

   b. 柳折翠條柔

   lioǔ zhě cuì tiaó roú   tttpp   r

   And the willows I gathered, of the supplest

      green fronds;

3.a. 浪子風流

   làng zǔ fōng lioú   ttpp   r

   A wastrel, gay and dashing

---

1. Flowers and willow refer throughout the poem to courtesans.
    In the two songs not quoted here Kuan-Han-ch'ing lists his
    talents in defence of his feeling that, though old, he still
    has qualities the young cannot emulate.

3.b. 憑着我折柳攀花手

(píng zhe ngǒ) zhě lioǔ pān huā shoǔ   ttppt r

Trusting to my willow gathering, flower

    plucking hand,

c. 直熬得花殘柳敗休

(zhŕ aó dei) huā cán lioǔ bai xioū   ppttp r

I kept at it till the flowers fell and the

    willows withered;

4.a. 半生來折柳攀花

buòn shēng laí zhě lioǔ pān huā   tpp,ttpp

Half my life I've been willow gathering and

    flower plucking,

b. 一世裏眠花臥柳

yǐ shŕ lǐ mién huā wǒ lioǔ   ttt,ppts r

And for a whole generation slept with

    flowers and lay among the willows.

Huang-chung-wei:

1. 我却是

(ngǒ qyùe shŕ)

But I am an

蒸不爛煮不熟

(zhēng bǔ làn, zhǔ bǔ shǔ)

un-steam-soft-able, un-boil-through-able

1. 槌不匾 炒不爆

   (chuéi bǔ biěn, chaō bǔ baò)

   un-pound-flat-able, un-bake-dry-able

   響噹 噹一粒銅豌豆

   xiǎng dāng (dāng) yī lì tóng wān dòu   ppttppt   r

   rattling plunkety-plung coppery old bean,[1]

2. 您子弟每誰教鑽入他

   (nǐm zǎ dì meí shuéi jiào zuōn rù tā)

   Who said you young gentleman[2] could intrude upon her

   鋤不斷 斫不下

   (chú bǔ duòn, zhaǒ bǔ xìa)

   un-hoe-up-able, un-cut-down-able

   解不開 頓不脫

   (jiaǐ bǔ kaī, dùn bǔ tuǒ)

   un-disentwine-able, un-cast-off-able

   慢騰騰千層錦套頭

   màn tēng (tēng) qiēn céng jǐm taó tóu   ttppttp   r

   Intricate thousand times wound brocade enticements?[3]

   _____

   1. tóng wān dòu, copper garden pea, Yüan slang for a
      libertine who has well passed his prime.
   2. zǎ dì, refers here to men who regularly call on courtesans.
   3. jǐm taò toú, the brocade snare, i.e., a courtesan's
      methods of getting a man into her clutches.

3.a. 我翫的是梁園月

(ngǒ wòn di shr̀) liáng yuén yùe ppt

As for me, I can take pleasure in the Liang-yüan moon,

飲的是東京酒

(yǐm di shr̀) dōng jīng jiǒu ppt r

Drink no less than East Capital wine,

b. 賞的是洛陽花

(shǎng di shr̀) lò yáng hūa tpp

enjoy the flowers of Lo Yang

扳的是章臺柳

(pān di shr̀) zhāng tái liǒu ppt r

and pluck the willow of Chang-t'ai.[1]

4.a. 我也會吟詩會篆籀

(ngǒ yě) huèi yǐm shr̄, huèi jyuàn zhòu[2]

Besides, I can compose poems, write tadpole script,[3]

---

1. Liang-yüan was a vast park made in Han times by Prince
Hsiao of Liang. The Eastern Capital, i.e. Lo Yang,
was noted for its luxuriance and beauty, but see also
the note on flowers and willows after the first song
above. Chang-t'ai was a district of Ch'ang-an where
lived a famous T'ang courtesan named Liu, i.e., willow;
Chang-t'ai-liu is often used in reference to courtesans
in general.
2. All of this sentence, i.e.,lines 4a-h,is according to the
Ts'ai-pi-ch'ing-tz'u,ch.v,as quoted by Cheng Chen-to, Chung-
kuo-su-wen-hsüeh-shih (Peking,1959),pp.168-9,and Lo Chin-t'ang
op.cit.,Vol.I,p.42; see Wu Hsiao-ling,Kuan-han-ch'ing-hsi-
ch'ü-chi (Peking,1958),p.952,notes 20-22. The Ts'ai-pi-
ch'ing-tz'u is not available to me.
3. Refers to pre-Ch'in script or its imitations.

4.b. 會彈絲會品竹

huèi tán sz̄, huèi pǐn zhǒu   tpp,ttt   r

play the lute and judge bamboo;

c. 我也會唱鷓鴣舞垂手

(ngǒ yě huèi) chàng zhē gū, wǔ chuéi shǒu   ttp,tpt   r

I know how to sing the Che-ku, dance the

Ch'ui-shou,[1]

d. 會打圍會蹴踘

huéi dǎ weí, huèi cù jiòù[2]   ttp,ttt   r

drive game for the hunt, kick the football

e. 會圍棋會雙陸

huèi wéi qi, huèi shuāng liòu   tpp,tpt   r

play 'chess' and roll dice;

f. 你便是落了我牙歪了我口

(nǐ bièn shr̀) lò (le) ngǒ yá, waī (le) ngǒ kǒu ttp,ptt   r

Even if you knock my teeth out, stretch my

   mouth out of shape,

g. 瘸了我腿折了我手

qyúe (le) ngǒ tueǐ, zhě (le) ngǒ shǒu   ttt,ttt   r

lame my legs, break my hands,

---

1. Che-ku is the name of a famous Sung Dynasty lyric; Ch'ui-shou is the name of a yüeh-fu song to which one danced, hands hanging down the while.
2. The last syllable in this line is not in the CYYY as jiòù; this reading is according to earlier rhymes.

4.h. 天與我這幾般兒ㄉ症候

(tiēn yǔ ngǒ zhè jǐ bàn er) daǐ zhèng hòu   _ttt_   r

Heaven bestowed on me my perverse nature,[1]

尚兀自不肯休

(shàng wǔ zʐ̀) bǔ kěn xiōu   _ttp_   r

So I'm still not giving up;[2]

---

1. zhèng hoù, symptoms; as the term often refers in san-ch'ü
   to the symptoms of love-sickness, etc., I feel that the
   reference here is to the poet's propensity for enjoying
   women and living the unprincipled life described in the
   poem.
2. In the PTKCP, cf. Nan-lü, pp.15b and 16a-b, Li Yü quotes
   this song as two shorter songs dividing them at this point,
   i.e., the end of sentence four. The first part he puts in
   the verse form Shou-wei, the second in the verse form Wei-
   sheng. In both cases, however, his texts differ widely
   from other versions. The final line of his Wei-sheng text
   is changed to fit the metric pattern ttppcps whereas the
   normal Huang-chung-wei, being ttpppcs, is much nearer to
   the text quoted above. (Cf.also the discussion of lù er
   路兒 earlier in the chapter.) In view of this I prefer
   to take the song as a Huang-chung-wei expanded in the
   manner of, for example, a 100-word Che-kuei-ling. This
   is further justified in that the basic structure of all
   the lines in sentences three and four of the above version
   is tri-syllabic like that in lines three and four of the
   Huang-chung-wei verse form. (Cf.also the discussion below.)
   It is curious that Wu Hsiao-ling, op.cit., pp.949-953,
   dividing the song in two on the basis of Li Yü's analysis,
   calls the two parts Huang-chung-wei (i.e.Li Yü's Shou-wei)
   and Wei-sheng, especially since he does not use Li Yü's
   version but that of the Yung-hsi-yüeh-fu. By so dividing
   this latter version, the final line of what he calls the
   Huang-chung-wei has a different metric pattern from that
   of a normal Huang-chung-wei, and the same is true of his
   Wei-sheng. On these two points alone, to say nothing of
   the basic structure of the song, it would seem evident
   that such a division of the song is not justified.

5.a. 除是閻王親令喚

(chú shǐ) yèm wáng qīn lìng huòn   ppptt

Not unless Yama himself gives the order

神鬼自來勾

shén guēi zz̀ lái goū   tttpp   r

and the evil spirits themselves come to hook out[1]

b. 三魂歸地府

sām hún guēi dì fǔ   ppptt

my three souls and return them to Hell,

七魄喪冥幽

qǐ paǐ sàng míng yōu   tttpp   r

my seven shades and consign them to oblivion.

6. 那其間纔

(nà qí jiān caí)

Only then

不向煙花路兒上走

bǔ xiàng yēn huā lù (eǐ) shàng zoǔ   ttpppts   r

will I retire from the path of mist and

     flowers.[2]

---

1. The belief being that one dies only after the evil
spirits have hooked out of one's body all ten of its
souls.
2. Mist and flowers, i.e., the gay life, life among the
courtesans. The two syllables tiēn na 天那 before this
sentence in the Yung-hsi-yüeh-fu text are omitted here
in accordance with the Ts'ai-pi-ch'ing-tz'u version.

The metric patterns given at the right of these
two songs are based generally on Wang Li's description of
the verse forms Yi-chih-hua and Huang-chung-wei.[1]   As
we can see, Kuan Han-ch'ing's Yi-chih-hua is fairly
regular but the Huang-chung-wei is about four times as
long as it would ordinarily be.   Wang Li gives the verse
form as follows:

      1.   ppttppt r

      2.   ttppttp r

      3.   ttp,ttp r

      4.   ttp,ttp r

      5.   tpp,ttpp r

      6.   ttpppcs r

Li Yü in the Pei-tz'u-kuang-cheng-p'u[2] adds the
note that the number of lines and words in this song is
not fixed.   He also states that the final line must be
tppcs,[3] though there are no cases of its being less than
seven syllables.   He mentions that there can be a great
many tri-syllabic phrases used one after another (i.e. as
in lines three and four above) and sometimes four syllables

1. HYSLH, pp.808 and 809; he follows, however, the PTKCP,
    verse forms very closely.
2. Nan-lü; Huang-chung-wei, p.16b.
3. He is following Chou Te-ch'ing, CYYY, Vol.II, p.49b.

may be added after a tri-syllabic phrase (as in line
five).

If we examine the groups of syllables Kuan-Han-
ch'ing added to the first two lines of this song we can
see that they bear little metric similarity to the regular
lines; they are added as elements extraneous to the line
and build a rhythmic pattern of their own.   In lines three,
four and five, however, whole line patterns are either
repeated or matched with a line in an inverse tone pattern.
Three syllable phrases, as we have seen, are commonly used
to expand the third and fourth lines but they never keep
strictly to the pattern ttp,ttp as suggested in Wang Li's
verse form.   A syntax pattern of 3,4 similar to line five
in the verse form, is often used by writers to conclude
the series of tri-syllabic phrases that make up lines three
and four; rarely, however, is it ₐₛexpanded as sentence five
in Kuan Han-ch'ing's Huang-chung-wei.

We can see how sentences one and two in Kuan
Han-ch'ing's poem correspond with line one and two in the
verse form; sentences three and four are the additional
tri-syllabic phrases that Li Yü mentioned and these corres-
pond with lines three and four of the verse form; the last
three syllables of the rhymed lines in sentence five, i.e.,
the second part of lines 5a-b, correspond with the first

and second parts of line five in the verse form, and
sentence six in the poem and line six in the verse form
match most closely of all.   Still it remains difficult
to see how the music was stretched to cover all the lines.
The most likely explanation is that certain musical phrases
were repeated or improvised to accommodate the extra length
of the poem.

From the above discussion we can see that san-ch'ü
has its own distinctive metric structure which, because of
its special characteristics, could not always be described
properly in traditional terminology.   Although san-ch'ü
may appear to be free in form or even sometimes to be without
form, we have seen that in all but the extreme cases con-
sistent metre and verse forms can be traced.   Inconsistencies
that do arise are easier for us to understand if we keep
in mind that music was the basis of san-ch'ü form.   With
but an elementary understanding of these matters it becomes
possible to gain some insight into the attitudes that govern
a writer's treatment of themes.

CHAPTER II

Rhyme, one of the most basic devices in poetry, has at times represented the sole difference between prose and poetry both in Chinese and Western literature. With uniform metric structure, it was an essential part of ancient verse. Its origins point to incantation in which the same words or similar sounding words were repeated to achieve supernatural powers over the object they represented. At this stage rhyme was probably used without conscious manipulation and no fine distinction from assonance existed.

At first, therefore, these words or sounds were repeated because of what they signified; it was only later that rhymes were tacked on at the ends of lines for the pleasant sound they made and it was still later that they were used because convention dictated it. We can still hear in the fourth stanza of "Lu-o" 蓼莪 the clear sound of incantation.

父兮生我

fù xī shēng wǒ,

Oh father, you begat me,

母兮鞠我

mǔ xī kiwk wǒ

Oh Mother, you nourished me;

拊我畜我

fǔ wǒ k'iwk wǒ

You comforted me, you cherished me,

長 我 育 我

zhǎng wǒ ndiwk wǒ

You brought me up, you reared me,

顧我復我

gù wǒ biwk wǒ

You looked after me, constantly attended me,

出 入 腹 我

chū rù piwk wǒ

Abroad and at home you carried me in your bosom;

欲 報 之 德

yù baò zhr̄ tek

I wish to requite you by goodness,

昊 天 罔 極

haò tiēn wǎng giek

But great Heaven goes to excess.[1]

Although this poem is quite sophisticated in comparison with

primitive magic spells, its message has a similar impact

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1. Chu Hsi, Shih-chi-chuan, Hsiao-ya, ch.xii, SPTK ed., p.22a.
   The rhymes are from Lu Chih-wei, Shih-yün-p'u (1948),
   Yenching Journal of Chinese Studies; Monograph series,
   No.21, p.82. The translation is Karlgren's; cf. The Book
   Odes, (Stockholm,1950), p.153.

through the re-echoing in both sound and meaning of the
key terms, to succour, to nourish, etc.   Notice also
when the thought no longer focuses on these, the rhyme
changes.

By the time that san-ch'ü were being written,
rhyme in any form of poetry, whether in the literary tradi-
tion or in colloquial style, was bound with traditional
concepts.   Because san-ch'ü was still relatively free, a
writer had some scope in which to experiment or indulge his
own taste for poetric sounds.   When the opportunity to add
rhyme presented itself, it was rarely overlooked;   one finds
internal rhyme of many kinds, primary and secondary rhyme as
well as bi-syllabic and tri-syllabic feminine rhyme.

Chou Te-ch'ing's rhyme tables were compiled as a
guide to those who wished to write in the new san-ch'ü style.[1]
Because of changes in the spoken language, particularly the
northern dialect in which san-ch'ü was written, neither shih
nor tz'u rhymes could be used;   the effect would have been
unnatural, too literary, and alien to the spoken language.
To clarify san-ch'ü rhymes, Chou Te-ch'ing in his Chung-yüan-

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1.   There are indications, however, that both in vowels and
      tones the Northern dialect varied in minor points from
      Chou Te-ch'ing's analysis.

yin-yün divided all syllables into nineteen groups according to the sound of the final element. These nineteen groups are as follows (when u follows y in the transcription, it is read ü):

1) 東 鍾 -ong
2) 江 陽 -ang
3) 支 思 -r, -z
4) 齊 微 -i, -ei
5) 魚 模 -yu, -u
6) 皆 來 -ai
7) 真 文 -in, -en, -yun, -un
8) 寒 山 -an
9) 桓 歡 -uon
10) 先 天 -ien, -yuen

11) 蕭 豪 -ao
12) 歌 戈 -o
13) 家 麻 -a
14) 車 遮 -e
15) 庚 青 -ing, -eng, -yung
16) 尤 侯 -ou
17) 侵 尋 -im, -em
18) 監 咸 -am
19) 廉 纖 -iem

Syllables having the same final, or finals included in the same one of the above nineteen groups, are considered to rhyme.[1]

When Chou Te-ch'ing made this rhyme table, the divisions had to be finer than they were for tz'u. A

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1. Care must be taken, however, not to confuse in the transcription -en and -em of groups 7) and 17) with -ien (yen) and -iem (yem) of groups 10) and 19).

san-ch'ü writer kept distinct certain vowels that a tz'u writer was still permitted to use as rhymes.[1]   A writer in the colloquial style of the Yüan Dynasty differentiated:

3) -r, -z   from   4) -i, -ei

13) -a   from   14) -e

8) -an   from   9) -uon and from 10) -ien

18) -am   from   19) -iem.[2]

In addition to vowel changes, Chou Te-ch'ing also recorded the tones peculiar to the northern dialect during the Yüan period.   The ju tone 入聲 of earlier times had been absorbed into the three other tones, i.e., the yang-p'ing, shang, and ch'ü; at this period all syllables with a sonant initial that had been a ju tone became yang-p'ing, those with a liquid initial came to be read in the ch'ü tone and syllables with surd initials were read in the shang tone.[3]   There is discussion by later critics about avoiding the use of too many ju tone words in rhyme

1. Wang Li, HYSLH, pp.131-2.
2. The numbers are those of Chou Te-ching's rhyme groups, cf. above.
3. Lo Ch'ang-p'ei, Han-yü-yin-yün-hsüeh-tao-lun, (Peking, 1956), p.85, quoting Pai Ti-chou's article on the metamorphosis of the ju tone in the northern dialect, "Pei-yin-ju-sheng-yen-pien-k'ao", in the Nü-shih-ta Hsüeh-shu-chi-k'an, Vol.II, No.2, p.42 of the article.

positions but this reflects later critical standards and does not concern us here.   In the <u>lü-shih</u> 律詩 only rhymes in the <u>p'ing</u> tone were allowed but in <u>san-ch'ü</u> a <u>p'ing</u> tone, rhymed as acceptably with a <u>ch'ü</u> or <u>shang</u>-tone as it did with another <u>p'ing</u> tone.   Although it was avoided in <u>shih</u> and <u>tz'u</u>, there was no objection to using the same word more than once in the rhyme scheme of <u>san-ch'ü</u>.   This is understandable when we realize that a <u>t'ao-shu</u> of five songs would use forty or more rhymes and if longer, as many as two hundred.

The rhyme scheme in a stanza of Chinese poetry is usually confined to one rhyme throughout.   In <u>tz'u</u> there are several verse forms that specify varied rhyme schemes even though the stanza is relatively short but in <u>san-ch'ü</u> the rhymed syllables are, like <u>shih</u>, of the same sound.   In practice, however, a poet could get the effect of a more varied rhyme scheme by using a second rhyme in the unrhymed lines or by rhyming the syllables just preceding the caesurae.   The following song, the last of three on "Leisure", by Lu Chih, is an example of this.[1]

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1.   When rhyme is required in the verse form it is indicated at the right with the letter r.

Lu Chih (1234-1300); (Shuang-tiao): Ch'en-tsui-tung-feng:

Hsien-chü; TPYF, ch.ii,p.14b. (p.184).

1.a. 學 邵 年 坡 前 種 瓜

(xió) shào píng puō qién zhòng guā   xtpptx r

Imitating Shao P'ing[1] I plant melons before

   the slope,

b. 學 淵 明 籬 下 栽 花

(xió) yuén míng lí xià zāi huā   xpxtpp r

Imitating Yüan-ming[2] I grow flowers by

   the east hedge.

2.a. 旋 鑿 開 菡 萏 池

(xyuén zuó kaī) hàm tăm chí   ttp

I dig open the lotus pool

b. 高 豎 起 茶 蘼 架

(gāo shù qǐ) tú mí jià   ppt

Set up high the vine trellis,

_____

1. Shao P'ing was given the fief of Tung-ling during the
Ch'in Dynasty. When Ch'in fell, he was poverty stricken
and for a living he turned to growing melons. These were
so good that he became famous for them, more famous than
he would have been in the service of Ch'in. See the Shih-
chi, ch.liii, SPTK ed.,pp.4a-b.
2. T'ao Yüan-ming, poet and recluse, 365-472, whose best
known poem is on leaving office and returning to his simple
but hard life as a recluse. See also the first of his twenty
poems on "Drinking" for his own reference to Shao P'ing; cf.
Li Kung-huan, T'ao-yüan-ming-chi, ch.iii, SPTK,ed.,p.10a.

2.c. 閊來時石鼎烹茶

    mèn laí shŕ **shí** dǐng pēng chá   tpp,xppt   r

    When bored, I boil tea in a stone tripod.[1]

3.a. 無是無非快活煞

    wú shř wú feī kuaì huő **shā**   xtpptpp   r

    Above petty involvements, I am most content

 b. 鎖住了心猿意馬

    suǒ **zhù** liaő **xīm** yuén yì mǎ   xxx,ppcs   r

    Locked tight are the leaping heart and

      the racing mind.[2]

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1.   **shí dǐng**, a pot with three legs like the one mentioned by P'i Jih-hsiu, a famous poet and recluse of the T'ang Dynasty; cf. his poem "Tong-hsiao-chang-shang-jen-yüan", Ch'üan-t'ang-shih (Shanghai,1887),ch.xxxiii,p.16b.
2.   This figure is Buddhist terminology referring to the difficulties of calming the mind for meditation.

    Compare the following English version:

      Like Shao-P'ing I plant melons on the hillside,
      And flowers by the east hedge like Yüan-ming;
      Dig out a pool for lotus,
      And set up a trellis for vines;
      When my spirit is low, I make tea in an earthen pot;
      Above small matters, I am greatly content,
      Ambitions and desires are all put away.

    The melons, flowers, Shao P'ing, T'ao Yüan-ming, the lotus pool, trellis and tea in a stone pot are all references to a life of retirement from society. The han-tan lotus and t'u-mi vine make their effect in the poem through being bookish terms. "Earthen pot" makes more sense in English than "stone tripod" and gives the correct impression of rough, simple comforts.

In <u>lü-shih</u> rhyme occurs in alternate lines and
usually marks the end of a complete thought.   This dis-
tinctive aspect of rhyme is rare in <u>san-ch'ü</u> and its
relatively free, unpredictable rhyming permits a great
variety of different effects.   In this poem the internal
rhymes tend to divide the first two lines into four shorter
lines with the rhyme scheme abab.   The effect is pronounced
because of the widely differing sounds of <u>píng</u>, <u>míng</u>, the
internal rhymes, and <u>guā</u>, <u>huā</u>, the end rhymes.   In his two
other poems on this theme, Lu Chih rhymes two pairs of
syllables in the first and second lines, cf. the underscored
in the following:

1.a. 雨過分畦種瓜
　　yǔ guò <u>fēn</u> <u>xí</u> zhǒng guā　　　　　　　　xtpptx　　r

　b. 旱時飲水澆麻
　　hǎn shŕ <u>yǐm</u>[1] <u>shuěi</u> jiaō mā　　　　　　　xpxtpp　　r

and

1.a. 怡離了綠水青山那答
　　(qià lí le) <u>lyù</u> <u>shueǐ</u> qīng shān nà dā　　xtpptx　　r

　b. 旱來到竹籬茅舍人家
　　(zaǒ laí daò) <u>zhǔ</u> <u>lí</u> maó shè rén jiā　　xpxtpp　　r

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1.　<u>yǐm</u> and <u>fen</u> are only near rhymes.

again with a definite effect.   Usually rhyme of this type
is somewhat more subtle;   in any case the sounds attract
attention and the rhymed words take on a special emphasis.
In the fully quoted poem above, this emphasis falls on the
names of the two famous men who chose the life of a recluse.
Because such an important point of the poem is stressed,
the theme becomes even clearer from the outset and develops
a more unified impact.

In lines 2a-c also there is a noticeable effect
of secondary rhyme even though the syllables are only near
rhymes.   The words <u>kai</u> and <u>chí</u> in 2a, <u>qí</u> in 2b and <u>shŕ</u>,
the third syllable in 2c, all echo one another and tend to
make the sound of the three lines more interesting. These
near rhymes and the rhymes in lines 1a and b are generally
typical of the use other poets made of extra rhymes in
<u>san-ch'ü</u>.   Note in line 1c of the following poem, for
example, the arresting effect achieved in rhyming the
first and third syllables.

Anonymous; (<u>Chung-lü</u>): <u>Ying-hsien-k'o</u>: Shih-er-yüeh; ⫪ 6;
<u>YFHS</u>.,ch.iii,p.10a.(p.48).

1.a.　庭 院 雅
　　　tíng yuèn yă　　　　　　　　　　　　　　　　　　xtx　r

　　The sequestered garden,

1.b. 鬧 蜂 衙

   naò fōng yá   tpp   r

   Is disturbed by the flight of bees,[1]

 c. 開 盡 海 榴 無 數 花

   kaī jìn haǐ lioù wú shù huā   xxtppcs   r

   The pomegranate have bloomed in countless

     blossoms.

2.a. 剖 甘 瓜

   poǔ gām guā   tpp   r

   A sweet melon is opened,

 b. 點 嫩 茶

   diěm nùn chá   ttx   r

   Tea made from new leaves;[2]

3.a. 屈[3] 指 韶 華

   qyǔ zhǐ chaó huá   xtpp   r

   I reckon the years on my fingers...

 b. 又 過 了 今 年 夏

   yoù guò (le) jīm nién xià   xtppc   r

   This summer, too, has passed.

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1. fōng yá, refers to specific times in the morning and
   evening when bees issue forth and return to the hive.
2. nùn chá, soft tea leaves, i.e., the leaves that were
   picked when they were tender and new. diěm chá is a
   particular method of making tea in which boiling water
   was poured into the cup causing the tea leaves to float
   to the top.
3. Here I follow Ch'en Nai-ch'ien's reading.

The rhyming syllables kai and hai do not create
a strong effect so that attention is drawn to the words
themselves;   their sound instead fills the gap between the
end rhymes of lines lb and c.   The -ai rhyme is close
enough in sound to the end rhyme used in this poem to create
a subtle harmonious effect and yet it is not as obvious as
internal rhyme would have been, i.e., two syllables with -a
finals.

The broadest definition of internal rhyme includes
any syllables in a line whose final element rhymes with the
end rhyme used in the poem.   Obviously if different syllables
in the line are used as internal rhyme, different effects
result.   In the following poem the effect of line 2a is
not so bald as it would have been had the final, rather than
initial syllables of the rhythm units been rhymed.

Ch'iao Chi (1280-1345); (Shuang-tiao): Tien-ch'ien-huan:
no title; TPYF, ch.i, p.17a. (p.275).

1.a. 懶雲窩

    lǎn yún wō   tpp   r

    The Haunt of Idle Clouds:

1.b. 雲窩客至欲如何

yún wō kaì zhǐ yù rú hó   xpxttpp r

What does one want, coming to a retreat

   in the clouds?

2.a. 懶雲窩裏和雲臥

lǎn yún wō lǐ huó yún wò   xpxtppt r

In the Haunt of Idle Clouds to lie among clouds,

  b. 打會磨跎

dǎ hueì muó tuó   xtpp r

And while away the time.

3.a. 想人生待怎麼

(xiǎng) rén shēng daì zěm muō   xpxtp r

I wonder about the purpose of life;

  b. 貴比我爭些大

(gueì bǐ ngǒ) zhēng xiē tuò   ppt r

The noble are a bit nobler than I,

  c. 富比我爭些個

(fù) bǐ ngǒ zhēng xiē gò   xtppt r

The rich, a bit richer than I,

4.a. 呵呵笑我

hō hō xiaò ngǒ   pptt

Ho-ho they laugh at me,

4.b. 我 笑 呵 呵

ngǒ xiaò hō hō   pptt r

And I laugh ha-ha.[1]

Because so many syllables rhyming with the end
rhyme are repeated throughout the poem, one hardly notices
the three syllable internal rhyme in line 2a.   The effect,
however, is highly euphonious and blends into the combined
sound of the first two sentences.   But compare line 2a in
the following poem.

Wang Ting (fl.1246); (Hsien-lü): Tsui-chung-t'ien:
Pie-ch'ing; TPYF,ch.v,p.12b. (p.35).

1.a. 瘦 了 重 加 瘦

shoù liaǒ chóng jiā shoù   xtppt r

Pining away and still pining,

b. 愁 上 更 添 愁

chóu shàng gēng tiēn choú   xttpp r

Sorrow added on sorrow;

_____

1. This is one of several sequels by Ch'iao Chi and
    other poets to two poems on "The Haunt of Idle
    Clouds" by Ah-li-hsi-ying.   Compare this poem
    with the second of Ah-li-hsi-ying's as it appears
    in the YJHLC,p.272.

2.a. 沈瘦 潘愁 何日休

shǐm shoù puōn choú hó rì xiōu · · · · · · · · · · xtpp,xtp r

Pining and sorrow,[1] when will it end,

b. 削 減 風 流 舊

xiaǒ miè fōng lioú jioù · · · · · · · · · · · · · · · xtppt r

Now our love bond is over?

3.a. 一自巫娥去後

yǐ zż wú ngó qyù hòu · · · · · · · · · · · · · · · · xtpptp r

Since Wu-o has gone,[2]

b. 雲平楚[3]岫

yún píng chǔ xioù · · · · · · · · · · · · · · · · · · xppt r

Clouds hover on the peaks of Ch'u,[4]

_____

1. shǐm shoù, Shen's pining, i.e., getting as thin as Shen
   Yüeh did during a long illness; cf. his biography in the
   Liang-shih, ch.xiii, SPTK ed., pp. 10a-b. puōn choú, P'an's
   sorrow probably refers to P'an Yüeh's mourning the loss
   of his wife; cf. his three poems called "Tao-wang" in the
   Wen-hsüan, ch.xxiii, SPPY ed., pp.12a-13b. As the names
   Shen and P'an bring nothing to the English text they are
   omitted. From the allusions here and in line 3a we know
   the song to be written from a man's viewpoint.
2. wú ngó, Wu-o was the goddess who descended from Mt. Wu
   and shared the couch of King Huai of Ch'u. This and
   "clouds over Ch'u peaks" in line 3b are references to the
   "Kao-t'ang-fu" by Sung Yü; cf. Wen-hsüan, ch.xix, SPPY, ed.,
   pp.1b-5a.
3. Originally 是 ; here I follow the correction in Lu
   Ch'ien's annotated edition of the Ch'ao-yeh-hsin-sheng-t'ai-
   p'ing-yüeh-fu (Peking,1955), ch.v,p.38,cf. the note.
4. yún píng, the clouds are level, i.e. they stay over the
   peaks and do not come down as they did when the goddess met
   King Huai.

3.c. 玉簫聲斷南樓

(yù xiāo) shēng duòn nám loú   xtpp   r

And the jade flute has stopped playing in

  the south chamber.

   "Pining" and "sorrow", key words in the poem,
placed in the prominent positions of lines la and b, estab-
lish the rhyme for the poem and it is their vowel sound that
stands out most clearly among the sounds in the first two
lines. In line 2a the -ou sounds, again in the stronger
positions of the line, give the repetition momentum so that
this line becomes the emotional high point of the poem.[1]
Compare, for example, how the -o rhymes in lines la-b and
2a of Ch'iao Chi's poem for a less rigid pattern: in
lines lb the syllable wō stands out mainly because the
phrase yún wō had just appeared at the end of line la;
the wō huó wò combination in 2a is strengthened as much
by the repetition of yún as by the fact that these syllables
rhyme. It is not only that the key sounds sometimes occupy

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1. This does not mean that line 2a was the climax of the song.
According to Chou Te-ch'ing, CYYY,Vol.II,p.5la, the wu-t'ou
is in line 2b. This serves to illustrate that the wu-t'ou
in Yüan times had more to do with the melody than with the
text of a song. See also the discussion of wu-t'ou in
chapter one above.

other than the key positions, but neither are they generally similar in syntactic force. The key sounds in Wang Ting's poem, on the other hand, are placed only in the most significant positions of lines 1a-b and 2a; they dominate the syntax of the lines, and no other groups of syllables form noticeable relationships that might detract from their effect. With perfectly natural results, Ch'iao Chi left the sounds in his first three lines in hazy focus; the effect of Wang Ting's poem is by comparison much starker.

The effect of extra-metric syllables used as internal rhyme depends on how greatly they are involved in the effect of the line. In the third sentence of the following poem by Liu T'ing-hsin each of the lines begins with a phrase of three extra-metric syllables. As is sometimes the case with songs in this verse form, the last syllable of each phrase rhymes with the end rhyme and, of course, with the last syllable of the other two phrases.

Liu T'ing hsin (fl.1368);   (Cheng-kung): Tsui-t'ai-p'ing: Yi-chiu;   Tz'u-lin-chai-yen,   Nan-pei-hsiao-ling.

p.32b. (P.23.).

1.a. 泥 金 小 簡

    ní jīn xiaǒ jiàn   xptx   r

    A letter dotted with gold,

  b. 白 玉 連 環

    baí yù lién huán   xtpp   r

    Linked rings of white jade,[1]

2.a. 牽 情 惹 恨 兩 三 番

    qiēn qíng rě hèn liáng sān fān   xpxttpp   r

    Remind me and rouse my regrets over again.

  b. 好 光 陰 等 閒

    (haǒ) guāng yīn děng xián   xptx   r

    For our love has come to nothing.[2]

3.a. 景 闌 珊 繡 簾 風 軟 楊 花 散

    (jǐng lán shān) xioù liém fōng ruěn yáng hūa sàn

                                         xpxtppt   r

    The sun sets, wind is soft on the embroidered

    curtain, the down of the willow disperse;

  b. 淚 闌 干 綠 窗 雨 灑 梨 花 綻

    (lueì lán gān) lyù chuāng yǔ shǎ lí hūa zhàn   xpxtppt   r

    Tears fall, rain spatters the green-silk window, the

    pear blossom opens;

---

1. These are the mementoes of the past love *that are* described here.
2. děng xián, commonplace; here, all that had been of special
   worth in their love now seems commonplace.

3.c. 錦闌斑 香閨 春老杏花殘

(jǐn lán bān) xiāng guěi chūn lǎo xìng huā cán xpxttpp r

The brocade is patterned, in the boudoir spring

gets old, the apricot withers;

4. 奈薄情未還

(nài) baó qíng weì huàn   pptx r

Alas, the hard-hearted has never returned.

It is not unusual to find similar extra-metric
phrases added in this verse form. They lack, for the most
part, the usual colloquial flavour and the tones are con-
spicuously regular, the pattern most often being tpp. This
manner of using extra-metric syllables is typical of the way
in which writers of a more literary style took advantage of
the flexibility of san-ch'ü lines.[1] In this poem the
phrases serve primarily to ornament the lines but because
of the double -an rhyme in each phrase the sound pattern is
more striking than usual. Note also the feminine rhyme
arising from the repetition of the word "flower" in each line
of sentence three. Still the extra-metric phrases do not
function strongly as an integral part of the line and have

---

1. See the discussion of extra-metric syllables in Chapter
    One above.

less the effect of internal rhyme than, for instance, lines
3a and b of the following poem.   Here the rhymes work in
combination with two pairs of doubled syllables.

Sung Fang-hu (fl.1317); (Chung-lü): Hung-hsiu-hsieh: K'o-
k'uang; TPYF, ch.iv,p.6a. (P.53).

1.a. 雨 瀟 瀟 一 簾 風 勁

   yǔ xiāo (xiaó) yǐ liém fōng jìng   xtxpxt r

   Rain lashed by gusts of wind,[1]

  b. 昏 慘 慘 半 點 燈 明

   hūn chǎm (chǎm) buòn diěm dēng míng   xpxtpp r

   The gloom is lit by a small light.[2]

2. 地 爐 無 火 撥 殘 星

   dì lú wú huǒ buǒ cán xīng   xtxptpp r

   The stove is out, I stir the few embers.[3]

3.a. 薄 設 設 衾 剩 鉄

   (baō shě shě) qīm shèng tiě   ptt

   How thin is the quilt, (like) iron,[4]

---

1. i.e.,"a curtain of wind's force".
2. i.e.,"a half dot of lamp light",
3. dì lú: a stove set in a small pit in the floor, similar
    to the Japanese kotatsu; after one puts one's feet into
    the pit a cover is thrown over to keep in the warmth.
    cán xīng: i.e., "the remaining, the left-over embers".
4. The quilt is matted down, is hard and provides no warmth.

3.b. 孤另 另 枕如冰

   (gū lìng lìng) zhǐm rú bīng   tpp r

   Lonely, my pillow is like ice.

4. 我却是怎 支吾今夜冷

   (ngō qyuè shr zěm) zhr wú jīm yè lěng   xpxtt r

   How can I stand the cold tonight?

        In 3a-b, shě and lìng, final syllables of the
extra-metric phrases, rhyme with tiě and bīng respectively.
Because the basic lines balance better with the extra-metric
phrases than they did in the previous poem, it is possible
for the rhymes to resound more noticeably.   The extra-
metric phrases are used to intensify the emotion of the
sentence; rhyming with the adjectives "iron" and "ice",
they become associated through sound as well as meaning
with the element of hyperbole in these lines.   It is this
association of sound with the emotional effect of the
doubled syllables that functions most strongly in sentence
three.

        This poem illustrates other uses of internal
rhyme and assonance: in lines 1a-b, liém and diěm, both
final syllables of the penultimate foot, stand out clearly
in a recitation as secondary rhymes.   In sentence 2 the
syllables, lú and huǒ, rhyme with wú and buǒ, the first

syllables, of the immediately following rhythm units.

In addition to the rhymed extra-metric syllables in lines
3a-b, $\underline{\text{qīm}}$ and $\underline{\text{jīm}}$, at the head of the metric line, both
rhyme with $\underline{\text{jīm}}$, the first syllable after the caesura in
sentence 4.   All these rhymes resound strongly and this
short poem was undoubtedly admired the more for it.

Sung Fang-hu's preoccupation with internal rhyme[1]
could easily become objectionable, especially in poetry
whose lines are all of equal length.   Yet $\underline{\text{san-ch'ü}}$ generally
abound in this type of sound pattern without becoming
monotonous.   The reason for this lies in the great flexi-
bility of the $\underline{\text{san-ch'ü}}$ line which varies not only in length
but provides, as we have seen, considerable variety in the
arrangement of rhythm units.

There is also a technical form of internal rhyme
called "three rhymes in six words". It is rare in $\underline{\text{san-ch'ü}}$;
most examples are to be found in the plays.[2]   Chou Te-ch'ing

1.   Cf. also his other poem in this verse form, $\underline{\text{TPYF}}$,ch.iv,p.6a.
2.   It is found in the acts whose song-set is in the $\underline{\text{Yüeh-tiao}}$
     mode and whose songs include two $\underline{\text{Ma-lang-er}}$, the second of
     which uses this type of rhyme in the first line as a cust-
     omary thing; see this especially in Wang Shih-fu's
     $\underline{\text{Hsi-hsiang-chi}}$, Bk.I,Act iii.

makes special mention of it[1] remarking that it must coincide
with the wu-t'ou.   It is significant that its only
occurence in any of the Yüan anthologies of san-ch'ü is
in a t'ao-shu by Chou Te-ch'ing himself.[2]   It will suffice
to quote only the single line in illustration:

看 的 可 知 見 疾

(kàn dǐ) kǒ zhī jièn jí....   pptp r

The line always takes the form of three two syllable rhythm
units in which the rhymes can only fall in the final syllable
of each unit.   It is in this respect that "three rhymes in
six words" differs from the examples of three syllable in-
ternal rhyme shown above.

        We have already seen that feminine rhyme also occurs
in san-ch'ü.   At times it appears to be quite spontaneous
but often it is clear that the poet used it consciously to
gain a special effect.   Usually it is bi-syllabic but
occasionally tri-syllabic rhyme is found.   The following two

1. CYYY, Vol.II,pp.45b-46a.
2. (Yüeh-tiao): Tou-an-ch'un: Shuang-lu: the song Ma-lang-er-
    yao-p'ien;TPYF,ch.vii,p.7a.

versions of the same poem provide an interesting illustration of feminine rhyme.

The first version, from the T'ai-p'ing-yüeh-fu, is usually rejected in favour of the Chung-yüan-yin-yün version recorded by Chou Te-ch'ing. The reason may partly be that the T'ai-p'ing-yüeh-fu was probably a later publication than the Chung-yüan-yin-yün and partly that, in the latter, the version is technically more skilful. A comparison of both texts suggests, however, that the TPYF version may be an earlier text. If the CYYY text is a revision, the changes in it are much more complex than those a singer would have been likely to make for the sake of a smoother performance. They seem instead to be the work of a skilful versifier and to have been prompted basically by a missing rhyme.

Tu Tsun-li (fl.1320); (Hsien-lü): Tsui-chung-t'ien: Chia-jen-lien-shang-hei-chih; TPYF,ch.v,p.12b.

To a Pretty Girl with a Mole on her Cheek.

1.a. 好佢楊妃在

hǎo sż yáng feī zaì   xtppt r

It's just as if Kuei-fei were here,[1]

---

1. Yang-Kuei-fei,T'ang Emperor Ming Huang's beautiful concubine who died tragically at Ma Wei.

1.b. 逃脫馬嵬災

taó tuǒ mǎ weí zaī   xttpp   r

Escaped from the Ma Wei tragedy!

2.a. 曾 向 宮 中 捧 硯 臺

céng xiàng gōng zhōng fǒng yèn taí   xtppxtp   r

When you carried the writing stand into

   the royal hall,

 b. 堪 伴 詩 書 客

kām buòn shr̄ shū kaǐ   xtppt   r

You were fit companion for poets.

3.a. 正奈無情的李白

pǒ naì wú qíng (di) lǐ baí   xtppts   r

But that spiteful Li Po,

 b. 醉 拈 班 管

zueì niém bān guǒn   xppt   r

Drunk, he snatched up the pen,

 c. 酒松煙 黯破桃腮

(shǎ sōng yēn) diǔm pò taó saī   xtpp   r

Spattered some of the "Smoke of Pine"[1]

   And blemished with one small spot your

   peach-like cheek.

   That there is no author given with the CYYY version

_____

1. A name of fine writing ink.

is of little significance as it was the general practice
of Chou Te-ch'ing to omit the author's name when quoting
songs in the Chung-yüan-yin-yün.   Later, however, in the
Ming Dynasty, Chiang Yi-k'uei attributes the poem to Pai
P'u.   He makes no distinction between the two versions
but merely says, "Some think it is by Tu Tsun-li".[1]   As
Chou Te-ch'ing gives no author, the poem is given below
as anonymous.

Anonymous: (Hsien-lü): Tsui-chung-t'ien: no title;
CYYY, Vol.II,p.51a. (P.35).

1.a. 疑是楊妃在

   yí shr yáng feī zaí   xtppt   r

   It must be Kuei-fei before me!

  b. 怎脫馬嵬災

   zěm tuǒ mǎ weí zaī   xttpp   r

   How did you escape the Ma Wei tragedy?

2.a. 曾與明皇捧硯來

   céng yǔ míng huáng fǒng yèn laí   xtppxtp   r

   There was the time you brought ink to Ming Huang--

---

1. Chiang Yi-k'uei,Yao-shan-t'ang-ch'ü-chi, in the
    Hsin-ch'ü-yüan, (Shanghai,1940),Vol.II,Bk.9,p.6b.

2.b. 美臉風流殺

meǐ **liěm** fōng lioú **shaǐ**   xtppt r

Your face so beautiful --

3.a. 叵奈揮電李白

pǒ naǐ hueǐ haǒ lǐ baí   xtpp**ts** r

Then that Li Po, with a flourish of the pen,

b. 覷着嬌態

qyù zhuó jiaō taí   xppt **r**

Eyeing your beauty,

c. 洒松煙照破桃腮

(**shǎ** sōng yēn) **diěm** pò taó saī   xtpp r

Spattered some of the "Smoke of Pine"

   And blemished with one small spot your peach-like cheek.

        It may have been the mole on a pretty girl's face
that inspired the poet but it is the allusion to the popular
story of Yang Kuei-fei holding the ink stone for Li Po that
becomes the point of main interest in the poem.   The
allusion takes over so completely that the girl becomes
Yang Kuei-fei in the rather light-hearted allegory.   It
makes a most charming way of explaining to a young woman
how there happened to be a mole on her face.
        The feminine rhyme in lines la-b of either version

is fresh and spontaneous.   The reason for this is probably
that the proper names, being more difficult to manipulate
than ordinary words, lend a sense of fortuity to the rhyme.
This is enhanced by the fact that yáng and mǎ also have
the same vowel sound. By contrast, however, line 3b, in the
CYYY version seems less spontaneous; it does not advance
the action quite as smoothly as one would expect.   This
is especially apparent in a comparison with the last
sentence of the TPYF version in which Li Po's mischief is
kept until the very last two lines of the poem; the only
flaw is that in line 3b there is no rhyme.   There are
several other poems written to this verse form in which 3b
does not rhyme but in such instances the syllable is almost
invariably a near rhyme; rarely is it as different as in
this poem. Now if one were to revise the TPYF version, this
rhyme fault would be the most natural place to begin, but
to change the meaning of line 3b would make the sentence
unclear.   One could avoid this problem by changing wú qíng
in line 3a to huéi haó; it would then be possible in line
3b to achieve an attractive rhyme more easily.   It is im-
possible to say whether or not the writer specifically
tried to get two syllables to rhyme with taó sai in the
last line; in any event these sounds draw line 3b into
the sound pattern of the last sentence more definitely than

single syllable rhyme and amply compensate for what it loses in concentration of action.

Although hueī haó is more descriptive of Li Po's actions, wú qíng makes a clearer allusion to Li Po's dislike for Yang Kuei-fei and better justifies his alleged carelessness with the writing brush. For line 3b in the CYYY version, however, it must be said that the verb qyù shuó "to watch, to spy at" suggests with what deliberateness Li Po did his mischief.

In the first two lines of the TPYF version the first word of each line, haǒ and taō, rhyme; in line 1b, taō tuǒ, the first two syllables, are alliterative. This phonetic activity detracts from the effect of the last three syllables, yáng feī zaī and mǎ weí zaī, which properly have the focus of attention in these two lines. The CYYY version displays more neutral sounds at the beginnings of these lines and is undoubtedly better for keeping the stronger phonetic activity confined to the most significant words.

If rhyme is one of the most important aspects of Chinese poetry, we can say that it is even more important in san-ch'ü. There are usually more rhymes in each poem than

in shih, for instance, and they are more likely to make
spontaneous and interesting relationships with the other
words in the poem.   It is logical therefore, that trans-
lations should reflect the rhyme of the original.   In
theory this is true; it does not mean, however, that an
English version must rhyme in exactly the way that the
original does.   To insist on this in practice one must
ignore the aesthetic effect of rhyme in modern English.
Among other of its qualities, English rhyme has the
tendency to let contrivance in a line stand out all the
more boldly.   This can be quaint in certain cases;
usually, especially in translations, it is unacceptable.
To be sure, many stereotyped san-ch'ü often deserve to
be translated with rhymes in the Victorian tradition, but
even by such standards the effect would be strained in
English if one tried to reproduce the same number of end
rhymes and the same rhyme schemes that occur in Chinese.
Obviously the answer is to mirror not the rhymes but the
estimated effect of the rhymes.

Let us look again at the Tao-tao-ling verse
form; the third of Teng Yü-pin's poems on Tao-ch'ing will
serve as an example. [1]   The most distinctive feature of this

_____

1. The second and fourth we have already seen in Chapter One,
    pp.58-60 .

verse form is the strong tendency in the last line to
recapitulate.   Although this arises out of the natural
contrast between the parallel lines and refrain lines, the
effect would not be complete without the rhyme.

Teng Yü-pin; (Cheng-kung): Tao-tao-ling: Tao-ch'ing # 3;
TPYF, ch.i,p.6b (Pp.7-8).

1.a. 天 堂 地 獄 由 人 造

    tiēn táng dì yù yoú rén zaò   xpxtppc r

    Heaven and hell are of man's making,

  b. 古 人 不 肯 分 明 道

    gŭ rén bŭ kĕn fēn míng daò   xpxtppc r

    The ancients were unwilling to state this clearly;

  c. 到 頭 來 善 惡 終 須 報

    daò toú (laí) shàn aò zhōng xyū baò   xpxtppc r

    In the end good and evil must finally be

       recompensed,

  d. 只 爭 個 早 到 和 遲 道

    zhŭ zhēng (gò) zaŭ daò huó chŭ daò   xpxtppc r

    It is only a matter of whether it comes soon

       or comes late.[1]

_____

1. Soon or late, i.e., either in this life or in a later
    one.

2.a. 您　省　的也麼歌

    (nǐm) xǐng dǐ yě mā gō   xttpp

    Do you understand this?

b. 您　者　的也麼哥

    (nǐm) xǐng dǐ yě mā gō   xttpp

    Do you see it at all?

3. 休　向　輪回路上隨它鬧

    (xiōu xiàng) lún huéi lù shàng suéi tuō naò   xpxtppc r

    Do not protest on the road of re-incarnation.

        Teng Yü-pin's choice of rhymes is imaginative;
the words are most naturally incorporated in the sense of
each line and betray no need to rely on stereotyped phrases.[1]
Though it is possible to translate this poem effectively by
emphasising other of its features, for the sake of discussion
I have used rhyme in the following version.

        Heaven and Hell are of man's own making,

        On this the ancients equivocate;

        In the end Good or Evil wins its reward - -

        It's a matter of getting it early or late.

        Do you understand this?

        Do you see it at all?

        On the road of re-birth, don't complain of your fate.

----

1. This is not altogether the case with his fourth poem
   in this group.

We can see that two rhymes in the first four lines are enough in English to make us look for a rhyme in the last line. To use such a rhyme scheme in the Chinese poem quite noticeably detracts from the clear effect of the verse form. Similarly the internal rhymes in lines 1c and d give the Chinese lines a strong ring but would be distracting in English. To approximate the effect, one might use assonance or alliteration to better advantage. Generally speaking, however, a Chinese poem is nearly always better represented in English if rhyme is avoided.

The spoken language has always been noted for its higher percentage of polysyllables. The language of san-ch'ü is closely related to the spoken language, so it is natural that more polysyllables appear and that they occur in the rhyme positions as well. Obviously when the single rhyme syllable is a unit of meaning on its own, it functions more strongly in the line and its effect as a rhyme will usually be sharper. If, however, its grammatical usefulness in the sentence is determined by its relationship to two or three other syllables, there can hardly develop strong semantic associations between it and other rhymes in the poem; its sound, not its meaning, will be the relatively important factor.

In the West where polysyllables are common in the rhyme position such a point is not significant, but in Chinese the monosyllable is basic in the effect of the literary language and so verse using many polysyllables becomes quite distinct in effect from more literary verse. By drawing on colloquial language, _san-ch'ü_ writers made certain themes sound more natural, more sincere. This is true of the following poem in which even the hyperboles and the rather literary salutations take on a colloquial flavour.

Kuan Han-ch'ing; (_Shuang-tiao_): _Ch'en-tsui-tung-feng_: no title; _YCPH_, I, ch.iii,p.28 (P.182).

1.a. 咫尺的 天 南 地 北

zhǐ chǐ (di) tiēn nám dì beǐ   xtpptş r

(In but) an inch, is the distance between

      south of heaven and north of the earth,

  b. 霎 時 間 月 缺 花 飛

(shǎ) shǐ jiān yuè qyuě huā feī   xpxtpp r

(In) an instant, moons wane and flowers fall;[1]

2.a. 手 執 着 餞 行 盃

(shoǔ zhǐ zhuo) jièn xíng beī   ttp r

With the farewell cup in my hands,

---

1. The hyperbole is used to show that to lovers being apart
    even a short distance is the same as being separated by
    a great distance and being separated even a short time
    seems long enough for the moon to fade and the flowers
    to wither.

2.b. 眼閣着 別離淚

    (ǎn gǒ zhuo) biě lí luèi   ppt r

    Tears in my eyes,[1]

 c. 剛道得聲保重將息

    (gāng) daò děi shēng baǒ zhòng jiāng xǐ   tpp,xppt r

    All I could say was "Take care...!"

3.a. 痛煞煞教人捨不得

    tòng shaì (shaì) jiaò rén shě bǔ děi   xtpp,tpp r

    The pain keeps me from letting you go;

 b. 好去者望前程萬里

    haǒ qyù zhě (wàng) qién chéng wàn lǐ   xxx,ppcs r

    My farewell[2] is the hope you may succeed.

       Except for the rhymes, there are no outstanding
vowel or consonant combinations nor any onomatopoeic associa-
tions in the poem; this is one of the reasons it can be
called natural or colloquial in flavour. Actual speech is
simulated through the use of uneven rhythms and except for
this there are no subtle rhetorical devices echoing the sense
of the lines. The terms in the first sentence can hardly be
considered description of nature, nor is there the conventional

---

1. Lines 2a-b: "My hand holding the farewell cup, My eyes
   filled with parting tears."
2. haǒ qyù zhě: the "farewell" or "best wishes" one gives
   another on parting. qién chéng wàn lǐ: great success
   in the future.

association of sadness with features of the landscape.

Although the three syllables at the end of line 3a were probably sung as if they were separate units, they function as one word, i.e., they generate one specific impression rather than three successive ideas. It is this kind of phrase that gives the poem a natural, colloquial feeling. Looking at the other lines in the poem we can see that 1a-b, 2c and 3b end in conventional four syllable phrases and lines 2a-b in fairly commonplace three syllable phrases. All of these as well have the characteristics of a single polysyllabic word; it would be misleading to think of them as single or pairs of syllables, as they would more likely be in a form of poetry like shih. Although they do not have the semantic impact of one syllable rhymes, they are no less arresting for their tonal and vowel or consonant variety. In fact, the line may be more enjoyable because the rhyme syllable, being the last of a well known phrase, is much easier to anticipate.

In the following poem, however, Ma Chih-yüan's technique of rhyme is based on the single syllable. Here the meaning of each rhyme is as important as its sound.

Ma Chih-yüan (c.1260-c.1324); (Shuang-tiao): Shou-yang-ch'ü: Yen-ssu-wan-chung: YCPH, I, ch.iii, p.34; cf. also YFHS,

ch.ii,p.62.(P.206).

1.a. 寒 煙 細

    hán yēn xì   ppt

    Thin wintery smoke,[1]

  b. 古 寺 清

    gǔ sż qīng   xpt r

    The ancient temple is tranquil,

  c. 近 黄 昏 禮 佛 人 靜

    jìn huáng hūn lǐ fuó rén jìng   tpp,tppc r

    Near dusk all the worshippers have gone.[2]

2.a. 順 西 風 晚 鐘 三 四 聲

    (shùn) xī fōng wǎn zhōng sām sż shēng   xptppcs r

    On the west wind three or four times the evening

       bell sounds,

  b. 怎 生 教 老 僧 禪 定

    zěm shēng jiaò laǒ sēng chán dìng   tpp,tppc r

    How can the old monk practise dhyana?

      In addition to their prominence as individual

units of meaning, the rhyme syllables stand out as a special

_____

1. The smoke is from dwellings.
2. The worshippers of Buddha are all silent, they have left
   the temple.

feature of the sound pattern in the poem because they
alone, except when the last line is reached, have the
-eng, -ing final.   In this poem Ma Chih-yüan has arranged
the subject matter so that each rhyme becomes a key word
in the schematic movement of the poem.   The first rhyme,
qīng in line 1b, suggests a visual tranquility; both lines
1a and b project calm visual images.   Jìng at the end of
sentence one, is the first word to suggest sound, or, as
it does here, the lack of it.   Line 2a is strong in this
verse form not so much because it begins the second sentence,
but because it is the poem's only metrically normal seven
syllable line, i.e. one having three syllables following
the caesura.   With the first two lines each of three
syllables and line 1c emphasising a group of three syllables
before the caesura, the phrase shùn xī fōng leads one to
expect in 2a as well that four syllables will follow the
caesura.   The line, however, develops an unexpected rhythm
pattern that makes it stand apart from the rest of the poem.
It is in this line that Ma Chih-yüan makes the only literal
reference in the poem to sound.   It is the rhyme word sheng
that actively signifies the coming forth of the sound, and
so it is at the strongest point of the strongest line that
he places the most significant element of the scene, the
sounding of the temple bell, and his carefully established

silence he just as carefully breaks.   The last line is usually anticlimactic in this verse form.   Here it is characteristic of Ma Chih-yüan to add a surprise twist that is often personal or perhaps wry and nearly always individual.

Even though it was Ma Chih-yüan's insight in the details of this scene that enabled him to build and resolve a climax so skilfully, much of the effect is owing to his technical ability, not the least of which was an understanding of rhyme.

As san-ch'ü appeared relatively late in the history of the Chinese language, conventional attitudes toward the use of rhyme had long been rigidly established.   Although phonetic changes in the spoken language made themselves apparent in san-ch'ü rhyme, there were no basic developments in the techniques of rhyme, as for instance there were in metre, that can be associated with san-ch'ü alone, unless it is the more frequent appearance of rhymes as the final element in a larger polysyllabic word.   It is generally true that san-ch'ü in the conventional literary style tended toward ornamental rhymes and groupings of words one might easily expect.   Still, as we saw in the last poem, certain poets were capable of making rhyme a functional part of a poem's structure.

CHAPTER III

Vowel and consonant colour

Highly organized combinations of vowel and
consonant sounds in language set poetry apart from prose.
Through subtle suggestion they make a thought forceful or
a description concrete but most commonly they are used to
give a line lyrical qualities. Because of the great
variety of sound combinations of which a line is capable,
very often even the most hackneyed expressions can be
given new freshness. In the hands of a good versifier
sounds are arranged for the best aural effect, sometimes
at the expense of the poem's content, but a good poet
controls the sounds of his words so that with subtle
emphasis they can direct the development of ideas in the
poem or subtly change its mood. It is not necessarily true
that a poet must consciously manipulate words to create
predetermined groups of sounds, but when a writer with a
command of language is sensitive to the aural effects of
words, it is most natural that not only the meanings of
his words but their sounds as well should be in sympathy
with the thoughts he wishes to express.

San-ch'ü abounds in these vowel and consonant
combinations. Many writers are content to use the formal
devices; others, consciously or unconsciously, develop
effects from arbitrary patterns.

For the purposes of discussion the traditional
division of all syllables into an initial consonant and
final (i.e. rhyme) will be adequate, though when syllables
have a consonant at the end it will sometimes be necessary
to consider the vowel and the final consonant separately.
A classification of initial consonants into plosives,
fricatives, nasals and liquids is useful, but often, when
discussing the more general effects that large groups of
consonants produce, it is sufficient to speak of them in
terms of surds and sonants. The discussion of final con-
sonants is simplified by the fact that in Yüan times they
were all nasals. When vowels are considered individually
they are best described as front or back, closed or open.
Although these are Western terms, the general phenomena
they describe were by no means unrecognised by early critics
or writers. Tz'u and ch'ü poets, for example, divided the
rhymes into the following six classes of assonants :

    I.   12) -o; 13) -a; 14) -e
   II.   3) -r -z; 4) -i -ei; 6) -ai
  III.   5) -yu -u; 11) -ao; 16) -ou
   IV.   17) -im -em; 18) -am; 19) -iem
    V.   7) -in -en -un -yun; 8) -an; 9) -uon; 10) -ien -yuen
   VI.   1) -ong; 2) -ang; 15) -ing -eng -yung [1]

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1. See Lo Ch'ang-p'ei, op. cit., pp. 68-9. The spellings
and numbers are according to the rhyme list given in Chapter
Two.

We can look on syllables in the same one of the above classes
as sufficiently alike to produce a harmony of sounds that
is noticable in a line and that may attract attention to
the words associated with it. In the case of syllables
in classes four, five and six, the final consonant sound
is often the effective element; when this is so, we shall
deal with it as alliteration even though according to
tradition it is part of the rhyme system.

Sometimes in general discussion it will be
convenient to speak of "light" or "heavy", "bright" or
"dark" sounds. Such terms refer to the relative effect of
sounds in a particular context, not to specific vowels or
consonants. In the same manner it would be possible to
assign emotional values to certain types of sounds. One
might say that open back vowels are predominantly somber
or that closed front vowels are brighter in emotional effect,
but such evaluations are relative also and cannot be
applied in all contexts. A similar distinction can be made
between the surds and sonants but they also take on colour
relative to the context. The sound t-, for example, has a
different effect in syllables like _ti_ and _tu_; going one
step further, the effect of the syllable _ti_ in a phrase like
ting ti qing, in which it is similar to the other sounds, is
different from that in _tong ti chong_, in which _ti_ stands out
more prominently.[1]

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1. For graphs of vowels and classifications of the consonants,
see the appendix.

We can begin by discussing combinations of vowels
and consonants in the following poem for their own sake
after which it will be easier to look at them in relation
to the poem's meaning.

Chang K'o-chiu (c.1280-c.1330); (**S**huang-tiao): Shui-hsien-
tzu: Ch'iu-ssu ≠1; YFCY, ch. v, p.3b. (P.251)

1.a. 天邊 白雁寫寒雲

    tiēn biēn baí àn xié hán yún   xpxttpp r

    At the sky's edge white geese line the cold clouds,

  b. 鏡裏青鸞瘦玉人

    jìng lǐ qīng luón shoù yù rén   xtppxtp r

    In the mirror the green phoenix makes a beautiful

    woman pine,[1]

  c. 秋風昨夜愁成陣

    qioū fōng zuó yè choú chéng zhèn   xpxtppt r

    Last night's autumn wind brought sorrow

    in gusts.

2.a. 思君不見君

    sz̄ jyūn bù jièn jyūn   ppxtx r

    I long for you but cannot see you;

---

1. qīng luón: presumably the green phoenix carved on her
hair clasp which she can see as she looks into the hand-
mirror. Because it is a lone phoenix, it reminds her of
her own solitude and so makes her more melancholy.

b. 緩歌獨自開樽

huǎn gō dú zż kāi zūn   ppxtpp r

Singing slowly, all alone open the wine;

3.a. 燈挑盡

dēng tiaǒ jìn   ppt r

By the time the lamp is burned down[1].

b. 酒半醺

jiǒu buòn xyūn   xtp r

I've nearly had too much to drink;

c. 如此黃昏

rú cż huáng hūn   xtpp r

Such are my evenings.

    The rhyming compound, tiēn biēn, dominates line
1a. It is a perfect example of the rhetorical device
called tieh-yün 疊韻 ; the finals of both syllables
have the same rhyme and the same tone. Strictly speaking,
a compound such as this was not considered to be correct
tieh-yün if the finals did not have the same tones, but
as san-ch'ü permits rhymes of different tones there is no
reason why tien-yün in san-ch'ü should not be allowed
different tones also.

_____

1. This and the following line read literally: "(By the
time) the lamp's (wick) is all turned (i.e. used) up, (from
the) wine (I am) half intoxicated."

This compound dominates the line partly because
of its position, partly because of the exact rhyme but also
because its vowels are frontal in contrast to àn and hán
yún later in the line. These three syllables and the two
in the rhyming compound all end in -n and form an
alliterative group occupying the line's most important
positions. It is interesting to notice how subtlety is
lost when àn "geese" is given the modern reading yèn. In
this case the -ien rhymes become too prominent and divide
the line sharply at the caesura into two halves. With the
old reading, àn echoes hán and yún rather than tiēn biēn,
and the sounds, exactly the contrary to what happens with
the modern reading, draw the line together.

At the head of line 1b there are again, in jìng
and qīng, though not as a single compound, rhymes whose
vowels stand out from the other syllables in the line. Luón
and rén are alliterative just as àn and yún are in parallel
positions of line 1a. The syntax of these two lines is
parallel and the addition of this sound parallelism is
strong enough to heighten further the two lines relation-
ship and make them more clearly function as a single unit,
thus setting off line 1c on its own. Shòu and yù are
assonant with an effect that is euphonious in line 1b.

Line 1c is dominated by back vowels like those
in the syllables qioū, fōng, chéng. There is an important

similarity in the sounds of qioŭ fōng and choŭ chéng which is strengthened by the fact that each phrase stands at the head of one of the line's two halves. The strength of the line, however, is in the last three syllables. These develop considerable force through their sound: all three of the initial consonants are fricatives; the initials of the first two syllables are the same, that of the last becomes voiced but the sound of the preceding vowel is repeated so that although each syllable has a clearly different sound from either of the others, when read in succession their similarities draw them together most effectively. One of the best uses of vowel and consonant combinations lies in this linking of terms that are not normally felt to be alike in any significant respect. It is this that makes the sound of the syllables striking and attracts extra attention to what the words themselves say.

The sounds in the rest of the poem are not as highly organised. Line 2a, a very old line which has its roots in the Shih-ching,[1] is notable here for alliterative initial and final consonants. In 2b, zĭ and zūn are alliterative but the effect is not strong. In 3a and b, tiaŏ and jioŭ are assonant but, as the two syllables above,

1. See any of the songs similar to "Ch'en-feng", cf. Shih-chi-chuan, Ch'in-feng, ch. vi, SPTK ed., pp. 21b-22a.

the connection is not strong. In the last line huáng hūn, an alliterative compound, i.e. shuang-sheng 雙聲, is the effective combination of sounds in these last few lines. Like tieh-yün, shuang-sheng is a formal rhetorical device.[1] These terms are often used loosely in reference to assonance and alliteration in any form but I use them in their more limited sense to refer only to compounds and the English terms, on the other hand, to designate more general relation-ships of vowels and consonants.

If one were to read no further than the first line of this poem it would be clear from the choice of vocabulary alone that the theme is melancholy. The -n finals, especially toward the end of the line, strongly assist in projecting this mood. These first three lines are calculated to build a climax: as we have seen, lines 1a and b are parallel in sound and structure as well as in subject. The first line concentrates on the distance and, presumably, the young woman's beloved; the second line focuses on the young woman herself, pining away. The third line breaks from the parallel structure of the other two and, turning

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1. T'ang Yüeh says in his Kuo-ku-hsin-t'an (Shanghai, 1926), ch. i, p. 13, that the terms shuang-sheng and tieh-yün probably came into use in the Six Dynasties though the devices themselves are to be seen in the earliest literature.

attention toward the general emotion expressed in the poem, describes the melancholy whose origins are in lines 1a and b. The force of expression in this line, however, owes much to the use of appropriate sounds.

A count of the vowels reveals that line 1c has a higher percentage of sonorous back vowels than the first two lines and so one might expect it to have a more somber effect. But this is less important than the obvious contrast of the light sounds in the syllables tiēn biēn and jìng lǐ qīng in lines 1a and b with the darker sound of qiōu fōng. This contrast is what first signals that line 1c is to be different from the other two. The difference becomes more obvious as the parallelism is seen to hold no longer and so one is prepared for the climatic force of the last three syllables in which sadness, the central theme of the poem, is expressed in language that is at once highly figurative and very striking in sound.

Sentences two and three gain their effect less by the use of organised sounds than by the brief, sharp pictures generated in each of the short lines: slowly singing, opening the wine, the lamp and having drunk too much, all introduced by the sentimental, typically feminine statement of longing for a loved one but not getting to see him. Huáng hūn in line 3c, relatively independent of the sound activity in the first sentence, brings, through its literal

meaning, all the impressions of evening, darkness, quiet and loneliness. Especially in this position of the poem, the sound of the term, in addition to these impressions, most effectively creates a mood of quiet, of resigned waiting.

Not all instances of assonance or alliteration become an obvious part of sound structuring in a poem, often it is their euphony that keeps them from attracting undue attention. In other words, a relatively uniform standard of poetic euphony is often seen to exist throughout a poem and phonetic effects are achieved by going beyond this standard either in the direction of harsher groups of sounds or in the direction of specially euphonious combinations. For this reason the same sounds can have opposite effects in different poems. The main point of interest, however, is in the meaning that sounds standing out from the general euphony of the poem can add to the line.[1] As we have seen, the sounds in this poem are most outstanding in lines 1a, 1c and 3c, three most significant lines as regards theme, climax and mood. It is often obvious in

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1. For a brief but interesting discussion of this see T'ang Yüeh, op. cit., ch. i, pp. 4-8. He also discusses near rhymes, pp. 18-20, alliteration, pp. 21-22 and assonance, pp. 22-23.

other poems, however, that very striking alliteration, assonance and rhyme are concocted only for the effect of their sound. It is to such cases in which there is little relationship either to the meaning of the words or the general sound of the poem that the term ornamentation refers. In san-ch'ü such ornamentation plays a considerable role and is not necessarily bad; it can at times be most fitting, depending on the purpose of the verse in which it is used. To insist that san-ch'ü can be good only if its phonetic colouring is always original and striking is as narrow as insisting that in good san-ch'ü clichés can never be used.

Usually consonant and vowel patterns were left to the poet's ear, but when they became conscious additions to a poem we find that it was the more formal devices that were used. This is especially true of poems written in a sophisticated style. Compare, for example, how widely the effects of sound in the following two poems by Ch'iao Chi differ from the third poem, which is by Li Chih-yüan. Ch'iao Chi deals with sound through accepted poetic language and uses phrases that are generally associated with poetry and conventional ideas of euphony. Li Chih-yüan, using phrases that are not quite so completely a part of poetic convention, makes an effective use of words ending in -ong, -ang and -ing.

Ch'iao Chi; (Chung-lü): Mai-hua-sheng: T'ai-p'ing-wu-shih-lou-huei-chi: two poems; YFCY, ch. ii, p. 1b. (P.148).

≠ 1.

1.a. 桃花扇底窺春笑

taó huā shàn dǐ kueī chún xiaò　　　　　　xpxtppt　r

Through the lower ribs of the peach-flower decorated

fan one peeps at her enticing smiles;

b. 楊柳簾前按舞嬌

yáng lioǔ liém qién àn wǔ jiaō　　　　　　xtppttp　r

Before the curtain of willow branches one watches

the beautiful one dancing;

c. 海棠夢裏醉魂銷

haǐ táng mòng lǐ zueì hún xiaō　　　　　　xpxttpp　r

In this dream under the cherry-apple trees one is

intoxicated, the soul is transported.

2.a. 香團嬌小

xiāng tuón jiaō xiaǒ　　　　　　xpxt　r

The essence of fragrance,[1] she is beautiful and

delicate

_____

1. xiāng tuón, a lump, conglomeration of fragrance, like
incense powder mixed into paste and formed in a ball.

b. 歌頭水調

gō toú shueǐ diaò   xpxt   r

Her song is the Shui-tiao,[1]

c. 斷 腸 也 五 陵 年 少

duòn cháng yě wǔ líng nién shaò   tpp,tppc   r

(To be away from such as her) would break the

hearts even of noble young men.[2]

≠ 2.

1.a. 香 雲 簾 幙 風 流 燕

xiāng yún liēm muò fōng lioú yèn   xpxtppt   x

Behind the curtain in a cloud of fragrance is

the amorous swallow,

b. 花 月 樓 臺 富 貴 仙

huā yuè loú taí fù gueì xiēn   xtppttp   r

In the tall house with the flowers and moon

is my rich and noble host;

c. 新 調 駿 馬 紫 藤 鞭

xīn tiaó jyùn mǎ zž téng biēn   xpxttpp   r

(Outside is) his fine horse, newly broken, with a

whip of wistaria.

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1. gō toú sheuǐ diaò is an inversion of the tz'u verse form
shui-tiao-ko-t'ou, shui-tiao being a type of longer song
popular in the T'ang Dynasty and ko-t'ou an introductory
song that, separate from the main song, came to be sung
regularly on its own.

2. wǔ líng nién shaǒ, young men of the wealthy families who
will have had only the best of everything.

2.a. 能歌小妾

néng gō xiǎo qiě   xpxt r

He has a concubine who can sing,

b. 輕羅檀扇

qīng luó tán shièn   xpxt r

(Who wears) light silk (and carries) a sandalwood

fan,

c. 醉歸來牡丹庭院

zuei guei lai mǔ dān tíng yuèn   tpp,tppc r

Intoxicated he returns to his courtyard of peonies.

Li Chih-yüan (fl. 1354   ); (Chung-lü): Mai-hua-sheng:

Yüeh-yeh; YFCY, ch. ii, p. 25b. (P.149).

1.a. 雲消皎月篩簾影

yún xiāo jiǎo yuè shāi liém yǐng   xpxtppt r

The clouds melt away and the bright moon's light

sifts through the curtain,

b. 夢破驚烏繞樹聲

mòng pùo jīng wū raǒ shǔ shēng   xtppttp r

As my dream is disturbed by the sound of a startled

crow circling the tree,

c. 挑燈起誦太玄經

tiaǒ dēng qǐ sòng taì xuēn jīng   xpxttpp r

I turn up the lamp and begin to chant the

T'ai-hsüan-ching[1].

---

1. T'ai-hsüan-ching, by Yang Hsiung of the Han Dynasty,

written in the vein of the Yi-ching.

2.a. 竹軒風定

zhǔ xiēn fōng dìng   xpxt   r

In the bamboos by my veranda the wind is still,

b. 桂窗人靜

gueì chuāng rín jìng   xpxt   r

Outside my cassiawood window, no human sound,

c. 快詩人一襟清興

kuaì shr̄ rín yǐ jīm qīng xìng   tpp,tppc   r

It gladdens the poet, and fills his breast with
tranquility and joy.

       In his two poems Ch'iao Chi tends toward a style
that obscures his meaning; in this way he can talk about
the most commonplace matters and still sound poetically
interesting. Here he seems to be describing a banquet at
the house of a certain Mr. Wu, and the poems appear to be
his response to his host's request for a poem. His
description had to be in rather high flown terms to flatter
the host, thus we have the extravagant but impersonal account
of the women's beauty, the excellence of the dancing and
singing, the wealth of the host with his concubines and a
good horse with fine trappings. The prosodic requirements
of the verse form he fulfills with accuracy: note that the
tones are all quite exact (as, in fact, Li Chih-yüan's are
in his poem) and the rhymes stand out sharply at the ends of

the lines, dominating the sound in both verses. In his
first poem he rather typically strengthens the effect with
three-line parallelism, a literary device of some sophis-
tication. The combinations of colourful vowel sounds that
are most noticeable take the form of conventional patterns
as, for example, in poem one, line 2a jiaō xiaǒ; in lines
1b and c there is subtler assonance and alliteration in
the conventionally poetic but well sounding phrases yáng
lioǔ liém qién and haǐ táng mòng lǐ. His second poem is
nearly devoid of arresting combinations of sounds.

In Li Chih-yüan's poem a somewhat freer use of
sound is evident. In line 1a the phrase yún xiaō jiaǒ yuè
combines rhymes in the second and third and alliteration in
the first and fourth syllables. In the following line the
final -ng of mòng and jīng echo the end rhymes and raǒ
echoes xiaō and jiaǒ in the previous line. In addition to
this, può, wū and shù in the final position of the rhythm
units, line 1b, set up an arresting pattern of assonance.
Tiaǒ in line 1c re-echoes the -ao vowels of both lines 1a
and b and again -ng consonants are found to echo the end
rhymes. In fact, in every line of this poem, except the
first, there is at least one other syllable besides the
rhyme that ends in -ng and in three of these lines, i.a.
jīng in 1b, dēng in 1c and qīng in 2c, the syllable is a

perfect rhyme with the end rhyme. The basic difference between the use of sound in this poem and that in Ch'iao Chi's lies first in the greater quantity of sound relationships, second in the greater strength of these relationships and third in the broader pattern over which the sounds are effective. We have seen in the discussion on internal rhyme that the positions of syllables related by sound greatly effects the strength of the relationship. In line 2b, therefore, of Li Chih-yüan's poem:

桂 窗 人 靜

gueì chuāng rín jìng

the -ng endings, coming one before the caesura and the other at the end of the line, become noticeable enough to produce a subtle euphony. The same combination of sounds in the last line of Ch'iao Chi's first poem:

斷 腸 也 五 陵 年 少

duòn cháng yě wǔ líng nién shaò

seem to be buried in the line and create a less noticeable effect. As for the broader pattern of sounds, whereas the more arresting combinations found in Ch'iao Chi's poems make no associations beyond the syllables of the immediate phrase, those in Li Chih-yüan's poem echo over as many as three lines; note especially the -ao vowels. Even the syllables può, wū, shù in line 1b are effective over the span of a line as opposed to a single phrase.

In none of the three/poems do sound patterns show
a striking empathy with the development of theme. The
light sound of the end rhymes in Li Chih-yüan's poem
harmonises with the subdued ebullience of the poem, but
beyond this general relationship there is little else in
the sound that can be directly associated with the develop-
ment of action or emotion.

In the previous chapter it was seen how a writer
might develop the thought of a poem through the skillful
choice of rhymes. In other genre, particularly with longer
verse forms, poets have been known to change rhymes in order
to emphasise certain lines or to signal a change in
thought. As the rhyme must remain unchanged in a verse of
san-ch'ü, different emphasis was achieved by changing the
general sound of a line rather than its rhyme. The
following short poem illustrates this.

Ma Chih-yüan; (Shuang-tiao): Shou-yang-ch'ü (i.e. Lo-mei-
feng): no title; CCYCPH, I, ch. ii, p. 44 for the best
version; errors appear in YCPH, ch. iii, p.34. (P.207).

1.a. 雲籠月

    yún lóng yuè   ppt r

    Clouds encircle the moon,

  b. 風弄鐵

    fōng lòng tiě   xtp r

    Breezes toy with the eave bells;

c. 兩　般　兒助人悽切

   liǎng bàn er zhù rín qī qiě [1]   tpp,tppc r

   They·make my sadness deeper.

2.a. 剔　銀燈欲　將　心　事　窩

   (tì) yín dēng yù jiāng xīm shr xiě   xptppcs r

   (But when I) trimmed the lamp[2] to write down the

   matters of my heart,

---

1. According to the CYYY, qiě was a ju tone that had become
a shang tone. In almost every one of approximately 150
Shou-yang-ch'ü recorded in the YJHLC, pp. 205-219, this
position has a syllable in the ch'ü tone. This would seem
to indicate that qiě could be read in the ch'ü tone as early
as the Yüan period (at least in certain districts, specifi-
cally the capital where Ma Chih-yüan lived) even though it was
only later that this class of syllables were no longer
normally read in the shang tone. In line 1b a shang tone is
seen occasionally at the end of the line; also the third
syllable in line 2b is frequently a ch'ü tone; these
should not be taken as unusual substitutions.

2. yín dēng "silver lamp" refers to a reflecting lamp used
for reading. Note also in line 1a the verb lóng means
literally "to encage" but in English this gives the
impression that the line is unusual, highly novel, which in
Chinese it is not; line 1b "breezes" helps to express the
gentleness of the verb lòng "to toy with"; "wind" in English
is too strong; line 1c qī qiě is literally "sadness that is
cutting", i.e. very great sadness.

b. 長吁氣一聲吹诚

cháng xyū qì yǐ shīng chueī miè   tpp,tppc r

With my deep sighing I blew it out.

There are instances of alliteration and assonance,
like yún and yuè, fōng lòng, for example, and the feminine
rhymes in lines la-b, but for·the most part these function
as relatively isolated combinations. The sounds in the
first three lines, however, are predominantly heavy, dark
sounds; the exceptions are tiě in 1b and rín qì qiě, the
last three syllables of line 1c. The dark sounds are in
harmony with the mood suggested by the visual image of
the cloud-covered moon, and the reference to the gently
sounding bells on the eaves of the roof. Tiě, the only
lighter sound in the first two lines, is the one word that
indicates any actual sound the poet hears. The phrase
rín qī qiě introduces a new idea, the poet's sadness, which
is in fact what inspired the poem. The definite contrast
between the sound of this phrase and the rest of the first
sentence makes the meaning, "deeply sad, desperately sad",
stand out more strongly. This type of development is
typical of this verse form: the first sentence usually
stating a situation with the point of main interest in the
very last part of line 1c, the second sentence providing
comment, often more forcefully in line 2a.

These first three lines are, if only convention-
ally so, quite poetic; the poet shows his sadness to be
abetted by the very wind and clouds and he makes this more
concrete through a use of back vowels and sonants. One
feels there is about to arise a new insight into the depth
of melancholy, but the final sentence does not satisfy
this expectation. These last two lines have little of the
sonority with which the first sentence expresses its poetic
somberness. Instead of dark sounds the vowels in
prominence are mostly closed frontal vowels and instead of
an insight into melancholy, there is an almost wry descrip-
tion of the poet's frustrating his own inspiration by over-
indulging in deep sighs. True, the surprise arises basically
from the meanings of the words but it is all the stronger
because the general contrast in sound completely changes
the temperament of the last sentence.

Earlier it was mentioned that a skillful use of
vowels and consonants could even revivify hackneyed poetic
phrases; this I believe is achieved by Kuan Han-ch'ing in
the last line of the following poem.

Kuan Han-ch'ing; (Shuang-tiao): Ta-te-ke: Ssu-chi, Ch'iu;
CCYCPH, I, ch. iii, p. 52; see also YCPH, I, ch. iv, p. 43.
(P.271).

1.a. 風飄飄

    fōng piāo piāo   xxp r

    The wind blows,

b. 雨蕭蕭

yǔ xiāo xiāo [1]   tpp r

The rain falls;

c. 便做陳摶睡不著

(biàn zù) chén bó shueì bǔ zhaó   xpxtp r

Even if I were Ch'en Po[2] I couldn't sleep.

2.a. 懊惱傷懷抱

aǒ naǒ shāng huaí baò   txppt r

I grieve bitterly[3] over my cherished hopes,

b. 撲簌簌淚點拋

pǔ sǔ (sǔ) lueì diěm paò   ppxtp r

Dropping, dropping my teardrops fall.

3.a. 秋蟬兒噪罷寒蛩兒叫

qiōu chán (er) zaò bà hán qióng (er) jiaò xpxtppt r

When the cicada stops singing the cricket begins;[4]

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1. These expressions are discussed in detail later.

2. Ch'en Po, a Sung Taoist who lived on Mount Hua, is alleged to have slept for 100 days without waking.

3. aǒ naǒ ; i.e. distressedly, vexedly.

4. qiōu chán "autumn cicada" is a particular kind of cicada heard in autumn; hán qióng "cold cricket" is the hearth cricket that sings in the late autumn, thus heralding the beginning of the coldest weather.

b. 淅零零 細雨打芭蕉

(xǐ líng líng) xì yǔ dǎ bā jiao   xttpp r

Steadily, fine rain beats on the banana leaves.

Xǐ líng líng usually refers to the sound of wind
but here it is descriptive of steadily falling light rain.
As even a light rain on large, thin banana leaves is quite
loud, the sound of continuous rain through the night becomes
oppressive. This, of course, is apparent only to one who,
because of anxiety or melancholy, lies awake in the night.
A reference to rain on banana leaves in autumn is almost
standard practice in poems such as the one above. If a
poet wishes to make his line different it will have to be
through a particularly interesting arrangement of sounds or
through new associations with the old idea.

Kuan Han-Ch'ing's final line is most striking for
its arrangement of vowels. These fall easily into two
distinct groups; the closed frontal vowels in the first part
of the line that clearly suggest light rain both through
imitative sound and literal meaning, and the open central
and back vowels in the last part of the line that make a
sudden contrast that sharply focuses attention on how the
rain sounds when falling onto the banana leaves. The
success of the line owes much to this contrast between such
clearly distinct groups of vowel sounds. In the following
line by Chao Ming-tao the initial consonants are definitely

as effective as the vowels in making the description concrete.

淅零零細細灑芭蕉

xǐ líng líng xì (xì) shǎ bá jiaō[1]   tpp,ttpp r

The vowel sequence is nearly the same as in Kuan Han-ch'ing's line. Besides being slightly more graphic, this line is emotionally more tense, probably a result of the additional fricatives and duplication of the syllable xì. Shang Cheng-shu, in the line

淅零零和淚上芭蕉

xǐ líng (líng) huó lueì shàng bá jiaō[2]   ppttttpp

looses the clear effect of the sounds by adding huó lueì, but as the line rests more upon the conceit, tears falling with the rain on the banana leaves, the sounds need not be so concentrated as in the previous two examples. With these lines we might compare the following by Chang K'o-chiu.

芭蕉雨聲秋夢裏

bā jiaō yǔ shēng qioū mòng lǐ[3]   xptppcs

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1. (Yüeh-tiao): Tou-an-ch'un: T'i-ch'ing, the third song; TPYF, ch. vii, p. 9a.

2. (Shuang-tiao): Hsin-shui-ling: no title, the tenth song; YFHS, ch. i, p. 3b.

3. (Shuang-tiao): Ch'ing-chiang-yin: Ch'iu-ssu, ≠ 2; TPYF, ch. ii, p. 19b. (P.363).

There is no attempt to illustrate this line with the sound
effects we saw in the other lines; Chang K'o-chiu, perhaps
with a more sophisticated audience in mind, merely tells
about the banana tree and the sound of the rain in an
autumn night. In all these examples the ingredients are
the same, yet, because of their differing treatment of sound,
they each produce a different effect and serve different
ends.

The phrases piaō piaō, xiaō xiaō, pǔ sǔ sǔ are
tieh-tzu 疊字 or duplicated syllables, another type of
sound manipulation closely related to assonance and
alliteration and often associated with onomatopoeia.
Instead of imitating sounds only, as we have come to think
of onomatopoeia, it is just as frequently the case that
tieh-tzu suggest visual or tactile experience or a mode of
action. In line 1a of Kuan Han-ch'ing's poem, for instance,
piaō piaō suggests the blowing or billowing of the wind but
not with particular emphasis on its sound. Xiaō xiaō does
focus on sound but limits it to a sound suggesting sadness
or desolation. Pǔ sǔ sǔ suggests primarily the image of
water gushing or flowing downward. As it is associated in
line 3b with tears, its sound suggests the sound of weeping;
although this is incidental to the normal function of the
compound, it is effective in this line.

Tieh-tzu is one of the oldest rhetorical devices in Chinese; it has been a universal part of both the literary and spoken languages and is still alive in modern Chinese. In the beginning these compounds were undoubtedly spontaneous coinages, coinages suggested to the speaker by a situation that he found remarkable. In some cases a compound was merely the repetition of a single word, like qīng qīng 清清 or jiǎo jiǎo 皎皎 , whose combined meaning was the same as that of the single term only more heavily emphasised. But in many instances the single syllable--at least as it was written-- bore little relationship to what the compound suggested, as, for example, lì lì 瀝瀝. The effect of this second type of compound was much as if, for instance, one were to make the remark, "This boy 'gingles' down the road; that one 'gumbles'." The immediate impression is of two vastly different types of behaviour. This is not suggested by any meaning the words gingles and gumbles may have on their own but rather through a vague relationship the sounds make with the context. If, however, the first consonant of these two words is changed to "m", each word then draws to it a definite semantic value independent of the present context which confuses the image that they were able to create so well as meaningless sounds.

When such coinages through usage became part of a particular context, they were assigned definite meanings and

were accepted as proper vocabulary. New terms constantly
appeared, especially in colloquial literature. When san-
ch'ü were being written it became customary to attach tieh-
tzu to another word, and the three syllables were used as one
term, like pǔ sǔ sǔ in line 2b above. It is undoubtedly
to new coinages in this form that Lo Chin-t'ang refers when
he says that tieh-tzu are one of the characteristic features
of san-ch'ü and account as much for its freshness of language
as the extra-metric syllable.[1] Liang T'ing-nan[2] of the
Ch'ing Dynasty compiled a list of these expressions typical
of the style in Yüan times. The following poem by an
anonymous Yüan poet illustrates the manner in which they
were most commonly used.

Anonymous; (Hsien-lü): Ch'üeh-t'a-chih: no title; YJHLC,
p.32.

1.a.　聲 歷 歷 巧 鶯 調

　　　(shēng lì lì) qiǎo yīng tiaó   tpp r

　　　Sweetly the deft birds'[3] voices harmonise,

---

1. Lo Chin-t'ang, op. cit., pp. 31-32. For a general
discussion of tieh-tzu see T'ang Yüeh, op. cit., pp. 81-90
and Ch'en Wang-tao, Hsiu-tz'u-hsüeh-fa-fan (shanghai, 1954),
pp. 171-178.)
2. Cf. his Ch'ü-hua, ch. iv, pp. 9b-10b in the Ch'ü-yuan
ed., Vol. V.
3. ying, the oriole.

b. 舞翩翩 粉蝶飄

(wǔ piēn piēn) fěn dié piāo   tpp   r

Lightly the white moths flutter.

2.a. 忙劫劫 蜂翅穿花

(máng jiě jiě) fōng chr̄ chuān huā   xtpp   r

Ceaselessly bees fly among flowers,

b. 鬧炒炒 燕子尋巢

(naò chaǒ chaǒ) yèn ž xím chaó   xtpp   r

Chattering, swallows seek nests.

3.a. 喜孜孜尋芳鬥草

xǐ z̄ z̄ xím fāng doù caǒ   txx,ppt̲s   r

Frolicking, (we) look for the best flowers,[1]

b. 笑吟吟 南陌西郊

xiaò yím yím nám maì xī jiaō   txx,ttpp   r

And there is laughter in the lanes outside
the town.[2]

       The tieh-tzu in lines 1a, 2b and 3b all are clearly
descriptive of sounds; lì lì describes the melifluity of
the oriole's singing, chaǒ chaǒ the excited twittering of
swallows and yím yím the sound of laughter.[3]

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1.   xím fāng doù caǒ: finding flowers and comparing their
     beauty; this was a bucolic springtime amusement of the
     young. It is possible that its mention here evoked the
     idyllic, but the expression has come to mean also
     "looking for women", so the innocence implied in the
     English line is not altogether appropriate.
2.   nám maì xī jiaō: the south lanes and the west outskirts.
3.   The compound xiaò yím yím is not given by Liang but xiaò
     hā hā 笑哈哈   appears twice, one of which is prob-
     ably a copyist's error for the former, cf. op. cit.,
     p.10a.

In the same manner that these words describe sounds, the
tieh-tzu in lines 1b, 2a and 3a describe actions or
attitudes. Piēn piēn, long established as a literary term,
has an accepted definition associated with the lightness of
a bird in flight. On their own jiě jiě and zz̄ zz̄ both
signify diligence, ceaseless activity. In line 2a this is
fitting but in line 3a zz̄ zz̄ expresses gayety. Of all the
tieh-tzu in this poem this compound is most flexible; it
is, for example, used also to express distress as in kǔ
zz̄ zz̄ 苦孜孜 . But regardless of intrinsic meaning,
these compounds, whose sounds are easily associated with
the activity described in context, add colour and concrete-
ness to a line that would be impossible with literal
description alone.

In the following poem by Ch'iao Chi, however, the
effect is almost purely ornamental.

Ch'iao Chi; (Yüeh-tiao): T'ien-ching-sha: Chi-shih ≠ 4;
TPYF, ch. iii, p. 8b. (P.394).

1.a. 鶯 鶯 燕 燕 春 春

yīng yīng yèn yèn chūn chūn   xpxtpp r

Everywhere orioles and swallows, everywhere spring,

b. 花 花 柳 柳 真 真

huā huā lioǔ lioǔ zhēn zhēn   xpxtpp r

Flowers and willows burst forth everywhere,[1]

---

1. zhēn zhēn: i.e. stand out clearly.

c. 事事 風風 韻韻

shr̀ shr̀ fōng fōng yùn yùn   xtpptx r

All things have grace and charm;

2.a. 嬌嬌 嫩嫩

jiaō jiaō nùn nùn   xpxt

All is beautiful and young,

b. 停停 當當 人人

tīng tīng dàng dàng rén rén   xpxtpp r

Everyone happy, all content.

If one reads only the first syllable in each of
the pairs the message of the poem would be much the same;
the basic difference is that the impression of flowers and
birds in profusion is not so direct. The tieh-tzu also
give the lines movement and lightness. It is interesting
to notice the subtle difference of effect that tieh-tzu
as concrete nouns have in distinction to tieh-tzu as
abstract qualities. In lines la and b yīng yīng yèn yèn,
huā huā lioǔ lioǔ are like the ennumeration of many
separate things whereas jiaō jiaō nùn nùn, tīng tīng dàng
dàng intensify one single idea. In both cases the basic
function of the compounds is to augment or exaggerate.

This style, even used in only two or three lines,
is not so common in hsiao-ling as it is in t'ao-shu[1] or the
plays in which it has a variety of applications. Most often

1. See, for example, Chao Ming-tao's (Yüeh-tiao): Tou-an-
   ch'un: T'i-ch'ing; TPYF, ch. vii, pp. 8b-9a in which the
   first song is nearly all in tieh-tzu and the following
   songs seem to burst forth with them in various lines.

one finds it in connection with themes less gay than that
of Ch'iao Chi's poem. In such cases the effect is of tense
emotion and whereas in a gay theme it creates a lightness,
in a depressive theme it creates a feeling of desperation.
The most famous and best poem making an effective use of
this style is Li Ch'ing-chao's t'zu, Sheng-shengman.[1]

Similar to the effect of tieh-tzu is that of
"meaningless" syllables such as Chou Wen-chih uses in the
following poem. These constructions are common in all
colloquial literature, the ones illustrated here are
typical of those appearing in san-ch'ü.
Chou Wen-chih (d. 1334); (Cheng-kung): Tao-tao-ling:
Pei-ch'iu; YFCY, ch. iii, p. 6a. (P.9.).

1.a. 叮 叮 噹 噹 鐵 馬兒 乞留 玎 狼 鬧
   dīng(dīng) dāng(dāng) tiĕ mǎ(er) qǐ(lioú) dīng (láng) naò
                                                    ppttppc   r
   Ting-tang, eave bells' rattling-brattling noise,

 b. 啾 啾 唧 唧 蛡蛡兒 依柔 依然 叫
   jioū(jioū) jī(jǐ) cŭ zhǐ(er) yī(roú) yī(rán) jiaò
                                                    ppttppc   r
   Kree-kirr, crickets chirping-chirring cry,

 c. 滴 滴 點 點 細雨兒 淅溜 淅零 啃犭
   dǐ(dǐ) diĕm(diĕm) xì yǔ(er) xì(lioù) xì(líng) shaoaò
                                                    ppttppc   r
   Dripping, fine rain falling-flowing murmurs,

_____

1. Ch'in-ting-tz'u-p'u (Peking, 1715), ch. xxvii, p.7b.

d. 瀟 瀟 灑 灑 梧 葉 兒 矢 流 疏 剌 落

xiaō(xiaō) shǎ(shǎ) wú yè(er) shǐ(lioú)shū(là) laò

                                   pp<u>t</u>tppc r

Rustling, wu-t'ung leaves lisping-whispering fall;

2.a. 睡 不 着 也 麽 哥

shueì bǔ (zhaó) yě mā gō   xttpp

I'll never get to sleep!

b. 睡 不 着 也 麽 哥

shueì bǔ (zhaó) yě mā gō   xttpp

Never get to sleep!

3. 孤 孤 另 另 單 枕 上 迷 颩 模 登 靠

gū(gū) lìng(lìng) dān zhǐm (shàng) mí(cuō)[1]mú(dēng) kaò

                                 pp<u>t</u>tppc r

(All) alone; leaning on the solitary pillow in silence.

      As word sounds most easily imitate natural sounds, poets are likely to use arbitrary coinages most freely when dealing with the problems of describing a sound more colourfully. Such is the case in the first four lines of this poem. The four syllable phrases in the last half of each line function as a sound adverb modifying the verb at the end. In each case they take a meaning relative to the context and provide a concrete, colourful imitation of natural sound. Their interpretation is made easier by the fact that each phase is linked to the <u>tieh-tzu</u> at the head of the line both by similar function or "meaning" and

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1. This reading as well as the meaning of the phrase is according to Hsü Chia-jui, <u>Chin-yüan-hsi-ch'ü-fang-yen-k'ao</u> (Shanghai, 1956), p. 28.

similar vowel and consonant sounds. Yě mā gō as we have
seen before, is part of the refrain. It is a standard
interjection and involves no imagery.

The tieh-tzu in the first four lines and in
sentence three often appear separately as ordinary compounds,
like ding-dāng, jiou-jǐ, etc., but the author, striving for
special effects in this poem, uses this repetition to
suggest agitation or anxiety. The basic similarity in all
these expressions is their degree of intensity; ding-ding-
dāng-dāng is not merely the tinkling of a small bell but the
persistent ringing that constantly calls attention to itself;
gū-gū-ling-ling does not merely mean to be alone but to be
so lonely that one can think of nothing else and, in this
frame of mind, all things, the wind, the rain, a chirping
cricket and the leaves of the wu-t'ung tree, become contrib-
uting elements to the state of melancholy.

Usually poets are discussed in regard to their
diligent observance of metre, the extent of literary polish
in their language or the manner in which they use allusions
or figures of speech. It could be most profitable to study
a poet and his contemporaries by comparing their use of sound.
A poet can be meticulous about the metric structure of his
poems, write in a most highly polished style but still make
a bad showing in the use of sounds. Because the sound of
language is usually left to the ear of the poet, and,

fortunately, is rarely planned to any extent, it is one of
the more spontaneous elements of a poet's work. By studying
this aspect of writing, one could be able to observe a poet
"while he is not looking". In any event, if one can equate
a consistently effective use of sound with a specific kind
of talent, it should be possible to make a fresh critical
appraisal of many san-ch'ü poets.

CHAPTER IV

Parallelism and Miscellaneous Repetition

Repetition is the most basic of all forms of language patterning. We have already seen special types, such as metric patterns, rhymes and vowel and consonant patterns, in which the arrangement of individual syllables or words is fundamental; here we will discuss the structural and semantic relationships of phrases and lines that form repetition patterns.

Parallelism in one or another of its forms dates from the earliest written literature; its point of highest development in Chinese came in the T'ang Dynasty. It was during this period that its strictest rules were evolved and as this represents a relatively fixed standard of usage, it will suit our purposes best as a measure of the parallelism used in san-ch'ü.[1] Many of the examples here are not in the strictest sense tui-chang 對仗 and so I prefer the more general term "parallelism".

The two most important rules in strict parallelism were a) that the tones in each of the lines must be inversely parallel, i.e. if line one is ppttp, line two must be ttppt, and b) that the same word was not

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1. See also T'ang Yüeh's discussion of parallel constructions; op. cit., ch. i, pp. 33-39.

to be used in both lines. These were basic tenets that poets accepted for the sake of correct form. There was also definite practice regarding the treatment of meaning. In the best lines, words standing parallel to one another were of a similar category. This created symmetry of form and sometimes generated interesting semantic associations. In time these categories came to be represented as fairly clear-cut groups of terms dealing with, for example, the heavens or the elements, with time, geographical features and so on.[1] As it was difficult to match exactly every word in one line with those of the other, writers often achieved parallel effects by carefully matching obvious words like colour adjectives, numbers, points of the compass or the like. The freest parallelism amounted to keeping words loosely matched according to a grammatical classification, as nouns with nouns, verbs with verbs, grammatical particles with grammatical particles and so on.[2]

Although he discusses its less usual types, on parallelism in general Chou Te-ch'ing has little to say beyond, "(When pairs of lines occur), they must be made parallel; this is a natural rule that everyone knows."[3]

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1. For examples of these see HYSLH, pp. 153-166.
2. HYSLH, pp. 166-182
3. CYYY, Vol. II, p. 48a; the clause in parentheses is according to the text in Jen Na's TTSFSC, p. 32b.

It is obvious that those well practised in the writing of shih would interpret this "natural rule" in quite another way from the dramatists, for example, and those with less inclination to write san-ch'ü as if it were formal poetry. We are probably safe in assuming that Chou Te-ch'ing was writing for the former.

In the Ming Dynasty, Chu Ch'üan lists in his T'ai-ho-cheng-yin-p'u[1] seven types of parallelism that occur in san-ch'ü. He gives them as: ho-pi-tui 合璧對 ting-tsu-tui 鼎足對 lien-pi-tui 連璧對 , which are respectively two, three and four lines in parallel form, lien-chu-tui 聯珠對 , in which many lines are parallel with one another, ko-chü-tui 隔句對 , or parallelism of alternating lines sometimes of different lengths, lüan-feng-ho-ming-tui 鸞鳳和鳴對 , in which the beginning and end lines of a verse are parallel, as in the Tao-tao-ling verse form, and yen-chu-fei-hua-tui 燕逐飛花對 , in which three parallel lines make one sentence.

In addition to the two, three and four line parallelism, and the alternating parallelism, Wang Chi-te[2]

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1. Chu Ch'üan, T'ai-ho-cheng-yin-p'u, (1925 reprint), ch. i, p.1b.
2. In his Ch'ü-lü (Shanghai, 1935), ch. ii, pp. 32a-b; see also TTSFSC, pp. 34b-35a.

lists as well <u>tieh-tui</u> 疊對 , which is the same as
<u>ch'ung-tieh-tui</u> that Chou Te-ch'ing mentions and which we
will discuss later, also parallel lines with end rhyme
and parallel stanzas in which the lines of one stanza
are parallel with those of another.

He comments further on the use of parallel lines
saying that it is careless if one does not use parallelism
where one should, but to use it where it is not necessary
is forcing matters. Again this is open to a considerable
variety of interpretations. "Parallel lines," he maintains,
"must be correct in every word and cannot be acceptable
unless they balance one another evenly. If the first line
is skillful, it is preferable that the second be skillful
also. It is 'one-sided withering' if one line is good and
one not; (the bad one) must be discarded and another sought
....."[1]

Wang Li[2] has observed that the more regulated the
tone patterns of poetry become, the more a part of the style
parallelism becomes. Thus in the old style poems, it was
not found so frequently, at least in stricter forms. This
applies to <u>tz'u</u> and <u>san-ch'ü</u> to a certain extent. As we
might expect, just as with the other traditional rhetorical

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1. Wang Chi-te, ibid., ch. ii, p. 32b.
2. <u>HYSLH</u>, p. 469, par. 33.2.

devices, <u>san-ch'ü</u> shows broad scope also in its use of parallelism. The most important differences in practice were a) that lines need not have inversely matching tone patterns to be considered parallel and b) that it was not necessary to use parallelism in certain lines of a particular verse form if the poet did not choose to do so. Thus it was perfectly correct for a Yüan poet to write elegant lines with evenly balanced parallel words and phrases on one occasion and on another to disregard parallelism altogether.

As a beginning it will be useful to examine a few examples that show some of the results achieved in parallel lines. In the following poem, the first two lines are balanced skillfully enough to be acceptable in <u>shih</u>.

Hu Chih-yü (1227-1293); (<u>Chung-lü</u>): <u>Hsi-ch'un-lai</u>: Ch'un-ch'ing ≠ 2; <u>TPYF</u>, ch. iv, p. 1b; but see also <u>CYYY</u>, Vol. II, p. 53b. (P.92).

l.a. 閑 花 醞 釀 蜂 兒 蜜

  xián huā yùn niàng fōng er mì   xpxtppt <u>r</u>

  Leisurely flowers brew honey for the bees,[1]

---

1. <u>xián huà</u>, is according to the <u>CYYY</u> version, the <u>TPYF</u> has <u>cán huā</u> "faded flowers".

b. 細雨調和燕子泥

xì yǔ tiáo huó yèn zž ní   xtxpttp r

Fine rain mixes mud for the swallows;

c. 綠窗春睡覺來遲

lyù chuāng chún shueì jiǎo laí chí   xpxttpp r

In spring sleep by the green (silk) window I

waken late.[1]

2.a. 誰喚起

shueí huòn qǐ   xts r

Who rouses me?

b. 窗外曉鶯啼

chuāng waì xiǎo yíng tí   xttpp r

Outside my window in the morning orioles sing.

In their obvious parallelism, lines 1a and b are
typical of conventional pairs of lines. The terms "honey"
and "mud" are not strictly in the same category but the
fact that they rhyme is sufficient compensation. Further-
more they both frequently occur in contexts such as this
and are accepted as conventional poetic terms, and so the
lack of strict parallel meanings is not obtrusive. It is
not only the matching of individual words, however, that

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1. CYYY version in which the line reads, "In a butterfly-
   dream by the green (silk) window I waken late." lyù
   chuāng; "green window"; it was the custom to replace the
   paper covering on windows with thin, green silk when the
   weather became warm.

makes parallelism effective; we can see from this example
that much depends on the function of the terms in syntax
patterns. Rather than through any intrinsic similarity of
meanings, "flowers" are more effectively related with "rain"
through the fact that they both do something in the same way.
In that one brews honey for the bees and the other mixes
mud for the swallows nests, both freely contribute to the
preparations of spring and all its expectations of gayety,
happiness and perhaps love. These, of course, are conven-
tional allusions and are immediate in the effect of the poem.

     Although these lines convey on the surface two
different ideas, a reader's interest does not focus on the
honey, the bees, rain or the swallows as objects in them-
selves but the attention is rather on the underlying feeling
of spring that these conceits pleasantly conjure up in the
mind. In conveying this impression, however, one of the
lines is just as effective as two; that the idea was made
to span two lines, both parallel in metric form and general
similarity of their words, serves only to ornament the text;
that there are two lines together does not increase one's
knowledge nor make exceptionally vivid one's impression
of the scene. This, of course, is not a critical indictment;
much of the charm of such poems lies in this uncomplicated
use of textual ornamentation. But in the following poem,
which is of the same verse form, the parallelism in the

beginning is slightly more functional in that each line

contributes substantially more to the total idea expressed

by both lines together than was true in the former poem.

Tseng Jui (fl.1294); (Chung-lü): Hsi-ch'un-lai: no title;
Yüeh-fu-ch'ün-chu, ch. i, p. 3. (P. 90).

1.a. 溪邊倦客停蘭棹

    qī biēn jyuèn kǎi tīng lán zhaò   xpxtppt r

    Travel-weary I pause in my boat at the stream's side;

  b. 樓上何人品玉簫

    loú shàng hó rén pǐn yù xiāo   xtxpttp r

    Up in one of the houses someone is playing a flute;[1]

  c. 哀聲幽怨滿江皋

    aī shēng yoū yuèn mǎn jiāng gaō   xpxttpp r

    Deeply plaintive, the sad sound re-echoes on the river;[2]

2.a. 聲漸悄

    shēng jièm qiaǒ   xts r

    Slowly it dies,

  b. 遣我悶無聊

    qièn ngǒ mèn wú liaó   xttpp r

    And sends me into hopeless melancholy.[3]

    Here, however, there is little interdependence

between the two statements, one does not elucidate the

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1. pǐn yù xiaō: to judge the qualities of a 'jade' flute.
2. jiāng gaō: i.e. the river's banks.
3. mèn wú liaó: i.e. sadness and dejectedness.

other nor is it essential to interpret one line in terms
of the other; the statements are related only because they
are essential, though separate, details in the same scene.
As such they are relevant to the poem; there is no question
of one statement's being as effective as two in this case,
but again the parallel structure seems only to add symmetry
or euphony to the poem. If, on the other hand, two lines,
simply because they are parallel, reveal significant
aspects of the broader idea they express as a unit, then
we can say that parallelism rises above ornamentation.
Although his choice of details is not highly original in
the first two lines of the following poem, the poet seems
to have made the most of parallel structure.

Wang Po-ch'eng (fl. 1279); (Chung-lü): Hsi-ch'un-lai:
Pie-ch'ing; TPYF, ch. iv, p. 2a. (P. 92).

1.a. 多 情 去 後 香 留 枕

duō qíng qyù hoù xiāng lioú zhǐm   xpxtppt r

After love has gone, the fragrance remains on

the pillow,

b. 好 夢 回 時 冷 透 衾

haǒ mòng hueí shŕ lěng toù qǐm   xtxpttp r

When the dream is over, cold comes through the

coverlet;

c. 悶 愁 山 重 海 來 深

mèn choú shān zhòng haǐ laí shǐm   xpxttpp r

Desolation, sadness, heavy as mountains, deep as the sea.

2.a. 獨自寢

    dú zz̀ qǐm   xts̲ r

    I go to bed alone,

  b. 夜兩百年 心

    yè yǔ baǐ nién xīm   xttpp r

    In the night it rains, and I think of our devoted

    love.[1]

        Taken together in their most general sense, lines
la and b describe the loneliness that follows parting,
but one's attention when reading them is on separate details
in which no direct reference to the loneliness itself is
made. The statements are both literal; no conceit draws
attention away from the literal detail to a figurative
association or abstration. Each line makes a separate
impression yet at the same time the two lines together
describe loneliness in a manner they could not have done
singly. As for word categories in these two lines, all
but "fragrant" and "cold" match easily when taken out of
context. The last three syllables are further associated
by the feminine rhymes lioú zhǐm, toù qǐm and by the
alliteration of final consonants in xiāng and lěng. These
two words, "fragrant" and "cold", are the grammatical topic

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1. baǐ nién: from phrases like "one hundred years devoted
   love", etc. that are the usual salutations to the bride
   and groom.

in their respective lines; they are in parallel positions
and stand out as the key terms in the beginning of the
poem.

The emotional impact of the two lines arises out
of a subtle contrast between the happiness that existed
before the lovers parted and the loneliness that exists
now. In the first line "fragrance" recalls this previous
happiness but only in the light of something "left behind,
left over", something no longer really here. "Cold", on
the other hand, implies not only the present loneliness
but, being such a definite contrast to "fragrance" and
what fragrance represents, it re-emphasises this difference
between the present and the lost happiness of the past.
It is only because of the parallelism that such terms as
"fragrance" and "cold" are able to generate additional
meaning and describe the melancholy in this poem with such
poignancy.

As we mentioned before, writers of san-ch'ü
exercised considerable liberty in their use of parallelism.
The following two poems illustrate practices that writers
of shih, for example, would have avoided. In this anonymous
poem, we have an example of four line parallelism and an
instance of the lüan-fong-ho-ming-tui mentioned by Chu
Ch'üan

Anonymous; (Cheng-kung): Tao-tao-ling: no title; YFHS, ch. ii, pp. 32b-33a. (P. 9.)

1.a. 黃　塵萬古長安路

huáng chén wàn gǔ cháng ān lù　　　　　　xpxtppc　r

There is yellow dust on the age old Ch'ang-an road,

b. 折碑三尺邙山墓

zhě beī sām chř máng shān mù　　　　　　xpxtppc　r

And broken head-stones on the shallow graves

of Mang-shan.

c. 西風一葉烏江渡

xī fōng yǐ yè wū jiāng dù　　　　　　xpxtppc　r

The west wind blows on one boat at the Wu River

crossing,

d. 夕陽十里邯鄲樹

xī yáng shř lǐ hán dān shù　　　　　　xpxtppc　r

The sun sets behind ten miles of trees at Han-tan.

2.a. 老了人也麼哥

laǒ liaǒ (rén) yě mā gō　　　　　　xt tpp　r

How old one feels!

b. 老了人也麼哥

laǒ liaǒ (rén) yě mā gō　　　　　　xt tpp　r

How old one feels!

3. 英雄盡是傷心處

yīng xióng jìn shř shāng xīm chù　　　　　　xpxtppc　r

These are all sad places for brave men.

In the first four lines the words are skillfully matched, especially considering the writer's added difficulty of maintaining not only the ordinary rhyme but of achieving two and three syllable feminine rhyme. All four of these lines and sentence three as well have identical tone patterns, in this respect the poem differs most obviously from <u>shih</u>. Further, when composing four parallel lines, writers of <u>shih</u> avoided using the same syntax patterns in both pairs;[1] the syntax of the lines in this poem is the same throughout. To one who is used to reading the carefully varied lines of <u>shih</u>, these four lines may seem monotonous, but we must remember, when this song was performed with music as it was intended to be, the repetition must have been quite effective. It is likely that, far from being unpleasant, it was the song's strong feature and that the other repetition devices like similar content, identical syntax patterns, feminine rhyme, and similar placement of the same vowels and consonants must also have strengthened the song's impact. With such technique the poet could play upon the emotions in a manner not available to writers of a more sophisticated style. In addition to parallel form, the first four lines show also

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1. <u>HYSLH</u>, p.181, par.15.22.

a natural sequence based on the four points of the compass. If we take Ch'ang-an as the West, then Mang-shan, which is outside of Lo-yang, is in the East, the Wu River is in the South and Han-tan in the North. Reference to such widely separated places gives the impression that the poet is taking all of China into his view and summing up all the events of history. Each line has to do with heroes and brave men: the first two not with any specific persons, but obviously the road to Ch'ang-an has been travelled by the greatest men in history and many great men were buried in the graveyard outside Lo-yang. Line 1c refers to Hsiang Yü's decision to die by his own hand after his defeat rather than cross the Wu River to safety[1] and line 1d to Ching K'o, one of the Lord of Yen's retainers, who lost his life for attempting to assassinate the First Emperor of Ch'in.[2]

The climactic effect of poems in this verse form is quite definitely governed by the parallel structure of the five longer lines, i.e. 1a-d and sentence three. The last line, set apart from the rest of the poem by the refrain lines, occupies the crowning position and often

1. Shih-chi, ch. vii, SPTK ed., pp. 33b-34a.
2. Shih-chi, ch. lxxxvi, SPTK ed., pp. 18a-19a.

shows a tendency to re-capitulate or to pose a moral.[1]

The following poem illustrates two, three and four line parallelism; in sentence two we have an example of what Chu Ch'üan called <u>yen-chu-fei-hua-tui</u>, or three parallel lines in one sentence.

Hsü Tsai-ssu (fl. 1300); (<u>Shuang-tiao</u>): <u>Ch'an-kung-ch'ü</u> (i.e. <u>Che-kuei-ling</u>): Ch'un-ch'ing; <u>TPYF</u>, ch. i, 11b. (P.316.)

1.a. 平 生 不 會 相 思

ping shēng <u>bǔ</u> huei xiāng sz̄   xpxtpp   r

All my life I knew no longing,

b. 才 會 相 思

cai huei xiāng sz̄   xtpp   <u>r</u>

Now I know it,[2]

c. 便 害 相 思

bièn hai xiāng sz̄   xtpp   r

I suffer from it.

2.a. 身 似 浮 雲

shīn sz̀ fú yún   xtpp   <u>r</u>

Like floating clouds, my body,

b. 心 如 飛 絮

<u>xīm</u> <u>ryú</u> feī xyù   pptt   <u>r</u>

My heart, like fluttering willow-down,

---

1. We have already seen this illustrated in Chapter Two, see p. 104.
2. i.e. "as soon as I knew what it was."

c. 氣若遊絲

qì ruò yoú sz̄   xtpp. r

My breath like wafted gossamer.

3.a. 空一縷餘香在此

kōng yǐ lyǔ yù xiāng zaì cž   xtx,xpts̲ r

Here to no purpose, a whisp of lingering fragrance,

b. 盼千金遊子何之

pàn qiēn jīm yoú zž̌ hó zhr̄   xpp,xtpp r

Where is the longed for noble wanderer?

4.a. 證候來時

zhèng hoù laī shr̄   xtpp r

When the 'sickness' comes--[1]

b. 正是何時

zhèng shř hó shř   xtpp r

Just when does it come?

c. 燈半昏時

dèng buòn hūn shr̄   xtpp r

When the lamp is half dim,

---

1. zhèng hoù, i.e. "symptoms", generally refers to love-sickness in san-ch'ü, but see also p. 69 , note 1.

d. 月 半 明 時

   yuè buòn míng shŕ   xtpp r

   When the moon is half dark.[1]

Each of the four sentences in this poem is composed of parallel lines. Strictly speaking in lü-shih it was impossible to rhyme two lines that were parallel, but in san-ch'ü because rhyming was generally easier, parallelism and its rules governing tone patterns were not so strict and because Yüan writers were fond of using as much ornamental sound as possible, the rhymed parallel lines we find throughout this poem are typical. Nor were there any fast rules, again in contrast to shih, stating that in san-ch'ü definite sets of lines must always be parallel; in practice certain lines invited it and in such cases it became customary to use it. In poems to this verse form lines 1b-c, 2a-c and 3a-b are most often parallel.

---

1. Literally this line reads: "When the moon is half bright." Míng "bright" is the adjective most commonly used to describe the moon and as "half-bright" it suggests primarily darkness or waning light. Most adjectives meaning "dark" or the like are not so natural with the word "moon" in Chinese and therefore become either distracting or colour-less. In this case "half-dim" of the previous line makes more effective parallel phrasing if contrasted with a word of opposite meaning, but in English this is not so because a word suggesting light or brightness in such a context, even "half-bright", confuses the image; hence the word "dark" in the English version above.

In the first sentence the tone patterns of the
parallel elements are the same, the same word is repeated
and the lines are not all of the same length. This again
is not unusual of parallel style in san-ch'ü. In this
particular case repeating the term xiāng sz̄ serves not only
to emphasise the idea of "longing", the fundamental
emotion and the motive of the poem, but also to create
the effect of an unsophisticated plaint typical of the
idealised young woman in the poem.

Although lines 2a, b and c repeat the same idea in
different words, it is difficult to call them ornamental
in the same sense as the first two lines of Hu Chih-yü's
poem quoted earlier in this chapter. As parallel lines
these are perhaps mediocre because they achieve no subtle
associations but being repeated phrases with the same
rhythm they have an emotional effect akin to that in the
anonymous Tao-tao-ling just quoted. The lines are short,
however, and this brings an intensity to the state of
desperation they express in which body, heart and breath
have weakened nearly to disappearing.

Lines 3a and b are in form and execution most
effective of the parallel groups. Emphasis is on the
contrasting situations of the young woman and her lover.
This is punctuated with considerable effect by the
parallel words: kōng "emptiness, lack of hope" in contrast

to pàn "to gaze after, to hope for"; yù xiāng "left over fragrance" contrasted with yóu zž "wanderer"; zài cž "here" opposed to hó zhŕ "where, somewhere else". Yù xiāng refers to the fragrance that lingers after the incense burner has gone out. Because it was the custom to burn incense when guests were entertained, lingering fragrance suggests the loneliness or quiet after someone has gone away. It implies that the lover was once there and because of the memory of this the young woman's loneliness is all the harder to bear. This is what we were being told in another way in the first three lines of the poem.

The theme of this poem is conventional and has been used many times in san-ch'ü; even the ending has little new in it. Its appeal lies to a great extent in the sound of its language, as Jen Na implies in the statement, "In the beginning and end there are several words with the same rhyme (i.e. beyond the normal rhyme scheme), all are of the most natural sound. The last four lines may each only be of four syllables but they are complex and each expresses the sentiment most clearly; this is indeed excellent writing!"[1] The rhymes he refers to are the repeated words in the first sentence and the rhymes at both the beginnings and endings of the last four

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1. Ch'ü-hsieh, ch. i, SCTK ed., p. 5a.

lines. These have "a most natural sound" because they
express the young woman's mood so precisely. In
recitation the lines become intense because of the
parallel construction, but the climax owes as much to
the indirectness with which the conclusion is stated.
A lamp that is half dim is one that has nearly burnt itself
out. The moon when it is setting becomes dim partly
because it is no longer directly overhead and partly
because approaching dawn seems to reduce its brilliance.
That the lamp was not blown out and that one notices the
waning of the moon implies one has remained awake late
into the night brooding and unhappy with longing.

       In addition to parallelism of lines and phrases,
the spontaneous vowel and consonant colouring have a
definite function in the poem. Most of it is ornamental
when judged within the limits of a single line but over
the space of the whole poem a general count reveals that
there are about half again as many light sounding syllables,
such as those with sounds like xi-, sz, qi, ji, to be
found in the poem as there are dark or heavy syllables,
like bu-, ko-, pu-, yo-, ho-. The rhyme positions are
occupied by light syllables and xiāng sz̄, the key word
of the poem, has light initials in alliterative combination.
As the poem is in the words of a woman, this predominance
of light sounds undoubtedly contributes to the impression

of femininity of speech. More important, however, is the fact that the heavy sounds are nearly all concentrated in the last part of the poem, from line seven to the end, and that the concentration grows proportionately higher as the lines progress. It is in this section that the poet describes most poignantly the young woman's loneliness and melancholy.

Chou Te'ch'ing does not discuss regular forms of parallelism to any extent, but he does mention the three following types with special reference to san-ch'ü.[1] Briefly they are: shan-mien-tui 扇面對 in which the lines are alternately parallel as, for instance, line one with line three, line two with line four; ch'ung-tieh-tui 重疊對 in which the first line is parallel with the second and the fourth with the fifth but at the same time the first, second and third are all parallel with the fourth, fifth and sixth respectively;[2] chiu-wei-tui 掖尾對 in which parallelism is used in the last three lines of a poem.

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1. CYYY, Vol. II, p. 48a; cf. also TTSFSC, pp. 32b-35a.
2. Jen Na, in the TTSFSC, p. 33b, says that this type of parallelism is entirely factitious and has little effect in the poem. For an example see Chou Te-ch'ing's own t'ao-shu, (Yüeh-tiao): Tou-an-ch'un: Shuang-lu, the fifth song; TPYF, ch. vii, p. 6b.

Jen Na[1] says that shan-mien-tui is seen rarely in shih and tz'u; it was only in ch'ü[2] that it flourished. He adds that this alternating parallelism creates a distinct effect; this we can see in the following poem.

Kuan Han-ch'ing: (Shuang-tiao): Hsin-shui-ling: no title: the song Chu-ma-t'ing; YCPH, II, ch. v, p. 95.

1.a. 多緒多情

duō xyù duō qíng[3]   ttpp r

Many thoughts much yearning

b. 病身軀憔悴損

bìng shīn qyū qiaó cuèi sǔn   tpp,pts r

Have weakened my body, haggard and thin.

2.a. 閑愁閑悶

xián choú xián mèn   tppc r

In idle sadness, idle gloom,

b. 將柳帶結同心

jiāng lioǔ daì jiě tóng xīm   ptt,tpp r

I tie the love-knot on my willow belt.

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1. TTSFSC, p. 32b
2. Here he includes the songs of the drama as well as san-ch'ü.
3. Although rhymes are not always used in this line and line 2a, practice is more often in favour of it. This is one of the few san-ch'ü in which -m finals are rhymed with -n finals, cf. lines 2b and 4b.

3.a. 瘦 岩 岩 寬 褪 了 絳 綃 裙

shòu yám (yám) kuōn tùn (le) jiàng xiāo qyún　ppt̲t̲ppp　r

So gaunt, my red silken skirt is too large,

b. 羞 答 答 恐 怕 化 鄰 姬 問

xioū dā (dā)[1] kǒng pà (tuō) lín jī wèn　　　　ppt̲t̲ppc　r

Ashamed--afraid that she next door will ask about it.

4.a. 若 道 傷 春

(ruò) daò shāng chūn[2]　　　　　　　　　　　ttp　r

If it is the dolour of spring,

b. 今 年 更 比 年 時 甚

jim nién gèng bǐ nién shŕ shim　　　　　　　　ppt̲t̲ppc　r

It's much worse this year than ever before.

　　　　The metric patterns of line 1b and 2b, as in the
strictest parallelism, balance inversely and, as we can see,
the tone patterns of the lines themselves conform with
this.　But because lines 1a and 2a are the shorter of the
four and, in this case, their repetitive syntax structure
is strikingly similar, they become the pivotal lines in
the parallel construction.　Because lines 1b-2b are each
of a 3,3 syntax pattern rather than 2,2,2 or the normal

1.　In CYYY dǎ is a shang tone but as the tones often change
　　when words are used as tieh-tzu and as the metric
　　pattern calls for a p'ing tone, I have given a modern
　　reading in this case.
2.　The pattern most commonly seen is ttp, as opposed to
　　tpp in Kuan Han-ch'ing's line.

six syllable line, their rhythm stands out and they
clearly echo one another. The last three syllables of
2b, jiě tŏng xīm, are not syntactically parallel with
qiaó cueì sŭn but the similar rhythm of the lines over-
rides this difference. In fact even if line 1b-2b were
less alike syntactically, the short pair of lines would
act to pull them together and make them resound to one
another. It is in the longer pair, therefore, that
semantic associations could be most effective, but in
this case none that are outstanding appear.

The effect of these four lines is primarily one
of rhythm which arises from alternating the line lengths,
4 6, 4 6. This would seem to have a sharper impact than
four lines of the same length. In the Tiao-hsiao-ling,
which is the other verse form cited by Chou Te-ch'ing[1]
as using shan-mien-tui, the alternating parallelism occurs
in the last four lines all of which are regularly seven
syllables long. Though subtler than in the Chu-ma-t'ing,
the parallelism still evokes a special effect. There is
a good example of this in the Pei-tz'u-kuang-cheng-p'u.[2]

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1. CYYY, Vol. II, p. 48a.
2. PTKCP, Yüeh-tiao, 3rd Verse Form, p. 3a. Jen Na
    also quotes the song; see the TTSFSC, p. 33a.

Chiu-wei-tui, as the name implies, can be used to make the end of a song stronger. It is most often used in the songs Chai-er-ling and Hung-hsiu-hsieh. The following song by Chang K'o-chiu is a good illustration of this technique.

Chang K'o-chiu: (Chung-lü): Hung-hsiu-hsieh: no title; CCYCPH, I, ch. iv, p. 83. (P.57).

1.a. 金 蓮 步 蒼 苔 小 徑
(jīm) lién bù cāng tái xiǎo jìng   xtxpxt r

Her small feet[1] tread upon green moss in the

narrow path,

b. 玉 鈞 垂 翠 竹 閒 亭
(yǔ) gōu chuei cuei zhǔ xián tíng   xpxtpp r

The crescent moon[2] hangs over green bamboo by

the quiet pavilion,

2.a. 物 換 星 移 暗 傷 情
wù huòn xīng yí àm shāng qíng   xtxptpp r

Time works its change, secretly I lament.

3.a. 遊 魚 翻 凍 影
(yóu yǔ) fān dòng yǐng   ptt r

The swimming fish dart amidst cool shadows,

----

1. jīm lién: gold lotus, i.e. a euphemism for a woman's feet.
2. yǔ gōu: jade hook, i.e. a poetic term for the crescent moon.

b. 啼鳥 犯春聲

(tí niǎo) fàn chūn shēng   tpp r

The singing birds intrude on the sounds of spring,[1]

4. 落梅 香暮景

luò meí xiāng mù jǐng   xpxts r

The fallen plum blossoms make the evening[2] fragrant.

As we can see from the metric pattern, lines 3a
and b normally remain separate from the last line,
sentence four. When chiu-wei-tui is used syllables are
added to lines 3a and b so that they are the same length
as the last line, and the metric pattern changes from
pattern A, the normal metric pattern, to one resembling
pattern B:

	A	B
3.a.	ptt	xpptt
b.	tpp	xttpp
4.	xppts	xppts

In recitation lines 3a and b are read as normal five
syllable lines but this probably was not so when they were
sung. From this it would seem that even though lines are
not of the same rhythm, they could be effective in
parallelism. In this poem the nouns and adjectives of the

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1. fàn: one source gives 泛 , in which case the line could
   read: "The singing birds float upon the voice of spring".
2. mù jǐng: literally, evening scene.

three lines strongly develop the feeling of a parallel structuring but the semantic associations are too conventional to be significant. Still with chiu-wei-tui the ending is definitely graceful. When the normal metric pattern is followed, the poem is better if the last line expresses a strong or original thought; it is easy to see how a poet, failing this, could still redeem his poem by resorting to three line parallelism.

We have already seen the san-ch'ü writers were fond of creating sound patterns whenever possible, adding extra rhymes and developing effects with assonance and alliteration. With the same freedom they also strove for effects by repeating larger groups of sounds, phrases and lines. Often these were part of the verse form, as in the hsi-ch'ü, Hsiao-ho-sheng in which three tieh-tzu precede each line, or in songs like the Tao-tao-ling and Shan-p'o-yang[1] in whose final lines there are special patterns resembling refrains. Other more arbitrary patterns often became tours de force but sometimes they were used to develop special poetic effects. In one such pattern the last syllables of one line were repeated as the beginning of the following line. We shall see this used quite skillfully in a later example:[2] too often, however,

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1. For examples of the last two see pp. 58, 59, 104, 187.
2. But see also Anonymous; (Shuang-tiao): Hsin-shui-ling: no title: Yüen-yang-sa, the last song in the t'ao-shu; CCYCPH, II ch. v. p. 177; also Ch'iao Chi's (Yüeh-tiao): Hsiao-t'ao-hung: Hsiao-lien-chu-ko; YFCY, ch. ii, p.15b or YJHLC p. 384; among others.

devices of this sort resulted in stilted language and forced lines. Another pattern used the same word in every line of the poem. This often became a contest among writers who passed the time "sharing rhymes", as it was called.[1] Lü Chi-min, in one of the better examples of this style, cleverly repeated in each line two characters in the name of the courtesan to whom he dedicated the poem.[2]

Lü Chi-min (fl. 1302); (Shuang-tiao): Che-kuei-ling
(i.e. Ch'an-kung-ch'ü): Tseng-yu-hsiang; TPYF, ch. i,
p. 8a. (P.307).

To Jade-fragrance.

1.a. 可 人 兒 暖 玉 生 香

     kǒ rén (er) nuǎn yù shēng xiāng   xpxtpp   r

     The beauty's warm jade[3] exudes a fragrance;

_____

1. Even though the repeated word need not always have
    been the rhyme word.
2. See also Kuan Yün-shih's (Shuang-tiao): Ch'ing-chiang-
    yin: Li-ch'un, in which the word "spring" as well as
    one of the five elements is used in each line, cf.
    Chiang Yi-k'uei, Yao-shan-t'ang-ch'ü-chi, SCTK ed.,
    p. 11a or YJHLC, p. 359; Chang Yang-hao's (Cheng-kung):
    Sai-hung-ch'iu; TPYF, ch. i, p. 5b or YJHLC, p. 10; Jen
    Yü's (Cheng-kung): Hsiao-liang-chou; YFCY, ch. i,
    pp. 12a-b or YJHLC, pp. 16-17.
3. i.e. her skin.

b. 弄玉團香

lòng yù tuón xiāng   xtpp r

Dally with jade, dally with fragrance;[1]

c. 惜玉憐香

xǐ yù lién xiāng   xtpp r

Love the jade, love the fragrance!

2.a. 畫娥眉玉鑑遺香

huà ngó mei yù jiàm yí xiāng   tpp,xtpp r

After painting her eyebrows the mirror of jade

is touched[2] with fragrance,

b. 伴才郎玉枕留香

buòn cai láng yù zhǐm lioú xiāng   tpp,xtpp r

After being with her beloved the pillow of

jade[3] is left with fragrance.

3.a. 捧酒卮玉容噴香

fóng jioǔ zhr yù yóng pèn xiāng   xtx,xptx r

When bringing the wine her face of jade breaths

a fragrance,

b. 摘花枝玉指偷香

zhǎi huā zhr yù zhǐ toū xiāng   xpp,xtpp r

When plucking the flower her fingers of jade

steal the fragrance.

---

1. tuón xiāng: literally to knead or roll up incense
    powder that has been mixed into a kind of paste.
2. yí xiāng, literally has fragrance left on it.
3. yù zhǐm, a jade headrest, not in the true sense
    a pillow.

4.a. 問玉何香

wèn yù hó xiāng   xtpp   r

What is jade's fragrance?

b. 料玉多香

liaò yù duō xiāng   xtpp   r

I expect jade has much fragrance.

c. 見玉思香

jièn yù sz xiāng   xtpp   r

Seeing jade I think of its fragrance,

d. 買玉尋香

maǐ yù xim xiāng   xtpp   r

When buying jade I look for fragrance.

      Poems based on this sort of device, however, are a minority in san-ch'ü. They are generally clever and amusing, but they hardly compare with a piece like T'ao Yüan-ming's "Poem on Giving up Drink".[1]

      The following poem illustrates how a good writer, when not concentrating on tours de force, made use of repetition patterns to control subject matter in an original manner.

Kuan Yün-shih (1286-1324); (Chung-lü): Hung-hsiu-hsieh: no title ≠ 3; CCYCPH, I, ch. iv, p. 80. (P. 54.)

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1. Li Kung-huan, op. cit., ch. iii, pp. 22a-b.

1.a. 挨着 靠着 雲窗 同坐

ai (zhe) kào (zhe) yún chuāng tóng zuò   xtxpxt   r

Caressing, cuddling, we sit together by the

high window,[1]

b. 偎着 抱着 月枕 雙歌

wēi (zhe) bào (zhe) yuè zhǐm shuāng gō   xpxtpp   r

Nestling, embracing, we sing together on the

crescent pillow.[2]

2. 聽着 數着 怕着 愁着早 四更過

tīng (zhe) shù (zhe) pà (zhe) chóu[3] (zhe zǎo) sz̀ gēng guō

gēng guò   xtxptpp   r

Listening, counting, fearful and anxious, so soon

the fourth watch is past.

3.a. 四 更 過 情 未 足

(sz̀ gēng guō) qing wei zǔ   ptt

Fourth watch past, our desires thwarted,

b. 情 未 足 夜 如 梭

(qing wei zǔ) yè rú suō   tpp   r

Desires thwarted, the night has flown.[4]

---

1. yún chuāng: "cloud window", i.e. a window among the clouds, high from the ground, uppermost in the building.
2. yuè zhǐm: "moon pillow", i.e. the headrest in the shape of a crescent moon; see note 3 of the previous poem.
3. pà zhe chóu zhe, because the tones fit better I follow the fragmentary text of the YCPH instead of the CCYCPH which has chóu zhe pà zhe; cf the note on this poem in CCYCPH, I, ch. iv. p. 80.
4. yè rú suō: "night like a shuttle", the quickness of time is often compared to the weaver's shuttle.

4.　天那更聞一更妨甚麼

(tiēn nà gèng rùn) yǐ gēng fàng shǐm muō[1]　　xpxts　r

Heaven! What could it harm to add one more hour?[2]

　　　　　The first three lines are dominated by the verb
phrases "caressing... etc."; in each case the form is the
same: a verb with full metric value followedby a grammat-
ical particle that is extra-metric. The first two lines,
parallel in construction, describe two young lovers,
blissful in their lack of concern over the lateness of the
hour. The rhythm, at least in a recitation of these
lines, is even and gives no hint of anxiousness. When the
first striking of the fourth watch is heard, however, the
caresses and the songs they sing together are interrupted
and the mood is completely changed. The two lovers are
caught unawares; their surprise that time could have
slipped by so quickly gives way to disappointment and
anxiety at the possibility of being discovered. The line
expressing these feelings has a rhythm structure different
from the first two lines; it is basically a seven syllable
line whereas the preceding two each are of six syllables.
In this line the poet repeats four terse verb phrases in
succession, each of the same form as those in the previous

---

1. A better ending to this line would have been in the
    pattern pcs.
2. i.e. "add one more watch".

lines and each expressing a separate idea. Four such
phrases constitute a considerable increase in rhythmic
tenseness of the line and most vividly convey the
emotional intensity that develops so suddenly in the scene.
There follows a chain-like repetition in which the last
syllables in one line become the first of the next. This
makes lines 3a-b move briskly and because the repeated
syllables are in addition, extra-metric, the rhythm of
these lines must have been very taut when the song was sung.
In recitation, however, these three-syllable phrases take
on the character of four short lines; their final syllables
develop the rhyme scheme abba, which seems to accentuate
this abrupt phrasing much more than rhyme schemes like aaaa
or abab.

Far from wishing merely to ornament the poem,
Kuan Yün-shih used these repetition patterns to express an
idea with the greatest possible clarity and force. This
is most admirable in view of the tendency of many san-ch'ü
writers to over-use attractive rhetorical devices.
Obviously the poem would have had quite a different effect
if Kuan Yün-shih had felt it necessary to use the "chain-
effect" in every line as it is most commonly used by other
poets.

Being thus able to control phrases and lines with-
in a single verse, it was only one step further to

achieving similar effects among several verses. This is what took place when a skillful writer arranged the songs in a t'ao-shu to arrive at the best expression of theme or climax. Most t'ao-shu are provided with a primary song, from which the set takes its mode and name, and a final song of one kind or another that determines the nature of the climax. In between the writer often had considerable scope both as regards length and development of theme. As the original music is now lost, however, much of the writer's skill in his use of verse forms is also lost to us.

Although the following song is in the tai-kuo form, i.e. two songs put together to form one longer song, it will illustrate briefly how a writer could use the songs in the t'ao-shu to develop his themes. For convenience the sentences of the two songs are numbered in a single sequence.

Kuan Yün-shih; (Chung-lü): Tsui-kao-ko with Hsi-ch'un-lai:
T'i-ch'ing; TPYF, ch. iv, p. 5a. (P.86).
Tsui-kao-ko:

1.a. 自然體態溫柔
    zz rán tǐ tài wēn róu   ppttpp r

    Unpostured and gentle,

 b. 可意龐兒奈羞
    kǒ yì páng ér nài xiōu   ttppts r

    A lovable face and shy,

2.a. 看時節偷眼將人溜

kàn shŕ (jié) toū ǎn jiāng rén lioù   ppttppc   r

When she looked, a winsome eye glanced at me,[1]

b. 送與人些風流證候

sòng yŭ (rén xiē) fōng lioú zhĕng hoù   ttppcs   r

That made me languish with love.

3.a. 蜂媒蝶使空迻逗

fōng meí dié shŕ kōng tuó doù   ppttppc   **r**

But harbingers of love make inducements in vain;

b. 燕子鶯兒不自由

yèn zž yīng ér bŭ zž yoú   ttppttp   r

The birds of love are no longer free;[2]

c. 恰便似一枝紅杏出牆頭

(qià bièn sž) yĭ zhŕ hóng xīng qyŭ qiáng toú   pptttpp   r

Just like a flowering branch[3] grown over the wall.

_____

1. toū ǎn: "stealthy eye"; "winsome" is not a direct tran-
   slation of the term toū ǎn but of the image suggested.
   It would be mistranslating to try to make highly
   original verse out of this in English. I have not sought
   out English chiches but freely used those that came to
   mind. As zhĕng hoù, line 2b, is commonly used in Yüan
   songs in connection with love, passion and love-sickness,
   the rather worn phrase "languish with love" might best
   express this in English. "Harbingers of love", apart
   from its more convenient length, is much more meaning-
   ful in English than "the go-between bees and butterfly
   messengers". Nor do "swallows and orioles" convey the
   associations with love and lovers that have become auto-
   matic in the Chinese expression yèn zž yīng ér, so I
   have used "birds of love", an alternate of "love-birds".
2. "... no longer free" in the sense that they, the poet
   and the young woman, are not free to love one another.
3. yĭ zhŕ hóng xīng: "a branch of red apricot (blossoms)";
   the flowering branch growing out over the top of the
   garden wall symbolises a young woman who is somewhat too
   forward.

4.a. 不 能 勾 折 入 手

    (bǔ néng goū) zhé rù shoǔ   pts r

    That cannot be plucked to hand;

b. 空 教 人 風 雨 替 花 愁

    (kōng jiaò rén) fōng yǔ ti huá choú   tttpp r

    In vain I feel sad for the flower in the wind and

    rain.[1]

The poet relates here an encounter with a beautiful young woman, most likely a courtesan, and then reflects on the improbability of such an affair. All the positive aspects of the situation, the beauty of the young woman, her enticements, the suggestion of a liaison with her, are concentrated in the first stanza. The second stanza expresses the poet's dashed hopes. Because the first two lines of each stanza are generally similar in form and treatment, they have the virtue of uniting the stanzas much as if they were two verses of the same song, and may have given the poet's expression of dashed hopes more poignancy. Much, of course, depends on what the music of the two stanzas was like. Still one is able to see how a skillful writer could achieve most effective results in the development of themes through an imaginative use of verse forms.

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1. fōng yǔ: "wind and rain", often refers symbolically to the fate of a young girl who must take up the life of a prostitute.

Beyond ornamenting a text, therefore, parallelism and patterns of repeated phrases can enhance, indeed create, the significant ideas of a poem. That parallelism was perfected in other poetic genre had only minor effects on its use in san-ch'ü which had not become a part of formal literature. This lack of restriction did not necessarily mean that parallelism came immediately to be used with greater brilliance. This may have been true of arbitrary forms of phrase repetition, but it is clear that a special kind of talent was necessary to use these vital parts of language imaginatively and to the best effect, a talent that would have set the poet apart from other writers no matter if he wrote shih, tz'u or san-ch'ü.

CHAPTER   V

Figuration.

Figuration refers to language whose use in a
certain context distinctly goes beyond a normal or literal
sphere of reference.   Here allusion is taken also as a
part of figuration because the effective meanings allusive
terms bring to a context are derived less from the words
themselves than from their relationship to another, usually
specific, context.   For the same reason, the symbol is
discussed here as well.

A figure of speech functions on the semantic
level in the way that onomatopoeia functions on the level
of sound.   Both are bound to the text but both create imagery
that transcends the text.   The imagery evoked by figures
of speech is born of grammatical relationships that seem
to put actual things into unusual and often illuminating
perspectives.   There is mental resistance to unusual
relationships in practical experience, especially regarding
things with which we are in daily contact, and unless we
are led unawares into seeing them, habits of mind usually
rule them out.   Through a use of mirrors, for example,
unusual relationships of forms in nature can be forcefully

brought to our consciousness; this we call optical illusion. Similarly, we wonder at the puzzle of Zeno which we can call a mathematical illusion. It is exactly in this sense that a language figure is a grammatical illusion that leads us to expect or to draw unusual conclusions about reality that the mind would resist were it not guided by the grammatical shape of an idea in language form.

In this discussion figures are divided into three general classes: a) figures by comparison, b) figures by modification, and c) figures by substitution. These classes are based generally on the type of "figurative term" that is used and its relationship to a literal or "proper term";[1] thus if a proper term is likened to a figurative term, the figure is comparative; if a figurative term changes the character or is itself a modification of a proper term, the figure is by modification; and if a figurative term stands for a proper term, the figure is then by substitution. Figures in any of these classes are liable to banality; the classifications do not imply that one type

1. For this term, as well as several most useful ideas, I am indebted to Christine Brooke-Rose in her book _A Grammar of Metaphor_, (London, 1958).

is intrinsically more striking or revelational than another. All the classes, furthermore, are related; often it is only a matter of emphasis that justifies a figure's being considered as one class rather than another. The purpose here is not to make an exhaustive logical study but rather to describe general trends in the figurative language used in san-ch'ü.

Figures by comparison may be divided into two forms; those in which the comparison is literally expressed and those in which it is not. In this respect they correspond in a general way to simile and metaphor but these terms are not altogether suitable here because metaphor is usually taken to describe other types of figurative language as well as comparison and is usually considered aesthetically superior to simile. This latter point has little significance in san-ch'ü. The expressed comparison is a necessary part of the poetic language; without it certain relationships could not be stated. Whether or not we express the comparison literally in an English translation, however, is another matter. Let us take, for example, the first two lines of the following poem.

Chang Yang-hao (1269-1329); (Chung-lü): Shan-p'o-yang:

T'ung-kuan; TPYF, ch.iv,pp.15a-b. (P.138).

T'ung Pass.

1.a. 峰巒如聚

fōng luón rú jyù   ppxc   r

The peaks mass together,

b. 波濤如怒

buō taó rú nù   ppxc   r

And waters rage,[1]

c. 山河表裏潼關路

shān hó biaǒ lǐ tóng guān lù   xpxtppc   r

Along[2] the hills and the River lies the road

   to T'ung-kuan.

2.a. 望西都

wàng xī dū   tpp   r

I look toward Hsi-tu,[3]

---

1. i.e. literally, "The peaks are as if massed / The waves
    are as if angry".
2. biaǒ lǐ, now on one side, now on the other. T'ung-kuan
    is the mountain pass situated at the great bend where
    "the River", i.e., the Yellow River, changes its course
    from south to east. Here the "T'ung-kuan road" is the
    road leading toward the pass.
3. Hsi-tu undoubtedly refers to Ch'ang-an toward which the
    poet looked as he travelled to T'ung-kuan. The term has
    an archaic quality.

2.b. 意踟蹰

yì **chí** chú   tpp   r

My thoughts unsettled;

3.a. 傷心秦漢經行處

shāng **xīm** qín hàn jīng xíng chù   xpxtppc   r

(Here), where the Ch'in and Han armies passed,

    I lament

b. 宮闕萬間都做了土

gōng **qyuě** wàn jiān **dū** **zù** (le) tǔ   xxtpp**ts**   r

The ten thousand palaces,[1] all turned to dust;

4.a. 興

xíng   p

(Kingdoms) rise,

b. 百姓苦

bǎi xìng kǔ   xt**s**   r

The people suffer;

5.a. 亡

wáng   p

(Kingdoms) fall,

---

1. **gōng qyuě**: "palace gates", conventional synecdoche for "palace".

5.b. 百姓苦

    baǐ xìng kǔ   xts r

    The people suffer.

       The comparisons in lines 1a-b are literally
expressed perhaps as much for reasons of metre as for
style in this instance.   "Peaks mass" and "waters rage"
are images frequent in Chinese poetic writing and there
is no question of their being weaker for using a word like
rú "to be like" as a link.   In English, however, it is
another matter; the simile expresses these images in such
a cumbersome and aesthetically unpleasing manner that they
distract the attention.   The simile in English may be
grammatically closer to the Chinese but it is misleading
to imply that a phrase like "the peaks are as if massed
together" accurately represents the poetic force of a
Chinese line like fōng luón rù jyù.

       These two figures work in parallel; the full
meaning does not emerge unless they are taken in conjunction.
The first line, "Peaks as if massed" does not so forcefully
convey the hostility in the landscape by which the poet
expresses his feelings of uncertainty.   In the second line,
however, the waves of the river are shown as angry and the

peaks in retrospect add a forbidding note also.   The
poet's misgivings are undoubtedly sincere because when
he wrote this poem, probably about 1329, the last year
of his life, he was an official in Kuan-chung which was
at the time in the throes of famine.[1]

The comparisons in the following poem, on the
other hand, are not literally stated;   they are terse
and relatively complex for san-ch'ü.

Chang K'o-chiu; (Chung-lü): Hung-hsiu-hsieh: T'ien-t'ai-
p'u-pu-ssu; YFCY, ch.v,p.22b. (P.56).

At the Temple by the Waterfall on T'ien-t'ai Mountain

1.a. 絕頂峯攢雪劍

jyué dǐng fōng cuón xyuě jièm   xtxpxc   r

(At their) very tops the peaks gather (like)

swords of snow,

b. 縣崖水掛冰簾

xyuén aí shueǐ guà bīng liém   xpxtpp   r

(On the) sheer cliff the stream hangs (like)

a mantle of ice.

---

1. Kuan-chung, covering most of modern Shensi province,
    includes the area of T'ung-kuan. See also the biography
    of Chang Yang-hao in the Yüan-shih, ch.clxxv, SPTK,
    ed., esp.pp.24a-b.

2. 依樹哀猿弄雲尖

    yī shù aī yuén **lòng** yún **jiēm**   xtxptpp r

    In the trees monkeys[1] play with the tops

       of clouds;

3.a. 血花啼杜宇

    (xiě huá) tí dù yǔ   ptt **r**

    Among azaleas[2] the cuckoo calls,

  b. 陰洞吼飛廉

    (**yīm** dòng) hoǔ feī **liém**   tpp r

    From dark caves the wind-god howls....

4. 比人心山未險

    (bǐ) rén **xīm** shān weì **xiěm**   xpxt**s** r

    Compared to the hearts of men, mountains

       hold no peril.

The construction of the figures in both lines 1a and b

is the same, so for convenience we will discuss in detail

the first line only.   This we may transliterate as follows:

      Very top/peaks gather/snow swords

---

1. aī yuén: "wailing gibbons"; this is a conventional poetic
    term for monkeys; the reference is specifically to the
    kind whose cry resembles human weeping.
2. xiě huá: "blood flower"; the azalea; its colour comes
    from the tears of blood the cuckoo is said to weep on its
    petals. The cuckoo, whose call, according to tradition,
    sounds like a Chinese phrase that means "better to return
    home", is associated with the sadness of parted lovers or
    of those far from home.

This particular line in Chinese reads easily in a 3,3 syntax pattern but in this verse form the pattern is nearly always 2,2,2 (or in the case of seven syllables 3,4, i.e., 1,2,2,2), and does not allow three syllables after the caesura.

The figure lies in the last four words. Obviously there can be no verb-object link between "gather" and "swords" as the English word order indicates; the relationship is instead a comparison in which "peaks" are described as "swords". Whether the peaks "are" swords or only "like" swords is again a matter that is relevant only in English. The Chinese text merely sets out three facts; "at their tops", "the peaks are gathered" and "snow swords". As there is no expressed grammatical link between "peaks" and "swords", the figure, at least as regards its form, approaches what we call metaphor, yet, (as illustrated with simile in the previous poem) this does not necessarily justify a metaphor in translation. The English lines in the text above, even though they are similes, are closer in form, i.e., sequence and force of impressions, than a metaphor in English would be but there is, from the standpoint of style, reasonable argument for a translation like: "the gathered peaks are swords of snow, the hanging stream is a mantle of ice."

The predominant images are height and steepness of the peaks as well as cold brilliance which the term "snow swords" suggests. The Chinese verb for "gather", though by no means original in this poem, is figurative with regard to the noun "peaks". It can, however, be literal in regard to "swords". On the other hand, "snow" is a figurative adjective for "swords" but quite normal for "peaks". There is, then, a primary comparison between "peaks" and "swords" which is itself figurative, but on a secondary level both "peaks" and "swords" are involved in separate figurative constructions. These secondary constructions, furthermore, are figurative variations on one another because "peaks" that can be "gathered" are more like "swords" and "swords" that are of "snow" are more like "peaks". This strong metaphoric relationship between the grammatically unrelated figures on the secondary level gives impetus to the primary comparison of "peaks" and "swords".

The second line works in almost exactly the same way as the first. The term "ice mantle" amplifies the image of cold brilliance established in the first line. There are also primary and secondary figures that, in the same way as shown above, complement one another. That the

two lines are parallel in construction creates euphony
and draws the sets of figures together so that these two
most important features of the scene make a unified im-
pression, much as in Chang Yang-hao's poem above. How-
ever, the phrases "peaks gather (as) snow swords" and
"stream hangs (like) ice curtain" are the effective
elements creating the imagery; the complexity of the
figures adds only slightly to the whole effect.

　　　　Implied comparisons in san-ch'ü are frequent
and varied.   They are by no means confined to one line,
as the following poem illustrates.

Anonymous; (Chung-lü): Hung-hsiu-hsieh; no title; YFHS,
ch.iii,p.la (P.64).

1.a. 窗 外 雨 聲 聲 不 住

　　　chuāng wai yǔ shēng (shēng) bǔ zhyǔ　　　　xtxpxc　r

　　　Outside the window rain sounds ceaselessly,

　b. 枕 邊 淚 點 點 長 吁

　　　zhǐm biēn luei diěm (diěm) cháng xyū　　　　xpxtpp　r

　　　Beside my pillow tears fall (as I) sigh.

2. 雨 聲 淚 點 急 相 逐

　　　yǔ shēng luei diěm jí xiāng zhyú　　　　xtxptpp　r

　　　Sounding rain, falling tears urge on one

　　　　　another;

3.a. 雨聲兒添悽慘

(yǔ shēng er) tiēn qī cǎm ptt r

The rain-sound adds to grief,

b. 淚點兒助長吁

(lueì diǎm er) zhù chāng xyū tpp r

Teardrops provoke more sighs.

4. 枕邊淚到多如牕外雨

(zhǐm biēn lueì daò) duō rú chuāng waì yǔ xpxt̲s r

As many tears are by my pillow as is rain

outside my window.

The comparison between rain and tears in this
poem is first suggested through the parallel construction
of lines 1a and b, but the comparison is only incidental.
Sentence two makes the association clearer but makes no
direct link between the two elements. The following
two lines, 3a-b, show tear-drops and the sound of rain to
have the same effect on the grief of the speaker in the poem.
But it is not until the final line that the relationship is
stated literally. It then appears as a hyperbole in which
the amount of tears is compared with the amount of rain.
Beyond parallel structure and the indirect comparison in the
last line, no grammatical machinery is needed to link the

elements of the figure, yet the comparison is strong and
the effect is consistent.   To be sure, an association
between tears and rain is quite obvious but the poem
evokes concrete similarities that are new and it is this
that makes the basis of originality in figurative language.
The poem says, in effect, "my tears are like rain" but the
manner in which this is said keeps the poem from being banal.

Figures by modification attribute the character-
istics of one thing or idea to another.   They appear most
commonly as a type of personification and in this form account
for the greater part of figures of speech in san-ch'ü.   In
such figures rivers may be angry, as we have seen in one of
the poems above;   trees may be sad or sometimes unfeeling;
often an abstract idea is given concrete qualities, as
sadness being so heavy that one strains under the load.   In
the following poem we see spring spoken of as someone who has
gone away.

Hsieh Ang-fu (fl.1302);   (Shuang-tiao): Ch'u-t'ien-yao with
ch'ing-chiang-yin; no title; YCPH, I,ch.iv,p.41, or CCYCPH,
p.56.   (P.376).

Ch'u-t'ien-yao:

1.a. 屈指數春來

   qyǔ zhǐ shǔ chūn laí   xpptp

   I count on my fingers when spring will come,

  b. 彈指驚春去

   tán zhǐ jīng chūn qyù   xtppt r

   But I'm surprised, in a flick of the fingers

   　　　spring has gone.

2.a. 蛛絲綑落花

   zhū zz wǎng luò huā   xttpp

   Even the spider (with its) web, catching

   　　　fallen petals,

  b. 也要留春住

   yě yaò lioú chūn zhyù   xtppt r

   Wants spring to stay.

3.a. 幾日喜春晴

   jǐ rr xǐ chūn qíng   xpptp

   For a few days I am happy spring is fair,

  b. 幾夜愁春雨

   jǐ yè choú chūn yǔ   xtppt r

   As many nights I am sad from spring's rain.

4.a. 六曲小山屏

　　 lioù **qyŭ** xiaŏ shān píng xttpp

　　 The little screen[1] painted with mountains,

　b. 題滿傷春句

　　 tí **muŏn** shāng chūn jyù xtppt　r

　　 Is written full of sad verses on spring.[2]

Ch'ing-chien-yin:

5.a. 春若有情應解語

　　 chūn ruò yoŭ qíng yīng **jiaĭ** yŭ xptppc**s**　r

　　 If spring had feelings it should understand me,[3]

　b. 問著無憑據

　　 wèn zhuó wú píng jyù xtppc　r

　　 But, asking, there was no answer.[4]

6.a. 江東日暮雲

　　 jiāng dōng rî mù yún xpxtp　**r**

　　 The evening cloud east of the River,

　b. 渭北春天樹

　　 weì beĭ chūn tiēn **shyù** xtppt　r

　　 The spring tree north of the Wei;[5]

---

1. lioù **qyŭ**: a folding screen, apparently with six bends.
2. i.e.,"...lines on sadness in spring."
3. i.e., "...understand speech."
4. wú **píng jyù**: "there was no proof", no proof that spring could understand because there was no answer.
5. This and the previous line come from Tu Fu's poem "On a Spring Day Thinking of Li Po",see Fen-men-chi-chu-tu-kung-pu-shih,ch.xix,SPTK,ed.,pp.25a-b. Here the lines suggest two people separated by a great distance.

7. 不知那答兒是春住處

bù zhī nà dǎ (er, shr) chūn zhyù chyù   xptppcs   r

I don't know where spring can be.

         This is the second of three poems by Hsieh
Ang-fu all written in the same verse form and on the same
theme.   The term "spring" can be taken literally, but
because the poet vaguely suggests that it is a person, he
allows himself the opportunity to use concrete personal
details in the whole of the last strophe to describe it.
Attributing speech to inanimate objects is favoured by
poets especially since T'ang Ming-huang's description of
Yang Kuei-fei as a "flower that can talk".[1]   The two
lines by Tu Fu, referring to persons that are separated,
again suggests a personification of spring and in the last
line spring is thought of as living in a particular
place, as someone does when away from home.   Thus the poet
describes his intense feelings about spring in a simple and
natural manner that the reader can easily translate into
terms of his own experience.

_____

1. See the K'ai-yüan-t'ien-pao-yi-shih (Shanghai,1926),p.12a.

There are also figures by modification in <u>san-ch'ü</u> that arise through the use of classifiers, i.e., the grammatical particle used in the enumeration of nouns. Usually the classifier merely makes a term more precise, e.g., <u>yǐ lyǔ yēn</u> 一縷煙 "a whisp of smoke", as opposed to <u>yǐ zhèn yēn</u> 一陣煙 "a puff of smoke", but when used in a line like:

秋 風 昨 夜 愁 成 陣

qioū fōng zuó yè chóu chéng zhèn[1]

or:

一 掬 可 憐 情

<u>yǐ</u> jyūkǒ lién qíng[2]

the associations are unusual enough to evoke special imagery. In this way a poet can increase the connotations of a term easily avoiding the use of difficult or stilted grammatical constructions. The associations in lines 2a-b of the following poem are at once subtle and complex. They express the innermost feelings of a woman who, from her window, watches the man she loves sail away and disappear as the river curves behind the mountain.

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1. For text see page 116.
2. From Kuan Yün-shih's (<u>Shuang-tiao</u>): <u>Ch'ing-chiang-yin</u> Hsi-pie # 1; <u>TPYF</u>, ch.ii, p.18a or <u>YJHLC</u>, p.358.

Kuan Han-ch'ing; (Nan-lü): Ssu-k'uai-yü Pie-ch'ing; TPYF, ch.v,p.2b. (P.160).

1.a. 自送別

zż sòng biě　　　　　　　　　　　　　　　xxp　r

Since the farewell,

b. 心難捨

xīm nán shě　　　　　　　　　　　　　　　ppt　r

In my heart I cannot let you go.

2.a. 一點相思幾時絕

yǐ diěm xiāng sż jǐ shř jyué　　　　　xtpptpp　r

When do even meagre longings end?

b. 憑闌袖拂楊花雪

píng lán xioù fǔ yáng huā xyuě　　　　xpxtppt　r

As I lean on the railing my sleeves brush the

snowy willow-down.

3.a. 溪又斜

qī yoù xié　　　　　　　　　　　　　　　xtp　r

The stream curves away,

b. 山又遮

shān yoù zhē　　　　　　　　　　　　　　xtp　r
The mountain blocks my view,

c. 人去也

rén qyù yě　　　　　　　　　　　　　　　xtp　r

And you are gone.

In line 2a the term yĪ diěm "one dot" is somewhat
unusual for xiāng sẕ "longing"; one would expect a classi-
fier suggesting the conventional idea of longing in the
form of a thread that, like thoughts, keeps contact between
the two persons even over a long distance.[1]   Furthermore,
the verb jyué "to break, to end" at the end of the line is
more consistent with the thread image.   Although both
terms, yĪ diěm and jyué, are broad enough in their range
of meanings to be consistent with one another, they never-
theless evoke differing ranges of meaning in this line.
There is first the suggestion in jĪ shŕ jyué "when will it
end?" of the woman's impatience to be done with a longing so
painful as this; in this case yĪ diěm suggests the sharpness,
the concentration of painful intensity of the longing. At
the same time this question "when will it end?" i.e., break,
may be a simple statement of wonder at how something so
fragile as longing or love, drawn out over perhaps a great
length of time and, like a thread, over a great distance, can
endure so persistently, can be so constant.   This arises
from the more concrete sense of jyué, i.e., "to break" as
one breaks something in two, to break a thread; yĪ diěm

---

1. Note the conventional pun, sẕ 絲   for sẕ 思.   .

then emphasises the smallness, the fragility of something
like a love between two people who must be separated.   A
further association arises with y**ǐ** di**ěm** and the term y**áng**
hu**ā** "willow-down" in line 2b.   The implication is that
the longing keeps returning like the willow's dots of
fluff that keep coming back season after season.   "Dots
of willow-down" vaguely suggest the lines:

細看來不是楊花

x**ì** k**àn** l**ái** b**ú** sh**ř** y**áng** hu**ā**

When I look closely, it isn't willow-down,

點 點 是離人淚

di**ěn** di**ěn** sh**ř** l**í** r**én** le**ǐ**[1]

Every dot is a tear of parting.

in which they are actually dots from tear-stains.   Yet
the word "snow", which is probably a figurative substitution,
tends to dominate the image associated with y**áng** hu**ā**.

        In figures by substitution the proper term is
replaced by a figurative term.   Characteristics of the
figurative term contribute to a more vivid, more concrete

---

1. From Su Shih's Shui-lung-yin, A Sequel to Chang Chih-fu's
    tz'u on Willow-down. See Tung-p'o-yüeh-fu (Peking,1959),
    ch.i,pp.1b-2a.

description of the proper term or literal meaning of
the line.   Because the proper term is rarely mentioned
in such figures, it must have obvious associations with
the figurative term so that the meaning of the figure is
clear.   For this reason the cliche and the conventional
substitution appear most frequently in this type of figure.

Ma Chih-yüan; (Hsien-lü): Shang-hua-shih: Chü-shui-yüeh-
tsai-shou, the first song; TPYF, ch.vi,p;1b.

1.a. 古 鏡 當 天 秋 正 磨

gǔ jìng dāng tiēn qioū zhèng muō   xtppttp r

In autumn the ancient mirror in the sky is

　　newly polished,

b. 玉 露 瓤 瓤 寒 漸 多

yù lù ráng ráng hán zièm duō   xtppttp r

In the cold the profusion of sparkling dew[1] slowly

　　increases;

2.a. 星 斗 燦 銀 河

xīng doǔ càn yín hó   xttpp r

Stars twinkle in the milky way

_____

1. yù lù: "jade dew", a well established poetic phrase for
    dew; the use of ráng ráng to describe dew dates back to
    the Shih-ching; cf. Shih-chi-chuan, SPTK,ed. "Yeh-you-man-
    ts'ao", ch.iv,pp.27a-b and "Lu-hsiao", ch.ix,pp.27b-28a.

2.b. 泉 澄 源 盡

    qyuén chéng yuén jìn   tppt <u>r</u>

    The stream flows clear as its source diminishes;

c. 仙 桂 影 婆 娑

    xiēn guei yǐng puó suō   xttpp r

    The moon/cassia[1] cast dark shadows.

       "Mirror" is a conventional substitution for moon
and so the meaning is quite clear in line 1a. But even if
the substitution were original, the phrases "in the sky"
and "in autumn" would make the meaning obvious. The usual
term is "ice (i.e. crystal) mirror"; here the adjective
"ancient" is more evocative, more in the romantic style,
suggesting the old bronze mirrors of ancient time. In
making the statement that in autumn the moon is brighter
than at any other season, the poet, by substituting "mirror"
for "moon", first shows through indirect comparison the
colour, the shape and perhaps the mellowness in age of the
moon. Although it is the figurative term "mirror" that is
literally expressed, the focus of attention is still on the
moon, especially while one is still concentrating on "in the

---

1. <u>xiēn guei</u>: the immortal cassia trees that are said to
   grow on the moon.

sky" and "in autumn".   The poet then turns our attention
to the brightness of the moon, but he describes this com-
pletely in terms of the figurative "mirror".   The effect-
ive word, of course, is mu̅o "to polish", which brings the
term "mirror" sharply into focus in its literal sense and
revivifies the conventional mirror-moon relationship by
changing the degree to which a mirror can represent the
moon.   Thus "to polish", an act common to the experience
of everyone, is translated into an idea describing the
moon.   It is being forced to make this mental translation
that rouses the interest of the reader.   That the word
mu̅o "to polish" comes at the end is the basic factor in
achieving the freshness of this line.

A figure of the same type is found in the
following poem.

Kuan Han-ch'ing; (Cheng-kung): Pai-ho-tzu; no title, #2, the
first strophe;[1] TPYF, ch.iii,p.4b (P.23).

1.a. 鳥 啼 花 影 裏,

1.a. 鳥 啼 花 影 裏   xpptt

    niǎo tí[2] huā yǐng lǐ flowers' shadows,

---

1. In the TPYF these are given as four songs of four lines each;
    they are now usually taken as two songs of eight lines each;
    cf. Lo K'ang-lieh,op.cit.,pp.17-18 and YJHLC,p.23.
2. Note that as part of the effect in these four lines, the
    second syllables all rhyme.

1.b. 人立粉牆頭

    rén lì fěn qiáng toú   xttpp   r

    (She) stands by the painted wall;

2.a. 春意兩絲牽

    chūn yì liǎng sz̄ qiēn   xttpp

    The two silken threads of spring desires tighten,

  b. 秋水雙波溜[1]

    qiōu shuěi shuāng buō lioù   xtppt   r

    The pair of waves in the autumn water glide.

        In line 2a the figure is by modification; "spring
desires" is the literal term of the line but it has a figura-
tive classifier that describes it in terms of "threads".
This, as we saw above in Kuan Han-ch'ing's Ssu-k'uai-yü, is
a conventional association. In line 2b, however, "autumn
waters" is not literal in that it stands for the eyes of a
beautiful woman. The association arises from comparing the
limpidity of the eye with the clear water in streams at
autumn; it also was a conventional expression when Kuan
Han-ch'ing wrote this poem. The classifier, however,
unlike that in line 2a, is literal in respect to "autumn
water"; the imagery is produced from its relationship to
the proper term "eyes". We again have a substitution of
the mirror-moon type that Ma Chih-yüan used in the last poem.

---

1. Originally 溜 , corrected here according to TPYF,
   annotated by Lu Ch'ien, (Peking, 1955), ch.iii,p.11.

Again the proper term, in this case "eyes", is treated as though it literally were the substituted term, "autumn water". Thus the two "waves" gliding as, for example, across a clear stream, describe the movement of the beautiful woman's eyes slowly turning as she watches for her lover.[1] In that there is only the single modification in line 2a as compared to the substitution plus the figurative description of the proper term in 2b, we can see how the last line could be more arresting; but because of their parallel structure the lines have a generally similar effect.

The figurative substitutions we have seen so far all involved nouns but verb substitutions are also used in <u>san-ch'ü</u> to create figurative relationships. In the following line by Chang K'o-chiu:
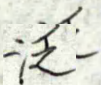
3.b. 啼鳥 犯春聲

(tí niǎo) fàn chūn shēng[2]   tpp   r

the only literal relationship that singing birds could have with spring sounds would be either "to create" or "to add to"

_____

1. See <u>TPYF</u>, the four lines following the above quoted which are roughly: The incense is burning in the golden burner,/ Idly she paces in the red chamber;/The moon is over the tips of the willow boughs,/We shall meet after dark.
2. For text see pages 171-2   .

them.   The poet instead substituted a verb meaning "to

intrude, to transgress", which not only conveys the idea

that the singing of birds helps to create the varied sounds

of spring but that it is the outstanding sound.   There is

a variant of the line[1] in which <u>fàn</u> "to intrude" is written

泛   <u>fàn</u> "to float".   The relationship is equally figurative;

in this case the singing birds "float upon" or "float in"

the sounds of spring.   The impression still remains that

they create or add to the sound.

Constructions like these and the other examples

given above are typical of the figures of speech that are

used in <u>san-ch'ü</u>.   Many of them are based on the well

established image.   The <u>san-ch'ü</u> writer did not greatly

concern himself with what we might call a revelational

figure of speech.   In the majority of cases figurative

relationships function almost entirely on a literary level;

that is to say, the relationships they create are between

words or symbols rather than actual things.   Instead of

revealing more about an object, they often obstruct a fresh

---

1.   See note following the text in <u>CCYCPH</u> I,ch.iv.p.83. See
     also <u>Hsiao-shan-yüeh-fu</u>, Chin-yueh-fu, <u>SCTK</u>,ed.,p.24a.

view of it, the eye becomes distracted.   Although this
is deplored in modern, especially Western criticism, it
is well to remember that the best san-ch'ü, whether light
or serious, do not achieve their strongest effects as a
general practice through the use of language figures based
on complex syntax relationships.   When such figures belong
in a class with other ornamental literary devices, as a
great many of them do, they should be judged on their
novelty as ornament and the skill with which they are used
in the poem and not on their revelational powers.

The cliché is the work horse of the san-ch'ü;
it plays such an important rôle that it deserves a special
study on its own.   Unfortunately it is only possible to
touch on it briefly here.

We have already seen to what extent cliché functions
in the development of figures of speech;   more generally they
are seen to form the background for any thought, sincere or
hackneyed, that the poet might wish to express.   It must be
remembered also that san-ch'ü verse forms, abounding in
three and four syllable lines, must have presented difficulties
especially as regards the use of the more expanded colloquial
language.   To most writers the cliché was the easiest way
to cope with short lines;   with this in mind we can appreciate

all the more Kuan Han-ch'ing's artistry in his <u>Ssu-k'uai-yü</u> "On Parting" in which there is no trace of the hackneyed phrase.[1]

  For many writers, particularly those of the later period whose aspirations tended toward literary excellence, composition was a web of clichés. In eleven short lines Ch'iao Chi threads his way through a masterful array of allusions, conventional symbols and hackneyed phrases, still managing to focus attention not on the fact that he had nothing to say but that he said nothing skilfully.

Ch'iao Chi; (<u>Shuang-tiao</u>): <u>Che-kuei-ling</u>: Wen-ch'un; <u>YFCY</u>, ch.ii,p.6b. (P.322).

1.a. 東君 去也如何

  dōng jyūn qyù yě rú hō   xpxtpp r

  The Lord of the East has gone; how?

 b. 風皺纖鱗

  fōng zhoù <u>xiēm</u> lín   xtpp <u>r</u>

  The wind draws (the water) into fine ripples,

 c. 煙抹羞蛾

  yēn muò xioū ngó   xtpp r

  And dark mist sweeps over the shy moth.

––––––––––––

1. For text see p. 201 .

2.a. 恨 白 眼 相 看

(hèn) baí ǎn xiāng kàn   xtpp   r

I dislike being looked at askance,

   b. 青 春 不 管

qīng chūn bǔ guǒn   pptt   r

Green spring wants nothing to do with me,

   c. 黑 髮 無 多

heǐ fǎ wú duō   xtpp   r

My grey hairs are many.[1]

3.a. 香 絮 引 魚 吞 綠 波

xiāng xyù yǐn yú tūn lyù buō   xtx,xptx   r

Sweet willow-down entices the fish to gulp at

     the green waves;

   b. 落 花 驚 蝶 夢 南 柯

luò huā jīng dié mòng nám gō   xpp,xtpp   r

Fallen flowers startle the butterfly from his

     dream of Nan-k'o.

4.a. 隨 處 行 窩

sueí chù xíng wō   xtpp   r

I'll make my home anywhere,

_____

1. I.e., whose black hairs are not many.

4.b. 載 酒 吳 船

    zai jiou wú chuān   xtpp r

    Carry wine with me in a boat from Wu,

c. 擊 筑 春 歌

    ji zhú qín gō   xtpp r

    Play the harp and sing songs from Ch'in.

        Dōng jyūn or the Lord of the East is a conventional
term for the east wind which is also associated with spring;
zhoù "to wrinkle" is commonly used as a poetic verb for wind
rippling water; lín "fishscales" as a substitution for
"ripples on the water" is good description of texture and
colour. Yēn "smoke" here is used to mean "mist" which,
"stroking the shy moth" constitutes an arresting figure by
modification. These three lines are the hsing 興
which, according to tradition, uses as an introductory passage
features of landscape that are sometimes related directly or
symbolically with the subject of the poem. Line 1c in this
poem begins to hint at the three following expository lines
because the words muò and ngó most frequently appear in
reference to the "painting on of moth-(eyebrows)" a style
of eyebrow make-up whose form and name were suggested
by the antennae of the moth. The line establishes that a
woman is involved.

To look on someone with the whites of the eyes is to look on them with disdain; the statement is functional in contrast to the preceding lines, and is not couched in a poetic style.   "Green spring" is a commonplace expression for youth; here it refers to the young woman whose favours the poet seeks; the verb is literal and provides no special adornment to the line.   Perhaps because these lines, 2a-c, are by contrast somewhat candid, they create a special impression; in any event it is here the poet expresses the pique he felt to his ego when the young woman spurned him. In these three lines he takes normal advantage of the verse form to create euphony by emphasising the feeling of parallelism through the use of colour adjectives, i.e., "white", "green" and "black" respectively, at the head of each line.

The meaning of the next two lines is conveyed through a series of figures by substitution.   "Fragrant (willow)-down" and "fallen flowers" signify the young woman; the "fish" and "butterfly" the poet.   The fish's gulping at the waves in his attempt to eat the willow-down floating over the water graphically describes the poet's frustrated desire for the young woman.   Although <u>nám</u> <u>gō</u> in the next line can fit into a literal statement about the butterfly's

dream, its associations with the T'ang story "Nan-k'o-chi"[1]
are so strong that the first meaning of the line becomes:
"she interrupted my dream of success and happiness." In
addition to describing figuratively the poet's relationship
with the young woman, the substituted terms are sufficiently
ambiguous to give readers the pleasure of making the associa-
tions with the subject of the poem. The final three lines
state generally that the poet does not care if the young
woman takes no interest in him, he will become a wanderer.
The term wō "den, haunt" frequently appears in the tao-ch'ing
道 情   style of writing which, as far as conventional
poets were concerned, expounded a romanticised view of the
simple life.   In that type of verse the term refers to a
hermitage or retreat where the poet does little more than
drink with his friends, recite poetry and enjoy nature.
Their purpose is to escape from the real or imagined problems
of society; here, of course, it is from rejected love which
the poet makes the most of for the sake of his poem. In the
last two lines as well, the literal meaning of the words
plays a secondary rôle: zaì jioŭ "to carry wine" (as when
travelling), is very familiar in this context as is the "boat
from Wu"; both evoke images of a life with no cares, free

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1. See Lung-wei-pi-shu (1794),Vol.IV,Book 5; each entry is
    separately numbered.

from the responsibilities associated with a fixed abode.
There is a vague reference in the last line to Kao Chien-li,
a famous harp player of the Chan-kuo period, who played for
Ch'in-shih-huang-ti, the First Emperor of Ch'in.[1]   The
fact that Wu and Ch'in are widely separated areas of China
might indicate the far wandering of the poet but the suggestion
is vague.

It is true that pure folk song can bear a heavier
load of cliché and to much better advantage than the verse of
poets, still it seems unfair to judge harshly songs in which
cliché was obviously used without pretext.   When sung, the
song full of clichés can be pretty and most effective with
an audience seeking pleasant diversion.   This is not offered
as an apology for san-ch'ü that fall below the level of great
literature - - whatever its limits may be - - but rather
to put them in a perspective that permits us to understand
better their original conception and the reasons they were
appreciated.

Because of its frequent appearance in verse and
its tendency to become stereotyped, symbolism in san-ch'ü is

_____

1.   Shih-chi,ch.lxxxvi,SPTK,ed.,p.20a.

closely related to cliché. Its most frequent uses are
the same as those of cliché, for it also ornaments a line,
helps fill up the metric spaces and, sometimes pleasantly,
frees the poet from the necessity of having anything to say.
It is possible, however, to find symbols that, beyond calling
up the conventional ideas, contribute also to the thought
of a poem. Such is the case in the following poem by Tseng
Jui.

Tseng Jui; (<u>Chung-lü</u>): <u>Hsi-ch'un-lai</u>: no title; <u>Yüeh-fu-</u>
<u>ch'ün-chu</u>,ch.1,p.2. (P.89).

1.a. 鴛鴦作對關前世

yuēn yāng <u>zaǒ</u> duì guān qién <u>shì</u>   xpxtppt <u>r</u>

An earlier life governs the wild ducks' pairing,

b. 翡翠成雙約後期

feǐ cueì chéng shuāng yò hoù qí   xtppttp r

And the mating (now) of kingfishers decides
        future (mating);[1]

c. 無緣難得作夫妻

wú <u>yén</u> nán <u>deǐ</u> <u>zaǒ</u> fū qí   xpxttpp r

Unless fate allows, how can we be man and wife?

_____

1. That is to say the mating of a specific pair of wild
    ducks in the present was determined by actions in a
    previous incarnation and the present mating of king-
    fishers determines the events of a future incarnation.

2.a. 除夢裏

chú mòng lǐ   xtx   r

Except in dreams,

b. 驚覺各東西

jīng jiǎo gò dōng xī   xttpp r

And when awakened, I am east, you are west.

        Terms like _yuēn yāng_ "Mandarin ducks" and _feī cueì_ "kingfishers" have a broad range of applications from the mildest erotic poetry to technical descriptions of copulation.[1] Usually any mention of pairs of ducks, or small birds like the kingfisher or, more frequently, the swallow and oriole immediately signals that the poem has to do with love. When the use of such symbols goes beyond establishing a vague mood in the poem and the symbolic terms can be seen to make a direct reference, they usually stand for the intimacy of lovers or the lovers themselves. Here, however, the reference is more than normally imaginative in that the symbols are used to point out the workings of fate which are so all encompassing that they even govern the mating of birds. If this is so, the assumption is, then how much more difficult is it for the lovers in the poem to become man and wife if fate does not decree it.

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1. See R.H.VanGulik's _Sexual Life in Ancient China_ (Leiden, 1961),pp.128-9.

Allusions we can consider in two broad classes: the literary and the historical, the latter including also geographical terms. By alluding to traditionally established situations of characters, a writer is not only able to achieve a special brevity of expression, but he can also, definitely and with economy, govern the attitudes his poem will arouse in his readers.

In _san-ch'ü_, as in other genre, literary allusion may refer to the use of a traditional literary situation or to the borrowing of phrases or lines from famous poems. Direct borrowing often gives the appearance of an attempted show of erudition; many times, however, the borrowed phrase makes a direct link with the source from which it was taken and if the poem is well enough known, its meanings and moods are brought by the allusion to the new poem. This is much the way that allusions to stories function but the effect of literary borrowing is usually more abstract and therefore more subtle. This is somewhat the case with lines 6a-b in Hsieh Ang-fu's poem quoted earlier.[1] With the last line of Chang K'o-chiu's _Hung-hsiu-hsieh_, "T'ien-t'ai-p'u-pu-ssu"[2]

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1. See p. 198.
2. See above, the second poem in this chapter.

it seems merely a case of using a good idea to finish

his poem.   Compare his line:

4. 比 人 心 山 未 險

(bǐ) rén xīm shān weì xiěm

Compared to the hearts of men, mountains hold no peril.

with these by Yung T'ao (fl.846)

楚 客 莫 言 山 勢 險

chǔ kò mò yēn shān shǐ xiěn

The traveller from Ch'u should not say the mountains

   are dangerous,

世 人 心 更 險 于 山

shǐ rén xīn gèng xiěn yú shān[1]

Among men in the world the heart is more dangerous

   than mountains.

   In the poem written "To a pretty Girl with a Mole

on her Cheek"[2] we saw how a situation could be described

entirely in terms of a traditional story.   The allusion

raised the poem's literary value; not only did it allow

economy of expression but gave weight to the subject.   The

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1. 1. Ch'in-ting-p'ei-wen-yün-fu (Shanghai,1892),ch.
   lviii,p.13a under the entry shān xiěn 山 險 .
2. See pp. 97-100   .

results of associating a particular subject to a traditional situation are greatly varied in <u>san-ch'ü</u>; in the following poem, for instance, Wang Ting manages to create satire though the use of two or three allusive terms.

Wang Ting; (<u>Shuang-tiao</u>): <u>P'o-pu-tuan</u>: P'ang-fu-ch'i; <u>TPYF</u>, ch.ii,p.11b.(P.204).

1.a. 一箇胖雙郎

(yǐ gò) pàng shuāng láng   tpp   r

A fat Mr. Shuang

   b. 就了箇胖蘇娘

(jioù le gò) pàng sū niáng   tpp   r

Went off with a fat Miss Su;

2.a. 兩口兒便似熊模樣

liǎng koǔ (er) biàn sz̀ xióng mú yàng   xpxtppc   r

The two of them, just like great big bears,

   b. 成就了風流喘豫章

chéng jioù (le) fōng lioú <u>chuǒn</u> yù zhāng   xtppttp   r

Caught their breath at Yü-chang,[1] their affair

      accomplished;

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1. Placename, cf. text below.

2.c. 繡幃中 一 對 兒 鴛鴦象

   xioù weí (zhōng) yĭ dueì (er) yuān yāng xiàng   xpxtppc r

   In bed[1] they were a pair in the shape of love birds;

3. 交 肚皮廝撞

   (jiaō) dù pí sz̄ zhuàng   xpxc r

   And when they coupled their bellies boomed together!

   The allusion is to a three-cornered love story
that was popular in Yüan times.   The actual events in the
story vary but they usually revolve about the problems of
a certain Shuang Chien who is in love with the courtesan
Su Ch'ing.   Because he is a poor scholar, he has no means
of buying Su Ch'ing from the brothel.   After long fruitless
waiting, Su Ch'ing, according to most versions, finally
accepts the proposals of Feng K'uei, a tea merchant who is
a boor but wealthy, and so she leaves Shuang Chien. Yü-chang,
in Wang Ting's poem is referred to as the place of elopement,
and is usually the place where Shuang Chien, in his pursuit
of the tea merchant's boat, looks for Su Ch'ing.[2]   Most
allusions to the affair of Shuang Chien and Su Ch'ing put
emphasis on the theme of ideal love thwarted by crassness.

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1. xioù weí zhōng: "within the embroidered curtains".
2. See also Ch'ü-hsieh, ch.ii, pp.64-ff.

Wang Ting derives humour by speaking of his corpulent lovers in terms of the ideal and associating them with a situation that is usually taken seriously. By rhyming pàng "fat" with Shuang-lang and Su-niang, the names of the two ideal lovers, he makes it clear in the very first sentence that the allusion is not meant to be serious. The humour comes forth particularly well in the three syllable tieh-yün of the first line. The combined effect of the assonance and allusion in this first sentence of the poem is similar to an English line like: "A mountainous Montague eloped with a corpulent Capulet...." After the first sentence, however, the allusion is given, in fact, needs only token support and this appears in line 2b with the mention of Yü-chang. Clearly it was the thought of the last line that inspired Wang Ting.

In the following poem historical allusion is used to form the basis of a tao-ch'ing poem of considerable strength. The reference is to a well known period of history.

Anonymous; (Chung-lü): Hung-hsiu-hsieh: no title; YFHS, ch.iii, p.1a. (P.63).

1.a. 楚霸王休誇勇烈

(chǔ) bà wáng xioū kuā yǒng liè   xtxpxt r

No need for the Tyrant from Ch'u to boast of
[1]
        valour,

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1. Reference is to Hsiang Yü who once boasted, upon seeing the
    First Emperor of Chin, that he himself could take the place
    of such a one as that: see Shih-chi, ch.vii, SPTK ed., p.2a.

1.b. 漢高皇莫説豪傑

(hàn) gaō huáng mù shyuě haó jié　　　　xpxtpp　r

Nor Emperor Kao[1] to speak of great men;

2. 一箇舉鼎拔山一箇斬白蛇

(yǐ gò) jyǔ dǐng bá shān (yǐ gò) zhǎn baí shé xtxptpp　r

(Though) one lifted the tripod,[2] uprooted mountains,

　　and the other killed the white snake;

3.a. 漢陵殘月照

(hàn líng) cán yuè zhaò　　　　ptt　r

A waning moon shines on the tombs of Han

　b. 楚廟暮雲遮

(chǔ miaò) mù yún zhē　　　　tpp　r

And night clouds cover the temple of Ch'u;

4. 二英雄何處也

(er) yīng xióng hó chù yě　　　　xpxts　r

But where are the two brave men?

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1. Liu Pang, Emperor Kao-tzu of Han, the founder of the
   Han Dynasty, in a poem attributed to him, asked where
   he could find brave men to protect his empire. Shih-chi,
   Kao-tzu-chi, ch.viii, SPTK ed.,p.36a.
2. When Hsiang Yü was in Wu, to show his strength, he lifted
   a heavy ceremonial tripod; reference to uprooting mountains
   comes from his famous song composed when he was surrounded
   by the troops of Liu Pang; see the Shih-chi, ch.vii,
   SPTK ed.,pp. 2a and 32a. The white snake was a symbol
   of the White Emperor whom Ch'in regarded as a deity.
   Liu Pang's killing of this snake was considered a portent
   of his replacing the clan of Ch'in as the ruler of China;
   see Shih-chi, Kao-tzu-chi, ch.viii, SPTK ed.,p.5b.

It is worth noting that no direct mention is
made of oblivion or death nor is there any moral comment
so characteristic of romantic poetry on this theme.   The
first sentence establishes in our minds the period of
history and the famous personages to be held up to view.
Sentence two further emphasises the strength and greatness
of these two men, but sentence three constitutes a turning
point.   The poet's reference to the moon and clouds over
the tomb of Han Kao-tzu and the shrine of Hsiang Yü appears
at first to be irrelevant but the subtle implication is
that the victor, Kao-tzu, and the vanquished, Hsiang Yü,
both come to the same end; what fame or infamy survives
after they are in the tomb is all the same to them.   There are
shrines to their memory but where are the heroes themselves?
The images of night and darkness dominating lines 3a-b suggest
the answer to this hypothetical question.   The high point of
the irony is reached as attention focusses on these shrines
of commemoration, of homage to the dead, in juxtaposition to
the deeds of prowess these men performed when young, thus
implying that the climax to such deeds, portents of success
and greatness, can only be oblivion.

It is easy to underestimate the literary value of

geographical allusions.   Chinese poets make great use of
this device and <u>san-ch'ü</u> also is richer for it.   Even the
most hackneyed terms have their effect.   The terms in the
last two lines of Ch'iao Chi's poem, for instance:[1]

4.b. 載 酒 吳 船
     zai jiǒu wú chuān
     Carry wine with me in a boat from Wu,
  c. 擊 筑 秦 歌
     jǐ zhǔ qín gō
     Play the harp and sing songs from Ch'in.

although seen frequently can be said at least to bring
elegance to the lines.   We must remember that as technical
geographical designations, these terms were out of date by
the Han Dynasty and that it was mainly as literary or
historical terms they were used after that.   The lines
above should be looked upon in the same light as, for
instance, a Western poet's claim to be singing "Northumbrian
aires in an Aegean bark."

        But apart from lending elegance or literary flavour
to a poem, the geographical allusion can be just as subtly
effective as, for instance, vowel and consonant colour.   It
can put a reader in a frame of mind to accept an idea not

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1. See pp. 211-213   .

simply as being true but as something inevitable. The
three historical-geographical terms in Chang Yang-hao's
poem, "T'ung-kuan"[1] function very much in this way. Note
again the following lines:

1.c. 山河表裏潼關路

shān hó biaǒ lǐ tóng guān lù

Along hills and the River lies this road

to T'ung-kuan.

2.a. 望西都

wàng xī dū

I look toward Hsi-tu.....

3.a. 傷心秦漢經行處

shāng **xīm** qín hàn jīng xíng chù

(Here) where the Ch'in and Han armies passed,

I lament.....

In line 1c, T'ung-kuan, as the poem itself points
out, was the place where campaign armies had passed and,
because of its position between Ch'ang-an and Lo-yang, it was
a point of strategic importance, especially to those courts

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1. See pp. 187-189 .

that had to keep out an encroaching enemy from the West.
Hsi-tu is an archaic term in the poem; it is full of
images of splendour as described in the "Hsi-tu-fu", but
here there must be as well connotations of decay.   T'ung
Kuan on its own could be a rather neutral allusion but by
linking it with the Ch'in and Han armies, Chang Yang-hao
recalls the political instability and turmoil that is a
part of the rise and fall of kingdoms and establishes a
framework of circumstances in which the statement "The
people suffer", i.e., suffer always, becomes a foregone
conclusion.   But Chang Yang-hao was not describing specifically
political upheaval, he built this framework of allusion to
describe the suffering of the people from famine in Kuan-
chung where he was an official.   It would seem, therefore,
that he was using the allusions more for their abstract
value than surface appearance indicate.

     That the type of verse form called <u>huai-ku</u> 懷古
or "reflections on the past" has occupied a considerable
place in all poetic genre undoubtedly owes much to the fact
that this kind of allusion can produce such varied and
subtle effects.   Still, like literary allusions, it also
becomes stereotyped.   Certain themes or descriptions of
places must, at least in the eyes of conventional poets,
bear the usual historical and geographical names or else the

poem is no longer relevant.   We have only to look at a
few of Chang K'o-chiu's many <u>huai-ku</u> poems to find evidence
of this attitude of mind.

There is one trick of description that should not
be overlooked.   It originated in earlier poetry and appears
occasionally in <u>san-ch'ü</u>.   In the following line by Chang
K'o-chiu,[1]

2. 依樹哀猿弄雲尖

yī shù aī yuén <u>lòng</u> yún <u>jiēm</u>

In trees monkeys play with the tops of the clouds.....

<u>yún jiēm</u> suggests the very tops of the clouds; how is it
that monkeys can play with clouds?   From the poet's vantage
point the monkeys in the trees must have been in line with
or above the clouds in the background and their activity on
the branches suggested to Chang K'o-chiu the figure "to
handle the tops of clouds".   The poet is, in effect,
describing the scene in two dimensions.[2]

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1. Full text on pp. 190-191 .
2. For a discussion of this in T'ang poetry, see Lin Yü-t'ang's
    article "The Technique and Spirit of Chinese Poetry",
    Journal China Branch of the Royal Asiatic Society, Vol.
    LXVI, (1935); pp.33-34.

It would be incorrect to assume from the foregoing discussion that it is only through a use of figures of speech and allusions that a poet can achieve striking effects. Some of the most successful san-ch'ü, or indeed any poetry, make no special use of figuration. The impact in unfigured poetry arises mostly from an imaginative choice and arrangement of detail. We have already seen several verses of this type and have seen also that, below the semantic level, they often depend heavily on a subtle but effective use of sound colouring. It is worthwhile, therefore, to examine another of these poems with an eye to the manner in which arrangement of detail achieves poetic effect. For this we can look at what is called the most famous of hsiao-ling. It was attributed in the Ming Dynasty to Ma Chih-yüan[1] and of all Yüan writers he is undoubtedly most worthy of it, but Yüan sources give no author.

Anonymous; (Yüeh-tiao): T'ien-ching-sha: no title (usually called "Ch'iu-ssu"); YFHS,ch.ii,p.8b and CYYY,Vol.II,p.57a. (P.391).

1.a. 枯藤 老 樹 昏 鴉

    kū téng laǒ shù hūn yā   xpxtpp   r

    Withered vines, an old tree, dusk, crows;

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1. See Chiang YI-k'uei Yao-shan-t'ang-ch'ü-chi, in the Hsin-ch'ü-yüan, Book 9,p.5a.

1.b. 小 橋 流 水 人 家

xiǎo qiáo lióu shueǐ rén jiā   xpxtpp r

A small bridge, flowing water, (a few) houses;

c. 古 道 西 風 瘦 馬

gǔ daò xī fōng shoù mǎ   xpxtpp r

An ancient road, the west wind, a tired horse;[1]

2.a. 夕 陽 西 下

<u>xí</u> yáng xī xià   xpxt <u>r</u>

The evening sun setting in the west,

b. 斷 腸 人 在 天 涯

<u>duòn</u> cháng rén zaì tiēn yá   xpxtpp r

Alas, that I am so far away!

        As one can immediately see, the sounds are
extremely important in making the final effect.   The
vowels are mostly low key, mellow, with a majority of -<u>u</u>
and -<u>ao</u> finals.   There is also a high percentage of nasal-
ised final consonants.   The short line in this verse form
creates an imbalance in the flow of the lines after the
sameness of the first three lines and in so doing, leads
the reader to expect the final line to follow, restoring

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1. <u>shoù mǎ</u>: literally, "thin horse".

the balance of the verse.   Here there is also a phonetic
contrast to the preceding lines in the repetition of the
syllable xi, a much sharper sound than that generally
dominating the first sentence.   This phonetic contrast
accentuates the element of imbalance in the verse and when
the phonetic equilibrium is restored in the last line,
there is a greater sense of satisfaction, of fitness in
the line and in the conclusion of the poem.   That there
are no -u or -ao vowels in the last line is perhaps the
most masterful touch of all; the poet does not leave the
poem in the air by concluding with sounds entirely unrelated
to the main part of the poem, yet he does not allow the line
to reflect too perfectly the impersonal calm of the first
three lines for, as we began to see in line 2a, he wishes to
express that time is drawing to a close and he is unsettled
by his wandering in far places.

        Reading this poem is like looking at a painted
landscape whose features appear gradually as one opens the
scroll.[1]   This impression arises out of the freedom in the
poem from heavy subject-predicate or verb-object relationships.
That verbs, usually so essential to figurative language, have

1. This observation has been made by James Liu in his
    The Art of Chinese Poetry (London,1962),p.42.

no active part, except perhaps in **xī xià** of line 2a, is the most striking feature of the style in this poem.

The first sentence is entirely impersonal. The phrases constitute a series of pure impressions that the reader feels he is experiencing directly. There is no question of the poet's interpreting the scene for us as there is, for example, in the following two lines:

1.a. 老樹懸藤掛

    laǒ shù xyuén téng guà   xtppt r

    On the old tree suspended vines hang,

  b. 落日暎殘霞

    luò rì yìng cán xiá   xttpp r

    The setting sun reflects on whisps of (red) cloud.

Though the lines are evocative, by comparison the poet seems to be tampering with the images, forcing them to be a bit more true to life than they are.

Although there appears to be no personal comment

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1. Anonymous; (<u>Hsien-lü</u>):<u>Tsui-chung-t'ien</u>:no title; <u>YFHS</u>, ch.iii,p.11b.(P.36). This poem makes an interesting comparison; the sentiment and diction are the same, one of the lines is the same and the rhymes are even from the same group, but the effect is far inferior.

in the first sentence, the choice of adjectives, especially
"withered", "old", "thin" (suggesting fatigue, travel-
weariness), is made as if in preparation for the last line.
This final statement, though of no particular moment on its
own, to say nothing of having interesting figuration or
allusion, fixes the poem upon a universal personal emotion,
an emotion that was suggested only subtly earlier in the
poem.   Contrast the two final lines of the partly quoted
poem above:

3.b. 夕陽西下

    xí yáng xī xià   xppt r
    The evening sun sets in the west,

  c. 竹籬茅舍人家

    (zhǔ lí maó shè rén jiā   xtpp r
    A bamboo fence, thatched hut, (a few) houses.

This poem trails off in description whereas the last line
of the T'ien-ching-sha is given a sharply focussed conclusion.
        Two or three other poems have already been quoted
whose technique derives little from figuration.   As mentioned
above, they usually rely on devices that function below the
semantic level of language.   In such poems as Ma Chih-yüan's
two Shou-yang-ch'ü[1] we can see the same technique used, one

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1. See pp.   110   and 130-2   .

in conjunction with rhyme, the other with vowel and
consonant colour.   In the West we tend to emphasise the
figure of speech with its syllogistic relationships;
allusion receives somewhat more attention from the Chinese,
but the effects of unfigured poetry, whether in the East or
the West, seems to attract less critical discussion.

Conclusion

There is one point concerning the technique of
san-ch'ü that stands out; this is its close relationship
to music. Nearly everything we do not fully understand
about the metric and verse forms of san-ch'ü is owing to
the fact that we no longer have the musical scores with
which to compare the texts. When san-ch'ü were written
to music, a poet worked within the natural limits of a
melody and this allowed a flexibility in line patterns
and verse forms that no song register or book on compos-
ition can hint at. Only with an intimate knowledge of
this music could the poet take advantage of the technical
freedom san-ch'ü, as opposed to any other genre, could
offer. Only by knowing the music could he take the fullest
advantage of metric flexibility and so make use of natural
speech if he desired; by knowing the music he could have
a natural feeling for lines that might get by without
rhymes or where the song might benefit from additional
rhymes, and in the same way, he could see where parallelism
might properly be used or omitted. Much more was left to
the intuition of the poet, that is if he wished. Those
who, instead of composing song words, insisted on writing
"poetry" to music invariably concentrated on form,
traditional rhetorical devices or highly polished language,

and their sincerity and depth of feeling often failed to become a part of their composition. When a poet let the music dictate the form to him, he was more likely to have put his whole mind on what he was saying and a more spontaneous, often more significant, use of metre, rhyme, colour and all the formal rhetorical devices was evident in his writing.

The dramatists most certainly had the advantages in this matter. They had the outlook of professional writers; they possessed an out-standing knowledge of music, were required in the writing of one play to compose dozens of songs, and had to write with a technique that was for the most part in the oral tradition. Among the works of these writers the most imaginative use of technique is to be found. They knew not only the language and themes best suited to certain melodies, as indeed most Yüan writers must have, but, having a more intimate knowledge of the music and the problems involved in performing it, they were better able to fit their ideas to the songs so that the one enhanced the other.

The most significant outcome of this relatively greater freedom in technique is the varied and universal imagery that it could create. Yet there were only a few writers who had the originality to take advantage of these characteristics basic to the genre. The problem, as it was

suggested before, lies in the development of _san-ch'ü_.

There has been much critical speculation regarding this retarded development of _san-ch'ü_. In conservative opinion there has always been the underlying contention that Yüan writers were all decadent and that anyone who spent so much time with actors, singers and prostitutes most certainly could not write anything worthy of a respectable gentleman's attention. Even though this attitude is presently in disfavour, it still seems to govern much general critical writing and strongly influences the decisions of anthologists.

More enlightened critics, on the other hand, have put the blame on the narrowness of scope. Liu Chien-ch'üan[1] remarks that any subject was within the scope of _san-ch'ü_ but nine out of ten songs were on Taoistic, escapist or love themes. His basic contention is that there were no _san-ch'ü_ writers who could lend a talent like Hsin Ch'i-chi's, for example, to broaden the scope of _san-ch'ü_ in the way that _tz'u_ was broadened. He further criticises later practitioners of _san-ch'ü_ for feeling they must pattern themselves on the Yüan prototypes and never branch out into broader themes.

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1. In his _Wen-hsüeh-shu-lin_, ch. ii, _Ch'ü-lun_, quoted by Lu Ch'ien in the introduction to his _Yüan-ming-san-ch'ü-hsüan_ (Shanghai, 1947), Vol. I, pp. 10-11.

But rather than being a question of scope or of
subject matter, the problem would appear to be much more
basic. There was, of course, an economic and cultural
background fundamentally different from both the Sung and
T'ang periods but, these matters aside, if we ask why the
scope of san-ch'ü did not expand as that of tz'u, it was
not so much that a Su Tung-p'o or Hsin Ch'i-chi did not
appear but rather that san-ch'ü was never really allowed
to develop as a genre with its own special characteristics.
It was mentioned above that before the first generation
had run its course, the second generation critics had
already begun polishing san-ch'ü out of existence. Their
critical standards, and those of critics in the Ming and
Ch'ing Dynasties, were based on a concept of "poetical
style" that better suited later tz'u or shih. In their
eyes it was impossible for a poem to be of any value if it
were not in this accepted style. All their efforts went
into promoting such a mode of writing and the result was
the narrowing and pre-mature stagnation of san-ch'ü. It
is perhaps correct, as Liu Chien-ch'üan says, that writers
should not have confined themselves solely to the subject
matter and themes of the Yüan san-ch'ü but it is most
certainly to the early Yüan writers that they should have
turned to find the genuine character of san-ch'ü.

Individual poems cannot be evaluated in terms of
subject matter or style of diction alone. A poem about the

brothel can be as good in its way as one that warns the people of evil social practices, in fact, as a poem, it is often much better. Nor does one have any difficulty in finding poems of the most unadorned colloquial style that can compare favourably with many of the refined pieces. The factors determining a good poem are many but the most basic seem to be that the poet has a) a genuine desire to say something and b) the ability to say it through the resources in diction and form presented to him in the genre. It is surprising how clearly the songs of a poet wanting to communicate stand apart from those whose writers were bent on versifying. For example, the poems by Ma Chih-yuan, Tseng Jui, Kuan Han-ch'ing and Wang Ting quoted above show both sincerity and an imaginative use of the genre's resources. The most striking case of a poet's writing from genuine experience as opposed to idealised, literary experience is the set of Tao-ch'ing poems by Teng Yü-pin[1]. There is a similar contrast between the earlier poems, none of which I have quoted, and the later poems of Chang Yang-hao. It is somewhat more difficult to find poems among the work of Chang K'o-chiu and Ch'iao Chi, for example, in which the preference for versifying does not either take the place of or seriously restrict the desire

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1. See pp. 58-60 and pp. 104-5.

to communicate.

Even though it did not develop as freely as it might, there is poetry of considerable value to be found in _san-ch'ü_ and as a genre it is worthy of study. We should think of popular songs in our own day whose life is unusually long if it exceeds half a year, and consider how many will be intelligible, to say nothing of enjoyable, to the members of a future age. That Yüan songs, divested of their music, can be appreciated as poetry aften seven centuries is itself a tribute.

Appendix

Although I have followed Chao Yin-t'ang's phonetic
reconstruction of the <u>Chung-yüan-yin-yün</u>,[1] I have not felt
it necessary in every case to distinguish between certain
alveolar, palatal and velar initials like <u>c-</u> and <u>si-</u>, <u>c</u>
and <u>k-</u>, <u>c'-</u> and <u>k'-</u> etc. where they are not distinguished
in the spellings of modern readings. There were cases in
which a degree of compromise was necessary. In order to
show, for example, that the character 踟 (mod. <u>chŕ</u> or
<u>ch'ih</u>[2]) belonged to the fourth rhyme group rather than the
third, it was necessary to spell the vowel with <u>-i</u>. The
normal initial for <u>-i</u> rhymes, however, is <u>q-</u>, but in order
to show that this character was also of the same initial
as 蹰 (<u>chú</u> or <u>ch'u</u>[2]) with which it often forms a compound,
the initial had to be spelled with <u>ch-</u>; thus 踟 was
rendered <u>chí</u>. The same was necessary in certain instances
with characters like 知 , 質 , 日 , etc. all of which were
once in the fourth rhyme group but have now come to be
read in the third. Again in the case of 間 , of the eighth
rhyme group, it was necessary to use the <u>-an</u> final so as
not to confuse the rhymes, but to keep the frontal <u>ji-</u>
initial rather than <u>zh-</u>. In the same way 枕 is given as
<u>zhĭm</u> rather than <u>jĭm</u>. In the case of words like 樹 and 春 ,

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1. Chao Yin-t'ang, op. cit.

it would have been more exact to spell them shyù and chyūn,
respectively, but as there was no question of confusing
rhymes or initials, I chose to use a spelling closer to the
modern reading, i.e. shù and chūn. Nor was the Yüan
reading used in every case. Words belonging to rhyme
groups seventeen, eighteen or nineteen, i.e. those with the
-m final, were given in the Yüan reading, but a character
like 卋 , unless it appeared in a rhyme combination, I
spelled shr rather than shì.

All consonants in the transcription are more or less
as in English except for these given below.
The following are frontal consonants:

z   similar to dz in adze

c   similar to ts in hats

q   between ch in chip and ts in sits

x   between sh in ship and s in sea

The following are retroflex consonants, the tip of the
tongue pointing farther back on the hard palate than the
English equivalent might indicate:

zh   similar to j in joke

ch   similar to ch in church

sh   similar to sh in shoulder

r   similar to r in wrong

Vowels are as follows:

a   as in f_a_ther, except in combinations like
        -_ian_ or -_yuan_ where it becomes more like _a_
        in man

o   as _ou_ in bought

e   as _u_ in but, except after _i_, _y_ or _yu_ when it
        is read as _e_ in yet

r   the same sound as the retroflex consonant _r_
        but slightly drawn out

z   the same sound as the frontal consonant _z_
        but slightly drawn out

ei   as _ay_ in lay

ou   as _ow_ in low

i   as in mach_i_ne

u   as _oo_ in boot

yu   as German _ü_

    The initials, given according to their spellings
in the transcription, fall into the categories:

aspirated surds: p t k q ch c f h x sh s

unaspirated surds: b d g j zh z

sonants: ng m n

liquids: l r

For purposes of analysing alliteration in a text the
initials may be further divided into:

plosives: b p d t g k

nasals and liquids: m n ng l r

fricatives: f h x sh s

affricatives: z c zh ch j q

Vowels may be grouped roughly according to the tongue positions: front, central and back, and arranged by height of the oral cavity as closed, medial and open, as follows:

	closed	medial	open
front:	i z yu	ie ei	
central:	r	e er	a ai
back:	u	o ou	ao

According to Wang Li[1] in the spoken dialect of Yüan times the yin-p'ing tone was probably a level tone in the middle register, the yang-p'ing a rising tone in the middle register, the shang a level tone in the high register and the ch'ü a falling tone in the lower register. In a graph these tones appear as follows:

yin-p'ing	yang-p'ing	shang	ch'ü

high

middle

low

Regarding yin and yang levels, I have kept to the view that, in the words of Jen Na, "....there is no point in distinguishing between the yin and yang levels of shang, ch'ü and ju tones in songs of Yüan times because when Chou

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1. HYSLH, p. 787.

(Te-ch'ing) specially states that this distinction did not exist in the songs of that time, it surely was not that he did not know (such a distinction) to exist....."[1]

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1. <u>TTSFSC</u>, p. 4a.

List of Modes and Verse Forms

Modes of Yüan Music (regarding numbers in parentheses, see verse forms below).

Cheng-kung (1) 正宮

Chung-lü (2) 中呂

Hsiao-shih-tiao 小石調

Hsien-lü (3) 仙呂

Huang-chung 黃鐘

Nan-lü (4) 南呂

Pan-she-tiao 般涉調

Shang-chiao-tiao 商角調

Shang-tiao 商調

Shuang-tiao (5) 雙調

Yüeh-tiao (6) 越調

Verse forms mentioned in the discussion, with most common variant names (the number following indicates that the song was commonly in the corresponding mode above):

Chai-er-ling (6) 寨兒令   (i.e. Liu-yin-ch'ü)

Ch'an-kung-ch'ü (5) 蟾宮曲   (i.e. Che-kuei-ling)

Che-kuei-ling (5) 折桂令   (i.e. Ch'an-kung-ch'ü)

Ch'en-tsui-tung-feng (5) 沈醉東風

Chi-tuan-hsien (5) 續斷絃   (i.e. P'o-pu-tuan)

Ch'ing-chiang-yin (5) 清江引

Chu-lü-ch'ü (2) 朱履曲   (i.e. Hung-hsiu-hsieh)

Chu-ma-t'ing (5) 駐馬聽

Ch'u-t'ien-yao (5) 楚天遥

Ch'üeh-t'a-chih (3) 鵲踏枝

Han-hsiao-hua (6) 含笑令　　(i.e. Tiao-hsiao-ling)

Hsi-ch'un-lai (2) 喜春来　　(i.e. Yang-ch'un-chü)

Hsiang-fei-yüan (5) 湘妃怨　(i.e. Shui-hsien-tzu)

Hsiao-liang-chou (1) 小梁州

Hsiao-t'ao-hung (6) 小桃紅

Hsin-shui-ling (5) 新水令

Huang-chung-wei (4) 黃鐘尾

Hung-hsiu-hsieh (2) 紅繡鞋　(i.e. Chu-lü-ch'ü)

Ling-po-hsien (5) 凌波仙　(i.e. Shui-hsien-tzu)

Liu-ying-ch'ü (6) 柳營曲　(i.e. Chai-er-ling)

Lo-mei-feng (5) 落梅風　(i.e. Shou-yang-ch'ü)

Ma-lang-er-yao-p'ien (6) 麻郎兒么篇

Mai-hua-sheng (2) 賣花聲

Pai-ho-tzu (1) 白鶴子

P'o-pu-tuan (5) 撥不斷　(i.e. Chi-tuan-hsien)

P'u-t'ien-lo (2) 普天樂

Sai-hung-ch'iu (1) 塞鴻秋

Shan-p'o-yang (2) 山坡羊

Shang-hua-shih (3) 賞花時

Shou-wei (4) 收尾

Shou-yang-ch'ü (5) 壽陽曲　(i.e. Lo-mei-feng)

Shui-hsien-tzu (5) 水仙子　(i.e. Ling-po-hsien;

　　　　　　　　　　　　　　Hsiang-fei-yüan)

Ssu-k'uai-yü (4) 四塊玉

Ta-te-ko (5) 大德歌

Tao-tao-ling (1) 叨叨令

Tiao-hsiao-ling (6) 調笑令　　　(i.e. Han-hsiao-hua)

Tien-ch'ien-huan (5) 殿前歡

T'ien-ching-sha (6) 天淨沙

Tou-an-ch'ün (6) 鬥鵪鶉

Tsui-chung-t'ien (3) 醉中天

Tsui-kao-ko (2) 醉高歌

Tsui-t'ai-p'ing (1) 醉太平

Wei-sheng (4) 尾聲

Yang-ch'un-ch'ü (2) 陽春曲　　　(i.e. Hsi-ch'un-lai)

Yi-chih-hua (4) 一枝花

Ying-hsien-k'o (2) 迎仙客

List of Song Titles

"Chi-shih" 即事

"Chia-jen-lien-shang-hei-chih" 佳人臉上黑痣

"Chiang-t'ou-ch'iu-hsing" 江頭秋行

"Ch'iu-ssu" 秋思

"Chü-shui-yüeh-tsai-shou" 掬水月在手

"Ch'un-ch'ing" 春情

"Han-ch'ing-pu-fu-lao" 漢卿不伏老

"Hsi-pie" 惜別

"Hsiao-lien-chu-ko" 效聯珠格

"Hsien-chü" 閑居

"K'o-k'uang" 客況

"Lan-yün-wo-tzu-shu" 懶雲窩自敘

"Li-ch'un" 立春

"P'ang-fu-ch'i" 胖夫妻

"Pei-ch'iu" 悲秋

"Pie-ch'ing" 別情

"Shih-er-yüeh" 十二月

"Shuang-lu" 雙陸

"Ssu-chi, Ch'iu" 四季，秋

"T'ai-p'ing-wu-shih-lou-huei-chi" 太平吳氏樓會集

"Tao-ch'ing" 道情

"T'i-ch'ing" 題情

"T'ien-t'ai-p'u-pu-ssu" 天臺瀑布寺

"Tseng-yü-hsiang" 贈玉香

"T'ung-kuan" 潼關

"Wen-ch'un" 問春

"Yen-ssu-wan-chung" 煙寺晚鐘

"Yi-chiu" 憶舊

"Yüeh-yeh" 月夜

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List of miscellaneous Titles and Names

"Ch'en-feng" 晨風

"Chih-chiu" 止酒

Ching K'• 荊軻

"Ch'un-jih-yi-Li-Po" 春日憶李白

Hsi-hsiang-chi 西廂記

"Hsi-tu-fu" 西都賦

Hsiang Yü 項羽

Hsin Ch'i-chi 辛棄疾

Kao Chien-li 高漸離

"Kao-t'ang-fu" 高唐賦

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Li Po 李白

Liu Pang 劉邦

"Lu-hsiao" 蓼蕭

P'an Yüeh 潘岳

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"Yeh-you-man-ts'ao" 野有蔓草

Yi-ching 易經

"Yin-chiu" 飲酒

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