

# *The Penguin Book of Chinese Verse*

VERSE TRANSLATIONS BY  
ROBERT KOTEWALL  
AND NORMAN L. SMITH



INTRODUCED AND EDITED BY  
A. R. DAVIS

\$1.25

THE PENGUIN BOOK OF  
CHINESE VERSE

\*

TRANSLATED BY  
ROBERT KOTEWALL AND NORMAN L. SMITH

\*

*Edited with an Introduction by*

A. R. DAVIS

GIFT

PENGUIN BOOKS  
BALTIMORE • MARYLAND

Penguin Books Ltd, Harmondsworth, Middlesex  
U.S.A.: Penguin Books Inc., 3300 Clipper Mill Road, Baltimore 11, Md  
AUSTRALIA: Penguin Books Pty Ltd, 762 Whitehorse Road,  
Mitcham, Victoria

—  
First published 1962  
—

Translation copyright © N. L. Smith and R. H. Kotewall, 1962  
Introduction copyright © A. R. Davis, 1962  
—

Printed in Great Britain by  
Western Printing Services Ltd Bristol  
Set in Monotype Fournier

*Cover pattern by Stephen Russ*

This book is sold subject to the condition  
that it shall not, by way of trade, be lent,  
re-sold, hired out, or otherwise disposed  
of without the publisher's consent,  
in any form of binding or cover  
other than that in which  
it is published



# CONTENTS

Titles in *guillemets* (« . . . ») indicate poems in the *yüeh-fu* or *t'ü* song-forms, the latter being indicated by the addition of the word 'To' (see pp. 6 and 33).

## ABBREVIATIONS

SPTK	<i>Ssü-pu ts'ung-k'an</i> editions
SPPY	<i>Ssü-pu pei-yao</i> editions
BSS	<i>Basic Sinological Series</i>
CTS	<i>Ch'üan T'ang-shih</i> ; references to 1960 reprint in twelve volumes

Introduction	xxxix
Chronological Table	lxxi

from THE BOOK OF SONGS, the earliest anthology, c. 600 B.C.

This rude door (Song 138)	I
The rain is not controlled (Song 194, stanzas 1 and 3)	I
What plant is not yellow? (Song 234)	2

CH'IN CHIA (*fl.* mid-second century). Not much is known of Ch'in, author of a series of three celebrated poems of leave-taking from his wife, on the occasion of his going to the capital with the commandery accounts. He seems afterwards to have received a court appointment but to have died soon at an early age.

To my wife, Poems I and III ( <i>Yü-t'ai hsün-yung</i> , c. 1, World Book Co., ed. 1935, p. 17)	3
---	---

HSÜ SHU (*fl.* mid-second century), wife of Ch'in Chia.

To my husband ( <i>Yü-t'ai hsün-yung</i> , c. 1, p. 18)	4
---	---

from THE NINETEEN OLD POEMS. This series preserved in c. 29 of the anthology *Wên-hsüan* compiled by Hsiao T'ung (501-31), is generally thought to date from the second half of the second century. Hsiao T'ung gave no author, but another sixth-century anthology, the *Yü-t'ai hsün-yung*, by Hsü Ling



# CONTENTS

(507-83) ascribes eight of the nineteen to Mei Shêng, an ascription which was obviously doubted during the sixth century itself and is rejected by modern critics.

Green, green the river-side grass (No. 2 of the series) 5

? SU WU. *We plaited our hair* is the third of four poems attributed by Hsiao T'ung in his anthology *Wên-hsüan* (c. 29) to Su Wu, who was held captive for nineteen years by the ruler of the Huns, to whom he had been sent as an envoy. Su returned to China in 81 B.C. This attribution has long been doubted by Chinese scholars. The poem is almost certainly not earlier than the second half of the second century and might be later.

We plaited our hair 5

? PAN CHIEH-YÜ. *Resentful song* was attributed in Hsiao T'ung's *Wên-hsüan* (c. 27) to Pan Chieh-yü (the Lady Pan), a concubine to the Emperor Ch'êng (33-7 B.C.), and great-aunt of the historian of the Early Han period Pan Ku (A.D. 32-92). It does not however appear in Pan Ku's biography of his great-aunt and the attribution has long been suspected. It perhaps dates from the early third century.

Resentful song 6

TS'AO TS'AO (155-220). Emerged as a leading general in the break-up of the Later Han Empire during the last decades of the second century. By 204 he was in control of the northern part of China, which became, under his son Ts'ao P'ei (186-226), the kingdom of Wei. Ts'ao Ts'ao set an example of literary patronage which his son followed. His own surviving poetry consists of twenty-four songs.

« Bitter cold » (*Wên-hsüan*, SPTK, c. 27, 24a) 6

HSÜ KAN (171-218). One of 'the Seven Masters of the Chien-an period' (196-219), who enjoyed the patronage of Ts'ao Ts'ao.

A wife's thoughts, III (of a series of six; *Yü-t'ai hsinyung*, c. 1, World Book Co., ed. p. 21) 7

CHANG HUA (232-300). Native of Fang-ch'êng (near modern Peking). Chang rose to high office during the Western Chin

# CONTENTS

period and lost his life in the succession struggle known as the 'Revolt of the Eight Princes'. Though he enjoyed a contemporary reputation rather as a scholar and writer of *fu*, he also wrote *shih* poems of quality, some thirty of which have survived.

Yearnings, V (of a series of five; *Yü-t'ai hsin-yung*,  
c. 2, p. 48)

8

T'AO YÜAN-MING (T'AO CH'EN) (365-427). T'ao later came to be regarded as the greatest poet of the period between Han and T'ang (third to sixth centuries), and the greatest of all Chinese 'recluse poets'. Becoming a legend almost in his own lifetime, as a person and poet, he attracted the sympathy of numerous later poets, major and minor, who offered him their homage of imitation. In popular imagination T'ao no sooner entered political life but he left it. He was in fact involved in the sordid power-struggle of his time for more than ten years. The true interest of T'ao's personality is in the continuing conflict between his sense of duty and his inclination to reject the world and follow his own nature.

Returning to live in the country, I (of a series of five;  
*T'ao ching-chieh chi*, c. 2, BSS, p. 16)

8

Drinking wine, V (of a series of twenty; *ibid.*, c. 3,  
BSS, p. 41)

9

LU K'AI (*fl.* first half of fifth century). Nothing appears to be known about this Lu K'ai (not to be confused with the man of the same name who served the Northern Wei dynasty during the later part of the fifth century) beyond what can be gathered from this poem: that he was a friend of the famous historian Fan Yeh (398-445).

To Fan Yeh (*Ch'üan Sung-shih*, ed. Ting Fu-pao, c. 5,  
13b)

9

WANG JUNG (468-94). Native of Lin-i, Lang-yeh (near modern Nanking). A member of an important family, Wang, like so many other literary men of the Six Dynasties period (fourth to sixth centuries), was deeply involved in political intrigue, and, like many others, lost his life in consequence. In his short life

# CONTENTS

he established a considerable literary reputation and was one of the most important of the Yung-ming period (483-93) poets.

In imitation of Hsü Kan (*Yü-t'ai hsin-yung*, c. 10, p. 276)

10

FAN YÜN (451-503). Another member of the Yung-ming group of poets. Fan had a more successful and safer political career than some of his contemporaries.

In imitation of 'Since you, sir, went away' (*Yü-t'ai hsin-yung*, c. 10, p. 298)

10

T'AO HUNG-CHING (452-536), native of Mo-ling (modern Chiang-ning, Kiangsu). T'ao is best known as a Taoist writer. He spent the later half of his life as a recluse at Chü-ch'ü shan (now called Mao-shan, south-east of Chü-jung, Kiangsu). The Emperor Wu of Liang (reigned 502-49) consulted him on many matters; thus he earned the name of 'Chief minister in the Mountains'. Only six poems by T'ao have been preserved but they are all of quality.

In reply to the Emperor's inquiry: 'among the hills what have you?' (*Ch'üan Liang-shih*, ed. Ting Fu-pao, c. 11, 11b)

10

EMPEROR YANG OF SUI (YANG KUANG) (580-618). Second Emperor of the Sui dynasty (which reunited North and South China in 589), reigned 605-16. History records the patricidal Emperor Yang as a megalomaniac and vicious character. He was, at the same time, an accomplished poet, as his surviving work demonstrates.

Late spring (*Ch'üan Sui-shih*, ed. Ting Fu-pao, c. 1, 5b)

11

THE LADY HOU (*fl.* early seventh century). A concubine of the Sui Emperor Yang. According to a work of fiction *Mi-lou chi* 'the Story of the Maze Palace' (supposed to date from the ninth century but possibly later), the Lady Hou hanged herself because she was disappointed of receiving imperial favour. On her back was a bag containing her writings which were presented to the Emperor. He was deeply moved by her poems and had her buried with lavish ritual.



Adornment ended (*Ch'üan Sui-shih*, ed. Ting Fu-pao,  
c. 4, 9a)

II

YÜ SHIH-NAN (558-638). Chiefly noted as the compiler of the early encyclopedia *Pei-t'ang shu ch'ao*; was one of a group of scholars who, becoming known during the Ch'ên period (557-89), continued in high academic positions under the Sui and early T'ang emperors. In poetry they maintained the 'Ch'i-Liang' style with its emphasis on elegant diction and formal rules.

The cicada (CTS, c. 36, I, p. 475)

II

WANG CHI (590?-644). Native of Lung-mên (near modern Houchin, Shansi), presents an individual reaction to the court poetry of the early T'ang. He was greatly influenced by T'ao Yüan-ming in his attitude to life, and in his writing; he produced conscious imitations of some of the older poet's most famous works. Wine is, as with T'ao, a constant subject for poetry. This second poem of the series entitled *Passing the wine-seller's* has been described as the best exposition of his philosophy of drinking.

Passing the wine-seller's, II (of a series of five; *Tung-kao t'ü chi*, SPTK, 9a)

12

SUNG CHIH-WÊN (660?-710). Together with Shên Ch'üan-ch'i (?-713), is given the credit for the final perfection of the 'new-style' or 'regulated' form of Chinese poem. *Crossing the Han river* is a perfect example of the five-word *chüeh-chü*.

Crossing the Han river (*Sung Chih-wên chi*, SPTK, hsia 26a)

12

SU T'ING (670-727). Had a greater reputation as a prose writer than as a poet. A chief minister (716-20), his style in the composition of edicts and state papers was greatly admired by the Emperor Hsüan-tsung. However, some of his short poems are attractive.

Inscribed on the wall of my small garden as I was about to go to I-chou (CTS, c. 74, II, p. 814)

12

CHANG CHIU-LING (673-740). Native of Ch'ü-chiang, Kwangtung. Chang was one of the important statesmen of the earlier part of the reign of the Emperor Hsüan-tsung (713-56). In 736 he became Chief Minister, but was forced from his position by the opposition of Li Lin-fu, who made himself virtual dictator (737-52). His poetry, which brings him near the highest rank of T'ang poets, in general reflects the straightforward character of the man.

Since you, sir, went away (*Chang Ch'ü-chiang chi*,  
SPTK, c. 5, 5b)

13

WANG WEI (701-61). Native of Ho-tung (modern Yung-chi, Shansi), painter and poet. Wang, after passing the *chin-shih* examination in 721, had a generally successful official career. He had risen to be a Grand Secretary in the Imperial Chancellery by the time of the rebellion of An Lu-shan. He fell into the hands of the rebels (756) and was forced to serve them. After the suppression of the rebellion (757) he was imprisoned but pardoned and restored to office a year later. Wang was a sincere Buddhist and, like other Chinese Buddhist writers, had a strong feeling for landscape. In the history of painting he is regarded as the founder of the Southern school of landscape painting. There was a close link between his painting and his nature poetry which prompted Su Shih's famous remark 'In his poetry there is painting, in his painting, poetry.' Wang was a very great master of the *chüeh-chü* ('cut-short') quatrain.

Mêng-ch'êng hollow (*Wang Yu-ch'êng chi chien-chu*,  
c. 13, SPPY, 2b)

13

LI PO (701-62). He and his contemporary Tu Fu are regarded as the two greatest poets of the greatest period of *shih* poetry. Li left his home at Ch'ang-ming, Szechwan, about 720, and for twenty years wandered from place to place, occasionally seeking official employment but not through the examinations. For a short period (742-4) he enjoyed favour as a court poet at the capital Ch'ang-an, but thereafter he resumed his wanderings. Late in his life he was involved in the revolt of Prince Lin and banished (758) to Yeh-lang (Yunnan), but pardoned before he reached there. A great drinker and dabbler in Taoism, Li is the supreme example of irresponsibility among Chinese poets.

# CONTENTS

To Wang Lun ( <i>Li T'ai-po ch'üan-chi</i> , SPFY, c. 12, 20b)	13
Question and answer among the mountains ( <i>ibid.</i> , c. 19, 2b)	14
Drinking with a recluse among the mountains ( <i>ibid.</i> , c. 23, 7b)	14
« Pure peace music » ( <i>ibid.</i> , c. 30, 15b)	14
<p>TU FU (712-70). Tu Fu, unlike Li Po, got an official post fairly late in life (758), when the normal examination system had temporarily broken down during the rebellion of An Lu-shan. He met Li Po in 745, and was deeply impressed by the older poet in spite of, or perhaps because of, their very different personalities. He continued to write poems to, or about, Li for many years after. Tu was essentially serious, and his work, in contrast to Li Po's, commonly shows a greater interest in the condition of his times (he experienced great personal distress at the time of the rebellion). His emotional range seems greater than Li's and he is also a more intellectual poet. Of the two his immediate influence was greater.</p>	
A moonlit night ( <i>Tu Kung-pu shih</i> , c. 19, 6, Harvard-Yenching Concordance)	15
A visitor has come ( <i>ibid.</i> , c. 21, 46)	15
To General Hua ( <i>ibid.</i> , c. 22, 38)	16
<p>TS'ÊN SHÊN (715-70). After passing the <i>chin-shih</i> examination in 744, he served for some ten years in the north-west frontier areas (corresponding to the modern provinces of Sinkiang, Kansu, and Shensi). This long experience in remote, physically harsh areas, where there was constant fighting, gave much of his poetry a subject matter not very commonly seen in T'ang poetry apart from the works of his contemporary Kao Shih (? 700-65) who saw similar service.</p>	
Seeing the Wei river while travelling west through Wei-chou and thinking of Ch'in-ch'uan ( <i>Ts'ên Chia-chou chi</i> , SPTK, c. 6, 2a)	16
A spring dream ( <i>ibid.</i> , c. 7, 2b)	16



SSÜ-K'UNG SHU (*fl.* second half of the eighth century). Native of Kuang-p'ing, Hopei. Ssü-k'ung achieved a moderate success in his official career. As a poet he was named one of the 'Ten Poets of Talent of the *Ta-li* period' (766-79).

At the riverside village (CTS, c. 292, v, p. 3324) 17

WEI YING-WU (? 735 c. 830). Native of Ching-chao, Ch'ang-an. Wei first served under the Emperor Hsüan-tsung (713-56) and had his last post as Governor of Soochow (c. 785). At Soochow he played host to a number of well-known poets. He was a nature poet of some stature, showing the influence of Wang Wei and T'ao Yüan-ming. He imitated many of the latter's poems.

Night (*Wei Su-chou chi*, SPTK, c. 8, 1b) 17

MÊNG CHIAO (751-814). A prominent member of Han Yü's circle, had a very unsuccessful public career. He did not pass the *chin-shih* examination until he was about fifty and then, despite the support of Han Yü and others, he got only a very minor post. His failure and the accompanying poverty explain the often bitter tone of his work. Like Han Yü and Chia Tao he tended to highly contrived expression.

« Wanderer's song » (*Mêng Tung-yeh shih-chi*, SPTK, c. 1, 3b) 17

HAN YÜ (768-824). Major T'ang essayist, poet, and Confucian controversialist. He enjoyed a long and generally successful political career. While his importance as the forerunner of the Neo-Confucian philosophical school of the Sung period, and as chief exponent of the T'ang *ku-wên* movement in prose writing is undoubted, controversy continues on his status as a poet. The abiding accusation against Han is that he wrote poetry like prose, and in general violated the traditions and conventions. While this accusation can clearly be upheld, and while Han is liable to the charge of the pursuit of the unusual word and the eccentric line, there are many examples in the vast bulk of his surviving verse where his originality and literary power find their inevitable success.

Snow in spring (*Han Ch'ang-li chi*, c. 9, SPTK, 9b) 18

CHANG CHI (c. 768-830). Was the closest friend and adherent of Han Yü, who, in his turn, greatly admired Chang's work. His whole life seems to have been spent in poverty and he was early afflicted with weak eye-sight. His great concern was with social injustice, which concern he expressed in *yüeh-fu* songs. Po Chü-i, another friend, wrote his political songs under Chang's influence.

- « Song of a chaste wife », to the *Ssü-k'ung* Li Shih-tao  
 (Chang *Ssü-yeh shih-chi*, SPTK, c. 1, 5b) 18  
 Autumn thoughts (ibid., c. 6, 9a) 19

YANG CHÜ-YÜAN (c. 760-832). Native of P'u-chou (modern Yung-chi, Shansi). Yang followed a normal official career after passing the *chin-shih* examination in 789, but did not rise very high. He was an older friend of Po Chü-i and Yüan Chên and gave Yüan his first lessons in poetry.

- East of the city in early spring (CTS, c. 333, v, p. 3737) 19

PO CHÜ-I (772-846). Native of Hsia-kuei (north-east of modern Wei-nan, Shensi), Po enjoyed a moderately successful official career in the capital and in provincial posts. He was Governor first of Hangchow and then of Soochow between the years 822 and 826. He spent his last years in the eastern capital Lo-yang, where he held his last public post (831-3). He was the author of two of the longest and most popular poems of the T'ang period, *Ch'ang-hên ko* ('Song of everlasting remorse', which tells the story of the Emperor Hsüan-tsung and his concubine Yang Kuei-fei), and the *P'i-p'a hsing* ('Lute song'). Besides these narrative works, Po also wrote 'new *yüeh-fu*' under the influence of his friend Chang Chi, which are attempts at social criticism, but the great bulk of his collection is occasional verse. He aimed at a general simplicity of expression which partly accounts for his immense contemporary popularity and for his popularity in Japan. In modern China he has been one of the most studied T'ang poets.

Idly gazing from the southern pavilion while on sick leave (*Po Hsiang-shan shih-chi*, SPPY, c. 5, 3a)

- « Grand ode » (ibid., c. 12, 1b) 19  
 20

# CONTENTS

- « Secret parting » (ibid., c. 12, 10a) 21  
 Leaving my thatched cottage, III (of a series of three;  
 ibid., c. 17, 14a) 21  
 Sighing for myself (ibid., *hou-chi*, c. 5, 9b) 21
- YÜAN CHÊN (779-831). Was a descendant of the Northern Wei  
 (Tartar) imperial family (ruling in north China fifth to sixth  
 centuries). His thirty-year friendship with Po Chü-i was prob-  
 ably the most celebrated literary friendship in Chinese  
 history. Though possessing greater administrative capacity  
 than Po, he lacked political success. He became Chief Minister  
 for a short period in 822, but most of his career was passed  
 away from the capital. Yüan and Po were seldom able to meet  
 but exchanged letters and poems continually.
- Expression of my grief (three poems; *Yüan-shih*  
*Ch'ang-ch'ing chi*, SPTK, c. 9, 2b) 22
- CHIA TAO (779-843). Originally a Buddhist monk, returned to  
 secular life at the urging of Han Yü, who persuaded him to go  
 in for the *chin-shih* examination. Chia repeatedly failed. His  
 circumstances were hard, like those of Mêng Chiao with whom  
 he is generally coupled, and his distress constantly appears in  
 his poetry. Chia, from various anecdotes and from his own  
 account, appears as a laborious seeker after the telling line.
- Knight-errant (*Chia Ch'ang-chiang chi*, c. 1, 2a) 23
- P'EI I-CHIH (*fl.* first half of the ninth century, *chin-shih* 815).  
 P'ei probably belonged to the important P'ei family of Wên-  
 hsi, Shansi, which produced two Chief Ministers during the  
 first half of the ninth century. He became a Vice-president of  
 the Grand Secretariat during the reign of the Emperor Wên-  
 tsung (827-40) but later served in provincial appointments.  
 The *Complete T'ang Poems* contains fifty-seven poems by P'ei.
- At the banquet taking leave of Registrar Chang at  
 night (CTS, c. 513, VIII, p. 5858) 23
- CHU CH'ING-YÜ (*fl.* first half of ninth century: *chin-shih* 826).  
 Native of Yüeh-chou (modern Shao-hsing, Chekiang), a fol-  
 lower of Chang Chi.



- Palace verse (*Chu Ch'ing-yü shih-chi*, SPTK, 2b) 23
- TU CH'IU (TU CH'IU-NIANG; first half of ninth century). What is known of Tu Ch'iu, authoress of *Gold thread coat*, comes from Tu Mu's preface to his poem *Tu Ch'iu-niang*. According to this, she was first a concubine of Li Ch'i, but after the latter's revolt and death she was sent to the imperial harem. Later she was allowed to return to her native place, Chin-ling (modern Nanking). Tu Mu wrote his poem to her when 'passing through Chin-ling and being moved by her poverty and old age'.
- Gold thread coat (Tu Mu, *Tu Ch'iu-niang shih*, *Fan-ch'uan wên-chi*, SPTK, c. 1, 6a) 24
- TU MU (803-52). Had a normal and fairly successful official career; he achieved in his last years a high post in the Grand Secretariat. His poetry bridges the transition from 'Mid T'ang' to 'Late T'ang'. 'Little Tu', as he was called to distinguish him from the great Tu Fu, shows sometimes the quality of greatness, as in the magnificent description in *Travelling in the Mountains*.
- Parting, II (of a series of two; *Fan-ch'uan wên-chi*, c. 4, 16b) 24
- Returning home (ibid., *wai-chi*, 8b) 24
- Travelling in the mountains (ibid., *wai-chi* 12b) 25
- WÊN T'ING-YÜN (812-70). Native of T'ai-yüan, Shansi. Wên's name is joined with that of Li Shang-yin to typify the 'Late T'ang' style of elegant and erudite poetry. It is a commonplace of old Chinese criticism that Wên 'had talent but lacked conduct', that is he was a frivolous, pleasure-loving person. It was his association with singing-girls that helped to make him the first great writer of the *t'ü* lyric and the founder of the tenth-century 'Hua-chien' school of *t'ü* poetry.
- At the ferry south of Li-chou (*Wên T'ing-yün shih-chi*, SPTK, 4, 2a) 25
- LI SHANG-YIN (813-58). The most important of the 'Late T'ang' poets, he had a relatively undistinguished official career,

though at different times he formed connexions with both the main political cliques of his day. His contemporary literary reputation was considerable and he exerted an influence upon the poetry of the next hundred years and more, turning it into the path of allusiveness and the search for elegant, often obscure expression. His love poems are his particular contribution to Chinese poetry.

Lo-yu yüan (*Li I-shan shih-chi*, SPTK, c. 6, 1a) 25

Rising early (*ibid.*, c. 6, 2b) 26

HSÜ HUN (*fl.* first half of ninth century, *chin-shih* 832). Made his home at Tan-yang, Kiangsu. Hsü was a descendant of Hsü Yü-shih, who had been a Chief Minister under the Emperor Kao-tsung in the early T'ang period, and he himself had a moderately distinguished official career. His work is stylistically similar to that of Li Shang-yin and Wên T'ing-yün.

Going up to the capital on an autumn day: inscribed on the tower of the T'ung-kuan post-station (*Ting-mao chi*, SPTK, *hsia* 22a) 26

YEN YÜN (*fl.* first half of ninth century). Native of Wu-hsing, Chekiang. Only this one poem by Yen has been preserved and little is known of him save that he was an acquaintance of Tu Mu.

The fall of the flowers (CTS, c. 546, VIII, p. 6308) 26

CHAO KU (ninth century, *chin-shih* 842). Native of Shan-yang (modern Huai-an, Kiangsu). Chao was a contemporary of Tu Mu, who admired his poetry.

Thinking of the past in the tower by the river (CTS, c. 550, IX, p. 6372) 27

SHÊN HSÜN (ninth century, *chin-shih* in the period 841-6). Native of Wu-hsien, Kiangsu. Shên was murdered together with his wife by a slave, which gives a rather suspicious appropriateness to this poem, the only poem ascribed to Shên in the *Complete T'ang Poems*.

Drinking song (CTS, c. 879, XII, p. 9952) 27

- TS'UI LU (ninth century, *chin-shih?* in the period 847-59). Ts'ui Lu's collected poems seem to have been lost: the *Complete T'ang Poems* and its supplement preserve thirty-seven of his poems.  
 Parting at the end of spring (CTS, c. 567, IX, p. 6567) 27
- TS'AO SUNG (c. 830-910). Native of Shu-chou (modern Ch'ien-shan, Anhui). Ts'ao is noted for finally passing his *chin-shih* examination when he was over seventy along with four other septuagenarians. In his poetry he took Chia Tao as his model.  
 Written in the year *Chi-hai* (879), I (of two; CTS, c. 717, XI, p. 8237) 28
- KUAN-HSIU (832-912). Buddhist monk, poet, painter, and calligrapher. A man of prodigious memory and diverse accomplishments, he enjoyed the support of a series of powerful patrons.  
 Inviting a friend to spend the night (*Ch'an-yüeh chi*, SPTK, c. 22) 28
- LO YIN (833-909). Native of Yü-hang (Hangchow). Lo Yin is the best known of the Three Los of the late T'ang period (the other two were Lo Yeh and Lo Ch'iu). The three Los wrote comparatively simple popular poetry in contrast to the dominant allusive, elaborate style of Li Shang-yin and Wên T'ing-yün.  
 Bees (*Chia-i chi*, SPTK, c. 8, 10a) 28
- CH'ÊN TAO (? second half of ninth to first half of tenth century). There appears to be an element of confusion in the surviving brief accounts of Ch'ên's life. He probably spent much of his life in retirement on the Western Hill near Hung-chou (modern Nan-ch'ang, Kiangsi). He was versed in Taoism and Buddhism and was interested in astronomy and alchemy, but many of his poems also have mundane subjects like this well-known *Lung-hsi Song*.  
 «Lung-hsi song», II (of a series of four; CTS, c. 746, XI, p. 8492) 29



YÜ FÊN (ninth century, *chin-shih* 861).

Facing the flowers (CTS, c. 599, IX, p. 6933) 29

SHAO YEH (ninth century). Native of Wêng-yüan, Kwangtung.

The story is told that Shao, in his youth, while a servant of the district magistrate, offended his master and fled from his wrath. He devoted himself to study and was recommended by the authorities. He was sent to the Imperial Academy (866) and eventually obtained an official post. Shao specialized in *yüeh-fu*.

« Bitter parting » (CTS, c. 605, IX, p. 6996) 29

KAO CH'AN (second half of ninth century, *chin-shih* 876).

Fisherman's life (CTS, c. 668, X, p. 7646) 30

LU KUEI-MÊNG (ninth century). Native of Soochow. Lu did not pass the *chin-shih* examination and, though given two minor posts in the area of his native place, he afterwards lived in retirement. He exchanged a great many poems with P'i Jih-hsiu (?-880) who was also well known in this period: Lu and P'i were among the few poets of the time to approach Li Shang-yin and Wen T'ing-yün in reputation.

The wild geese (*T'ang Fu-li hsien-shêng wên-chi*, SPTK, c. 7, 2, 58a) 30

WANG CHIA (*fl.* late ninth century, *chin-shih* 890). Native of Ho-chung (modern Yung-chi, Shansi). Wang was a friend of Chêng Ku and of Ssü-k'ung T'u (837-908), author of a well-known work of poetry criticism *Shih-p'in*. Only seven of his poems are preserved in the *Complete T'ang Poems* and its supplement.

After the shower (CTS, c. 690, X, p. 7918) 31

Ancient theme (*ibid.*) 31

LÜ YEN (*fl.* second half of ninth century). Lü failed to pass the *chin-shih* examination but afterwards achieved the 'Tao'. He became one of the Eight Taoist Immortals of popular tradition (in this capacity he is usually known by his courtesy name Lü Tung-pin). Some eighty of his poems have survived.

- The cowherd (CTS, c. 858, XII, p. 9697) 31
- TZÜ-LAN (*fl.* late ninth century). Buddhist monk. Tzü-lan was one of the many T'ang 'poet-monks' who wrote secular poetry and had close relations with the literary men and politicians of their day. He was a palace-monk during the reign of Chao-tsung (889-904).
- On the city wall (CTS, c. 824, XII, p. 9288) 32
- CHÈNG KU (*fl.* second half of ninth century, *chin-shih* 887). Native of I-ch'un, Kiangsi. Chêng had a considerable contemporary reputation. His surviving works contain more than 300 poems, but they have received little attention in modern times.
- 'Penny-moss' (*Chêng Shou-yü wén-chi*, SPTK, c. 3, 10a) 32
- CHANG PIN (second half of ninth to early tenth century, *chin-shih* 895). Native of Ch'ing-ho, Hopei. After the fall of T'ang, Chang served in Shu, one of the states which succeeded to part of the T'ang empire. He seems to have gained a reputation at an early age and was included with Chêng Ku and others in the designation 'The Ten Wise Men of the Fragrant Grove'.
- Lament for ten thousand men's graves (CTS, c. 702, x, p. 8085) 32
- KU HSIUNG (tenth century). Served the states of Former Shu (891-925) and Later Shu (925-65), which successfully controlled Western China (modern Szechwan and parts of adjoining provinces) during the Five Dynasties period. Of his *tz'ü* poems, fifty-five are preserved in the anthology *Hua-chien chi* (940).
- To « Declaring my inner feelings » (*Hua-chien chi*, c. 7, SPPY, 5a) 33
- CHÈNG AO (CHÈNG YÜN-SOU) (late ninth to first half of tenth century). Native of Po-ma (modern Hua-hsien, Honan). Chêng failed to pass the *chin-shih* examination in the last years of the T'ang period and became a Taoist hermit, living on Shao-shih shan (western peak of the sacred mountain Sung-shan, Honan).

Riches and honour (CTS, c. 885, XII, p. 9671)	33
HAN HSI-TSAI (902-70). Native of Pei-hai (modern I-tu, Shantung), served successively the three rulers of Southern T'ang, who had their capital at Chin-ling (modern Nanking). Only five of his poems have survived.	
Feelings, I (of two; CTS, c. 738, XI, p. 8416)	33
FĒNG YEN-CHI (904-60). Served the first two rulers of Southern T'ang, becoming Chief Minister to the second, Li Ching. As a <i>tz'ü</i> writer his achievement ranks with that of Wên T'ing-yün and Li Yü. His influence upon the early northern Sung writers in this genre was very great.	
To « The long-lived woman » ( <i>Yang-ch'un chi, Ssü-yin chai</i> , 16a)	34
LI CHIEN-HSÜN ( <i>fl.</i> first half of tenth century). Member of the former T'ang imperial family, assisted in the setting up (937) of the Southern T'ang state at Chin-ling (modern Nanking), and became Chief Minister under the first ruler.	
Palace verse ( <i>Li Ch'êng-hsiang shih-chi</i> , SPTK, <i>hsia</i> 10b)	34
The day of the Ch'ing-ming festival ( <i>ibid.</i> )	35
LI YÜ (937-78). Last ruler of Southern T'ang. Li succeeded to what remained of his father's kingdom in 961. Southern T'ang was suppressed in 975 and he was taken as a prisoner to K'ai-fêng where he died three years later. Only forty-five of his <i>tz'ü</i> (and seventeen of his <i>shih</i> ) survive but they won him an enduring reputation. It is common among modern critics to assign his <i>tz'ü</i> to three periods, a first and happy period until the death of his wife in 964, a second period of increasing sadness 965-75, and his final period as a prisoner.	
To « The fisherman » (two poems; <i>Nan-T'ang êrh-chu tz'ü chiao-ting</i> , ed. Wang Chung-wên, 1959, pp. 56-7)	35
Grief for a loved one. To « Pounding silk floss » ( <i>ibid.</i> , p. 28)	35



- Grief for a loved one. To « Crows cawing at night »  
(*ibid.*, p. 63) 36
- Thinking of the past. To « Wave-washed sands »  
(*ibid.*, p. 49) 36

WANG YÜ-CH'ÊNG (954-1001). Native of Chü-yeh, Shantung. Wang, who took Tu Fu and Po Chü-i as his models, was one of the first poets to react against the *Hsi-k'un* style dominant at the beginning of the Sung period. The poem *Written at Ch'i-an commandery* does not appear in his collected works *Hsiao-ch'u chi*.

- Written at Ch'i-an commandery (*Sung shih chi-shih*,  
c. 4, 3b) 37

FAN CHUNG-YEN (989-1052). Native of Wu-hsien, Kiangsu, a Confucian reformer, was one of the most important political figures of the third and fourth decades of the eleventh century, becoming a Grand Councillor in 1043. He also spent several years in frontier commands. He left much *shih*-poetry but it is his *tz'ü* of which only six specimens have survived that are especially admired by Chinese literary historians.

- Fisher folk on the river (*Fan wên-chung kung chi*,  
SPTK, c. 2, 6a) 37

OU-YANG HSIU (1007-72). Native of Lu-ling, Kiangsi, was the acknowledged leader of the literary world of his generation and a major political figure. Like his friend Fan Chung-yen, he believed strongly in the practical application of Confucianism to politics. It was Ou-yang's position of influence, and the example of his own writing that largely contributed to the success of the *ku-wên* prose movement begun by Han Yü in the T'ang period. In his *shih*-poetry, as in his prose, he shows a directness and simplicity combined with great fluency. His *tz'ü*, which some have held to be falsely attributed to him, because they believed this great Confucian master would not have stooped to writing love poetry, still remain close to the Five Dynasties style, particularly to that of Fêng Yen-chi.

- Assistant Hsieh planting flowers at the Secluded Valley (*Ou-yang wên-chung kung chi*, SPTK, c. 11, 8b) 37
- To « Fresh berries » (*Liu-i t'ü, Sung liu-shih ming-chia t'ü*, SPY, 3b) 38
- To « Fisherman's pride » (*ibid.*, 11b) 38
- WANG AN-SHIH (1021-86). Native of Lin-ch'uan, Kiangsi, Wang became in his own lifetime, and has since remained, a very controversial figure on account of his extensive reform programme, carried through between 1069 and 1074. Though some critics have extended their dislike of his political actions to his literary works, his achievements as a prose writer and poet cannot justly be denied. His *chüeh-chü* ('cut-short') poems have been greatly admired.
- Early summer (*Wang Lin-ch'uan chi*, SPTK c. 27, 8a) 39
- Night duty (*ibid.*, c. 31, 7a) 39
- LIU YUNG (first half of eleventh century, *chin-shih* 1034). May be regarded as the most influential representative of the new direction in early Sung *t'ü* writing towards longer forms, more colloquial diction and more detailed description.
- To « The tune *Kan-chou* with eight rhymes » (*Yüeh-chang chi, Ch'iang-ts'un ts'ung-shu, hsia* 7b) 39
- SU SHIH (1036-1101). Native of Mei-shan, Szechwan. Su was an opponent of Wang An-shih's reform policy, and his political career followed the alternation of periods of office in the capital and relegation to provincial appointments of the conservative party. Thus, after Wang's rise to power, Su had a long period in the provinces from 1071 to 1084. After a return to the capital (1085) he went as governor to Hangchow (1089-91), and after a further brief return to the capital, was banished to Hui-chou, Kwangtung (1094) and then to Hainan island (1097). Su was not only one of China's greatest writers, outstanding in both verse and prose, but a great calligrapher and painter. His immediate family was one of the most remarkable in the history of literature, since his father Su Hsün and his younger brother

Su Chê also rank as major writers. He felt a strong affinity with T'ao Yuan-ming and wrote poems to 'harmonize' with all the earlier poet's work, but Su probably had the more genial personality. He used the *tz'ü* form widely for all types of subject and thus increased its range.

Enjoying the peonies at the Temple of Good Fortune ( <i>Su Tung-p'o chi</i> , BSS, 2, c. 3, p. 36)	40
The cherry-apple ( <i>ibid.</i> , 4, c. 13, p. 11)	40
The washing of the infant ( <i>ibid.</i> , 10, <i>hsü-chi</i> , c. 2, p. 76)	41
To « Water song » ( <i>Tung-p'o yüeh-fu chien</i> , Lung Yü- shêng comm., c. 1, 40b)	41
Expression of my feelings. To « Burning incense » ( <i>ibid.</i> , c. 3, 46b)	42

YEN CHI-TAO (*fl.* second half of eleventh century), son of Yen Shu (991-1055) who was himself one of the best known *tz'ü* writers of the early Sung period. In contrast to his father, Chi-tao seems to have been an arrogant, difficult person, and through failure in public life he was reduced to poverty. Many of his *tz'ü*, while possessing his father's elegant phrasing, have a bitter nostalgic expression.

To « Partridge sky » ( <i>Hsiao-shan tz'ü</i> , <i>Sung liu-shih ming-chia tz'ü</i> , SPPY, 3b)	43
---	----

CHOU PANG-YEN (1057-1121). Native of Ch'ien-t'ang (modern Hangchow), gained entry into official life by the presentation of a very long descriptive *fu* on the Northern Sung capital. He held a number of appointments in the capital of the kind usual for those with a literary reputation. As a skilled musician, coming at the end of a period of rapid development in *tz'ü* writing, he contributed greatly to the technical perfection and formal standardization of this many-patterned type of poetry. His *tz'ü* thus became very influential models.

To « Wounded feelings » ( <i>P'ien-yü tz'ü</i> , <i>Sung liu-shih ming-chia tz'ü</i> , 7b)	43
--	----



MO-CH'Ī YUNG (MO-CH'Ī YA-YEN; fl. second half of eleventh to early twelfth century). Little is known of Mo-ch'ī's life beyond that he held an appointment in the Imperial Bureau of Music in the early years of the twelfth century. He clearly had a very high reputation as a *tz'ü*-writer in his own day. His *tz'ü* collection (*Ta-shêng chi*) has long been lost and only twenty-seven of his *tz'ü* have been recovered from anthologies.

Rain. To «Enduring love» (*Hua-an tz'ü-hsüan*, Shanghai repr. 1958, p. 122)

44

CHU TUN-JU (c. 1080-c. 1175). Native of Lo-yang. His long life of ninety-odd years divides about equally between the Northern and the Southern Sung periods, when he, like very many others, moved to the south. For much of his life he declined offers of appointment and lived as a recluse, though he did, unfortunately for his reputation, accept office under the 'traitor' Ch'in Kuei (Chief Minister 1136-55). Critics usually divide his *tz'ü*-writing into three periods, his early period until the fall of Northern Sung, his middle period after his removal to the south in which he wrote of his grief for his family and his country, and his last period when as an old man he wrote with a contented acceptance.

To «The fortune-teller» (*Ch'iao-ko, Ch'iang-ts'un ts'ung-shu*, *hsia* 7b)

44

LI CH'ING-CH'AO (LI I-AN; 1082-?). Native of Chi-nan (modern Li-ch'êng, Shantung), is generally regarded as China's greatest woman writer. She grew up with a literary background and, after she married, she shared with her husband Chao Ming-ch'êng in collecting and studying paintings, calligraphy, and curios. Her happy married life was disrupted by the Sung dynasty's enforced move to the south in 1127 and by her husband's death a few years later. The date of her death is unknown; her last dated work is 1134. Much of her writing has been lost and her fame now rests mainly on her *tz'ü* poems which achieve great heights of originality, lyrical expression, and deep emotion.

To «Spring at Wu-ling» (*Shu-yü tz'ü, Ssü-yin chai*, 6b)

45

# CONTENTS

HSIANG KAO (? late eleventh to early twelfth century). Minor *tz'ü* writer of whose life nothing is known. His poems are in part made difficult by his use of the colloquial language of his own time, but this poem is a popular anthology piece.

To « Like a dream » (*Li-ch'ao ming-jên tz'ü-hsüan*,  
Sao-yeh shan-fang, 1919, c. 1, 8b)

45

4 LIN SHAO-CHAN (? late eleventh to early twelfth century). Nothing is known of Lin, writer of this *tz'ü*, which appears in several anthologies. Shao-chan is probably his courtesy-name, not his personal name.

Journey at dawn. To « Eyes' fascination » (*Tz'ü-tsung*, SPPY, c. 10, 7b)

46

4 YANG WAN-LI (1124-1206). Native of Chi-shui, Kiangsi, enjoyed a long but not very notable official career, occupying mainly academic posts: he was a minor Neo-Confucian scholar. He was one of the last and most important members of the Kiangsi school of nature-poets, though in his later years he abandoned this school and, turning towards Late T'ang models, created a new style which was known as the Ch'êng-chai style. Yang was a very prolific poet; he claimed at one time to have burnt more than 1,000 of his poems, but some 4,000 remain.

On the day of Cold Food, taking my sons to visit the  
Ti garden and achieving ten poems (*Ch'êng-chai shih-chi*, SPTK, c. 9, 1b)

46

Meditating in the pavilion by the pool (two poems;  
ibid., c. 10, 2a)

46

Again in praise of myself (ibid., c. 42, 13b)

47

45 LÜ PÊN-CHUNG (twelfth century, *chin-shih* 1136). Had a contemporary reputation both as a Confucian scholar and as a poet. His rise to high political and academic positions was checked by his opposition to the Chief Minister Ch'in Kuei. It was Lü's work on the membership of the Kiangsi school of poetry (*Chiang-hsi shih-shê tsung-p'ai t'u*) which defined this

group. (Lü did not include himself but later critics did so.)  
Twenty-six of his *tz'ü* poems have survived.

To « Picking mulberries » (*Tz'ü-wei tz'ü, Chiao-chi  
Sung Chin Yüan jên tz'ü, 2a*)

47

LU YU (1125-1210). Native of Shan-yin (modern Shaohsing, Chekiang), is generally regarded as the greatest of the Southern Sung poets. He is said at first to have been kept out of official life by the jealousy of the Chief Minister Ch'in Kuei. Later, for some time, he enjoyed the favour of the Emperor Hsiao-tsung (1163-80) but was afterwards banished to the provinces. In middle age he saw service in Szechwan, for part of the time on the staff of Fan Ch'êng-ta. His early masters were poets of the Kiangsi school but Lu cannot properly be included in this school. Although he produced an immense amount of nature-poetry (he ranks as China's most prolific poet), the keynote of his writing is his intense patriotism, his desire for the recovery of the lost north.

Kept indoors by the rain (*Lu Fang-wêng shih-ch'ao,  
Kanshi taikan VI, p. 3440*)

48

FAN CH'ÊNG-TA (1126-93). Native of Wu-hsien, Kiangsu, had an important and successful public career. He was entrusted with an embassy to the Chin ruler of North China in 1164 and later did valuable service in checking the attacks of the T'u-fan (Tibetan) tribes, while military governor in Szechwan. Beside his poetry, his surviving writings include journals, a local history of his native place, and a work on chrysanthemums. As a *shih* poet he was grouped in the Kiangsi school of pastoral poets, and he treated generally similar themes in his *tz'ü*.

To « Eyes' fascination » (*Shih-hu tz'ü, Ch'iang-ts'un  
ts'ung-shu, pu-i, 1a*)

48

HSIN CH'I-CHI (1140-1207). Native of Li-ch'êng, Shantung. As a young man (1161) Hsin served with Kêng Ching who raised a revolt in Shantung against the Chin Tartars, who had conquered North China. The revolt failed, but through it Hsin came to the notice of the Southern Sung government and embarked on a long career of civil and military appointments.



His intense patriotism has won him great popularity in recent times. Earlier critics found a roughness of diction and style in his *tz'ü*, but their strong and virile character is a virtue in modern eyes. Though the current attention to Hsin may be somewhat exaggerated, it is not wholly misplaced.

To « The ugly slave » (*Chia-hsien ch'ang-tuan chü, Ssü-yin chai*, c. 11, 9a)

49

CHU SHU-CHÊN probably flourished about the end of the twelfth and the beginning of the thirteenth century. Very little is known of her antecedents or her life, but a greater number of her *shih* and *tz'ü* poems have been preserved than of any other woman writer of her time or of any earlier period. An unhappy marriage is believed to have been the inspiration of much of her poetry.

Feelings on an autumn night, IV (of a series of six;  
*Tuan-ch'ang shih-tz'ü chien-chu*, Chêng Yüan-tso  
comm, c. 6, 2a)

49

CHIAO-JU-HUI (date uncertain: eleventh to twelfth century).  
A Buddhist monk.

Farewell to spring. To « The fortune-teller » (*Ts'ao-t'ang shih-yü*, SPPY, c. 1, 7b)

49

TAI FU-KU was born in 1167: the date of his death is not known, but he lived to be more than eighty. He was one of the better poets among the Chiang-hu group which arose at the end of the Southern Sung period in opposition to the Kiangsi school, which had been dominant throughout the period.

Seeing the pleasures of living in the mountains (*Shih-p'ing shih-chi*, SPTK, c. 7, 2b)

50

In a Huai village after the fighting (*ibid.*, c. 7, 3a)

50

CHANG LIANG-CH'ÊN (twelfth century, *chin-shih* 1163).  
Minor member of the Chiang-hu group.

Chance verses (*Hsüeh-chuang hsiao chi, Nan-Sung liu-shih chia chi*, 5a)

50

YEH SHAO-WÊNG (fl. late twelfth to early thirteenth century). Native of Lung-ch'uan, Chekiang. Yeh was a friend of the Neo-Confucian scholar Chên Tê-hsiu (1178-1235) and the author of a historical work on the reigns of the first four Southern Sung Emperors (1127-1224). As a poet he belonged to the Chiang-hu group.

On visiting a garden when its master is absent (*Sung-shih hsüan-chu*, ed. Ch'ien Chung-shu, 1958, p. 295)

51

KAO KUAN-KUO (fl. late twelfth to early thirteenth century). Native of Shan-yin (modern Shao-hsing, Chekiang), *t'z'ü*-poet.

To « The fortune-teller » (*Chu-wu ch'ih-yü, Ch'iang-ts'un ts'ung-shu*, 18a)

51

LIU K'O-CHUANG (1187-1269). Native of P'u-t'ien, Fukien, most important poet of the Chiang-hu group. A great part of his political career was chequered by relegation to provincial posts, but in his later years he gained a series of substantial appointments in the capital, probably because of his considerable literary reputation. In his *t'z'ü* of which, as of his *shih*-poems, a considerable number have been preserved, he comes stylistically close to Hsin Ch'i-chi.

To « The fortune-teller » (*Hou-ts'un ch'ang-tuan chü, Ch'iang-ts'un ts'ung-shu*, c. 5, 10a)

52

YÜAN HAO-WÊN (1190-1257). Native of Hsiu-jung (modern Hsin-hsien, Shansi). A northerner who served under the Chin Tartar dynasty (1115-1235) and went into retirement when that dynasty fell to the Mongols, he was the outstanding literary figure of his period in North China and gained an enduring reputation as a prose-writer and poet.

Miscellaneous poems of mountain life, IV (of a series of six; *Yüan I-shan shih chien-chu*, SPPY, c. 11, 3a)

52

CHÊN SHAN-MIN (i.e. Chen the hermit: his personal name is unknown and he appears only under this appellation). A recluse-poet who flourished at the end of Southern Sung (mid thirteenth century).

# CONTENTS

Grass ( <i>Shan-min shih-ch'ao</i> , <i>Sung-shih ch'ao</i> )	53
AUTHOR UNKNOWN (? Sung period).	
Parting. To « Partridge sky » ( <i>Li-ch'ao ming-jên tz'ü-hsüan</i> , c. 6, 9a)	53
I KAO K'O-KUNG (1248-1310). Best known as an ink-bamboo painter.	
Passing through Hsin-chou ( <i>Yüan-shih pieh-ts'ai chi</i> , c. 8, BSS, p. 111)	54
I LIU YIN (1249-93). Native of Jung-ch'êng, Hopei, minor Neo-Confucian scholar, prose-writer, and poet.	
To « Magnolia flowers » ( <i>Ch'iao-an tz'ü</i> , <i>Ch'iang-ts'un ts'ung-shu</i> , 2a)	54
CHAO MÊNG-FU (1254-1322). Painter, calligrapher, and poet. Chao, although a member of the former Sung imperial family, served under the Mongol conquerors; he was rector of the Han-lin academy 1314-20.	
The eastern city ( <i>Sung-hsüeh chai chi</i> , SPTK, c. 5, 19a)	55
2 CH'ÊN CHIEH (thirteenth century, <i>chin-shih</i> 1274). Kiangsi poet.	
Wind of spring ( <i>Yüan-shih chi-shih</i> , c. 31, BSS, p. 598)	55
HUANG KÊNG (thirteenth century). Native of T'ien-t'ai, Chekiang, had a contemporary reputation as a poet who followed Late T'ang models.	
The village by the river ( <i>Yüan-shih pieh-ts'ai chi</i> , c. 8, BSS, p. 106)	55
2 CH'ÊN YU-TING (?-1368). Is said to have risen from a peasant family by his military prowess to become governor of a part of Fukien at the end of the Mongol period. He was captured by Ming troops and executed.	



- Farewell to General Chao (*Yüan-shih chi-shih*, c. 26, BSS, p. 507) 56
- AUTHOR UNKNOWN (Yüan period, thirteenth to fourteenth century).
- The fisherman. To « Magpie bridge » (*Li-ch'ao ming-jên t'ü-hsüan*, c. 6, 11a) 56
- AUTHOR UNKNOWN (thirteenth to fourteenth century). A nun of the Yüan period sometimes called, from the title of this poem, the 'Plum-blossom Nun'.
- Plum-blossom (*Yüan-shih chi-shih*, c. 38, BSS, p. 689) 57
- LIU CHI (LIU PO-WÊN) (1311-75). Native of Ch'ing-t'ien, Chekiang. Liu was one of the principal advisers of the first Ming Emperor before and for some time after his accession (1368). Both in poetry and prose he was one of the outstanding writers of his generation.
- « Sorrow on the jade steps » (*Liu Ch'êng-i chi*, SPPK, c. 10, 13b) 57
- To « Eyes' fascination » (*Ming-t'ü tsung*, SPPY, c. 1, 2a) 57
- LIU CHI (LIU MÊNG-HSI) (fifteenth century). Native of Shan-yin (modern Shaohsing, Chekiang). Liu lived as a recluse and did not go into official service.
- A soldier's words: a soldier's wife's words (*Ming-shih pieh-ts'ai chi*, c. 3, BSSI, p. 51) 58
- T'ANG YIN (1470-1523). Native of Wu-hsien, Kiangsu, one of the most famous landscape painters of the Ming period, had also some reputation as a prose-writer and poet.
- Song of a life (*Chung-kuo shih-hsüan*, comp. Chiang Shan-kuo, 1926, 11, p. 125) 58
- YANG CHI-SHÊNG (1516-55). Native of Jung-ch'êng, Hopei. Yang became famous by his impeachment of the powerful

minister Yen Sung who had him imprisoned and executed. This poem is said to have been composed and recited by him on his way to execution.

'This infinite spirit' (text in *Ming-shih*, c. 209, Po-na, 27b) 59

LI P'AN-LUNG (1524-70). Native of Li-ch'êng, Shantung. Li, in his official career (he passed the *chin-shih* examination in 1544), rose to the position of a provincial judge. As a poet he was named one of the 'Seven Masters of the Chia-ching period' (1522-66).

To «Enduring love» (*Ming-tz'ü tsung*, SPPY, c. 4, 1b) 60

KUEI TZŪ-MOU (1563-1606). Native of Kun-shan, Kiangsu, was the youngest son of Kuei Yu-kuang (1506-71) the most famous Ming prose-writer.

Face to face (*Ming-shih pieh-ts'ai chi*, c. 9, BSS 2, p. 64) 60

HUANG YU-TSAO (sixteenth century). Woman poet.

Chance verse on a summer day (text in Hsieh Wu-liang, *Chung-kuo fu-nü wên-hsüeh shih*, c. 8, p. 49) 61

HSŪ T'UNG (sixteenth century: *chü-jên* (provincial graduate) 1588). Native of Min-hsien (modern Min-hou, Fukien).

To my younger brother (*Ming-shih pieh-ts'ai chi*, c. 9, BSS 2, p. 61) 61

CH'I CHING-YÜN (sixteenth to early seventeenth century). A singing girl.

To the Licentiate Fu Ch'un on his banishment to the frontier (*Ming-yüan shih-kuei*, comp. Chung Hsing; 1918, c. 35, 12b) 61

SHIH JUN-CHANG (1619-83). Native of Hsüan-ch'êng, Anhui. Shih had a successful and honoured career and enjoyed

# CONTENTS

a considerable contemporary reputation as a poet of the T'ang school. His strength was considered to lie in natural description in the five-word metre.

In farewell to Li Wan-an on his leaving office and returning home (*Ch'ing (Kuo-ch'ao) shih pieh-ts'ai chi*, c. 2, BSS I, p. 26)

62

LIANG CH'ING-PIAO (1620-91). Native of Chên-ting, Hopei. Liang obtained his *chin-shih* degree under the Ming dynasty but early (c. 1644) submitted to the Manchus and rose to high office.

Spring day. To « Eyes' fascination » (*Li-ch'ao ming-jên tz'ü-hsüan*, Sao-yeh shan-fang, 1919, c. 5, 7a)

62

WANG YEN-HUNG (c. 1620-80). Native of Chin-t'an, Kiangsu, noted for his short love-poems.

Brief partings, III (of a series of seven; *I-yü chi, Kuan-ku t'ang hui-k'o*, c. 2, 17a)

63

HSÜ TSUAN-TSÊNG (seventeenth century, *chin-shih* 1649). Native of Hua-ting, Kiangsu. Hsü's mother was a granddaughter of Hsü Kuang-ch'i (1562-1633), famous for his promotion of Christianity and western learning in the late Ming period: Tsuan-tsêng, like many members of the Hsü family, was baptized (Basil).

The seventh night of the seventh month. To « Magpie bridge » (*Li-ch'ao ming-jên tz'ü-hsüan*, c. 6, 11b)

63

CHÊNG-YEN (name in religion of HSÜ CHI-SSÜ; seventeenth century). Native of Hangchow. Hsü became a Buddhist monk at the time of the fall of the Ming dynasty (1644). He was known both as a landscape painter and as a poet.

On the lake. To « Rouged lips » (*Li-ch'ao ming-jên tz'ü-hsüan*, c. 3, 4a)

64

WANG SHIH-CHÊN (1634-1711). Native of Hsin-ch'êng, Shantung. The most famous poet of his day, Wang also had a



distinguished official career. He was at the same time one of the major critics and theorists of his period. He gave importance to musical effect and to suggestion rather than direct statement. His extreme use of classical allusions turned much of his poetry into complicated puzzles which do not find favour with modern critics.

Crossing the Yangtse in a gale, II (of a series of three;  
*Yü-yang shan-jên ching-hua lu hsün-tsun*, SPPY,  
c. 5A, 33a)

64

HSIAO-CH'ING (FÈNG YÜAN-YÜAN; mid-seventeenth century). Is said to have become the concubine of a man of Hangchow with the same surname, Fêng, and to have died of grief in her eighteenth year, because his wife would not tolerate her.

Poems without title, I, III, V (of a series of nine;  
*Ming-yüan shih-kuei*, comp. Chung Hsing: 1918,  
c. 35, 2b)

65

WANG CHI-WU (1645-1725). Native of T'ai-ts'ang, Kiangsu, achieved the position of Prefect of Shaohsing, Chekiang.

Hsü Yu's gourd (*Ch'ing-shih pieh-ts'ai chi*, c. 10,  
BSS 2, p. 37)

66

HSÜ LAN (late seventeenth to early eighteenth century). Native of Ch'ang-shu, Kiangsu. Student of Wang Shih-chên, Hsü was noted for his unusual diction; in this he was compared with the T'ang poet Li Ho (791-817).

Crossing the frontier (*Ch'ing-shih pieh-ts'ai chi*, c. 25,  
BSS 3, p. 203)

66

WAN PANG-JUNG (eighteenth century: *chü-jên* (provincial graduate) 1720). Native of Hsiang-ch'êng, Honan. Wan was one of the 184 candidates recommended for the special metropolitan examination in 1736 but was unsuccessful. Later he became magistrate of Hsin-hsien, Shantung.

Random thoughts (*Ch'ing-shih pieh-ts'ai chi*, c. 24,  
BSS 3, p. 169)

67

# CONTENTS

YÜAN MEI (1716-98). Native of Ch'ien-t'ang (Hangchow), Yüan began writing at an early age and was the youngest candidate for the special metropolitan examination of 1736; he did not pass. However, he obtained the *chin-shih* degree in 1739 and became a scholar in the Hanlin Academy. From 1742 to 1748 he was magistrate of a number of places in Kiangsu but thereafter retired from official life, living by his writings at his famous villa, Sui-yüan. Openly avowing that the object of life is enjoyment, he rejected many traditional attitudes. He became notorious (later famous) for his encouragement of his women-pupils whose poetry he published. In spite of his unconventionality, he numbered many leading political and literary figures, often of opposed views, among his friends, and his contemporary popularity was very great. In poetry and poetry criticism he stood for freedom and individuality: he seems to have been far more interested in the poetry of his own period than in the great poets of the past.

Miscellaneous poems, III (of a series of eight; <i>Hsiao-ts'ang shan-fang shih-chi</i> , SPPY, c. 7, 6b)	67
To Yü-mên (ibid., c. 7, 8a)	68
Standing at night at the foot of the steps (ibid., c. 16, 4a)	68
Chopsticks (ibid., c. 19, 12a)	68
The tree-planter laughs at himself (ibid., c. 31, 6a)	68
From Hangchow visiting Su-sung, P'i-ling, and Ching-k'ou and staying the night with friends on the way (ibid., c. 34, 5b)	69
Expression of feelings, VII (of a series of twenty-four; ibid., c. 33, 3a)	69
A chance walk (ibid., supplement, c. 1, 3a)	69

CHAO KUAN-HSIAO (eighteenth century). Native of Kuei-an, Chekiang.

Treading the snow ( <i>Ch'ing-shih pieh-ts'ai chi</i> , c. 28, BSS, 4, p. 82)	70
---	----

# CONTENTS

YEH PAO-SUNG (eighteenth century). Native of Nan-hui, Kiangsu.

Hsiao-ch'a shan pavilion (*Hu-hai shih-chuan*, c. 19, BSS, p. 487)

70

CHAO I (1727-1814). Native of Yang-hu, Kiangsu, historian and poet. Chao had a long and varied public career, serving in secretarial posts in the capital and in provincial appointments in South China. Yüan Mei, the dramatist Chiang Shih-ch'üan (1725-85), and he were named 'the three great writers of the south'. His extensive surviving works include important historical writings and a great amount of poetry. Like his friend, Yüan Mei, he had a lively, unusual mind, and a great capacity for humour.

On my pillow (*Ou-pei shih-ch'ao*, *chüeh-chü*, c. 1, BSS, p. 475)

70

KUO LIN (1767-1831). Native of Wu-chiang, Kiangsu, was equally well known in his own day as a painter and as a poet.

Unceasing rain (*Hu-hai shih-chuan*, c. 44, BSS, p. 1296)

71

KUNG TZŪ-CHÊN (1792-1841). Native of Ch'ien-t'ang (Hangchow), reformist, scholar, and poet. Kung did not have a very successful career. He failed to pass the *chin-shih* examination and obtained by purchase the first of a number of secretarial posts in government offices in the capital. He was greatly disturbed by the apparent weakness of the Empire and the menace of Western trade, and he wrote many political articles on such topics as the abolition of the traditional examination system and the prohibition of opium. He has been regarded as the forerunner of the late nineteenth-century reformers. His series of 350 lyric poems *Chi-hai tsa-shih* 'Miscellaneous poems of the year *Chi-hai*' (1839) have retained their popularity.

Miscellaneous poems of the year *Chi-hai*, V (*Ting-an wen-chi pu*, SPPY, *tsa-shih*, 1a)

71

HUANG TSUN-HSIEN (1848-1905). Native of Chia-ying, Kwangtung, diplomat, reformer, and poet. Huang had a series



of important diplomatic and consular appointments in Japan (1877-82), the U.S.A. (1882-5), London (1890-1), and Singapore (1891-4). After his recall to China he was prominent in the reform movement which culminated in the Hundred Days Reform of 1898. Huang was appointed minister to Japan at that time, but, with the suppression of the reformers by the Empress Dowager, never went to his post. For the last years of his life he lived in retirement at Chia-ying. In his poetry, as in his political ideas, he was considerably influenced by his foreign experiences, but he did not abandon traditional forms in spite of his professed desire to do so.

At anchor for the night (*Jên-ching lu shih-ts'ao chien-chu*, ed. Ch'ien Chung-lien, 1957, p. 145)

71

LIU TA-PAI (1880-1932). Native of Shao-hsing, Chekiang, poet and literary critic. A *chü-jên* (provincial graduate) under the Ch'ing dynasty, Liu held a series of educational posts under the republic. He was among the first to attempt vernacular poetry after the Literary Revolution.

The flower girl (*Yu-wu*, K'ai-ming, ed., 1933, p. 37)

72

HU SHIH (b. 1891). Studied English literature, philosophy, and political science at Cornell, and wrote a doctoral thesis at Colombia (1915-17). While he was in America, he formed his ideas of a literary revolution to which he gave expression in *Hsin Ch'ing-nien* (*La Jeunesse*), a periodical edited by Ch'ên Tu-hsiu. The movement led by Hu Shih and Ch'ên Tu-hsiu had an almost immediate success. Hu's main contribution to the movement was through his literary and philosophical studies, rather than through creative writing. He did, however, write the first new poetry, which has thus a historical interest. From 1917 to 1926 he was a professor at Peking National University, the stronghold of the literary revolutionaries, and returned there in 1931. During the war with Japan he was Chinese ambassador to the U.S.A. After the war he returned again to Peking National University as Chancellor, leaving just before the Communist entry in 1949. As the most important figure of the Literary Revolution living outside the mainland, his ideas and writings have received endless criticism there in recent years.

# CONTENTS

A trifle ( <i>Ch'ang-shih chi</i> , part 2, second ed., 1920, p. 55)	73
To « By the river » ( <i>Ch'ü-kuo chi</i> , suppl. to <i>Ch'ang-shih chi</i> , p. 38)	73
PING-HSIN (pseud. of HSIEH WAN-YING, b. 1902). Native of Min-hou, Fukien. She became known in the early years of the Literary Revolution, while she was still a student at Yenching University, as a writer of short stories. She has been China's most successful contemporary woman writer.	
Love ( <i>Ping-hsin shih-chi</i> , K'ai-ming ed., 1943, p. 83)	74
Notes	75
Index of Poets	83