"Les traductions des grands poètes étrangers ce sont des plans d'architecture qui peuvent être admirables; mais elles font évanouir les édifices mêmes, palais et temples.... il y manque la troisième dimension, qui de concevables, les ferait sensibles."

(Paul Valéry)
COMMENTATORS

The following commentators appear repeatedly in the notes to the poems. Their names are listed below for convenience:

Li Shan 李善 (d.689).

The Wu ch'en 五臣, namely:
Chang Hsien 張銑
Li Chou-han 李周翰
Liu Liang 劉良
Lu Hsiang 吕向
Lu Yen-chi 吕延濟

All the above five commentators flourished during the k'ai-yuan 幫 元 period (713-742) of T'ang. Their work supplements Li Shan's. In addition the following commentators appear in Huang Chieh's edition of the Hsieh K'ang-lo shih chi.

Ch'en Tso-ming 陳祚明, style Yin-ch'ien 聖 倩 (floruit circa 1665).
Chu Chien 朱 琢, style Lan-p'o 蘭坡 (1769-1850)
Fang Hui 方 回, style Hsu-ku 虛谷 (circa 1227-1306)
Ku Yen-wu 龜炎武, style T'ing-lin 亭林 (1613-1682).
Liang Chang-chu 梁章鉅, style Ch'ai-lin 契林 (1775-1849)
Wu Ju-lun 吳汝鏤, style Chih-fu 摯父 (1840-1903)
Wu Ching-hsu 吳景旭, style Po-ch'i 伯其 (Ch'ing).
Wang Fu-chih 三夫之, style Ch'uan-shan 船山 (1619-1672)

Liang Chang-chü's edition of Hsieh Ling-yün's poetic works, the Hsieh K'ang-lo shih-chi 謝康樂詩 , published in his collection of miscellaneous notes, the Lang-chi ts'ung t'an 浪跡叢談 , was the best edition available until the appearance of Huang Chieh's work of the same title in 1922.
Good Indeed!

1 In the Sunny Valley it leaps up,
In the Gulf of Yu down it sinks.

2 Its light shines from the Eastern cove,
Reddening it journeys to the West.

3 In the third month of spring it is warm,
In the ninth month, in autumn, its power declines.

The cold comes and warmth departs,
The chill arrives and the heat goes away.

4 Dwelling in virtue as in the hexagram for "Jaws",
Having goodness heaped high he jests it away.

5 Yin and Yang make all things flourish,
Yet fading flowers drop their petals.

6 When joy has gone it is easy to be sad,
Once sadness comes it is difficult to get rid of it.

7 When brimming with tears we ought to sing,
Set wine before us and we should drink.

8 How pitiful is the stupid man,
Sadly brooding on his woes.

9 How good is the man of philosophical outlook,
Enjoying happiness to its full extent.

10
Notes

YFSC, XXVI, pp. 9aff, Se tiao chü 琵琶曲, lists some thirteen examples of the Shan tsai hsing of which one (p. 12a) is by Ling-yün.

   "The sun rises in the Sunny Valley, bathes itself in the Pool of Heaven, shakes itself dry over the Fu-sang tree. This is called the Light of Morning. When it comes to the Gulf of Yü this is called the Yellow Dusk."
   日出于 膳谷浴于咸池,拂于扶桑,是謂晨明. 至于虞淵,是謂黃昏.
   Cf. CT, 1, Li Sao, p. 21b, for an almost parallel passage, translated by Hawkes (1), p. 28, 95ff.

2. CT, XIV, p. 3a, Ai Shih Ming.
   "The bright sun reddens and will soon be setting."
   日晚晚其將入兮
   (Hawkes (1), p. 136.18.)

3. The binome *iok-p'iw o 炽烈 (also written *iu-p'iw o 炽烈) seems to mean 'warm' rather than 'flourishing'.

4. CY, Hex. XXVII, 6/5.
   "Turning away from the path. To remain virtuous brings good-fortune." 比 總貞吉
   This hexagram 頭 refers to the corners of the mouth and
hence to nourishment, both spiritual and bodily. In six in
the fifth place it refers specifically to a man who should
be nourishing the people of the empire yet has not the
strength to do so. He can accomplish his task only by
begging help from a man who is his spiritual superior, even
though this means turning aside from his accustomed path.
Here Ling-yun would appear to be alluding to Liu Yu, though
the precise meaning of the line is obscure.

5. H.C. sees in this line an allusion to Song, LV, which is
understood by Mao as an ode in praise of King Wu of Chou.
Hence here Ling-yun would be praising Liu Yu, Sung Wu-ti.

6. H.C. sees in these lines also an illusion to the decay of
the dynasty. The decline of a dynasty, like the setting of
the sun or the coming of autumn, is a natural thing and not
to be grieved at. This, in fact, is the theme of this
whole poem.

7. Ts'ao Ts'ao 曹操, Tuan ko hsing 短歌行 No. 1, in
Ting Fu-pao (1), vol. 1, p. 117.

"As we drink we ought to sing.
What does man's life amount to after all."

對酒當歌 人生幾何

8. LX, VII, 36.

"The petty man is always miserable."

小人長戚戚
9. See *LY*, XII, 20, for a description of the qualities of the man of philosophical outlook.

10. *Song*, CCLXII.I.

武夫滔滔

Karlgren (1), Gloss 1035, points out that this line, as it stands, is nonsense. Here however, I think we must stick to the traditional text and interpret this binome as "wide and great" in accordance with Mao's commentary.
Sad Indeed!

1 Lush and green the spring grass growing,
    When a prince went wandering far away.
2 Wing high, wing low, the swallows start flying,
    In delicate beauty the peach-tree starts to bloom.
3 Blazing, the peach-tree's delightful hues,
    Flying, the swallows that cry as they play.
4 Above the eaves, the dark clouds gathering,
    Down in the gorges the wind's pure breath.
    Though the glossy tree changes its aspect,
    It never stirs from the place it was born.
5 The pine-mistletoe delights to creep and twist,
    On droop-boughed trees cloth-creeper loves to twine.
6 The journeying official is of no account,
    He realizes that his words are not in accord with the time.
    His nostrils quicken to the change in the season,
    While his eyes are pained by its fleeting glory.
7 Has he not good cause to be disappointed?
    He is given over to idleness, the world will see and
    hear him no longer.
    Unable to depend on the wind as it comes
    The bird departs, singing no more.
Notes

1. YFSC, LXII, pp.2a-3b, has seven examples of the Pei 'tsai hsing, one of which is by Ling-yün. The earliest example of this Yueh-fu, by Lu Chi 陸機, is found in WH, XXVII, p.6b, SPPY ed. Our poem is obviously a sustained political allegory. The official (Ling-yün) is dismayed by the way in which self-seeking and corrupt ministers have overshadowed the throne like dark clouds and have twined themselves like parasitic plants (the pine-mistletoe and creepers) about the new dynasty. He himself has now realised that his honest criticism (the wind's pure breath) will never be listened to. Since he cannot depend on the new dynasty (the "incoming wind" of the penultimate line) any longer he can only resign from office. Yet he does not really regret this, for like the glossy tree, though he may change his hue from time to time, he is still rooted in loyalty to the Chin dynasty, under which he was born.

CT, XII, p.2a, Chao yin shih.

"A prince went wandering, never to return,
So thick and green the spring grasses grow."

2. Song, XXVIII, 1.

"Swallow, swallow on your flight,
Wing high, wing low."

(Waley).
See Karlgren (1), Gloss 70, where *ts'ia-d'ia* 差池 is glossed as "uneven".

3. The binome Anc:īāu-tieu 夭襄 would seem to be roughly equivalent to Anc:īāu-īāu 夭夭 of Song, VI.I:

"Buxom is the peach-tree,
How its flowers blaze."

桃之夭夭 灼灼其華

(Waley).

The reading 'willow', instead of 'peach', obviously destroys the parallelism of these lines and may be disregarded.

For my translation of 夭襄 I have followed Karlgren (1), Glosses 23 and 24.

4. Song, CCXVII.2.

"Do not mistletoe and dodder
Twine about the top of the pine?"

葛與女羅 施于松上

(Waley).

5. Song, IV.1.

"In the south is a tree with drooping boughs,
The cloth-creeper binds it."

南有樺木 葛蔓景之

6. CT, 1, Li Sao, p.12b.

"But I am sick at heart and disappointed,
I alone am at a loss in the world today."

呡鬱兮余侘傺兮 吾獨窮困乎此時也
7. We might also translate:

"Like the wind as it comes, leaving no trace,
The bird will depart, its singing no longer heard."
A Long Ballad

In a flash of light the evening stars sink down,
Glistening lies the thick morning dew.
How can their pure light stay (even for a moment)?
Surely this moisture will not be undisturbed for long.
The passing years are swift as flying lightning,
The seasons of decline dart past like a rushing torrent.
When I look on other creatures sad cares arise in me,
When I gaze at myself I know the utmost sorrow.
A haggard mien has taken the place of my fresh complexion,
A woeful aspect has altered my gentle countenance.
If mutability hastens on so fast,
How may my colour and complexion endure?
My strenuous efforts are hard pressed by senility,
By degrees my lusty ambitions are falling away.
I am not only sorry to express feelings like those of Tsang-sun,
But regret to have to utter Yang-tzu's sighs.
Truly the "inch of shadow" is fleeting away,
My "foot of white (jade)" is nothing to boast of.
Luckily I can dispel the sadness that comes when I express my thoughts,
By enjoying this "Long Ballad".
Notes


"The clouds lower heavily, the lightning flashes!"

(Hawkes (1), p. 175, 34.)

Here 俊, 爍 is obviously equivalent to the 俊 燈 of our text.

2. CV, Hex. III, 9/1. 迟 , "Hesitation and hindrance".

3. Song, CCXXXV. 2. "Vigorous was King Wen". 寶顛文文

See Karlgren (1), Gloss 752, for the binome 寶穀

4. Song, LXV. 1. "I am walking slowly". 行意思靡靡

5. Tso, 23 Hsiang, Tso, 10 and 77: Legge CC, VIII, pp. 502-504. Also LX, XIV, 12 and 14. Tsang-sun Ho 劉子山, style Wu-chung 武仲, was an officer of Lu just before Confucius was born. He was known as a Saint 聖人, so great was his reputation for wisdom. He quarrelled with the Meng 魯 family and - like Ling-yün - was falsely accused of causing an armed riot. On this account he had to fly to Chu 鄭 in modern Shantung. (See Tso, loc. cit.) Since he was head of the Tsang family and it devolved on him to offer the sacrifices in the ancestral temple he returned to Fang 防, a city belonging to his family, and threatened to hold possession of the place if his half-brothers were not permitted to offer sacrifice in his stead. Confucius held that this was tantamount to using force against his ruler
and therefore condemned him. (LY, XIV, 4.) Ling-yün, however, clearly approved of Tsang-sun's action in sacrificing his own interests to those of his family.

H.C. believes that this poem must have been written after Ling-yün's sentence of death had been commuted to exile. He would draw a close parallel between the terms of Wen-ti's edict of commutation which avers that Ling-yün had been pardoned on account of Hsieh Hsiian's services. 謝玄勳參微管(SS,LXVII,p.40b4) and Tsang-sun's appeal to the ruler of Lu which said: "Do not forget the merits of my two predecessors." I agree that this poem was almost certainly written after Meng Yi accused Ling-yün of rebellion. The parallel between Tsang-sun's quarrel with the Meng is obvious here, even down to the exact resemblance of the surname and the false accusation. (cf. Legge, op.cit., p.503a, para.2.)

6. Lieh-tzu, VIII, pp.12b-13b. relates the story of how a neighbour of Yang Chu lost a sheep and was unable to find it because there were too many forks in the road where it might have turned off. This failure made Yang Chu inexplicably downcast. His disciple Hsin-tu-tzu concluded that his master had seen in this lost sheep a parable which emphasized that, while the root of what one learns is unvarying, the branches can diverge widely. (See Graham (1), pp.175-176). Here Ling-yün is lamenting the way in which he had diverged from his principles by becoming an official.

"The Saint sets no store by a foot of jade but does value an inch of shadow (i.e. time.) For time is hard to come by and easy to lose."

8. Here the expression \( \text{尺} \) does not have its usual meaning of "a foot of white silk", i.e., "a letter". Nor can it refer to any type of astronomical instrument. It must therefore refer to the \( \text{pai kuei} \), the jade tablet held by those in high office. The couplet would then mean: "Though I am rapidly growing old I have never reached high office."
A Song of Kuei-chi

Let the clear voices of the six modes more slowly sound,
And the many notes of the three airs be stilled.
Let all sit quietly on outspread mats,
While everyone listens to my song in praise of Kuei-chi.
Of course, my song about Kuei-chi has to start somewhere,
So pray let me begin with the setting out of the empire by
Wen-ming.

This enterprise began in Hu-k'ou in Chi-chou,
He cut down the trees till he came to the branching arms of
the River.
Serried constellations shine in heavenly order there,
Close to the sea its contours run.
Peak after peak thousands of feet in height, vie with each
other,
Streams run side by side for hundreds of leagues.
Its canals irrigate the rice-fields,
Airy clouds overshadow pine and willow.
Two capitals are put to shame by its beauty,
How can the three chief cities compare with it?
Its storied towers point to the centre of Heaven,
Its lofty walls rise up to the height of a 'chih'.
"Flying Swallows" gallop along its broad streets,
Owl-headed boats sport by its pure shores.
In its markets lovely faces are revealed,
Its streets are a-dazzle with beautiful women.
From the beginning and throughout the years,
Its wise men have had no equal.
Kou Chien well knew how to rise from defeat,
The Old Man of Yueh knew when to advance and when to halt.
Fan Li went out on the River and into the Lakes,
Mei Fu entered the city market.
Tung-fang travelled around at his ease,
Liang Hung left his mulberries and catalpas.
In a patchwork of allusions I have written of the genius of
the place,
Though my words are ended I never stop thinking of it.
Notes

1. This piece which is found in YFSC, LXIV, p.11b. is clearly based on the Wu ch'u hsing 吳趨行 of YFSC, LXIV, p.11a. H.C. believes that Hsieh wrote this poem when he transferred his family registers to Kuei-chi, basing his arguments on lines 27 and 28 of this poem.

2. YFSC, XXVI, pp.2bff. has examples of six types of hsiang ho ko 相和歌 called the hsiang ho liu yin 六引.

3. Probably the p'ing tiao 平調 , ch'ing tiao 清調 , and se tiao 瑟調 , according to Yeh Hsiao-hsüeh 葉笑雪.

"The great Yu was called Wen-ming. He arranged the Four Seas."

5. Song, XXII, 1.
"The river has branches that return to the main stream."

6. Song, CCXXIX, 3.
"The running pools flow northward
And irrigate those rice-fields."

7. "The two capitals," i.e., Ch'ang-an and Lo-yang.

8. "The three chief cities," i.e., Chien-k'ang 建康 , capital of Wu 吳 , Ch'eng-tu 成都 , capital of Shu 蜀 , Yeh 楚 , capital of Wei 魏 , (Modern An-yang 安陽 in Honan).
9. A chih is about thirty feet.

10. A term for a fine horse.

11. See SC, XLI, biography of Kou Ghien 句踐 King of Yüeh. He ignored the advice of his minister Fan Li (see line 27 below) and was surrounded on Mt. Kuei-chi, where he had taken refuge from the King of Wu. He succeeded in making peace with Wu but nursed his grievance for years, never forgetting his humiliation in Kuei-chi. Finally he attacked Wu and defeated it. See Mémoires Historiques, vol. IV, pp.423-424.

12. Liu Liang (WH, XXVIII, p.21a, SPTK ed.) says that after Kou Ghien's defeat an old man from Yüeh persuaded him to fight on and not make peace with Wu. See also CY, Hex. LII, Image.

"When it is time to halt, then halt;
When it is time to advance, then advance."

13. Fan Li 范蠡 was the chief minister of Kou Chien, "When Fan Li had wiped away the shame of the defeat in Kuei-chi he sighed sadly and said: 'I had seven strategems. By using five of them Yüeh has achieved its aim. Since I have bestowed them on the state I should now like to employ them on my family.' Then he went off in a little boat on the River and went into the (Five) Lakes." (SC, CXXIX, p.10.)
14. HS, LXVII, biography of Mei Fu, style Tzu-chen 子真. Mei Fu had a brilliant official career until the accession of Wang Mang 王莽. He then left his family, changed his name and disappeared. Some said he had become an Immortal. Others claimed that they had seen him in Kuei-chi as Gate Warden of the market of Wu. However, HS, loc.cit., gives the date of his death as 2 B.C.

15. According to the Lieh hsien chuan, XLII, Tung Fang-shuo 東方朔 (circa 154-93 B.C.) was seen in Kuei-chi after his mysterious disappearance from the court of Emperor Hsüan of Han.

"Il déposa son bonnet à la résidence et partit emporté par le vent. Plus tard on le vit dans le Kuei-chi vendant des drogues dans la région des 'Cinq Lacs.'"

(Kaltenmark (1), p.138)

16. HHS, CXIII, pp.7b-10a. Liang Hung, style Pai-luan 梁鴻 found a home in Wu, where he settled under the patronage of one Kao Po-t'ung 皋白通 who supported him while he wrote. "Mulberries and catalpas" are symbols of the home. See Song, CXCVII, 3.
Cut down are the Willows

Poem the First

Thickly growing are the riverside willows,
So green the grass in the wilds.

I am leaving my old home,
To set forth on a journey of ten thousand leagues.

My wife and concubine tug at my robe and sleeves,
The tears they dash away have soaked their breasts.

I turn back to caress my young son,
Then turn my head as I give him to my elder brother
and his wife.

My farewell words are cut short,
For—oh how soon!—the carriage is ready.

Hauling on the cables they pull my painted boat,
I shall go hungry and a-thirst and never get my fill.

Who has made me so wretched?
Alas! What can I say?
Notes

This yueh-fu is found in YFSC, XXXVII, p.6a. One commentator believes this poem refers to Ling-yun's exile in Kuang-chou. It might, however, be no more than a mournful ballad written to a well-known tune on a theme perennially popular with Chinese poets, and have nothing to do with Ling-yun's situation at the time.

1. Ku Shih, No.2.

"So green the grass by the riverside,
   So lush the willows in the garden."
   青青河畔草 鬱鬱園中柳

2. Ku Shih, No.1.

"We are over ten thousand leagues from each other,
   Each in a different corner of the earth."
   相去萬餘里 各在天一涯

3. Ling-yun had no elder brother. If one were determined to put a personal interpretation on this poem one would have to assume that this referred to an elder cousin.

4. The Wang Ming-chun tz'u Shih Ch'ung (249-300), line 4, is identical with this line of ours. See WH, XXVII, p.15a; Ting Fu-pao (1), vol.1, p.401.
5. Ts'ao Chih, *Tsa shih*, 雜詩 No. 5.

"My driver early hastens to yoke up the horses,
For I am setting off on a long, long journey."

僕夫早嚴駕 吾將遠行遊

6. Clearly cha 們 a wine-vessel, is here a graphic error (taken over from YFSC, loc. cit.) for tso 作 a bamboo-cable for hauling boats.
Adagio Ballad

The flying men are bound in magic friendship,
As they glide through the air to gather on the 1 Cinnabar Hill.
Soughing, a gentle wind springs up, 2
Colourfully, rosy clouds come floating by. 3
O-Huang emerges from the banks of the Hsiang, 4
Night-brightener comes out from her island in the 5 River.
Their bridled young dragon-steeds fly on with 6 writhing undulations,
Soaring on high, their harnessed dragons go thundering past.
Notes

This piece is found in YFSC, LXV, p.9a, as a variation on the Ch'ien huan ko hsing, 前緩歌行 (ibid., p.7b). Kuo Mao-ch'ien 郭茂倩 points out that the term huan sheng 緩生, referred to the tempo of the music and not to the long drawn-out lives of the Immortals. 偶.

1. CT, V, Yuan Yu, p.5a.

"I met the Winged Ones on the Hill of Cinnabar,
I tarried in the ancient land of Immortality."

(Chu Hsi, (1), p.83.39.)

2. Song, XXXV.1 and Song, CCI, 1, 2, 3.

"Gently blows the valley wind", 葦谷風
Karlgren (1), Gloss 94, points out that Mao's interpretation of the binome *dziap-dziap 聽習 as "harmoniously genial", 緩習, has no text parallels. Karlgren prefers to render it as: "In repeated gusts." Here however we must follow Mao, since the wind is "gentle" 緩.

3. Song, CL.2. 蝴蝶之翼 采采衣服
Karlgren (1), Gloss 318, favours Chu Hsi's interpretation of the binome *ts'ai-ts'ai 螢彩 as "colourful". I adopt this here. But Hsieh may have been thinking of Mao's gloss: ts'ai-ts'ai means chung to”衆多, "numerous". Thus perhaps: "Numerous, the rosy clouds come drifting by."
4. The problem of Shun's wives is discussed in Karlgren (5), p.296. He notes that T'ai-p'ing-yü lan, 135 and 811 quotes Shih-tzu P3 as saying that the name of Shun's first-rank wife was O-Huqng and that of the second-rank wife was Nu Ying 女英, and that this is the generally accepted version. Later, the legend made them spirits of the River Hsiang.

5. The Shih yi chi of Wang Chia says: "In the first year of the ti-chieh period of Emperor Hsuan (69 B.C.) the country of "Backs to the Light" came to pay tribute with its native products. They said that their country lies east of the Fu-sang tree and that they see the sun rise in the west. Their country is gloomy and in perpetual shadow... . They have a plant called Night-brightener that at night looks like a burning candle but in the day-time has no light."

There may be a connection between this story and the name of one of the daughters of Emperor Shun, Night-brightener, Hsiao-ming 寧明. See SHC, XII, p.5a. "When Shun took the Lady Teng Pi for his wife she bore him Night-brightener and Torch-light, 燈光. They dwelt in the great marsh of the Ho."

See also Huai-nan tzu, IV, p.19b.

"Night-brightener and Torch-light are in the island in the Ho. They light up a space a thousand leagues square."
See Karlgren (5), pp. 299-301 for a discussion of this myth.

6. CT, 1, *Li Sao*, p. 36a.

"My eight dragon-steeds flew on with writhing undulations,
My cloud-embroidered banners flapped on the wind."

(CT, 1, *Li Sao*, p. 36a).

"My eight dragon-steeds flew on with writhing undulations,
My cloud-embroidered banners flapped on the wind."

(Hawkes (1), p. 34.181).
A Song from Yen

When the cold weather comes in the first winter month,
That season's humours are formed.
Mournful winds blow into the women's apartments,
Frost lies upon the courtyard.
The autumn cicada sings on the willows,
Swallows perch on the pillars.
I think of my lord who has gone to the wars,
How I hate that frontier wall!
Such hardships my lord endures,
Tarrying so long at the wars.
To be sure I have oils to dress my hair,
But I am moved by the heron's cry.
When I think of my lord I am unhappy,
Tears soak my ribbons.
I open the window and draw the curtains,
While I play on a cithern of Ch'in.
From the melodious strings and the taut pegs,
Many sad notes fall.
All night long the shining moon,
Is mirrored in my curtains and screens.
Who knows whether the Milky Way,
Is clear and shallow?
Tossing and turning as I think of you,
The morning star makes me sad.
Notes

1. Li Chi, XVI, Yueh Ling, p.1373a. Couvreur (1), vol.1, IV, p.373-29. "(Au premier mois de l'automne) un vent frais se fait sentir, la rosée blanche paraît. La cigale d'automne chante."
   Ibid., p.1373a. Couvreur, ibid., p.378-4-. "Les hirondelles retournent au midi".

2. Song, LXII, 2.
   "Since Po went to the east,
   My head has been as tousled as the tumbleweed.
   It is not that I lack grease to dress it with,
   But for whom should I want to look nice?"
   (Waley (4)).

3. Song, CLVI, 3.
   "The heron cries on the ant-hill,
   The wife sighs in the chamber."
   (Karlgren (2)).

   Note that this is a song sung by a soldier who has been long away at the wars.

3. Ku Shih, No. 12, 1.15-16, p.19,
   "Oh how sad is the sound of their singing!
   By the tempo at which they are playing one knows the stops have been tightened."
   (Waley (4)).
4. **Ku Shih**, No. 10, 1.7-8, p. 16.

"The Milky Way is clear and shallow,
How short a space lies between them!"

河漢清且淺 相去復幾何

5. **Song**, I, 2.

"Longing, longing he tossed and fidgeted."

悠哉悠哉 轉轉反側

(Karlgren (2)).

_Ibid._,

"Waking and sleeping he thought of her."

宵寐思服

(Karlgren (2)).

See Karlgren (1), Gloss 5.

6. **Song**, LXXXII.

"Rise, Sir, and look at the night!
The morning star is still shining."

子興視夜 明星有爛

(Karlgren (2)).

Since this is a song about lovers who are reluctant to part, the reference in our poem is quite appropriate.
Two Poems Telling of the Virtue of my Grandfather

The Preface says: "During the T'AI-YUAN period (376-397), my paternal grandfather pacified Huai-nan. He took the burden of government upon himself and brought honour to his ruler and prosperity to the people. When that Wise Minister, (Hsieh An) departed, the Way of the gentleman declined. He shook the dust from his clothes among the green hills. He built a house upon the Eastern Mountain. His deeds were like those done in the time of YUEH. His mind was set on behaving like FAN LI.

A wise man knows his own high worth,
His magnanimity soars to the clouds in the sky.
His innate nature is to succour all living things,
Yet he is never swathed in the foul humours (of the world).
Master Tuan defended the state of Wei,
The younger Chan saved the men of Lu.
Hsien Kao feasted an army in Chin,
Chung-lien drove back the hosts of CH'IN.
Yet when offered the silken cords they drew back and would not be bound,
When shown the tally they preferred not to divide it.
They helped all living things yet refused any reward,
Being resolute of purpose and so apart from other men. Though remote from us by a thousand years, Their reputation for purity was noised in the distant past. Who finally fell heir to their reputation for purity? A man of brilliant wisdom who brought order out of confusion. He left off teaching and stopped discussing the Way, He changed his garb and brought peace to a troubled world. Once the troubles had been settled, He brought honour to his ruler and prosperity to the people.
Notes

1. These two poems, which may have been written fairly early in Ling-yun's poetic career, express his deep admiration for Hsieh Hsuan, the grandfather he could hardly have known. They can be fully understood only when compared with the much later account of Hsuan in SCF, (SS, LXVII, p.17a-b). This fu is much less guarded in its attitude which may indicate that these two poems were written some years before the fall of the Chin dynasty, when criticism of the past policy of the government would have been unwise.

The passage from SCF, loc.cit., reads:

I look at the way that wise man conducted his life,
How he availed himself of Change, and said nothing;
    knew the Truth yet was silent.
He pointed to his declining years and returned home to rest,
They sang of his great virtues, carved them and engraved them.
He thought it was petty of Ch'u Yuan to drown himself in the Yangtze,
He respected the Lord of Wang-chu (i.e., Yueh Yi) for having left his state.
He chose to enjoy the spiritual beauties of Nature,
He fulfilled his ambition of returning into solitude.
Commentary (by Hsieh Ling-yun):

"My grandfather, the General of Horse and Chariot, won great merit at the battle of the Fei river, near the Huai. So the territory south of the River was able to avoid disaster when "the rivers left their courses". Afterwards, when the Great Protector (Hsieh An) died, his plans were brought to an end. Thereupon he sought release from office and returned East, to avoid the disorders caused by those near the throne.

Prosperity and misfortune, fame and oblivion. he met them all with the heart of a wise man. Hence he chose a place of unearthly beauty to fulfil his desire for a lofty place of retreat. He built it among mountains and rivers. It was, indeed, founded on this very spot."

2. "Pacified Huai-nan..." refers to the campaign discussed above.

3. Yueh Yi, sage and soldier of the time of the Warring States, has already been mentioned in the passage quoted from the Fu on Dwelling in the Mountains. (See his biography in SC, LXXX, 80. pp.1a-8a.)

4. Pan Li, style Shao-po 少伯. A man from Ch'u who served the king of Yueh for over twenty years before leaving his service and going into retirement under an assumed name. See SC, CXXIX, p.4a.
5. This idea occurs repeatedly in Ling-yun's work, See SCF (Sec. 30, p. 26b3).
"Despise external things and value yourself.
Leave the world and strive after the spiritual."
This concept is discussed fully in the LSCC, I, 3, pp. 6-8.
The idea of 達人 also occurs frequently. See the final couplet of the Yueh-Fu Good Indeed! 善哉行,
(Hsieh, p. 1.).

6. Ts'ao Chih, Ch' i Ch'i, 十卷  Ts'ao chi ch'u an p'ing,
VIII, p. 37.
"When alone, he let his thoughts race on to the boundaries of the clouds in the sky."

7. For Tuan Kan-mu 段子木 see LSCC, XXI, p. 5a. "Whenever Marquis Wen of Wei drove past the hut of Tuan Kan-mu he used to bow in its direction. His driver asked him why he did so. He replied: 'Is this not the hut of Tuan Kan-mu? Tuan Kan-mu is a wise man. How dare I not bow to him?'. When Ch'in mustered its forces and was going to attack Wei, Ssu-ma T'ang remonstrated with the ruler of Ch'in. 'Tuan Kan-mu is a wise man', he said, 'and the ruler of Wei treats him with due ceremony. The whole world will hear of this (attack) and come to support (Wei). The ruler of Ch'in agreed with this, called off the attack and dared not attack Wei."
SC, XV, p.43, attributes this incident to the eighteenth year of Marquis Wen. See also the other accounts in LSCC, XV, p.10a, and XIX, p.19b. Li Shan seems to quote from a version similar to that translated above.

8. Li Shan identifies "the younger Chan" as Chan Hu, style 鬻, the famous Hui From-Under-the-Willow 柳下惠. (See Meng, 11a.9 and LY, XV, 13.) The occasion referred to is described in the Tso chuan:

"In summer Duke Hsiao of Ch'i invaded our Northern borders. The Duke (of Lu) sent Chan Hsi to offer provisions to the invading forces, having first made him receive instructions from Chan Ch'in. Accordingly, before the Marquis of Ch'i had entered our borders, Chan Hsi followed in his tracks, came up with him, and said: 'My prince, hearing that your Lordship was on the march and was deigning to come to his poor city, has sent me, his poor servant, with these presents for your officers'. The Marquis asked whether the people of Lu were afraid. 'The commoners are afraid but the gentlemen are not', replied Hsi. 'Your houses', said the Marquis, 'are as empty as a hanging musical stone and in your fields there is no green grass. On what do you rely that you are not afraid?' He replied that they relied on the charge of a former king... . 'On this the Marquis of Ch'i returned'." (Tso, 26 Hsi; Legge, CC, vol.V. pp.198-9.)
9. "When the army of Ch'in entered Hua 薛 Hsien Kao, a merchant of Cheng 郸 on his way to traffic in Chou 周 went to meet it. He went with four dressed hides, preceding twelve oxen to distribute them among the soldiers, and said: 'My prince, having heard that you were marching with your army and would pass by his poor city, ventures thus to refresh your attendants.'... Meng Ming-shih said: 'Cheng is prepared for us. We have no hope. If we attack it we cannot take it. If we lay siege to it we cannot receive our supplies. I am for returning.'" They wiped out Hua and returned." (Tso, 23, Hsi; adapted from Legge, CC, vol.V, p.224). The word "Chin" 蔡 in this line first occurs in this context in the account in LSCC 梁適篇 XVI, p.187, where it is explained as a mistake for 周. But Ku Yen-wu 顧炎武 seems to have understood the line as meaning "feasted the army of Chin". He naturally objects to this, pointing out that the army was clearly that of Ch'in. Faced with this obstacle of his own raising he then has to conclude that Ling-yun must have been driven to this expedient in order to avoid a repetition of the character 蔡 which occurs again in the next line. 朱駿 considers that Li Shan has falsified the evidence by quoting from LSCC instead of giving the original narrative in Tso, 33 Hsi. Huang Chieh cites Tso of that year and also of 17 Cheng to prove that Hua 薛 was in Chin territory, and though
wiped out by Ch'in was not captured by them. He contends that the phrase clearly means "an army in Chin".

10. SC, LXXXIII, pp.1a-9a, biography of Lu Chung-lien 鲁仲連. According to this biography, Lu Chung-lien was in Chao 趙 when it was besieged by the army of King Chao of Ch'in. His general, Po Ch'i 白起, defeated the army of Chao 趙 and then invested the city. Hsin-yüan Yen 新垣衍, general of a relieving force sent by Wei, halted his army some distance from the city and refused to engage with Ch'in. Lu Chung-lien finally persuaded him to attack the Ch'in forces. He defeated them and so saved Chao. Lu Chung-lien, refusing all reward, then disappeared.

11. Cf. Tso Ssu 左思, Yung shih shih 詠史詩 No.3, WH, XXI, p.2b, 1.7-8. Ling-yün had this poem in mind while writing his own verses. Compare lines 1-4 of Tso's poem with lines 5 and 8 above.


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Telling of the Virtue of my Grandfather

II

1
Long ago the Central Plain was plunged into disorder,
Can disorder ever come to an end?
There was "avalanche and flood" at the end of the
2
yung-chia period,
We were hard pressed at the beginning of the t'ai-yüan
3
period.
The land beyond the Yellow River did not return to its
true ruler,
The land girdled by the Yangtze was diminished by defeat.
Ten thousand states all trembled and were afraid,
When the "rivers left their courses" all put their trust
5
in that gentleman.
He saved the drowning, for his heart was imbued with the
6
Way,
He vanquished the violent through his spiritual
Understanding.
Ch'in and Chao rejoiced when he came to give them life
7
again,
Yen and Wei were waiting for (him to unify) "script and
8
axles".
Yet when the wise minister (An) left this uncertain world, His (Hsuan's) far-seeing plans were halted by the turn of affairs.

He bowed deeply to bid farewell to the seven provinces, Shook the dust from his clothes into the Five Lakes. He went off into the mountains and dug deep pools, Along the crags he planted elms and catalpa trees. He followed his natural desires and abandoned this dusty world, And saw, with clear eyes, the beauty of hills and gorges.
Notes

1. "The Central Plain" was the normal name for the North during this period.

2. The yung-chia period (307-13) saw the capture of Lo-yang in 311 followed by the fall of Western Chin in 316. See Waley (7), passim.

   "Avalanche and flood", an approximation to "mountains falling and rivers rising". "百川沸騰，山陵崒崩.

   Here the context refers to wide-spread disorder.

3. The t'ai-yuan period (376-397) saw the great invasion of the south by Fu Chien.

4. Song, CCLXV, 7.

   "Now in one day the state is reduced in size by 100 li. Alas that we have the present men! Would that we had the men of old."

   "今也日蹙國百里，於乎哀哉，維今之人，不尚有舊。"

   A direct attack on the Chin government!

5. Meng, IIIa, 4.7.

   "The great waters flowed out of their courses and inundated the world." 汪水橫流，氾濫於天下.

   Hence the expression 橫流 means; "When great disaster came." See the commentary to SCF, (SS, LXVII, p.17b.) translated above, introduction to poem one.
6. **Meng, IVa.18.**

"If the world is drowning it must be saved with the Way."

**Chuang, VI, 29.**

"There is feeling and trust in the way."

7. **Shang Shu, Chung Hui chih kao.**

"We have waited for our prince. Our prince comes. May he revive us!" Ch'in and Ch'ao were the territories occupied by the Mu-jung 募容, the proto-Mongol tribe of the Hsien-pi who had founded the Later Yen dynasty (386-409).

8. For the expression "script and axles", cf. **Li Chi, XXVIII, 2, Chung yung; Couvreur, Li Ki, p.4b9.**

Note that this phrase actually occurs in Hsieh An's biography (CS, LXXIX, p.4a14). "An wanted only to unify script and axles," i.e. to bring the divided empire together again.


10. **Tso, 28 Hsuan, 9.** "He who makes far-seeing plans is loyal."

Hence the allusion, by implication, accuses those who opposed Hsuan of disloyalty.

11. Obviously this can only mean: "He retired from his post as Military Governor-General of Seven Provinces." Fang Hui 仇惠, has misunderstood Li Shan's commentary here.

12. "The Five Lakes..." Another name for the Great Lake in Kiangsu.
13. "When Hsuan's father Yi was Magistrate of Yen he delighted in its mountains and rivers and had a mind to live there permanently. When Hsuan had occasion to return to Yen (Chekiang, Sheng county ) he built a tower to the north-east of Mount T'u (Chekiang, 40 li east of Sheng county) by the T'ai-k'ang Lake on a bend of a river. T'ung trees and catalpas (cf., Meng, VIa.13; Couvreur, Quatres Livres, p.575) grew thickly by the side of the tower, so people called it the T'ung-tree Pavilion". (Sheng hsien chih, ap. CKTC, p.3352).

This agrees very closely with Ling-yun's statement which he repeats again in slightly variant forms in his poem on the Shih-ning estate, (Hsieh, p.30, line 21), where he refers to the trees as "elms and catalpas".
On the Ninth Day of the Ninth Month, I Attend the Assembly of the Duke of Sung, Given in Honour of the Departure of His Excellency K'ung, at the Hsi-ma Tower.

At the end of autumn the marches are bitter cold, The journeying geese flee from the frost and snow. So cold it is that the sun-loving plants have died, Dazzling white is the chill pool in its purity. This day with an auspicious name delights his saintly heart; Cloud-embroidered banners float aloft in the autumn of the year. To the sound of flutes he arrives at the Crimson Palace, From orchid goblets we drink to the wisest man of our time. At this farewell banquet there is a brilliant display of confidence, To ensure our convivial joy he has granted us all we needed. He governs the world by letting it alone, He "blows in a myriad ways" and pleases every region. Our guest is going home to the shores of the sea; He has taken off his cap of office, bidden farewell to the assembled court. Staying the course of his steeds, he draws near the
curve of the shore,
While he points to the sun and waits for the music to end.
How rapidly flow the waves of the river!
His buoyant team will bear him on with rapid wheels!
But how can I give thought to river or road?
My former desires now wake me to shame at his parting?
This brilliant man is taking the Way to hills and gardens,
While, with a sigh, I lament my worthlessness.
Notes

1. Compare the poem written on this same occasion by Hsieh Chan. (Appendix 5 below) K'ung Ching 孔靖, style Chi-kung 季恭, (347-422) biography in NS, XXVII, pp.1aff.; SS, LIV, pp.1aff. He came from Shan-yin 山陰 in Kuei-chi. Since his personal name would have violated the taboo of Liu Yü's grandfather he is generally known by his style. The NS version relates that he first met Liu Yü during the latter's campaign against Sun En in Kuei-chi: "When Sung Wu-ti was campaigning in the East against Sun En he often came to Kuei-chi. Once he was passing Chi-kung's house just as Chi-kung was having a nap. A spirit in outlandish clothes appeared to him (Chi-kung) and said: 'Get up. The Son of Heaven is at the gate. You have almost missed him'. He went rushing out and saw the Emperor. He invited him in and they became firm friends." (NS, XXVII, p.1a4-6). After Liu Yü's defeat of Huan Hsuan in 404, K'ung became Inner Officer of Kuei-chi. By 416 he had become Great Officer of Eminent Dignity with Gold (Badge) and Purple (Tassel), a high honorary civil rank. (See Cleaves, (1), p.57, note 191). He then accompanied Liu Yü on his northern campaign. When Yü became Duke of Sung he was offered the post of President of State Affairs but turned it down. He then accepted the honorary rank of President of the Imperial Chancery.
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and retired shortly afterwards. (NS, XXVII, p.2a.).

NS, XXVII, p.2a3-4 says: "The Emperor (i.e. Liu Yu) gave a banquet for him in the Hsi-ma Tower. All his colleagues wrote poems to extol his virtues." Liu Yu held the title of Duke of Sung from the sixth month of 418 until the 7th month of 419. (TCTC, p.3730). As he is referred to as 'Duke' in the title of this poem, it could only have been written on the ninth day of the ninth month (24 October) of 418, just before the murder of Chin An-ti (28 January 419). As Fang Hsu-ku points out, nobody but an intimate friend of Liu Yu's would have dared to retire at a time as critical as this for fear of being thought disloyal to Sung. The Hsi-ma Tower lies south of modern T'ung-shan in Kiangsu. SCC, XXV, p.102, calls it the Liang-ma Tower of Hsiang Yu. Liu Yu's presence here, at P'eng-ch'eng, is due to the fact that his campaign against the north was still not over.

2. Song, CCIV,2.

"The autumn days were bitterly cold
All plants and grasses withered." (Waley).

Was Ling-yun, who had been on this northern campaign too long, hinting perhaps at the rest of the stanza?
"I am sick of turmoil and troubles;
When shall we go home?" (Waley).
3. CT, II, p.1b, Chiu Ko, Tung Huang T'ai Yi.

"On a lucky day with an auspicious name."

吉日兮良辰

(Hawkes (1), p.36.)

4. CT, I, p.36a, Li Sao.

"My cloud-embroidered banners flapped on the wind."

載雲旗兮遙遙

(Hawkes (1), p.34, 181.)

5. CT, II, Chiu Ko, Ho Po, p.18b.

"Portico of purple-shell, in his red palace."

紫貝闕兮朱宮

(Waley (5), p.47.)


"There is drinking of wine in genuine confidence.

No blame." 有醇飲酒無咎

Note that Hex. LXIV, Before Completion, refers to the dawn of a new era. Hence it is especially apt on this occasion, just before the fall of the Chin.


"I have heard of letting the empire go its own way.

I have never heard of anyone governing the empire."

聞在宥天下 不聞治天下

"The winds as they blow differ in thousands of ways yet all are self-produced." 天吹萬不同而 使其自已也。Hence our line must refer to Liu Yu's ideal rule of Inaction 無為, effortless yet inexhaustibly adaptable.


"That morning we put off from Crooked Shore The night we spent at Morning Light."

朝發屈渚兮夕宿辰陽

Wang Yi says: 九渚地名。"Crooked Shore is a place-name." For 銳節 (or 銳節) see the following note.

10. Ts'ao chi ch'uan p'ing, IV, p.29. Ying Chao shih 應詔詠詩.

"He halts (the horses') course after a long gallop, Then points to the sun and rushes on."

銳節長騁 指日返征

Here the phrase 銳節, "staying the whip" stems from C.T., I, p.21a, Li Sao. "I ordered Hsi-ho to stay the sun-steeds' gallop."吾令義和銳節兮 (Hawkes (1), p.28). Hence it would seem likely that where our poem is concerned the WH reading 銳節 "staying the oars", is inferior to the San Hsieh shih version 銳節.


"I turned against my former desires."
12. **Song, LXXXIII.**

"That beautiful eldest Lady Chiang, Her reputation will never be forgotten."

彼美孟姜 德音不忘

(Karlgren, (1)).

**CY, Hex. XXII, 6/5/**

"There is grace in hills and gardens."

負于丘園
While on Duty in the Palace at P'eng-ch'eng
I am Affected by the Autumn of the Year

With foreboding I brood on how all things are drawing to their end,
In my distress I grieve over the waning of the year.
Elegant songs of Ch'ū fill me with sadness at my journey,
Lively songs of Wu remind me of the homecoming I cannot know.
My long belt hangs slackly round my well-worn clothes,
Gray hair at my temples has altered my fresh-cheeked face.
In the evenings I sit alone in my wretchedness,
For the song of the shrike has withered the orchids of spring.
Notes

1. This poem was evidently written during Ling-yun's stay at P'eng-ch'eng with Liu Yu in the autumn of 418.

2. Song, CC.5.
   "The toiling men are anxious".

3. Song, CCIII.3.
   "Distressed I lie awake and sigh".

4. P'eng-ch'eng had been the capital of Ch'u for a time under Hsiang Yu and King Huai after the fall of the Ch'in. See SC, VII, passim.

5. Kuei-chi was part of the ancient state of Wu.

   "My clothes hang more slackly round me every day".

7. CT. 1, p.30b. Li Sao.
   "Beware lest the shrike sound his note before the equinox,
   Causing all the flowers to lose their fine fragrance".
   (Hawkes (1), p.32.151).
On Setting Out from the Capital for my Province on the
Sixteenth Day of the Seventh Month of the Third Year of

Yung-ch'\u

I was to report on my previous office at the end of the
hot season,
The oars were got ready as (summer) changed to "metal
and ecru".

On the autumnal shores—pure evening shadow,
From the harvest—sky (lit by) the Fire-star (Antares)
falls thick morning dew.

Who will suffer as I shall do,
A wanderer now in my declining years?
I shall "love my fellow-man", as Chuang-tzu thought
of old friends.
I shall "long respect" (my friends), as Tseng-tzu kept
old friendships alive.

What of my heart's longing for my homeland?
Yet in spite of this, I must say farewell and go far off,
away from the world.

Li Mu was ashamed of his long sleeves,
Hsi K'o was filled with shame at walking in straw slippers.
Yet in that happy age they were not neglected;
Though hideous in appearance they were not considered
ugly.

If you say that I too am a twisted thing,
I have long had a desire to follow the Way.
Fortunately I lived in a bright and commendable age,
And received friendly attentions from a man of noble
talents.
In vain he ranked me with the jade of the Chao clan,
I was merely useless, like the gourd of the King of
Wei.
Since then almost imperceptibly, the year-star has
twice revolved;
Now I can begin to tread the road to my home.
I shall explore the by-ways of mountains and sea,
Forever cut off from meeting the one who delights my
heart.
Notes

1. The date of this poem corresponds to Saturday, 19 August 422. Liu T' an-chih points out quite rightly that though this poem is ostensibly about Ling-yun's departure from the capital, its real subject is his parting from the Prince of Lu-ling.

2. The term 述職 was originally applied to the quinquennial appearance at court of the feudal princes. See Meng, Ib,4. "When the princes attended at the court of the Son of Heaven it was called 'reporting on their office.' That is, they reported on how they had administered their office". 諸侯朝於天子曰述職述職者述所職 also. Here the term must mean "report on my previous office".

3. Metal and ecru are respectively the element and the colour assigned to autumn in the system of correspondences. Ecru - the colour of unbleached linen - is the nearest equivalent I can find for 解. 素

4. Song, XCIV. "In the wilds there is the creeping grass Heavily laden with dew". 野有蔓草 零露漸兮

"Haven't you heard of the exile in Yueh? ... When he had been gone a full year he was glad to see anyone who looked like a man at all.子不聞夫越之流人乎及期年也見似人者而喜矣.

6. Li, V, 17. "Yen P'ing-chung was good at getting on with people. No matter how long he had known them he was as respectful as ever." 墨子平仲善與人交久而 敬之 The meaning of this line seems to be: "Even though I have been acquainted with the Prince of Lu-ling for several years I have not allowed, and never will allow, my respect for him to diminish".

Li Shan here quotes HSWC, IX, 25, to the effect that Tseng-tzu 曰子, a disciple of Confucius, classified "breaking off a long-standing friendship" as one of the "three types of extravagance".

7. Chan Kuo Ts'e, VII, p.65. "Ssu-k'ung Ma said: 'Han Ts'ang is a minister of the king of Chao. Because of his crooked ways he gets on well with the king of Chao and is very intimate with him. He is a man who hates wise men and is jealous of meritorious officers. Now that the state is in grave danger the king is certain to listen to his counsel and the Lord of Wu-an (i.e., Li Mu) will have to die'.

Han Ts'ang did in fact throw the blame on him (Li Mu)
before the king so that someone else was sent to replace him (as general). When the Lord of Wu-an arrived Han Ts'ang was sent to charge him with his crimes.

'When you were victorious in battle' he said, 'and the king raised his goblet to you, you seven times committed an offence worthy of death as you drank his health in the presence!'

The Lord of Wu-an said. 'My secret infirmity has been uncovered. My body is tall but my arms are short and cannot reach the ground. So in making my salutations I appear disrespectful. I was afraid I would commit an offence worthy of death when in the presence, so I had an artisan make me wooden extensions for my arms. If you do not believe me, I ask leave to take them out and show them to you'. He brought them out of his sleeve to show them to Han Ts'ang. They were shaped like support beams in a wall (following Tseng Kung's 曾鞏 (d.1083) reading 振樑 in place of 振梁) and were swathed round with cloth. But when he wanted (Han Ts'ang) to go back and inform (the king) of this Han Ts'ang said: 'I have been given orders from the king to allow you to commit suicide. There can be no pardon'."

"In comparing himself with Li Mu, Ling-yun is not only drawing attention to his own infirmity. He is also hinting that he, though loyal as Li Mu, had been slandered by
ministers as evil as Han Ts'ang.

8. Tso, 17 Hsuan; Legge, CC, vol. VI, p.332.5. "The Marquis of Chin sent Ch'ueh (sic) K'o to require the Marquis of Ch'i to a meeting. Duke Ch'ing placed his mother and her attendants behind a curtain so that they might see the envoy (who had some bodily defect) and as he ascended the steps they were heard laughing in their apartment." Legge does not seem to have noticed that Tu Yü says that Hsi K'o was lame. Since he had to wear straw slippers he presumably suffered from some foot deformity.

These lines once again raise the question of Ling-yün's malady. From this and other references we may surmise that he suffered from some complaint which affected his limbs.

9. Chuang tzu chi shih, IV, Jen Chien Shih, p.82. "There was a twisted thing called Su." 另一 reference to his complaint. He means "If you say that I too am a cripple and should, on the analogy of the examples cited here, have taken a high post in the government, let me point out that, on the contrary, I have long wanted nothing more than to go into retirement".

10. Chuang tzu chi shih, VI, Ta Tsung Shih, p.121. "K'ung-tzu said: 'They wander beyond the bounds of the world and I
wander within the bounds of the world'...(ibid., p.123)

"Tzu-kung said: 'Master, which way do you follow?'

孔子曰彼遊方之外者也而丘遊為之內者也...子貢曰然則夫子何方之

I think that 方 here must bear the double sense of (a) 道
(b) 地域 as in the commentaries. The feeling expressed
in this line runs like a leitmotif through Ling-yun's verse.

11. Ts'o, 3 Hsuan.

"When (the ruler's) virtue is commendable and bright ...
the tripods will be heavy."

12. An allusion to the Prince of Lu-ling.

13. The celebrated jade found by one of the Ho family was
eventually accepted as genuine by King Chao of Ch'u.
He sent one of his ministers to present it to King Hui-wen
of Chao. See Chin ts'ao, (B), in Tu hua ch'ai
ts'ung shu, p.7a-b, Ch'u ming kuang

14. Chuang tzu chi shih, 1, Hsiao yao, p.18. "Hui-tzu said to
Chuang-tzu: 'The King of Wei presented me with the seeds
of a great gourd. When I planted them they brought forth
a fruit which could hold five piculs.... Since it was
useless I knocked it to bits'. Chuang-tzu said: 'You are
certainly a fool, sir, when it comes to making use of some-
thing great'.

Liu T'an-chih remarks ingenuously that he can detect no resentful thoughts in this poem. But both anecdotes concern people who were too stupid to be able to discern the worth of a valuable object. The couplet says, in effect: "The Prince of Lu-ling considered me a man of priceless worth. But the court was too incompetent to see the truth of this. In fact I was useless - for the petty purposes they would have put me to. They lacked the intelligence to see how I could have been employed."

Thus this apparently self-depreciatory couplet is at once a compliment to the Prince of Lu-ling and a thrust at the court.

15. Since the Jupiter cycle is twelve years this line would seem to indicate that Ling-yun began his official career in 398, or so. This is, of course, much too early a date. Obviously the line is not to be taken literally. The Fu on Giving Up a Salaried Post (YKC, Chuan Sung Wen, XXX, p.4a3), written a year later than this poem, states that eighteen years had passed: 閏二九於斯年. This would mean that Ling-yun took up his first post about 405, a date which is approximately correct.
16. I.e., the Prince of Lu-ling. For "face to face", see Song, CXXXIX, Karlgren (1), Gloss 339.
On being Escorted by Neighbours as far as Mount Fang

Respecting my office, I left the Imperial City,
For I had a tryst to keep in Ou and Yueh.

When I cast loose the moorings to meet the flowing tide
Through thinking of my old friends I could hardly depart.

The wind moans as the sere woods move by,
Such radiance from the shining autumn moon!

Once there is emotion it is easy to brim over,
In the presence of Nature it is difficult to rest.

Repeated illness has made me despair of life,
There is little I want and even less I lack.

Now, thanks to this, I shall stay in seclusion forever,
This is no parting to be measured in mere years.

Let each of you strive for the daily renewal (of Virtue),
So report of your fame will comfort my solitude.
Notes

1. This poem was obviously written shortly after the preceding one. The neighbours, who may have been friends from his home district, have come to escort him as far as Mount Fang, also known as Mount T'ien-yin 天印 in the south-east of Chiang-ning 江寧 county, some 50 li from Nanking. This may have been the recognised route to the south-east.

2. Ts'ao Chih, Tseng Pai-ma wang Piao shih, (Ts'ao Tzu-chien shih chu, p.37, 1.1.)

   "In the clear dawn I set out from the Imperial city."

3. Yung-chia commandery during the Liu Sung corresponded to what had been the commandery of Tung-ou 東甌 during Han. Yao 揚, King of Tung-hai 東海, who originally came from Yueh, had his capital there. See SC,CXIV, p. 3.

4. Fang Hui takes this to refer to Ling-yun's friendship with the Prince of Lu-ling, Yen Yen-chih and Hui-lin. I think it can be understood in a more general sense.

5. Our line obviously refers to TTC, XXXIX, 神無以靈思將歇. 但無以盈恐將竭

   But how is this quotation to be applied to our line. We may translate: "If the spirits lacked this magic
power then I fear they would rest. If the valley did not brim over then it would be drought-ridden." But this is only one of several possible renderings. Moreover we have no idea how Ling-yun, schooled in the mysteries of an esoteric Taoist sect, had been taught to interpret the Tao te ching. The T'ien Shih Tao's explanations may well have been as far-fetched as those extraordinary exegeses cited by Maspero (2) "Essai sur le Taoisme," p. 154, in which the whole text is interpreted in terms of hygiene. I have therefore intentionally conserved something of the obscurity of the original in my translation. For the first line however one might compare Hsieh, p. 59, All around my New House ... line 22; "When Understanding comes passion no longer exists." The irony is that it was precisely these passions, whose very existence he struggled against, that fed his poetic genius.

On Spending a Short Time at my Estate in Shih-ning.

When my hair was first bound up I wanted to be true to my principles,
But I ran after the things of this world and was turned from my intent.
It seems but yesterday that I was false to my purpose,
Yet since then the year-star has twice revolved.
Blackened and worn I excuse myself to the pure and boundless wilds;
Exhausted and ill I stand shamed before those whose principles were firm.
But my very stupidity and sickness have been a help to me,
Since (through these) moreover, I have obtained the benefits of a tranquil position.
I am to hold the split bamboo-tally and keep watch by the blue sea,
So, turning my sail from its course, I have come past the mountains I once knew.
I am worn out with climbing and camping among mountains,
Exhausted with crossing rivers, going upstream and downstream.
Crags towered about me, peak upon peak;
Sandbanks wound around me, island after island.
White clouds embraced the gloomy rocks,
Green dwarf-bamboos adorned the crystal waves.
I have repaired the roof that overlooks the winding stream;
I have built a tower upon these lofty mountains.
I wave my hand and tell my neighbours,
That in three years' time I shall return.
Bidding them, moreover, plant elms and chia trees for me,
May this wish of mine not go unheeded!
Notes

1. For the Shih-ning estate see above, chapter II, notes 46 and 48.

2. CT, VIII, p.10a, Chi bien.
   "How crafty are the ways of this generation,
   I alone am true to my principles and will not follow them,
   Admiring the teachings left by former sages."

3. 'To my purpose.....' i.e., 'to my intention of leading a life of seclusion.'


5. LY, XVII.6.
   "Is it not said that if a thing be really hard it may be ground without being worn through. If it is really white it may be 'steeped in a dark dye yet not be blackened?"

   "To be exhausted and worn out without knowing when one may go home - is this not lamentable?"
7. TTC, XVI.
"Returning to the root is called 'Being Tranquil'."

8. A simple tally of split-bamboo was given to officials as credentials. The 'blue sea' is another name for the Eastern sea.

9. Song, CXII.
"The waters of the river are crystal-clear and wave-tossed."

10. Probably either the River Hsiao or the River Yen.

11. I.e., at the end of his term of office in Yung-chia.

12. The chia tree (Mallotus Japonicus), one of the family of Euphorbiaceae, was prized for its wood from which inner-coffins were made. (See Tso, 2, Ai,3) "Plant chia trees round my grave. The wood can be used for coffins."

See also Tso, 4 Hsiang,3. "Chi Sun planted six chia trees for himself in the orchard of P'u, outside the East Gate."
The Island off Fu-ch'un

By night we crossed the Yu'-p'u deep,
At dawn we came abreast of Fu-ch'un.
Mount Ting was far off in clouds and mists,
The Red Pavilion was no place for a boat to stop.
We pushed upstream against the furious rush of water,
When we came into shore we were hindered by the rocks strewn everywhere.
As for bravery I lack the qualities of Po-hun,
While the dangers were worse than those of the Lu-liang gorge.
From the way water "flows on and reaches its goal" (we learn) that we should grow accustomed (to danger),
From "mountains close together" (we learn) to value "keeping still."
All my life I wanted to become a hermit,
Stumbling and lost, I am in distress through my own weakness.
For a long time I had a mind to become an official,
I have at last been permitted to wander far away.
The desires I once had have been fulfilled,
The things of this world are all as nothing to me.
My inmost self has become bright and ethereal,
Where the world is concerned I'm but a dragon, a measuring worm.
This poem was written when Ling-yun was on his way to take up his post in Yung-chia in the autumn of 422. The Fuch'ün river is the name borne by a stretch of the River Che as it flows through Fu-yang county, Chekiang. Fu-yang was originally called Fu-ch'un, the name being altered to avoid the taboo of the consort of Emperor Chien-wen of Chin. This taboo was evidently no longer effective under Sung. The island would seem to be at the lower end of the Seven League Shallows. Fu-yang city lies just down river from Fu-ch'un mountain and the town of T'ung-lu.

TMTTT, p.4a, quoting the TPHYC, says that Seven League Shallows is identical with Fu-ch'un island, but this would seem to be an error. See my notes to Hsieh, p.95, Seven League Shallows. The island, which really consists of two islets close together, can be seen in the map (AMS (2)19) as lying just off Fu-ch'un city. Ling-yun seems to have anchored off there and perhaps tried to land (line 6). The Yu-p'u deep (see CKTC, vol. I, p.486) lies thirty li downstream from Fu-ch'un, south west of the county-town of Hsiao-shan. It is, in fact, the confluence of the P'u-yang and the Fu-ch'un rivers. (AMS (2)19; 739/1122).
2. Chu Chien points out that Li Shan is at fault in saying that Mount Ting lies south-west of Ch'ien-t'ang. Mount Ting, also called Mount Shih-tzu, lies south-east of Ch'ien-t'ang. A glance at the map (WAC, 493) will reveal Mount Ting as standing east of Fu-ch'un city.

3. Chu Chien would identify the Red Pavilion with a Lin-ho Pagoda, which I have not been able to trace.

4. For Po-hun Wu-jen see Lich-tzu, II, pp.6b-7a, which relates how he quite unconcernedly walked backwards until his feet were half over the edge of an abyss a thousand feet deep. See Graham (1), p.38.

5. Ibid., II, pp.11b-12a, carries an anecdote about the Lu-liang gorge "where even fish, turtles and crocodiles could not swim_. Confucius saw a man swimming there, who through his perfect spontaneity, was oblivious of the danger.

6. CY, Hex., 29, K'An, Image, "Water flows on without interruption and reaches its goal._

7. CY, Hex., 52, Ken, Image, "Mountains standing close together; the Image of keeping still._ These four lines (7–10) are closely linked in meaning.
Ling-yun says that the great heights around him - the sides of the gorge - terrify him since he is no Po-hun Wu-jen. Similarly the raging water is more fearful than the Li-Liang gorge. Yet if he had not experienced such a dangerous river he would not have understood the lesson expounded by the Water hexagram which teaches us not to shrink from danger or lose our essential nature. (See Wilhelm (1), vol. 1, p. 123.) The mountains, too, have taught him how to keep still, i.e., to restrict himself to the limits of his position. (See ibid., p. 215.) Clearly these lines can be linked with Ling-yun's recent fall from favour with the prevailing clique at court. He is hinting that he can recognise danger now and in future will avoid it by applying the Taoist principle of action. On this principle A.C. Graham comments (op. cit., p. 32) "One whose mind is a pure mirror of his situation, unaware of himself and therefore making no distinction between advantage and danger, will act with absolute assurance and nothing can stand in his way.... Outside things can obstruct and injure us only if we are assertive instead of adaptable".

Ling-yun returns to this theme in the closing lines of the poem in which he says that he has withdrawn from the world simply to advance himself spiritually - reculer pour mieux sauter - as the measuring-worm (the looper caterpillar) draws itself back when it wants to stretch out. He has gone into retirement as the dragon does - to preserve his
life. The expression 便習 in line 9 is taken direct
from Wang Pi's commentary to CY, Hex. 29, which says:
"習 means 'getting used to it'. "習謂便習之
(Chou yi Wang Han chu, III, p. 10a.)

8. "My own weakness", i.e., in having succumbed to the tem­
pinations of "official emolument" (See 1.13).

9. LY, II, 18. "Tzu-chang studied with a view to earning a
salary". 子長學子祿

10. "To wander far away", here means "to take up a position far
from the capital". A phrase which allows him to turn
virtual exile into an expression of gratitude at being re­
leased from the cares of office in the capital.

11. Chuang-tzu chi shih, XII, p. 198:
"The highest spirits are borne on light,
Their bodies no longer exist,
We call them 'Far reaching and bright'".
上神乘光
與形滅之
此謂照曠

12. CY, Hsi Tzu chuan (B), III: "The measuring-worm draws
itself together when it wants to advance. Dragons and
snakes hibernate to preserve life". (Wilhelm, op. cit.,
p.363.)
ARGUMENT

We have been pushing our way upstream now for some time on our way to Yung-chia. The river is raging around us and on either side huge rocks rise out of the water. These gorges terrify me since I am no Po-hun; while the furious water is worse than the Lü-liang gorge - and I cannot swim, as that Immortal could whom K'ung-tzu saw there. Yet these perils have taught me something. Like this water I will not shrink from danger nor yet lose my essential nature, whatever the hazards. Like these mountains I will know how to sit still and bide my time. For all my troubles so far have been due to my failure to recognise my own weaknesses and defeat them. So, though I tried hard to make a success of a court career, I failed and have been ignominiously sent into court exile. Yet perhaps this exile will finally teach me the folly of this worldly life I strove after. Already I feel the world is nothing to me. I am purged of all desires. Like the measuring worm and the dragon I find withdrawal and advance are fundamentally one.
On Going out of the West Hall of Archery at Dusk

I went walking out through the gate in the western wall,
And saw, far-off, the hills west of the wall.
Long ranges of crags towering up into peaks,
Whose greens and blues ran deepening into darkness.
With morning frost the maples turn cinnabar red,
In the evening twilight the mountain mists grow dark.
At autumn's ending I sorrow deeply,
I am stricken with sadness, overwhelmed with thought.
The journeying widow-bird longs for her former mate,
The lost bird broods on the forest it once knew.
They have feelings and even suffer for their love;
What then of me, parted from the joy of my heart?
When I rub the mirror, my black hair is streaked with white,
When I finger my belt, how slackly hang my robes!
"At peace amid flux" is only an empty saying,
In my solitude I confide in my singing lute.
Notes

1. As is apparent from line 7, this poem was written in the late autumn or early winter of 422, shortly after Ling-yun's arrival in Yung-chia. The West Hall of Archery seems to have been a favourite haunt of his, for it was here also that he wrote the poem Up in the Lakeside Tower. Liang Ch'ai-lin (quoting TPHYC, XCIIX) points out that this hall lay to the south-west of the city, some two li from the centre. At the time the TPHYC was compiled, the Hsi-shan monastery 題公寺 was standing on its site. It must obviously have been situated close to the west gate.

2. Juan Chi, Yung huai shih chu, p.9a, Poem no.9. "I walked out of the upper east gate, And gazed north at the peak of Shou-yang."

3. A glance at the map (CKTC, p.132-3) will show that all the highest hills lie to the west or landward side of Yung-chia. Ling-yun was looking towards Mount Ch'ui-t'ai 次台, Mount Hsi 西, Mount Fei-lung 飛龍 and Mount Pu-ch'uan 福全. If any specific peak was meant it would be Mount Hsi, which lies only five li west of the city today. (TMTTT, p.345b.)
4. The Ch'i fa 七夕 of Mei Sheng 枚乘 (d.140 B.C.) in WH, XXXIV, p.2b. says: "In the evening the widow-bird, or birds that have lost their way, roost there for the night".

暮則羅雉迷鳥宿焉

5. Tso Ssu, Pai fa fu, 白髮賦 (YKO, Ch'üan Chin wen, p. 17a) says: "When I first held up my bright mirror, I was shocked to see how ugly I had grown." The word 華 here has the meaning of "Not entirely white".

6. Chuang tzu chi shih, VI, Ta tsung shih, p.126. "Be at peace amid the Flux of things and go with the process of evolution..." This expression occurs again in Hsieh, p.72, On Climbing the Highest Peak of Stone Gate, 1.18.
Up in the Lakeside Tower

The hidden dragon has a mysterious beauty,
The flying goose has a cry that sounds from afar.
I am shamed by this cloud-floater, toucher of the heavens,
And abashed by the abyss-haunter hidden in the river.
I was far from wise enough to advance in Virtue,
Nor strong enough to leave the world and drive a plough.
Lured by a salary I came to this poor district by the sea,
To lie on my sick-bed and watch the empty forest.
With my pillow and quilt I was blind to the changing of the seasons.
Then I drew back the screens and looked out for a while.
I inclined my ear to listen to the waves,
I raised my eyes and beheld the steep mountains.
The early sun is changing the last winds of winter,
The new Light is altering the old Shadow.
Upon the pool, spring grass is growing,
The garden willows have changed into singing birds.
In crowds...! I am grieved at the song of Pin,
So thickly growing...! I am moved by the lament from Ch'u.
It is easy enough to live by oneself for long,
But hard to be content when away from one's friends.
Yet I can be constant as the men of old,
And give proof even now that I am without regrets.
Notes

1. This poem was written in the spring of 423. The tower in question appears to have been in or near Yung-chia.

2. The wild goose (CY, Hex.LIII) and the dragon (CY, Hex.1) are symbols of success in a worldly life and a life of retirement respectively. Ling-yün is complaining that he has succeeded neither in advancing at court nor in becoming a recluse.

   "The gentleman advances in virtue and labours at his task"
   君子進德修業

4. Adopting the San Hsieh shih reading in preference to the usual.

5. Yet another allusion to his illness.

6. CT, IV,p.8b, Chiu chang, P'u Chiang.
   "Ah, the last breath of autumn and winter's chill."
   數秋冬之餘風

   (Hawkes (1), p.64)

7. Perhaps the most famous couplet in the verse of the Six Dynasties. There is a tradition that this verse was directly inspired by a vision of Hui-lien. "It is said that whenever (Ling-yün) was writing he had but to look at Hui-lien and he was straightway inspired with beautiful phrases. Once when he was in the West Hall in Yung-chia, brooding over a poem, a whole day passed without his making any progress. Suddenly he saw Hui-lien in a dream and immediately hit upon the lines:
"Upon the pool spring grass is growing,
The garden willows have changed into singing birds."
He always used to say of this: "These words are the work of spirits. They are no words of mine" (NS, XIX, p.16a).
The Li tai shih hua of Wu Ching-hsu (Ch'ing), p.336, says: "The Yin ch'uang tsa lu (of Ch'en Ying-hsing, floruit circa 1126) says:
"On the pool spring grass is growing. The garden willows have changed into singing birds." When Ling-yün was accused this poem helped to incriminate him. Somebody asked the Prince of Shu (Li Yi, d.805, biography in CTS, CL; HTS, XXVIII) why this poem won such fame with later ages and yet was thought seditious at the time. The Prince said: "Ch'üan Te-yü (759-818, biography in HTS, CLXV) has already given a critique of this poem the gist of which is as follows. 'A pool is a place where water has collected. Now the couplet talks of spring grass growing there. This means the royal virtue (literally 'marsh') has dried up. The Song of Pin (Song, CLIV) records that as soon as an insect sings then a whole season changes. Now the poem speaks of birds that change. This means that a whole season is about to change!'" This laconic explanation affords an interesting insight into the way in which the Chinese ferreted out hidden meanings in verse. The lines in question can be construed as meaning "On the garden willows is a bird that is changing its song." This, taken in conjunction
with the reference to Song CLIV in the next line, is held to refer to the way in which the changing of the seasons in that poem is marked by the changing songs of insects and birds. Hence the couplet is supposed to say in effect: "The virtue of the House of Sung is drying up. Now all omens are pointing to the overthrow of the dynasty."

It is worth noting that Ch'üan Te-yü may well have thought up this explanation himself as there is no mention of his merely passing on a literary tradition. As one of the most powerful officials at the court of T'ang Te-tsung and Hsien-tsung, Te-yü would have been keenly alive to the possibilities of seditious implications in literature. His own literary abilities (which earned for him the title of "imperial artisan") so dedicated was he to the T'ang royal family) were nothing if not orthodox. His analysis of Ling-yün's verse therefore has all the authority of a theologian scenting out a heresy.

We may also remark that the expression "the royal virtue (marsh) has dried up" actually occurs in Yen Yen-chih's poem Pai ling miao tso 拜陵廟作(WH, XXIII, p.58a):

"When stagnation came the royal virtue dried up" 非來三澤竭 (see CY, Hex. XII). Here Yen-chih was alluding to the reign of Shao-ti.

8. Song, CLIV.2 "The days of spring lengthen,
In crowds they gather the white southernwood."
9. *CT, XII, p.2a, Chao Yin Shih.*

"The prince has gone far away,
He will not return.
The spring grass is growing, lush and green."

10. He is referring to his constancy to the Prince of Lu-ling.

11. He is without regrets at having left the world. See *CY, Hex.1, Ch'ien, 9/1. Wen yen.* "He retires from the world without regret."
ARGUMENT

Up in this airy tower above the water I am naturally reminded of the dragon, creature of water, and the goose, creature of air. (One being the symbol of the retired life, the other the symbol of life in the world.) They put me to shame, for I have failed both as an official and as a recluse. Once again I have become an official - yet even in this wretched post of exile I am a failure, plagued as I am by sickness. I lay here all night and listened to the sound of the waves. This morning I saw the lake and the mountains, these manifestations of the Tao. Already the spring sun is banishing cold and darkness from the land so that the spring flowers burgeon on the pool and the birds are singing with a note I have not heard before. (May this usurping dynasty perish as the lake has dried up. And may these birds' songs be harbinger of the change!) The spring makes me remember the girl who was sad among the laughing crowd who came to gather the southernwood. These lush grasses make me remember Ch'ü Yüan, another poet, slandered and driven away - and he did not return. Even in this remote place my heart is fretful, for it is hard to be happy when cut off from one's friends. Yet I am still faithful to them and, moreover, have no real regrets that I have been driven into retirement.
On Making a Trip to the Southern Pavilion

As the season drew to its close, the weather cleared up in the evenings,

Clouds drifted away as the sun hurried down to the west.

In the deep forest cool airs would linger still,

A distant peak would hide half the disc of the sun.

Long I lay sick, welmed and benighted by suffering.

Now from my lodging I survey this suburban crossroad.

Marsh orchids are gradually covering the paths,

The lotus just emerging from the pool.

Not surfeited yet with the green springtime's delights

Already I see the fiery brightness stirring.

Sadly I sigh, for Nature moves me so,

While streaked with white my black hair hangs unbound.

My heart was taken up with 'music and dainties',

Till suddenly old-age and sickness found me.

I shall wait for the autumn floods before I depart,

To let my shadow lie still on the shores I once knew.

Who is there that can see my meaning clearly?

Only my good friends can understand my heart.
Notes

1. TPHYC (ap. CKTC, p. 1072) records a Southern pavilion one li outside Yung-chia which is equated with the pavilion of our poem.

2. Li Shan and Fang Hsü-ku believed that the expression shih ching "end of the season" referred to the last month of summer. Huang Chieh argues correctly that it must mean the end of spring. None of them seems to have noticed, however, that newly-opened orchids and lotuses (lines 7-8) are signs of late spring.


4. Shang shu, Yi chi. "When the vast waters engulfed the world the people were benighted and overwhelmed" 洪水滔天民昏墊 . Yeh's commentary, based on this allusion, declares that this means that "This place by the sea was damp and plague-ridden" (Yeh, p. 50, n. 4). This seems far-fetched.

5. Literally, "From this lodging-house."

6. CT, IX, p. 15a, Chao Hun. "The marsh-orchids cover the path here; this way must be too marshy."

7. CT, IX, p. 8b, Chao Hun. "Seated in the hall, leaning on its balustrade, you look down on a winding pool, Its lotuses have just opened; among them grow water-chestnuts."

(Hawkes (1), p. 109)
8. Tso Ssu, Pai fa fu 白髮賦, YKC, Ch'uan Chin wen, LXXIC, p.17a.

"Flecked with snow is my whitening hair."

星星白髮

9. San Hsieh shi and WH, XXII, p.13a, both read "drugs and dainties" 藥與食. But our reading is preferable since it is based on TTC, XXXV: "Music and dainties will make the passing stranger halt for a while" 藥餌過客止. Ling-yun is reproaching himself for not having resisted the blandishments of the world. The term 情 has its usual connotation of "the passions" here. Cf. Hsieh, p.27.4; p.29.7; p.34.11; p.39.4; p.48.4; p.49.12; p.51.16; p.60.22; p.70.42; p.77.19; for further examples.
8. Tso Ssu, Pai fa fu 白髮賦, YKC, Ch'üan Chin wen, LXXIV, p.17a.  
"Flecked with snow is my whitening hair."

9. San Hsieh shi and WH, XXII, p.13a, both read "drugs and dainties" 禮饌. But nur reading is preferable since it is based on TTC, XXXV: "Music and dainties will make the passing stranger halt for a while" 禮饌遊客止. Ling-yün is reproaching himself for not having resisted the blandishments of the world. The term 情 has its usual connotation of "the passions" here. Cf. Hsieh, p.27.4; p.29.7; p.34.11; p.39.4; p.48.4; p.49.12; p.51.16; p.60.22; p.70.42; p.77.19; for further examples.
I Make my Tour of the Fields along the Path below White Stone Crags

The people of a small district find poverty comes all too easily,
And bad years they cannot survive.
My own knowledge was so shallow I was afraid it would not be enough,
But I was full of affection and sorrow for my people.
The brambles were running riot in this remote spot,
What a crop of weeds to face in one's old age!
I could not let such dearth and famine go on for long,
It gave me great joy to set about my project.
Over fifteen thousand acres we girdled with lengthy embankments,
Ten thousand leagues we drained through the long, level shores.
The streams of the district all ran into culverts and canals,
Groups of four villages were joined by levees and dikes.
Although it wrought no transformation, like the building of the palace in Ch'u,
Yet even in these wilds the black-haired people have to
live.

Although I built no canals like those of Pai or Cheng,

Each year we look towards the Eastern capital.

If Heaven should survey my work and not disdain it,

The years to come will give proof of my sincere,

though feeble, endeavours.
Notes

1. This poem was written during his stay in Yung-chia. White Stone Crags, 白石岩 also called White Stone Mountain 白山 stands some 30 li west of Lo-ch'ing 樂清 county, Chekiang. The Lo-ch'ing hsien chih 樂清縣志 (ap. CKTC, p.577b.) says: "During the t'ien-pao (742-756) year-period of the T'ang its name was changed to Mount Five Colours. It is a thousand chang in height and two hundred and thirty li in circumference. It is all stone without soil or trees". The Wen-chou fu chih 温州府志 (ap.CKTC, loc.cit.) says: "At the foot of the mountain runs White Stone Track. This is where Hsieh Ling-yün would go on his tour of the fields". The expression 行田野 refers to the official inspection of the local fields made by the magistrate of a district.

2. Adopting the reading 民 with the San Hsieh shih in preference to 情.

3. Reading mei ch'iang 跋麓 in preference to chiu yeh 萧麓, since this latter could obviously not refer to Yung-chia, Cf. Song, CCCIV, 2, and Hsieh, p.27, note 10 above.

4. Song, CCXLII, 1.
   "He planned it, he set it out". 經之營之

5. Literally 'A thousand ch'ing' (15.13 acres * 1 ch'ing).

6. The surviving inhabitants of the state of Wei 魏 were transported to the new capital built for them at Ch'u-ch'iu 楚丘 by
Duke Huan 稹 of Chi in 658 B.C. See Tso, Min, 2 and Hsi, 1: Couvreur (3), vol. 1, pp. 228, 231 and 233.

7. For the building of the Pai canal which was begun in the second year of t'ai shih 太始 (95 B.C.) see HS, XXIX, pp. 7b-8a. The Cheng canal, which was constructed by the hydraulics engineer Cheng Kuo 鄭國, connected the Ching 汉 and Lo 洛 rivers and irrigated a huge area. It was largely responsible for the rise to power of the state of Chi'in. See Chi Ch'ao-ting, Key Economic Areas in Chinese History, London, 1936, p. 76; HS, XXIX, pp. 2b-3a.

8. Yeh Hsiao-hsueh would emend 'Eastern Capital' to 'Western capital' on the grounds, among others, that the Pai canal was opened during Western Han (Yeh, pp. 57, n. 13).
On Passing by Mount Ch'ü-ch'i I Give
Alms to a Buddhist Monk

Greeting the sunrise I crossed the steep hillside,
By the dazzling beck I came home along the bank.
The mountain-trees have been felled for fire-drill tinder,
(The monks) have plastered their stone doors with mud from the river-bank.

These criss-cross rafters are not vermilion beams,
Having no fields of their own they depend on winter greens (for food).

I went wandering around with men whose minds were quiescent,
It could be seen that they had quelled the fires of existence,
Into the pure empyrean the light smoke was borne on the wind,
Through the empty woods echoed the drum of the Law.

By forgetting the mind they have tamed seagulls and thryssas.
By holding firmly to life they have daunted rhinoceros and tiger.

When I look at these mountains I long for Holy Vulture Peak,
My mind is led to thoughts of the Pure Land.
If I avail myself of the contemplation of the Four Virtuous Feelings,
I shall be eternally plucked forth from the sorrows of Three Worlds.
Notes

1. According to Huang Chieh, Mount Ch'ü-ch'i lies thirty-five li south-west of Yung-chia. We may therefore assign this poem to the winter of 422-423. See note 3.

2. Different types of wood were used to produce fire at various times of the year. See LV, XVII, 19. "The different sorts of wood have given forth their fire".

3. Huang Chieh glosses 按 as 間, "to close". But it seems much more likely to mean 遨, "to snatch". See also Song, CLIV, 5, "We block the northern window and plaster the door". The poem would therefore seem to have been written in the winter since the Song refers to the activities of the tenth month.

4. "Winter greens", probably refers to plants of the mustard family (cruciferae). See CT, 1, Li Sao, p.5b. "In the evenings I pluck winter greens on the islets".

5. A difficult line. Huang Chieh interprets 然 as "burning" and argues that since for the Mahāyāna the fire of existence is illusory the line must refer to the non-extinction of non-burning. But the line simply says: "It is discernible that the burning has been dimmed". Hence I have not followed Huang in this instance.

6. For the drum of the Law see Blofeld, The Wheel of Life, pp.229-230, who remarks that the drum is used to "induce a mood of profound meditation, so difficult to achieve otherwise without long-sustained effort". In view of the popularity of dhyāna techniques at this time such a usage would not seem unlikely.
7. Lieh-tzu chu, II, Huang ti, p.21; Chuang-tzu chi chieh, XVII, p.107. The Lieh-tzu story does deal with a man who could tame seagulls (see Graham, (1), p.45); but the Chuang-tzu story merely says that Chuang-tzu and Hui Shih were watching thryssas and makes no mention of their taming them.

8. TTC, 1. "For indeed I have heard that one who has a firm purchase of life, when travelling overland, meets neither tiger nor rhinoceros...." (Duyvendak, (1), p.50).


10. The "Four Virtuous Feelings" are compassion, sadness at the plight of others, joy at the salvation of others and impartiality towards friend and foe alike.
On spending some Time at the Pai-an Pavilion

Shaking the dust of the world from my clothes I go along the sandy dikes,
With slow steps I enter the house of tumbleweed.
In the near-by gorge a stream trickles through thick-scattered rocks,
The distant mountains shine through the sparse trees.
So difficult to force a name on that airy greenish-blue,
A fisherman has no trouble in bending to fate.
Grasping the creepers I stand listening on the verdant shores,
My sorrowful heart pursues its train of thought.
The call of the yellow birds in the oak trees,
The cry of the deer as they browse on the duckweed.
I feel sad when I remember those men who endured a hundred sorrows,
But rejoice to think of your delight at receiving those baskets.
Joy and sorrow come and go in turn,
Failure and success make us now happy, now sad.
I would rather forever be free and at large.
Henceforth where the world is concerned, I will always embrace the Uncarved Block.
Notes

1. The Fu of the Road Home says: "I set out from the winding shore of Ch'ing-t'ien; I came near the empty pavilion at Pai-an." The CKTC, p.1073a, quotes TPHYC as saying: "The pavilion lies south-west of the River Nan, 87 li from Yung-chia. It gets its name from its white sands." The Nan-chi chiang 淵江 is a tributary of the River Wen 漫江, that flows into it opposite Yung-chia. See CKTC, p.576b.

2. TTC, XXV, "I do not know its name. But if we have to force a name on it we must call it 'great'."

3. TTC, XXII. "To keep yourself whole, let yourself be bent." 曲則全. I think the meaning is simply that if one bends to one's fate, submits to the inevitable as does a fisherman - symbol of the Taoist sage - then one will preserve one's life.

4. 'Sorrowful heart' 哀心. Cf. CT, IX, Chao Hun, p.15a, "The eye travels on a thousand li and the heart breaks for sorrow" 目極千里傷春心. (Hawkes (1) p.109)

5. A synaleph of two allusions:

   (a) Song, CXXXI.
   "Kōg-kōg say the yellow birds
    Perching on the jujube trees."

   (b) Song, CXXXI.
(b) Song, CLXXXVII.

"Yellow bird, yellow bird,
Do not settle on the oaks."

Clearly Ling-yun does not follow Mao in interpreting the binome "small', but follows another school which read it as denoting the cry of the birds. is then a short form for (See Karlgren (1), p.215, for a discussion of this point.) I base my supposition on the improvement of the parallelism if this reading is adopted. The allusion is certainly to Song, CXXXI, which deals with the unjust deaths of the men who were sacrificed at their lord's burial. (See line 11 below). Hence it probably hints at the fate of his friends who had been 'sacrificed' by Hsu Hsien-chih after the death of Emperor Wu. In the case of the Prince of Lu-ling this sacrifice was to be only too real.

Note the unusual use of as a substantive meaning here 'yellow bird'. Ch'en Tso-ming would like to substitute for here. But this is quite unnecessary. The usage is well attested in the Shih Ching.

Song, LXXVIII, Song, CXXXIV, Song, CLXXIX, Similarly Chang Heng, in his Fu of the Eastern Capital
东京赋, refers to a bird as 黄 where 黄 is clearly a substantive, 雉鳴麗麗 (WH, III, p.11b.)

6. Song, CLXI. "Ao-ao, cry the deer, Eating the duckweed of the Wilds." I take it that Ling-yun followed Mao here in reading 卦 as 平 since the deer would appear to have been grazing by the stream in the gorge.

7. Song, CXXXI. "If he could have been ransomed, his life would have been worth that of a hundred men."

8. Song, CLXI. "The baskets presented, them we take." (Karlgren) This is understood as referring to good relations between ruler and ruled. Here Ling-yun seems to address those of his friends who have still managed to remain in office under the regime which has exiled him. He bears them no grudge for this but rather rejoices in their good fortune.

9. P'o 科, Primal Simplicity, the Undifferentiated. See TTC, XIX, 見素抱樸
On My Tour of the Fields, I climb Mount Coiling-Island by the Sea

Who can console a traveller's sorrow?
I look at the sea and rest in the morning wind.
If no one speaks of the height of these vast waves,
Who will know of the Great Gulf in the East?
I am reminded of the song about "Gathering Caltrops",
I feel that my countenance is a sorrowful one.
Let me sport and play on these shores of jade-green sand,
And carefree roam on the peaks of the Cinnabar Mountain.
Notes

1. For the term 行田 see Hsieh, p.39, Whitestone Craggs ... above. H.C. quotes TPHYC as saying that Mount P'an-yü lies seventy 里 north-west of Yung-chia. But this is certainly a mistake and should read "north-east of Yung-chia". It is obviously very close to modern P'an-shih-ying 盤石正 (WAC, 492, Map Ref: WHAP 4901. See also TMTTT, p.1184.3. Note that H.C. and Yeh both mistakenly refer to P'an-shih-ying as P'an-shih-wei 盤石衛. See TMTTT, p.1183.2). H.C. says it lies fifty 里 south-west of Lo-ch'ing 樂清, close to the coast. By its side lie Mt. Wu-hsiao 武小 and Mt. Cheng-yü 正嶼. See CKTC, p.578a.

2. 孰 - used here to avoid a repetition of 誰 as in 1.4. 云 - is simply a Shih ching particle. 云 occurs seven times in Hsieh Ling-yun's poems. (p.19, 1.21; p.42, 1.1; p.43, 1.18; p.50, 1.12; p.51, 1.11; p.80, 1.1; p.93, 1.4). In six cases it is preceded by either 孰 or 誰.

3. Chuang tzu chi shih, XII, T'ien Ti, p.196.
"While Chun Mang was going to the Great Gulf of the East he met Yuan Feng on the shore of the Eastern Sea. Yuan Feng said: 'Where are you going?' He replied: 'I am going to the Great Gulf.' 'What are you going to do there?' 'Such is the nature of the Great Gulf that all
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that flows into it can never fill it nor all that is taken from it exhaust it. I am going to take my ease there'. The Great Gulf is frequently used, as in this instance, as a symbol for the Tao.

4. See Hsieh, p.87, "While Travelling....", line I.

5. Song, XXVI.1.

"Wine I have all things needful
   For play, for sport."

微我無西 必數必遊

(Waley (4)).

Kuo P'u, Chiang fu 江賦. WH, XII, p.7b.

"On jade-green sand (the water) ripples as it ebbs and flows." 靛沙遠眺而往來

6. Cinnabar Mountain was another name for the Cinnabar Cave Mountain 丹雘山 of which SHC, 1, p.11a, says: "The Mountain of the Cinnabar Caves has a great deal of jade and gold on it. The Cinnabar River comes out of it and flows south to the Gulf of Chih-li." Cf. CT, V, p.5a, Yuan yu, "I met the Winged Ones on the Hill of Cinnabar."

仍羽人於丹雘兮

(Hawkes (1), p.83).
On Climbing Stone Drum Mountain near Shang-shu

A traveller's feelings are endlessly sad,
One grief but following another.
Such a long road back to his old home,
With land and rivers that cannot be crossed.
Time rushes by and I have no one to partake of my delight,
So at the beginning of spring I start my climbing.
Since I have no one to share my joys with,
Perhaps I shall find a scene to suit my melancholy thoughts.
I strain my eyes as I look at the open country on my left,
I turn my gaze back to the narrows on my right,
As the sun goes down the mountain stream swells higher,
As the clouds are born the peaks are covered thicker.
White flag vies with the young tree-creeper,
Green duckweed puts out its first leaves all at once.
I pluck fragrant plants, but their fragrance does not help me forget.
I delight in all this, yet cannot share my delight.
At this tryst with the fair one I do not see him, even far away.
As I gaze into the distance how can I be happy?
Notes

1. Stone Drum Mountain (Mount Shih-ku 石鼓 ) lies some forty li west of Yung-chia, close to where the Shang-shu stream runs into the River Ou 歐 . The mountain derives its name from a stone on its summit which gives off a distinctive note when struck.

2. CT, IV, p.13b, Chiu Chang, Ai Ying.
   "So long has my heart been unquiet,
   With grief following hard on sadness".

3. CT, IX, p.13b, Chao Hun.
   "In the new year as spring began I set off
   for the south,
   The green duckweed lay on the water and the
   white flag flowered".


5. One version reads 昼. See ibid., loc.cit.

6. Most editions read 茅 "moss". This is clearly inferior to 茅 t'iao, probably tecoma (bignonia) grandiflora, a tree-creeper with orange flowers.

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7. Yeh Hsiao-hsueh (1), p.41, would read 歌 here as Yueh "music". This seems forced.
On a Journey to Red Rocks I sail out on the sea.¹
At the beginning of summer it is still cool and mild,²
And the fragrant plants have not yet withered.
After a night on the water, I lingered there from
dawn till dusk,
While dark clouds constantly came and went.
As for travelling and sight-seeing, I grow weary of the
sea-coast,
How much worse to be crossing the desolate ocean!
The Lord of the River flows quietly at this time of
year,³
T'ien Wu is tranquil and does not leap up.⁴
I hoist the sail to go and gather rock-flowers,⁵
I haul up the matting to go and collect window-shells,⁶
The sea's immensity knows no bounds,
My empty boat goes skimming over it.⁷
Chung-lien despised the silk cords of Ch'i,⁸
But Tzu-mou longed for the towers of Wei.⁹
One thought of fame so the Tao was not enough for him,
The other was self-sufficient and forgot the outside
world.
Let me but apply to myself the words of T'ai-kung Jen,
Then at last I will escape a premature death.¹⁰
Notes

1. One might alternatively render the title of this poem as: On a Journey to Red Rocks I Draw Near to Mt. Fan-hai. H.C. quotes a Sung work, the Yung-chia chun chi 永嘉郡記 of one Cheng Ch'i-chih 鄭鶴之 to the effect that Mt. Fan-yu, which stood some 45 li from Yung-chia (see CKTC, p.580a) once rose from the sea and so got its name from the boats that went past it. No mountain of this name is now recorded on any map of the district available to me nor mentioned in TMTTT. For the Red Rocks (see Yu ming shan chih, ap.YKC, Ch'uan Sung wen, XXXIII, p.1b.). "Between the two counties of Yung-ning (Yung-chia) and An-ku (Tui-an) the Red Rocks lie to the south-east".

2. The poem was obviously written in the fourth month of 423. Note the "still". As Yeh Hsiao-hsueh remarks, the beginning of summer in the south is generally a time of oppressive heat.

3. Lu Hsiang says the Lord of the Rivers is the Earl of the Yellow River 河伯, also known as P'ing Yi 凡夷. See Karlgren (5), pp.325-326.

4. SHC, IX, p.2a, says: "In the valley of the Morning Sun is a spirit called T'ien Wu. This is the Earl of the Waters .... It is an animal with eight heads, eight feet and eight tails. Its back is yellow and grey."
5. 'Rock-flowers' - *gelidium cartilageum*, the substance from which the Japanese make *tokoroten* 心太. Popularly called *Kuan-yin tsu* 観音足.

6. For the medicinal uses of window-shells, see *PTKM*, XLVI, p. 46.

7. This surely refers not to *Chuang*, XX.22 ("If a man is crossing a river in a boat and another empty boat collides with it...") as Li Shan would have it, but to *CV*, Hex.61, *Chung fu*, Image, "It furthers you to cross the great river. Ride in the emptiness of a wooden boat." 利涉大川乘木舟虛

8. For Lu Chung-lien see note 10 to *Haieh*, p. 19, *Telling of the Virtue of My Grandfather*, I. The allusion has extra point here in that Chung-lien is said to have fled and hidden himself by the sea. See *SC*, LXXXIII, p. 18.

9. *Chuang tzu chi shih*, XXVIII, p. 421. "Prince Mou of Chung-shan said to Chan-tzu, 'My body is by the rivers and the sea but my heart is at the gate-towers of Wei'." Li Shan comments that Ling-yun wrote this line to conciliate the court, fearing he may have offended it with his previous line. But, as Fang Hui and Liu T'an-chih both observe, the following couplet makes it clear that Chung-lien was happy by the sea and away from the court while Mou, placed in much the same situation, was unhappy.
10. *Chuang-tzu chi shih*, XX, p.297. "When K'ung-tzu was surrounded between Ch'en and Tsai, for seven days he had no cooked food. (See *LY*, XI, 2 and XV,1.). T'ai-kung Jen went to condole with him and said: 'You very nearly died.' 'That is so,' he replied. 'Do you detest death?' 'I do.' Jen said: 'Let me try to tell you of a Way to avoid death.'" Jen then goes on to warn Confucius that "the straight tree is the first to be cut down; the well of sweet water is the first to be exhausted," and advises him to cease struggling for power and renown for "the perfect man is never heard of." Confucius takes his advice and retires to lead the life of a Taoist hermit. This is clearly the course of action Ling-yun intends to adopt.
On Climbing the Solitary Island in the River

I was weary of sight-seeing south of the river,
I found it a waste of time journeying north of the river.  
When I thought of something new, I found on the contrary,
my road led me further away,
I sought for strange sights, though the day was all too short.

Straight across the stream I hastened to the Solitary Island,
To the Solitary Island, lovely in the middle of the river.
The clouds were a-dazzle with sunlight,
Air and water were both pure and fresh.
Though its magic is plain to see, no one has appreciated it,
Who has told of the Immortals it conceals?

In my imagination I see the beauties of Mount K'Un-lun,
I feel remote from the Causes of this world.
I am beginning to believe that, by the arts of An-ch'i,
I shall be able to complete the term of years in which
I may nourish my life.
Notes

1. This island, which is now known for its Chiang-hsin Monastery, lies in the Ou-chiang just off Yung-chia. The Wen-chou-fu chih, p.31, says: "To the north of the city lie the two peaks of Chiang-hsin ... the ancients called it Solitary Island."

TPHYC, XCIX, says: "The Solitary Island lies in the river off Yung-chia, four li south of the provincial capital. The islet is 300 chang in length and over seventy paces wide. The island has two hills on it." See also CKTC, p.573b, p.3995a, and p.4381b. In his Che-kiang t'ung-chih k'ao-yi, IV, p.28a, Wang Kuo-wei points out a slight discrepancy in the accounts of the size of the island. The Hsieh kung t'ing chi (ap. CKTC, p.1072b), says: "In a secluded spot south-west of the Chiang-hsin monastery there stood of old the Pavilion of Duke Hsieh. It is related that when Ling-yün was governing Yung-chia he came here from time to time and must have rested at this spot."

2. Or possibly: "It was long since I had gone wandering north of the river."

3. I adopt the reading 新 rather than the variant 雜 found in the WH.

4. Luan, here must mean 'to cut straight across a river', (cf. Song, CCL: 「涉渭為亂」, Karlgren 1, Gloss 906.) Cf. Hsieh's Chuan cheng fu, Preface, (SS, LXVII, p.2b8.); "We bathed in the River and cut straight across the Huai,"
The expression 立絕 seems to have crept in from the Erh Ya gloss on luan cited by Li Shan. Clearly we must follow the Wu Ch'en reading which substitutes 立絕 for 正絕. (WH, XXVI, p.35b, SPTK ed.) The repetition of the closing words of one line as the opening words of another is a common stylistic feature of Hsieh's verse (cf. Hsieh, p.63, lines 2-3.)

5. I take 真 here in the sense of 真人. For this use of 炳 (to whom') cf. Hsieh, p.27, line 4 and p.50, line 3.

6. CT, V, p.9a, Yuan Yu.

"I pictured my dear ones in imagination".

思舊故人想像兮 (Hawkes (1), p.85.) Mt. K'un-lun was the traditional haunt of Immortals.

7. Has 綠 here its full Buddhist significance of pratyaya?

8. For An-ch'i see Kaltenmark (1), XXX, pp.115-118.

9. As Yeh points out this idea can be found in the Hsiang and Kuo commentary to the Chuang-tzu book. See Chuang-tzu chi shih, III, Yang sheng chu, p.55, where the commentary says: "The nourishing of life does not mean that one seeks to go beyond one's allotted span." 夫養生非未過兮. What one seeks to avoid then is premature death. The destruction of the Three Corpses (san shih 三尸) within the body not only means that they cannot bring the body to decrepitude but also that
they cannot report on one's sins to the Master of Destiny, thus causing so many days to be struck from one's allotted span. See Maspero (3), p.99. We may also note that a Buddhist *sūtra*, the *Chiu heng ching* 九横經 , translated by An Shih-kao (*TT*, No.150b) says: "There are nine causes for life not running its full course and sudden death striking one down" (*op.cit.*, p.880). See also Maspero (3), pp.192-194.
On Climbing Mount Green Crag in Yung-chia

I packed some provisions and took up my light staff, Climbing the long, winding way to that hidden abode, As I walked upstream the path led me further away, When I reached the plateau my heart was still rejoicing. The calm shallows were congealed in a cold beauty, The clumps of bamboos thick with frost. In the windings of the gorge the water went straying away, Far-off stretched the forest, with the crags crowding thicker around. I peered westwards thinking to see the sickle moon: I looked back to the east, doubting whether the sun had set. I walked till evening, then lingered from nightfall till dawn, Enshrouding shadows hemming me on all sides. 'Decay' in high places; it is best to serve nobody, Treading the secondary place; admirable perseverance brings good fortune. A recluse will always walk the level Way; For his high aims it is hard to find an equal anywhere. Between 'yes' and 'of course!' is there any real difference? Living a life of peace and trust I shall embrace the One. Once tranquility and wisdom have united From then on one's nature starts to heal.
Notes

1. Mount Green Crag (Lü-chang shan 綠嶂山) is a hill in the Yung-ning 永寧 range 20 li north-west of Yung-chia. Yeh Hsiao-hsüeh (1), p. 34, quotes the Tu shih fang-yū chi yao 讀史方輿紀要 to the effect that this hill was known in Ch'ing times as Ch'ing-chang shan 青嶂山 or Ch'i-feng shan 崇峰山.

2. H.C. would explain 懷連 as equivalent to the binome 慢繚 (often written 遲繚 etc.), generally glossed as "slowly winding up a mountain". The original meaning of this binome must originally have been "terrifying and precipitous" as Karlgren (1), Gloss 401, points out. Here, however, Ling-yun will have followed Mao, as always. Cf. his Kuei-t'u fu 歸墟賦 (YKC, Ch'üan Sung wen, XXX, p. 2a.

3. One would, of course, look east for the rising moon and west for the setting sun. Hence the couplet means: "I was so hopelessly lost that I was looking west for the rising moon and east for the setting sun". Unfortunately Ling-yun seems to have forgotten that the new moon is, in fact, found in the west just after sunset. This rather spoils the couplet. However, it had to be the new moon he was looking for since this was essential for the symbolism of line 13. See following note.

4. Literally an allusion to CY, Hex. XVIII, Decay, 9/6. "He does not serve kings and princes. Sets himself higher aims." 不事王侯，高尚其事
However could also be translated as "Decay in the highest place" and be taken as an allusion to the decadence of Emperor Shao, who was notorious for his dissipations.

The *Chou yi ts'an t'ung chi*, 1, says: "On the third day (of the month, the moon) first shows its light and *chen* (trigram 8) receives *keng* (stem 7) in the west*. (Davis and Wu (1), p.235). Now the trigram *chen* is one of the nuclear trigrams of the hexagram 'Decay'. Furthermore it also stands for the eldest son, (see Davis and Wu (1), *loc.cit.*) Hence Ling-yün, seeing the new moon appearing at twilight in the west (the direction of the stem *keng*), is reminded of the decadence of Shao-ti, eldest son of Wu-ti.


"Treading the smooth level Way"  
"The perseverance of the recluse brings good fortune"  

Once again I think that this can be taken allegorically to mean something like: "Proceeding contentedly in a position of secondary importance". His walking through the forest, however steep and rough, would still mean he was treading a smooth Way. The walking itself would be a symbol of his independent conduct, as opposed to the subservience of those in office, who would, presumably, be riding or borne in a litter.

6. This couplet develops the ideas of the last two lines.

7. *TTC*, XX, "What difference between 'yes' and 'of course'?"
8. **TTC, XXII.** "Therefore the saint embraces the One and manifests it to all the world." Wang Pi's commentary defines "the One" as the "subtlest of the subtle" i.e. the Way. Cf. Also **TTC, X.**

9. Reading 知 instead of 如 to accord with Chuang-tzu chi shih, XVI, p. 242; "Knowledge and tranquillity nourished each other"

10. For the term shan hsing, "the mending of one's nature", see Chuang, XVI, passim.
From the Eastern Mountain in my District I Look at the Ocean

When spring opens they report the new year,
And the bright sun stays longer in the sky.
I gave rein to my heart's desires and yielded to happiness,
And by gazing on the sea thought that perhaps I would forget my troubles.
I whipped up my horse then walked it past the orchid-covered marshes,
Halted and tethered it, then rested on a hill of pepper-trees.
I gathered scentless orchids as I went past the woodland thickets,
I culled sweet pollia as I walked by the long islets.
White flowers were a-dazzle in the sunlit forest,
Purple flag shone on the vernal stream.
It was not that I could not 'stop and forget',
When I looked at all this I felt sadder than ever.
In the herb of forgetfulness I would once have found no consolation,
But now I may seek it in my solitude and silence.
Notes

1. The Eastern Mountain would here seem to refer either to Mount Hai-t'an 海壇 to the north-east of Yung-chia, or to Mount Hua-kai 華蓋, east of Yung-chia.

2. These opening lines have been taken almost verbatim from CT, IV, p.24a, Chiu Chang, Ssu Mei Jen.
   "When spring-time opens and brings forth the year,
   And the bright sun stays longer in the sky,
   I shall unloose my heart's desire and yield to happiness,
   And, following the River and the Hsia, find solace for my sorrows."

3. CT, 1, p.13b, Li Sao.
   "I walked my horses through the marsh's orchid-covered margin, 
   I galloped to the hill of pepper-trees and rested there."

   "I have culled cow-parsley in the woodland thickets, 
   And gathered everlastings on the long island."
Hui 惠 is defined as a kind of scentless orchid with many flowers. Tu-jo 杜若 or Tu-heng 杜衡 is Pollia Japonica, a plant with a fragrant smell and a pungent root. See Bretschneider, Botanicon Sinicum, III, 55. Cf. CT, II, Chiu Ko, Hsiang Chün, p. 8a. "Sweet pollia I've plucked in the flowering islet." 采芳洲兮杈若

(Hawkes (1), p. 38)

5. Song, CLXXXIII. 2.

"Oh, the grief of the heart, it cannot be stopped or forgotten". 心之憂矣不可弭忘

Since this Song bewails the disorders of the time - the disorders due to the conduct of men in authority - it would seem that Hsieh's sadness was caused by the behaviour of Hsu Hsien-chih and his clique. As the Song says (ibid., 2):

念彼不蹟 戴起戴行

"When I think of those lawless men, I rise up, I walk about," a line which accords very well with Hsieh's actions here.

6. Because it reminds him of Ch'ü Yuan, with whom he is comparing himself.

7. Song, LXII. 4.

"How can I get hold of the herb of forgetfulness?"

Mao defines this as a herb which deadens grief: 令人忘憂

See note to last line of Hsieh Hui-lien's Poem to Ling-yüan, Appendix V below.
8. CT, VIII, p.8b, Chiu Pien.

"My lord has banished me far off, and will not examine my cause:
Even though I wish to be loyal I have no means to show it. I should like to be silent and sunder all links with him; But I dare not forget the great kindness he once showed me."

(Original Chinese text):

君臣遠而不察兮 雖願忠其焉得
欲寂寞而絕端兮 竊不敢忘初之厚德

(Hawkes (1), p.96)
Wandering on Mt. Ling-men

No matter who practised good government in the Western Capital,
Kung and Chi were known as worthy officials.
But though gentlemen are found in more places than one,
I cannot hope to imitate their illustrious example!
I was early given office in a Region of Established Virtue,
Whose people bear minds like those of Yu and Juei.
By the sea-shore one is always lonely,
In my empty house I am filled with philosophic thoughts.
As befits the first month of winter,
I go out in the mornings and do just what I like.
There are a thousand gorges, not one the same,
Ten thousand peaks, all of different shapes.
On high tower the Three Mountains,
With a roar the Twin Rivers rush on.
What with fishers and merchants how can they flow undisturbed?
I gather firewood as the sun sinks in the western shades.
Who could think man's life is happy?
Prize only the unfaltering intent.
Notes


3. *HSCC*, LXXXIX, pp. 5193-5197, biography of Kung Sui 龟遂, style Hsiao-ch'ing 少卿. Kung was Chief of the Gentlemen around the Palace 郎中令 in the court of Liu Ho 劉賀, Prince of Ch'ang-yi 昌邑 and grandson of Hsiao-wu ti (141-87 B.C.), who was noted for his dissolute conduct. Kung did not hesitate to reprove him, but without effect. Later Liu Ho became emperor, but was deposed after a reign of only twenty-seven days for which no exact dates are given but which occurred some time in 74 B.C. (See Dubbs, *History*, vol. II, pp. 180-183). Over two hundred of his courtiers were then executed for having misled him, only Kung and one Wang Yang 天陽 being spared. Later, under Emperor Hsuan 宣 he became Grand Warden of Po-hai 濱海. Though over seventy by then he succeeded in reducing this famine-plagued and bandit-ridden area to perfect order. Hsieh may well be thinking only of Kung's success in settling the troubles of Po-hai as Chi Yen did with Tung-hai (see below). But I feel that there is perhaps more to the allusion than just this. Is he comparing Liu Ho with Liu Yi-fu 劉義符, Sung Shao-ti
who was also deposed after a short reign because of his dissolute conduct? It seems more than likely.

4. HSCC, L, pp. 3790-3799, biography of Chi Yen, style Chang-ju. Chi suffered a great deal from ill-health, but in spite of this was a great success as Grand-Warden of Tung-hai. Ibid., p. 3791, says: "He was transferred to the post of Grand Warden of Tung Hai. Yen had studied the words of Huang-lao. He liked to govern the people by letting them be. He chose assistants and gave them offices. He bore the general responsibility but did not bother with details himself. Yen was often ill, lying within his chamber and not going out. Yet in just over a year, Tung-hai came to be perfectly governed." Since we are dealing with a Han text here I have translated the name Huang-lao as referring to the chief deity of the Taoist pantheon rather than adopt the later interpretation of "the Yellow Emperor and Lao-tzu." See Maspero, JA (1934), p. 90, note 1 and Zürcher, Conquest, p. 326, note 42.

5. Hsun-tzu, XXII, p. 22, KHCPTS ed: "There are things which have the same form but two places: or they may have different forms but the same place." (Dubbs, Hsun-tzu, p. 287).
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"In the southern state of Yueh there is a district called 'The Region of Established Virtue'. The people are unsophisticated and simple; their object is to minimise the thought of self and keep the desires few; they labour but do not lay up their gains."

7. SC, Annals of Chou, pp.12-13:

"En ce temps les habitants de Yu et ceux de Joei avaient un différend qu'ils ne pourraient vider. Ils se rendirent donc auprès (du prince) de Tcheou; quand ils entrèrent sur son territoire, (ils rirent que) les laboureurs ne se contestaient jamais les limites de leur champs, que le peuple tout entier était habitué à témoigner de la déférence aux vieillards. Les habitants de Yu et ceux de Joei n'avaient pas encore vue le chef de l'ouest qu'ils étaient tout confus et se disaient les uns aux autres: 'Ce qui fait l'objet de notre dispute serait tenu pour chose déshonorante par les hommes du pays de Tcheou; pourquoi aller plus avant? Nous ne recueillerions que de la honte.' Ils s'en retournèrent aussitôt et se séparèrent pleins de condescendance les uns pour les autres. Les seigneurs, en apprenant ce fait, dirent: 'Le chef de l'ouest est certainement un prince qui a recu le mandat (divin).'

(Chavannes, Mém:Hist. I, pp.219-220). See also Song, CCXXXVII.9:
"Yu and Juei gave pledges of good faith in concluding the peace." (Karlgren). 虞苟賀厥成
Also Karlgren (1), Gloss 802.

8. I translate 晴思 as 'philosophic thoughts' on the analogy of  清談 'philosophic wit'.

9. The word 仍 occurs also in Hsieh, p.32, line 1 and Hsieh, p.88, line 4 where in each case it means 碩, 'the high bank of a river' and not 界 'border' as H.C. glosses it.

10. H.C. quotes SCF (SS, LXVII, p.19a): "Far off to the east lie T'ien-t'ai and Tung-pao, Fang-shih and T'ai-p'ing." Yeh believes that the mountains around Yung-chia reminded Ling-yun of the Three Mountains of the Immortals as the rivers reminded him of the Yen and the Hsiao in Kuei-chi. But cf. Hsieh, p.97, lines 5-6 where the Three Mountains and Twin rivers are also mentioned.

11. SCF (SS, LXVII, p.18b) says:
"Nearby, to the South, the Twin rivers meet." Hsieh's commentary says (loc. cit.):
"'The Twin Rivers' means the River Yen and the River Hsiao."

12. Ting Fu-pao (1), p.640, reads 舟 instead of our 色. However Kuo Pu's 'Chiang fu', 江賦 (WH, XII, p.12a) says: "Upstream and downstream, now fishers, now merchants."
On Commanding Certain Scholars to Expound Books to Me

I lay sick like the governor of Huai-yang,
A district magistrate as idle as though this were Wu-ch'eng.
Yet, for diligent study I was put to shame by Master Yen,
As for leaving people alone, I must excuse myself to Master Chi.
I could not avail myself of the example of the ancients,
So how could I repay the favours and honours bestowed on me?
Time is fleeting and the years are passing by,
And since I came here my government has been imperfect.
Thus, to satisfy my mind,
I summon you scholars to expound the classics to me.
When metal is melted it is made into blades,
When clay has been hardened it can make moulds.
I see you are men of noble and high endeavour,
Who will bequeath from afar the sound of your bamboo arrows.
I venture to say that this is the teaching of Hsun-tzu,
Let us follow the ideas of the Governor of Lan-ling.
Surely it will not be long before you are asked to serve the dynasty,
In matters of rites and music, the court is waiting for your wisdom and clarity.
Notes

1. The post of hsüeh-shih 學士 was first established under the Liu Sung by Emperor Ming in 470. (NS, III, p.5b. Edict dated sixth year of t'ai-shih 泰始 , ninth month, day wu-yin 戊寅 .) The compilers of LTCKP remark on this: "From Han and Wei onwards the term 'Scholar' simply meant 'Gentleman of literary abilities' and by no means indicated an official rank... Scholars were simply those who held scholarship in high esteem. Hence, under the Northern and Southern Dynasties, the term 'Scholar' was applied to men selected for their scholastic talents, who could assist in an advisory capacity(a) and prepare compilations, like those who today edit Imperial editions. At that time it was not considered to be the correct designation for a division of office." (LTCKP, XXIII, p.622.)

Clearly the 'scholars' mentioned here cannot have been associated with the court in any way. They must, therefore, have been simply learned men residing in Yung-chia whom Hsieh summoned to instruct him in the classics while he was too ill to roam about the countryside.Cf. Hisayuki Miyakawa, "The Confucianization of South China," who remarks:

Note (a). - des Rotours (TF, p.196, HTS, XLVII, p.5a) translates this expression as "se tenir prêt à répondre aux questions de l'empereur".
"In the Six Dynasties period there were relatively few of the milder, more permissive officials (hsün-li) depicted in the *Hou Han Shu* - men who sought, as faithful officers of a Confucian state, to provide the Southern natives with a Confucian education."

2. Chi An 江 黜, style Chang-ju 長儒, biography in SC, CXX, was famous for the way he put Taoist principles into action, governing well even from his sick-bed. Tung-hai 東海 and Huai-yang (in present-day Honan, Haiyang county) were both governed by him. He died in Huai-yang. See SC, CXX, especially pp. 3, 5, and 13 which deal with his illnesses and his appointment to the post of Grand Warden of Huai-yang.

3. Yen Yen 言偃, style Tzu-yu 征游, was made governor of Wu-ch'eng and transformed the character of the people through rites and music. See LY, VI, 12; XVII, 4.

4. See note 3.

5. 伏 here is obviously an error for 伍. See note 2.

6. For 爲 see Karlgren (1), Gloss 762. Here it seems to mean 自 - 'then' or 'since'.

7. One might translate the title of this poem as *Ordering the Scholars to Comment on the Book of Documents*, in
which case $\frac{p}{q}$ here would simply mean the Classic (of History). However, since the poem contains allusions to most of the Classics but not to "The Documents" we must assume that the title must stand as I have translated it. Hence $\frac{p}{q}$ in this line must be rendered as 'the classics'.


'On forge le métal pour faire des épées,  
On durcit la terre, pour faire des ustensiles.'

Biot, Tcheou Li, p.460.

9. Erh Ya,

'Among the most beautiful things from the south-east are the bamboo arrows of Kuei-chi' -  

Here 'bamboo arrows' symbolize the 'shafts of wit' of these scholars, many of whom may have well come from Kuei-chi.

10. Hsun-tzu enjoyed the reputation of being, along with Mencius, the true preserver of the tradition handed down by Confucius. Liu Hsiang, in his postface to Hsun-tzu says: 'Only Meng K'o and Hsun Ch'ing were able to honour Confucius.' Similarly the postface to the K'ung-tzu chia yu says: 'After Confucius was dead these subtleties came to an end. After the seventy-two disciples were gone the
great meaning was perverted. In the age of the Six States the Way of the Confucians was broken. Only Meng K'o and Hsun Ch'ing preserved what they had heard.' Hsun Ch'ing himself had a reputation as a scholar. Liu Hsiang (op.cit.) says: 'Hsun Ch'ing was good at the Odes, Rites, Changes, and the Spring and Autumn Annals.' R.P. Kramers remarks of this: 'In his preface to the Chan kuo ts'e Liu Hsiang also combines Mencius and Hsun-tzu as ju-scholars neglected by their age. ... By the end of the Former Han dynasty there existed such a tradition.'

11. SC, LXXIV, p.14, biography of Hsun Ch'ing, says: 'Hsun Ch'ing then went to Ch'u. The Lord of Ch'un-shen (i.e., the Prime Minister of Ch'u, Huang Hsieh 黃歇, d. circa 238 B.C.) made him governor of Lan-ling' 荀卿乃適楚 而春申君以為蘭陵令 Lan-ling was a county in Tung-hai 東海 commandery.
On Leaving my District.

P'eng and Hsüeh were somewhat ashamed,
But Duke Kung never relinquished his honours.
Though they may have been better than the greedy
contenders for office,
They certainly were not good enough to be praised
for their understanding of life.
Now I still held to my petty ideals;
Being stupid and slow-tongued I gave up all thoughts
of vain renown.
My hut and garden took the place of a dwelling on
the crags,
My lowly office did away with the need for earning
my living by the plough.
But now I look back at myself, I see that although
I was willing enough,
My feelings and my actions never agreed.
I had no merits, like Chou Jen,
I was a sick man, like Chang-ch'ing.
I had married off my son, like Master Shang,
I was ready to wander away, like Master Ping.
Respectfully I paid heed to the ideas of these men
of old,
Hastened to pack my baggage and return to my
brushwood and brambles.
I donned white silk in the yuan-hsing period,
I have laid aside the tortoise in the ch'ing-p'ing period.
For twenty years I have gone against my heart,
Now I have done with escorting and meeting people,
The boat was made ready and the time for my homecoming drew rapidly nearer,
We followed the shore-line as we hurried through the long marches.
We pushed up stream, then journeyed no more by water,
But climbed the mountain-road and began the trek through the hills.
In the deserted wilds the sandy shores are pure,
High in the heavens the autumn moon is bright.
I rest on a rock and fill my cup from a waterfall,
Climb up into the forest and cull the dying flowers.
Through winning their inner struggles the lean grow fat,
Still water is a mirror; so I am returning from the stream to the quiet pool.
This is exactly like the reforms of Hsi and T'ang,
It makes me feel as if I were playing jang.
Notes

1. This poem was written when Ling-yun left Yung-chia in 423.

2. P'eng Hsuan 宣, style Tzu-p'ei 子佩, was Minister of Instruction when Wang Mang seized power, but refused to serve any longer and retired. Wang Mang, incensed at this, refused to grant him the perquisites usually given to retiring statesmen. See HS, LXXI, p.538a, KM ed.

3. Hsueh Kuang-te 廣德, style Chang-ch'ing 長卿, biography in HS, LXXI, p.537d, KM ed. A renowned scholar who took part in the Shih-ch'u discussions of 51 B.C. In 44 B.C. he replaced Kung Yu (see below) as President of the Censorate. A fearless and outspoken minister, he once threatened to cut his throat to force Emperor Yuan to do what he thought right. Pan Ku says of him in his rhymed judgements (HS, C(b), p.637a, KM ed.) "Kuang-te, (P'ing-) tang and (P'eng) Hsuan came near to being ashamed," 廣德當 宣近於知恥. Yen Shih-ku comments; "This means that (Hsueh) Kuang-te, P'ing Tang (biography in HS, LXXI, p.537d, KM ed.) and P'eng Hsuan were three men who did not take their posts lightly and knew what shame was." (HS, C(b), p.637a, KM ed.)

Pan Ku's Appreciation 贊 of the biography of P'eng Hsuan (HS, LXXI, p.538b, KM ed.) says: "Hsueh Kuang-te retained the honour of hanging up his chariot; P'ing Tang shrank
P'eng Hsuan saw peril ahead and stopped."

He made several unsuccessful attempts to retire from office, but died loaded with honours. After his death Emperor Yuan bestowed one million cash on his family.

"All others press forward in greed and gluttony."

Hsieh ignores Wang Yi's gloss: "競 means 並". The phrase seems to have been a favourite of his.

"He who understand the conditions of life does not strive after what is no use to life."

"The salary is sufficient to do away with the need to plough."

"These are the words of Chou Jen. 'When he can demonstrate his ability he takes his place in the ranks. When he
cannot do this he retires from office'." I have here adopted Yeh Hsiao-hsueh's suggestion that ǎ should be replaced by Ꝋ.

10. HS, LVII, p.499a, KM ed., biography of Ssu-ma Hsiang-ju. "Ssu-ma Chang-ch'ing suffered from diabetes. He would stay at home, pleading sickness, and had no desire for an official rank."

Hsieh elsewhere (Hsieh, p.69, On Returning to my Old Garden, 1.12.) compares himself to Ssu-ma Hsiang-ju, so he may well have tended to identify himself with the other poet. The question is whether Hsieh suffered from Ssu-ma's actual affliction or whether he was merely often ill, like Ssu-ma. The possibility cannot be altogether ruled out that Hsieh may have had diabetes. We know from his letter to Fan T'ai that he suffered from leg-ulcers, and these are often symptomatic of advanced diabetes.

11. HHS, LXXIII, pp.4a-b.

"Hsiang 向 (the Kao shih chuan of Hsi K'ang 楊 稀 康 agrees with our text in reading Shang 尚 but on this see Li tai shih hua, p.342.) Chang, style Tzu-p'ing, was a man from Chao-ko in Ho-nei. He lived in retirement and would not take office. Bu nature he prized equanimity above all and liked to delve into Lao-tzu and the Yi-ching. He was so poor he had neither money nor food, so charitable people sent him presents of victuals. He would accept
these, taking what he needed and returning the rest. For several years running Wang Yi, Minister of Instruction to Wang Mang, offered him a post. At last he came (to court). Yi wanted to present him to Mang but he stubbornly refused, so Yi desisted. He remained hidden in his house reading the Yi-ching. When he came to Hexagrams Decrease and Increase (Hex: XLI and XLII: Hex: XLI says: 'One may use two small bowls for the sacrifice... In decreasing and increasing, in being full and being empty one must go with the time.' Hex. XLII says: 'Decreasing what is above, increasing what is below, the joy of the people is boundless'. R. Wilhelm (1), vol. II, pp.237 and 244.) he said with a sigh: 'I knew that poverty is better than riches and humility better than honours. But I did not know how life compared with death. I finished marrying off my sons and daughters in the chien-wu period (25-56 A.D.) and have done with Imperial Decisions. Let me have no more to do with family affairs! I must go (and concern myself with) my death'. Thereupon he laid bare his intention to his friend Chin Ch'ing of Pei-hai. They went off together to the famous mountains of the Five Peaks and to this day nobody knows what became of them."

12. See HS, LXXXVIII, p.583, KM ed., biography of Ping Tan 靡丹 style Man-jung 曼容, who must be the Ping referred to here. Li Shan however is quoting from the biography of Ping Han 漢 (HS, LXXII, p.540d, lines 4–5,
KM ed.), "Man-jung also cherished his ideals and perfected himself. When in office he would accept no post higher than the six-hundred bushel rank. Then suddenly, he excused himself and went off. His fame is greater than (Ping) Han's." See below, Hsieh, p.69, On Returning to my Old Garden, line 3.

13. I.e., "To my poor cottage."


15. The yuan-hsing period ran from 403-405; the ching-p'ing period from 423-424. "The Tortoise-shell," here refers to the seal of office, the handle of which was in the form of a tortoise, and not to the tortoise-shell casket worn at the belt, 龜 ， since this latter custom did not originate until T'ang.

16. Li Shan's commentary to WH, XXVI, p.26b, quotes the Yin Wen-tzu here: 聖人者 鏡不將不迎 (This fragment has been missed by Ch'ien Hsi-tso 乾儒作 (1801-1844) in his edition of Yin Wen-tzu, OTCC.) However the quotation is simply a rimed version of Chuang, VII, 23; 聖人之用心者鏡不將不迎 "The Supreme Man uses his mind like a looking-glass. It does not move with things, nor does it anticipate them." My translation has endeavoured to bring out the double sense of this line.
17. Han Fei-tzu chi chieh, VII, sec. 21, Yu lao, p. 124. "Tzu-hsia met Master Tseng. Master Tseng said, 'How is it that you are so fat?' He replied, 'I am fat because I have won the battle.' Master Tseng said, 'What do you mean?' Tzu-hsia said, 'When I went within and saw the righteousness of the Former Kings I admired its splendour. When I went out and saw the delights of riches and honours I admired their splendour also. The two fought together in my breast and I did not know which was going to be victor. So I grew lean. Now the righteousness of the former kings has won and so I have grown fat'."

18. Ch'ien Hsi-tso seems also to have overlooked the quotation which Li Shan here cites as from Yin Wen-tzu.

19. I.e., the legendary reforms of P'ao Hsi and Yao.

20. TH, p. 160, quotes: (a) the San ts'ai t'u hui which defines the game as one in which two wooden shoe-shaped objects called jang were used. One was put in the ground and the other cast at it from a distance of some thirty or forty paces. The winner was the first to make a hit: (b) the Ti wang shih chi which says: "In the reign of Emperor Yao the world was at peace and the people were idle. Men of eighty or ninety used to play at jang."
In the Southern Fields I Plant a Garden, with Running Water and a Hedge set there.

Woodcutters and hermits both dwell in the mountains, Though naturally they do different things there. There are more ways than one of being different, For I am nursing my illness among hills and gardens. In the garden I am sheltered from noise and miasmas, This pure and lonely place summons the winds from afar. I chose a site against North Hill, The open doors face the Southern Stream. I have diverted a torrent to save drawing water from a well, I have planted hibiscus to act as a wall. Many trees are set out before the doors, While the windows give onto ranges of mountains. By a winding path I may hurry to the fields below, In the distance I can see the lofty peaks. I have diminished my desires and have no inclination for hard work, Setting about this task made little demand on my men's labour. The paths I have cut are like those of Master Chiang, I am forever thinking of his walks with Ch'iu and Yang. Those who delight my heart I cannot forget, I hope I may share this surpassing goodness with them.
Notes

1. This poem could have been written either during the autumn of 423 when Ling-yun was living on the Shih-ning estate with Wang Hung-chih and K'ung Ch'un-chih or during his second period of retirement in 428. The earlier date is the more likely, since the planning of this garden would probably have been part of his general sprucing up of the Shih-ning estate. H.C. obviously assumes that the poem was written in 423 since he places it immediately after the poem written on leaving Yung-chia. SCC, XL, p.121 carries an account of this estate. See above Hsieh, p.30, On Spending Some Time at my Estate in Shih-ning, note 1.

2. Li Shan (WH, XXX, p.8a.) quotes the Chin shu of Tsang Jung-hsu (415-488) as saying: 'Hu K'ung-ming used to say: "Hermits dwell in the mountains. Woodcutters also dwell in the mountains. They are alike in that they both dwell there but different in their reasons for doing so."'

3. Wu Ch'en read 丘園中 referring to CY, Hex. XXII, 6/5 貢子丘園, 'Grace in hills and gardens'. This seems preferable.

4. Chang Hsien explains as 委信 'with little (i.e. careful) steps'. But *dia/ie 'to turn aside' (GSR series 4, 1) is often written as the second part of the binome *iwar-dia 'complaint'; cf. Karlgren (1), Gloss
4. Moreover in *Shu Ching*, Mao glosses "追" as "靡". Karlgren (3), Gloss 1378, says only that this is 'quite obscure'. However we can deduce from this that "追" and "靡" were thought to have the same meaning. Hence "追靡" *mia-dia* is not adjective + noun but a binome probably cognate to "逶蛇"; "逶蛇" and others (cf. Karlgren, (1), Gloss 47) meaning; 'To wind like a snake; serpentine; to bend.'

5. TTC, XIX,
"Decrease selfishness and diminish desires."

6. Compare Hsieh, p.64, From the Southern Tower... line 9. Li Shan cites *Lieh-tzu*, III, p.8a, SPPY ed: 'During the day he went groaning about his work'. Hsieh sounds rather on the defensive here. Was he aware of his reputation as a hard taskmaster? As Shen Yo says: (SS, LXVII, p.33b4) "He planted bamboo and hibiscus, driving on the corvée labour without any remission of the time or of the task."... "He made his men work unceasingly." (Ibid., p.38a8.)

7. HSPC, LXXII, p.4627, biography of Chiang Hsu, commentary of Wang Hsien-ch'ien, cites *Ch'u hsueh chi*, XVIII, which quoting from the *San fu chueh lu* says: "Chiang Hsu had three paths around his house. Only Yang Chung and Ch'iu..."
Chung went with him on his walks. Both the Chung esteemed honesty and shunned notoriety." Wang adds: "The Chun fu lu (i.e., the Chi sheng hsien chun fu lu 集賢賢群輔錄 of T'ao Yuan-ming, T'ao Yuan-ming chi, IX-X) says: Yang Chung and Ch'iu Chung both drove carriages for a living. They esteemed honesty and shunned notoriety. When Chiang Yuan-ch'ing left Yen-chou and returned to Tu-ling he blocked up his gates with thorn-bushes. Since he had three paths around his house he never went outside (his gates). Only these two men accompanied him on his walks" (Op. cit., IX, p.146-15a). Note that the Han Shu (loc. cit) says Chiang Hsu behaved like this because he would not take office under Wang Mang."

"Yen-ch'eng Tzu-yu said...'In the ninth year I attained to the Great Subtlety'." 颜子成道曰 .... 九年大妙
All around my New House at Stone Gate are High
Mountains, Winding Streams, Rocky Torrents,
Thick Forests and Tall Bamboos

I climbed these steeps to build my secluded dwelling,
I brushed aside the clouds and rested at Stone Gate.
Who can walk on this slippery moss,
Or hold on to the frail dolicho plants?
Gustily the wind goes by in autumn,
Lush are the myriad flowers of spring.
My beloved went away and has not come back,
What hope have I of a joyful reunion?
Fragrant dust grows thick on the jewelled mat,
Clear wine overbrims the golden beakers.
What good are the waves on T'ung-t'ing lake?
In vain I climb up by the cassia boughs.
I long for someone far off as the Milky Way,
My lonely shadow has no one to help it forget.
Down there I bathe in the lake at the foot of the rocks,
Up there I see the apes among the branches.
In the morning I hear the evening gust rush by,
In the evening I see the morning sun spring up.
Among these towering crags the light cannot linger long,
In this deep forest the slightest sound can be heard.
When sadness has gone thought returns again,
When Understanding comes Passion no longer exists.
I should like to drive the chariot of the sun,
And so be able to solace my soul.
Not for the common herd do I speak of these things,
But in the hope I may discuss them with the wise.
Notes

1. CT, II, p.9a, Chiu Ko, "Hsiang Fu Jen".
   "Gustily sighs the wind of autumn"

2. CT, XII, p.2a, Chao Yin Shih.
   "Lush the spring grasses grow". 春草生兮萋萋

3. CT, II, p.2a, Chiu Ko, Hsiang Fu Jen.
   "Over the waves of T'ung-t'ing lake the leaves are falling". 洞庭波兮木叶下

4. CT, II, p.13b, Chiu Ko, Ta Ssu Ming.
   "But I stand where I am, twisting a spray of cassia,
   The longing for him pains my heart".
   结桂枝兮远游
   羁思兮愁人
   CT, XII, p.2a, Chao Yin Shih
   "One has climbed up by the cassia boughs
   Who wishes to tarry there".
   攀援桂枝兮聊淹留
   (Hawkes (1), p.119)

5. SCC, Chien chiang shui 漢江水 p.114.
   "By the lower reaches of the river (Ma) lies the Solitary Pool, of great depth and translucency. Close to the pool stands Lonely Rock. Above you, as you
stand on the bank, the monkeys startle your sight. A forest of evergreens, of startling depth, surrounds the pool. Up there stands an oak to which Hsieh Ling-yün and his younger cousin Hui-lien used to come. He (they?) carved several couplets on the tree".

"The (herd)-boy said (to the Yellow Emperor): "... When I was young I roamed through every corner of the world until my eyes grew blurred. An elder then gave me instruction, telling me to ride in the chariot of the sun and roam around the wilds of Hsiang-ch'eng."

"So these things may be spoken of to the wise but it is difficult to speak of them to the common man".

然此可為智者道,難為俗人言也.
On Founding a Retreat for the Sangha at Stone Cliff

At the four walls of the city He saw men's suffering, That through the Three Periods is never-ending. Ephemeral joys darkened men's eyes, But His deep enlightenment pierced from beginning to end. In one's youth one finds that time goes but slowly, But in one's declining years then old age rushes on. Swiftly the deceiving dream is over, Sudden as wind or lightning it arises. My good karma was not yet exhausted, But time was fleeting past and would not stay. So I have sincerely begun to imitate (His actions) on Vulture Mountain, And still think of the rules (He laid down) in the Jetavana Park. A waterfall flies past the courtyard, A tall forest shines bright before the windows. In this thouse of meditation we rest in the insight that all is void, In this temple of discussion we will analyse subtle truths.
on or near the site of Ling-yun's. It could hardly have been the original building itself, since it seems unlikely that this would have survived the numerous persecutions to which the small retreats and hermitages invariably succumbed. (See Jacques Gernet, Aspects Économiques du Bouddhisme (Saigon, 1956), pp.36-43).

2. Or the "Three Ages," i.e., past, present and future.

3. Grdhkūṭa, see chapter III, note 23 above.

4. A park near Śravasti, the favourite resort of Śākyamuni.

5. The Madhyamika doctrine of Śūnya-vāda (Absolutism) teaches "the empirical validity of entities and their ultimate unreality." (Murti, Central Philosophy of Buddhism, p.7). The T'ien-t'ai and the Three Treatise school classify the Three Insights as:

   (a) 假観, study of all as transient: (b) 空観, study of all as void: (c) 中道観, the via media, inclusive of both.
Notes

1. In his article, "Buddhist Temples in China," Hsu Hu remarks (op. cit., p. 8): "There has always been found among the hills ... another type of Buddhist temple called ching she ... a very delicately-constructed, small building containing two or three rooms... "Lingyun's retreat must have been very close to this model. There has been a great deal of speculation about its whereabouts. Li Shan (commentary to Hsieh, p. 63, Poem written on the Lake...) insists that this retreat is identical with the study in Yung-chia. But Liu T'an-chih, who himself came from Shan-yu county and must have known the Shih-ning area well, states that the retreat was on the Hsieh estate, close to the garden in the Southern fields. This is borne out by a passage in SCC, XL, p. 121, which says of the Shih-ning estate: "In its mountains are three retreats. Their high-ceilinged rooms are cool and spacious, their hanging eaves enclose airy spaces. One looks down across peaceful woods, over the smoke of incense below. "Furthermore, the Chia-t'ai Kuei-chi chih (ap. CKTC, p. 1007b), a work published in A.D. 1202, says: "The retreat at Stone Cliff is at Mount Stone Cliff in Shang-yu county. On the south it faces Little Mountain. Since it is square and upright, like a tower, it is commonly known as the Drum and Flute Tower." This might well be a description of a retreat.
Written on the Lake on the Way Back to the Retreat at Stone Cliffs

Between dusk and dawn the weather changed,
And mountain and lake were bathed in pure sunlight.
Pure sunlight can gladden a man's heart,
So the wanderer is happy and forgets to go home.
When I left my valley it was still early in the day,
When I stepped into my boat the light was growing dim.
The woods and gorges were gathering sombre colours,
Clouds and rosy mists collecting the evening haze.
Water chesnut vies with lotus in gay profusion,
Rushes and water-grasses growing side by side.
I push them aside as I hasten southwards,
How glad I shall be to rest within my eastern gate!
Once the mind ceases striving the world loses importance,
When the heart is content it does not swerve from Truth.
I send these words to those who would nurture their lives:
Try putting this Method to the test.
Notes

1. Yeh Hsiao-hsueh (1), p.73, remarks that with this poem Ling-yun inaugurated a new style of verse for the southern dynasties. For the retreat at Stone Cliff, see the previous poem.

2. CT, II, p.16b, Chiu ko, Tung chün.
"Beauty and music delight a man's heart,
Seeing them he is content and forgets to go home."

On the basis of this I read 澥 rather than 澥 as in Wu ch' en wen hsuan. Strictly 澥 is only a graphic variant of 澥 but since it occurs in line 13 below it was necessary to avoid repetition.

3. Yeh Hsiao-hsueh (1), p.73, would take this line to mean he had already left the boat and thus interprets it as: "Pushing aside (the undergrowth on the bank) I hasten south".

4. I.e., the gate of his house on the eastern part of his estate.

5. I.e., the method of having a tranquil mind and a contented heart, which is the best means of nurturing life.
From the Southern Tower I Look Out for a Tardy Guest

Darkling the sun is sinking in the west,
I am saddened by the long, unending road.
Who was in my thoughts when I climbed this tower?
Down by the river I am waiting for someone to come.
When we were parting it was here we agreed to meet,
To meet here on the fifteenth night of the month.
The shining circle was soon complete,
But that brilliant man has not returned at all.
As it is I resent our separation,
For Nature moves me to unending grief.
In the first month of summer the nights are not long,
Yet from dark till the coming of dawn has seemed like a year.
That glistening flower is not yet ready for plucking,
Though often I've culled both orchids and purple tecoma.
The road lies between us, so how can I offer my gifts?
What can console me when we are away from each other?
I scratch my head as I question all passers-by,
I crane my neck and hope for a joyful reunion.
Notes

1. WH, XXII, p.18b, SPTK ed. (commentary to Hsieh Ling-yün's 從近竹溝) quotes the title of this poem with the character 竹 inserted between 所 and 透.
   YMSC (YKC, Ch'üan Sung wen, XXXIII, p.1b.) says:
   "(The river) goes winding north again from Shih-ning, the whole shore flat for seven li, until it runs straight to the South Gate Tower in the garden below the house. At a spot one hundred paces from the Southern tower one faces Mount Heng." 始寧又北轉一汀十里直指舍下園南門樓。自南樓百許步對橫山.
   The guest in question may have been one of his hermit friends.

2. CT, XVI, p.14a, Chiu T'an, Yuan Che.
   "Darkling the sun was declining in the west,
   The road ahead stretched far on, full of difficulties."
   暮景以西顧兮 路長遠而箇迫

3. Li Shan understands as meaning 'think of'.
   It surely must be read chih⁴, 'to wait for'.

4. Ts'ao Chih, Tseng Hsu Kan shih, 贈徐幹詩 (Ts'ao chi chüan p'ing, p.17a.). "The shining circle's light is not yet full."
   图景光未滿

5. CT, IV, p.17b. Chiu Chang, Ch'ou Ssu.
   "I long for the early summer to bring me shorter nights:
   What dreary years the darkness now seems to me."
   望夏之短夜兮
   何晦明之若歲.
   (Hawkes (1), p.69,28.)
6. **CT, II, p.13a. Chiu Ko, Ta Ssu Ming.**

"I pluck the sparse-hemp's lovely flower,
Meaning to send it to him from whom I am separated."

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折疏麻兮瑶華
將以遺兮離君
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7. **CT, II, p.20a. Chiu Ko, Shan Kuei.**

"Clad in stone orchid with belt of asarum,
I go gathering sweet herbs to give to the one I love."

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被石蘭兮帶杜衡
折芳馨兮遺所思
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The t'iao plant may be *tecoma grandiflora*.

8. **Song, XLII, 1.**

"I do not see the one I love,
I scratch my head and pace up and down."

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愛而不見 搖首踟躇
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Written by the Tomb of the Prince of Lu-ling.

In the dawn moonlight I set out from Yun-yang,
The sun was setting when I halted in Chu-fang.
Full of sorrow I floated along the broad river,
I shed tears as I looked at the ranged mounds.
With what longing I thought of my lord!
Deep anguish rent my very bowels.
When the Way was in abeyance I was plunged in mourning,
When his influence was manifest I could express my grief.
His spirit seems to be still with us,
The report of his virtue was never forgotten.
It is easy to see how long ago he passed away,
For the pines and cypress have grown into luxuriant avenues.
Yen-chou made his heart conform to his promise,
The old man of Ch'u grieved at the orchid's fragrance.
What after all was the use of his unbuckling his sword?
Caressing a tomb we only harm ourselves.
All his life people mistrusted this man,
His success was spoilt by his failings.
When I think about the reasons for this my heart is stirred,
It is certainly something beyond my comprehension.
Frail and fleeting he was, and may well be lamented,
Though to die young and unjustly is nothing unusual.
We all go the same way, we change and we die,
So what is the use of exalting an empty name?
Even as I raise my voice my tears are flowing,
Long I sigh and cannot finish these stanzas.
Notes

1. For the Prince of Lu-ling see above, vol. 1. This poem, and the next, may have been written in 427 during Wen-ti's visit to Chen-kiang, the place where most of the Six Dynasty Emperors were buried. See above, ch. IV, note 30. Li Shan (WH, XXIII, p. 27a, SPTK ed.) however relates the story that, when Ling-yun was summoned to court to take up his Directorship of the Imperial Library in 426, he visited the tomb on his way to the capital. When he arrived at court Wen-ti asked him at what places he had written poems on his journey from the south. Ling-yun replied that he had written one by the tomb of the Prince of Lu-ling. This may well be true, though WH gives no source for the anecdote.

2. Yun-yang is the old name for present-day Tan-yang in Kiangsu, about a hundred and fifty li from Nanking (WAC 386). During Chin and Sung it was known as Ch'ua.

3. Chu-fang is an old name for Tan-t'u, now Chen-chiang in Kiangsu (WAC 386).

4. The 'ranged mounds' apparently refer to the tombs of the princes and not those of the emperors.

5. Song, CCIII.1.

"With longing regards I look towards it." is here a particle. See Karlgren (1), Gloss 10.
6. "The Way in abeyance" and the 'Influence beginning' refer to CY, Hex, XII, "The way of the inferior is waxing: the way of the gentleman is waning." 小人道長 君子道消也.

7. Yeh Hsiao-hsueh points out that the expression 履癸 has a double meaning here. It refers firstly to Wen-ti's accession having inaugurated an era of peace (太平之運) and secondly to the events which meted out justice to the murderers of the Prince of Lu-ling (Yeh, p. 81, n. 8).

8. Song, CCLII.

"The report of your virtue will not be forgotten."

9. Li Shan here quotes two lines of a now lost poem of Ts'ao Chih, Kua fu shih, 靡婦詩, as saying: 'Pine (and cypress?) have formed luxuriant avenues.' 棲柏森兮成行
These four lines (9-12) suggest to me that Hsieh may have been recalling Tai-K'uei's 費追 tribute to Chih Tun. "Though the report of his virtue is still at hand the trees near his tomb have already grown dense. We can only hope that the spirit is eternal and does not perish with the body." (KSC, IV, p. 349c.) These lines also touch on one of the main philosophical issues of the time - the question of survival after death. See Liebenthal (3), Introduction, p. 88; (8) passim.
10. Yen-ling Chi-cha 延陵季扎 of Wu 周 is mentioned several times in the *Tso Chuan*. See, for example Tso, Hsiang:

'Has Chi-tzu of Yen and Chou-lai really become your ruler?... .

'Chi-tzu is one who maintains his purity. Although he might have had the state he refused to be ruler.'

(Legge, *CC*, vol.VIII, p.565a.)

11. Kung Sheng 龍勝, style Chun-pin 春賓, biography in *HSPC*, XCII, p.4611, starved himself to death at the age of 79 rather than serve Wang Mang. "An old man came to mourn him and lamented very bitterly. 'Alas!,' he cried, 'Fragrant plants are burnt for their scents and grease is melted for the light it gives. Master Kung cut short the span allotted him by heaven. He was no disciple of mine.' Then he hastened away and nobody knew who he was." Wang Hsien-ch'ien comments: (ibid., p.4617) "The *TPYL*, quoting Ssu-tzu 蘇子, says: 'Orchids are burnt for their fragrance; grease burns itself through its light-giving properties.'"

(Cf. *Chuang-tzu chi shih*, IV, p.85. "The mountain weakens itself through its trees; grease fries itself in the fire.")

12. Hsin Hsu 新序, pp.103-104. "Yen-ling Chi-tzu was the son of the King of Wu... . When he was going westwards on an embassy to Chin he wore his jewelled sword to appear before
the Lord of Hsu. The Lord of Hsu saw the sword and though he did not say a word his desire was written on his countenance. Since Yen-lin Chi-tzu considered himself the envoy of a superior state he did not present it to him though he promised him it in his heart. When he had completed his mission to Chin he returned home. Meanwhile the Lord of Hsu had died in Ch'u. Thereupon (Chi-tzu) unbuckled his sword and offered it to the Lord of Hsu's successor ... who said: 'The former Lord left no command about this. I dare not receive the sword.' Thereupon Chi-tzu hung the sword on a tree on the tomb of the Lord of Hsu and went away."

13. Li Shan takes the expression 贰人 (cf. LY, V, 3) to refer to Yen-ling Chi-tzu and Kung-sheng (see lines 13-14). In this he is followed by V.Z. (1) who translates: 'Früher in meiner Jugend habe ich jenen beiden Männern stets vorgeworfen.' But, as H.C. points out, this makes poor sense of the argument and it seems better to adopt Lu Hsiang's suggestion that 贰人 refers to the Prince of Lu-ling.

14. H.C. understands 賸 as referring to his royal birth and 輯 as referring to his degradation to commoner. Lu Hsiang takes them as meaning respectively; 'His intelligence and love of antiquity'  and 'his failure to get on with evil people which led to his death.'  But both these explanations seem too
specific. I prefer to understand the phrases generally as 'success and failure' or 'good points and bad points.'

15. H.C. glosses 識 as 識見 'knowledge; experience; and 將 as 汲 'to reach to'.

16. Yeh Hsiao-hsueh believes this refers to the decrees which re-conferred on the dead Yi-chen the honours once stripped from him (Yeh, p.82, n.19).
Hsieh, p. 68.

**A Poem on Starting Off on the Road for the East.**

I yoked up my carriage and left by the Brazen Gates, For I had been commanded to set out at dawn.

With my mind on my retirement, I looked back at the westering clouds,

I pointed out the road, then we pushed on against the gale,

It was on the day of the *ch'ing-ming* festival,

The flowering blossom stirred me to harmony with it.

On hillocks in the marshes stood many green fen-willows,

On hill and in orchard was much red peach blossom.

"Wei-wei" cried the female pheasant, as the male crowed out,

Slender were the nodding ears of the wheat.

So many secluded towns and villages!

So far-reaching the distant rivers and seas!

Everywhere I see things that have long endured,

My heart rejoices to honour what it esteems.

Lu Lien refused a thousand pieces of gold,

The man from Yen-chou held power yet left court.

Others have trodden this road before me;

Please accept from me this simple poem.
Notes

1. I follow H.C. in assigning this poem to the year 428, when Ling-yun retired from office on grounds of ill-health. There were only two occasions when Ling-yun returned east, one in the autumn of 423 and the other in 428. Now since line 5 of this poem mentions the ch'ing-ming festival (which in 428 fell on 1 April), it clearly cannot have been written in autumn.

2. "Brazen Gates", here the "Brazen Horse Gates" of Han. See HS, LXXXVII (A), p.576b, KM ed., biography of Yang Hsiung. "He passed through the Brazen Gates and ascended the Jade Hall", where the commentary says: "'Brazen Gates' means 'Brazen Horse Gates'". These gates are mentioned in HS, LVIII, p.504b, KM ed., biography of Kung-sun Hung (200-221 B.C.), where the commentary says: "In the reign of Emperor Wu a sculptor of horses made a brazen horse at the Eastern Gate of the Capital and formally presented it to the Emperor. It was set up outside the Lu-pan Gate whose name was then changed to 'Brazen Horse Gate'". Now we do not know whether Chien-k'ang possessed a Brazen Horse Gate. Nothing of this name is mentioned in Gaillard's Nanking. Hsieh may merely have called it this because it was the Eastern gate he was leaving by. But I suspect he was thinking of a saying of Tung-fang Shuo's 東方朔 (154-93 B.C.). "Shuo sang: 'I drown myself on dry land among the vulgar herd. I flee from the world through the
2. Brazen Horse Gate. In the Royal Palace itself I can flee from the world and preserve my body intact. Why should I have to go to the depths of the mountains to live under a roof of thatch?" (SC, CXXVI, p.25). Ssuma Ch'ien adds: "The Brazen Horse Gate was the gate used by officials." (Ibid., loc.cit.) According to the San fu huang t'u, p.25, this gate was in the old Wei-yang palace in Ch'ang-an. Ling-yun seems to be saying: "Like Tung-fang Shuo I could 'flee from the world' even when in the capital. But now I really am fleeing from the world and so this Eastern gate I am going through is for me the Brazen Horse Gate."

3. LX, XIV, 2.

"An officer with his mind on retirement does not deserve to be called an officer." 士而懷居不足以為士足 For the phrase kuei yun 归雲 , cf. Hsieh, p.37, A Trip to the Southern Pavilion, 1.2.

4. Lu Chi, Tseng ti Shih-lung 贈弟子龍, WH, XXIV, p.15a, line 3.

"I point to the road, having sorrows and to spare." 指塗悲有餘

5. CT, 1, Li Sao, p.24a.

"Before the jasper flowers had shed their bright petals,
I would look for a maiden below to give it to."
及榮華之未落兮
相下女之可誘

(Hawkes (1)p.29.111).
6. Song, CCIV, 8.

"In the swamp there are ch'\textit{i} willows and \textit{yi} trees; A nobleman has made this song, In order to make known his woe."

(\textit{Karlgren (2)}).

7. Song, CIX, 1.

"In the garden is a peach-tree, Its fruit I take for food. It is the grief of my heart, Makes me chant and sing like this."

It may be significant that Mao explains this is the song of an officer who was grieved at the misgovernment of the state. "A great officer is grieving over his lord. The state is small and hard-pressed. Though he practices the utmost economy he cannot make proper use of his people and lacks virtuous instructions, so that day by day he is losing (his territory) by degrees." (\textit{Mao shih chu su}, vol.11, pp.499-500). Was Ling-yun thrusting at Wen-ti with this allusion?

8. Song, XXXIV, 2.

9. HC understands \textit{ien ts\textit{\text{-}}}\textit{\text{-}ien}, as a graphic variant of \textit{ien ts\textit{\text{-}}}\text{\text{-}ien}, an expression which occurs in Yang Hsiung's \textit{Yu la Fu} 羽獵賦, \textit{WH}, VIII, p.12b, where Li Shan glosses as \textit{ch'\text{\text{-}eng mao} 盛貌}. 

On Returning to My Old Gardens.

For the Perusal of the Imperial Secretaries, Yen (Yen-chih) and Fan (T'ai).

Humility and the love of office will not go together, 
So I retired on grounds of illness, not waiting for 
the years to pass. 

By chance I found myself at one with Chang and Ping, 
For long had I wanted to go back to the Eastern 
Mountains. 

But, since a saintly spirit had once shown me affection, 
I could not make known my petty ideals. 

Who would have thought a rushing whirlwind would 
spring up, 
And a blazing fire spread flame and smoke all round? 
Burning jade was thrown from the Ridge of K'un, 
And the remaining flames then sent me packing. 
Like the exile in Ch'ang-sha I was persecuted for 
my ideas, 
Like the man who went to Ch'iung my wishes have been 
thwarted. 

I was long parted from the one I loved, 
Forever cast off from my whole life's Cause. 

I floated in a boat through gorges a thousand feet 
deep, 
I rode my horses over peaks ten thousand feet high.
I scorned the dangers of the 'Floating Foam',
And made light of the 'Forest of Stone'.
But how could I have remained in Min-chung,
When night and day I thought of coming home?
My career was ruined by my two-fold integrity,
But my heart rejoiced like that of the thrice-
retiring sage.
I dwelt above the blue-grey clouds,
Lived on the crags and filled my cup from waterfalls.
Then his dazzling brilliance banished the dark mists,
His integrity put an end (to stagnation) and brought
peace to a troubled age.
Foreign lands felt his influence,
And even I - insignificant creature that I am - was
glad to accept an official post.
I was deeply moved, my resolution was short-lived,
My character was weak so I was easily led astray.
Now I have come back to my old garden,
Where we talk of the past in really affectionate words.
The old house is just as when first built,
The ancient pool did not need to be dug again.
The fruit trees still kept their wonted rows,
I did not need to bring soil and rocks from afar.
Although it was no 'place of repose',
Yet there I could prolong my days with leisure.
Since I have a Method for nurturing Life,
I shall rest in the shade and take leave of the
toils of the world.
That you both might know my true feelings,
I have looked in my heart and now offer you the
foregoing verses.
Notes


"Ling-yün's father and grandfather were both buried in Shih-ning country. There he had an old estate and a villa. He then transferred his registers to Kuei-chi and developed an estate there." Ho, p.54, believes that this poem must have been written just before Hsieh accepted the post of Director of the Imperial Library in 426, presumably arguing as follows: We know from TCTC, p.3784, that "In the third month, on the day hsin-ssu (24 April) the Emperor returned to Chien-k'ang. He summoned Hsieh Ling-yün to be Director of the Imperial Library and Yen Yen-chih to be Vice-president of the Grand Imperial Secretariat." Yen accepted his appointment at once but Hsieh refused, until Fan T'ai wrote to him urging him to take up the post. Now Ho obviously thought that both Yen and Fan tried to persuade Hsieh to come out of his retirement and that this poem was part of his initial response - a flat refusal. Ho would then conjecture that Fan T'ai wrote again after receiving this poem and Hsieh finally accepted. Hsieh could not, in any case have taken too long over this decision since we know that he accompanied the emperor on his visit to the royal tombs in March 427. (See above, note to Poem written by the Tomb of the Prince of Lu-ling). Now if we accept Ho's dating it must mean that H.C. is mistaken in placing this poem (p.69) after the latter poem
(p.66), since he clearly thought this poem was written after Hsieh had resigned his post as Director of the Imperial Library. I believe, however, that H.C. is quite right in this assumption. Ho has clearly overlooked the significance of lines 28-31 in which, after talking of Wen-ti's generosity, Hsieh says quite unmistakeably, that he was weak enough to accept an official post under this emperor. This can only refer to his Directorship of the Imperial Library. Therefore the poem was written in 428, some time between 1 April when he left the capital (see previous poem) and 21 September when Fan T'ai died. (SS, V, p.8a which gives the day of the latter's death as the eighth month, day jen-hsü.)

2. I have followed Yeh Hsiao-hsueh (p.76) who understands tz'u man as "ceasing to be proud and discontented". But this expression is also found in Tu Fu's poem Pei Lin (Tu Shao-ling chi hsiang chu, vol.II, IX, p.121). This Hung (1), p.170, translates as: "You could hardly have left the magistrates' office on account of years", presumably taking tz'u man as equivalent to tz'u lao.


The association of two such minor figures as Chang and Ping in these texts and no other might indicate that Hsieh or T'ao may well have seen the other's work. It is difficult to
believe that both should have hit on this conjunction independently. Unfortunately, our argument is made even more tenuous by the fact that the Appreciation of a Fan-painting is perhaps spurious and not by T'ao at all. If it were a later forgery then, of course, its author could well have remembered this particular line of Hsieh Ling-yün's. Chang Chih's biography (HS, L, p.480d, KM ed.) says: "He attained the rank of Secretary but left his post on the grounds that he could not get on with people, and never again took office". If 至大夫.免以不能容當也.故 终身不仕 Yeh Hsiao-hsüeh prefers to follow Li Shan in identifying Chang as the famous Chang Liang 張良, He once expressed a desire to leave the world and go off with Ch'ih Sung-tzu 難子. See above, vol.I, chapter V, note 56. For Ping Tan see above, Hsieh, p.55, 'On Leaving my District', line 14.

4. Eastern Mountains, i.e. the Shih-ning estate. See note 1 above.
5. A saintly spirit, i.e. Sung Wu-ti.
7. Metaphorical for the rise to power of Hsü Hsien-chih.
8. Shang shu, Yin Cheng, 205.
"When fire blazes over the summit of Mt. K'un jade and common stone are burned together. But if a minister of Heaven (cf. Meng, IIa, 6) exceeds in doing his duty this is worse than raging fire."
10. HS, LVII, p.498c, KM ed. (biography of Ssu-ma Hsiang-ju), describes how he eloped to Lin-ch'iuang 前印 in Szechwan with the Lady Wen-chún 文君 and set up a wineshop there.

11. "Cause", i.e. hetupratyaya 因緣.

12. CT, III, p.8a, Tien Wen
"Where is the Stone Forest?" 焉有石林 (Hawkes (1), p.49).

13. Min-chung is another name for Eastern Yüeh, properly Fukien, but here used loosely for Yung-chia, which during the Ch'in dynasty had been included in the commandery of Min-chung (TMTT, p.1138c).

14. LY, XV, 7.
"Truly straightforward was the historiographer Yü! When the State had the Way he was like an arrow. When the State was without the Way he was like an arrow." 真哉史魚邦有道如矢, 邦無道如矢. Hsieh is clearly comparing himself to Yü, perhaps because he himself had been a historiographer also.

15. SC, CXIX, p.7.
"Sun Shu-ao was minister in Ch'ù. Three times he was ousted from his post and bore no resentment. He knew it was no fault of his."

16. 青雲上 here means "the hermit's life".

The term 青雲 occurs in CT, Chiu Ko, II, p.17a, Tung Chün, "Coat of blue cloud, skirt of white rainbow." (Waley (5)). 青雲夜兮白霓裳 It is impossible to be dogmatic about colours but I should think that 青 means "grey (blue-

17. I.e., Wen-ti's brilliance.

18. Li Shan cites CY, Hex.XII, 9/5th. "Standstill is departing. Good fortune to the great man." 留否大人吉

However, since he quotes Cheng Hsüan's gloss 休美也 he must have understood the line, very much as Liu Liang does, as: "He employs the way of perfect beauty to settle difficulties." 用正美之道 以安逸難也.

Yet there is no evidence that 休 in this context can mean anything but "to stop". Wang Pi says: "He who dwells in a position of honour can end the way of stagnation." 留尊當使能休

I prefer to follow Wang Pi here as Hsien almost certainly did. 留詹 cf. CY, Hex.III, 6/2nd, "Difficulties pile up" 近如獲如之.

Li Shan's commentary reads (all editions of WH): 太祖登祚徐羡之等徵靈運為秘書監

This, of course, is nonsense. Read: 太祖登祚徐羡之等徵靈運為秘書監 etc. with SS, LXVII, p.33a.

19. Literally "felt his completion and bestowing". TTC, XLI.

"Yet Tao alone supports all things and brings them to fulfilment" (Waley (1)).

20. Liu Liang glosses 髹 as 錵.

21. CT, XIII, p.17a, Ch'i Chien, Miu Chien.

"It angers me that the Fair One is so fickle; How short-lived was his resolution." (Hawkes (1), p.131, 1)

23. Song, CXV, 3.

"With them you should prolong the day." (Karlsgren (1))

24. Chuang-tzu chi shih, XXIII, p.342. "Nan-yung Ch'u said ...

'I should like to hear from you about the Method of Guarding Life and no more.' Lao-tzu said: 'As for the Method of Guarding Life - can you hold fast to Unity? Can you manage never to lose it?'

25. Compare Hsieh, p.37, On Making a Trip to the Southern Pavilion, 1.16.

26. Here 往 refers to (a) the past, (b) previous stanzas of this poem.
On Climbing the Highest Peak of Shih-men

At dawn with staff in hand I sought out those sheer crags,
At dusk I halted for the night in the mountains,
Distant peaks rise around this lofty house,
It faces the hills and overlooks winding streams.
Vast forests stretch in front of its courtyard and gates,
Massy rocks crowd round its base and its steps.
Encircling peaks make you feel there is no road out,
The path has got lost among the thick bamboos.
Newcomers are puzzled to find the track,
When they leave they are doubtful which way they came.
How furiously the streams rush on through the dusk,
How shrilly the apes scream through the night!
Since I am deep in meditation how can I be parted from Truth?
Since I cherish the Way naturally I will never abandon it.
My heart is at one with the trees in the last month of autumn,
My eyes delight in the buds of the last month of spring.
I dwell with my "constant companions" and await my end,
Submissively content with what has been ordained.
I regret that I have no kindred soul here
With whom I could have climbed this ladder to the clouds in the blue.
Notes

1. Mount Shih-men is a peak on the southern face of Nan-shan (Mount Hu, Sheng county, Chekiang). See YMSC, Ch'u hsueh chi, V, p.4a. "Shih-men has six torrents. If you walk upstream by the water's edge you find yourself in a gorge between two mountains with precipices rising on either side. On the right you look down from a rocky cliff to the torrent below."

2. WH, XXII, p.16a, Wu Ch'en commentary, says Li Shan's edition reads for 产庭.

3. Note that 堍 kai is a deviation from the prevailing rime-class 義 of the poem. Ling-yun's rimes show marked dialectical variations (note, 堍 rime-class 佳 ; 排 rime-class 佳 , in this poem) as Wang Li (1), has pointed out.

4. Lieh-tzu, 1, p.10b, SPPY ed. "Jung Ch'i-ch'i said, 'Poverty is man's constant companion: death is his end. Why should I worry about dwelling with this constant companion and awaiting the end?' Confucius said, 'Good! Now here we have a man who knows how to make the best of things.'"

5. Chuang-tzu chi shih, III, p.60. "Be at peace with your time and dwell in quiet submission: then grief and joy will be unable to effect you. 安時而長處順慶樂而不能入也"
Chuang tzu chi shih, VI, p. 126.

"Be at peace amid the flux of things and go with the process of evolution ..." 安於推移而去化

See above, Hsieh, p. 34, note 6.

6. I understand the term 藍雲 as 青天白雲．

It might well mean "blue-grey clouds", however. See above, Hsieh, p. 69, note 16.
Spending the night on Stone-gate Grags.

In the morning I plucked the orchids in the park,
Fearing lest they die beneath the frost.
When the dark returned, I slept on the fringe of the clouds,
Enjoying the moon above the rocks.
By the cries of the birds I know they are roosting for the night,
The falling leaves tell me the wind is up.
Different sounds come alike to my hearing,
Differing notes all drift clearly across to me.
Yet I can enjoy none of these delights,
To whome can I praise this fragrant wine?
The fair one has not come,
On a sunny bank he is but drying his hair.
Notes

1. For Stone Gate see Hsieh, p. 72.

2. CT, I, p. 5a, Li Sao.
   "In the morning he plucked the angelica on the mountains". 朝搴阰之木薺兮
   (Hawkes (1), p. 22)

3. CT, II, p. 15a, Chiu Ko, Shao Ssu Ming.
   "Whom are you waiting for at the clouds' edge?"
   君誰須兮雲之際
   (Hawkes, (1) p. 41)
   CT, IV, p. 33a, Chiu Chang, Pei Hui Feng.
   "The fragrance has faded: the plants are thin and sparse".
   萬必歇而不比
   (Hawkes (1), p. 78)

4. CT, II, p. 15b, Chiu Ko, Shao Ssu Ming.
   "You shall dry your hair on the Bank of Sunlight, I watch for the Fair One but he does not come!"
   息汝鬢兮陽之阿
   望美人兮未來
   (Hawkes (1), p. 41)
What I saw when I had crossed the lake on my way from Nan-shan to Pei-shan.

In the morning I set out from the sun-lit shore,
When the sun was setting I rested by the shadowy peaks,
Leaving my boat I gazed at the far-off banks,
Halting my staff, I leant against a thick-growing pine.
The narrow path is dark and secluded,
Yet the ring-like island is bright as jade.
Down below I see the tops of the tall trees,
Up above I hear the meeting of waters in the great gorges.
Over the rocks in its path the waters divide and flow on,
In the depth of the forest the paths are free from all footprints.
What is the result of "Delivering" and "Forming"?
Everywhere is thick with things pushing upward and growing.
The first bamboos enfold their green shoots,
The new rushes hold their purple flowers.
Sea-gulls play on the vernal shores,
The heaven-cock flies up on the gentle wind.
My heart never tires of meeting these Transformations,
The more I look on Nature, the more I love her.
I do not regret that the departed are so remote,
I am only sorry I have no one as a companion.
As I wander alone it is not mere emotion that makes
me sigh;
When appreciation of Nature is no more, who will understand
what all this means?
Notes

1. For Nan-shan see above, Hsieh, p.72, note 1. Pei-shan, also called Yuan-shan 院山, is the mountain Ling-yun generally refers to as Tung-shan 東山.

SCF (SS, LXVII, p.27b3), says: "North and South I have two dwellings. Water connects them, mountains divide them".

Ibid., (commentary), says: "The 'two dwellings' means the North dwelling and the South dwelling. It was on Nan-shan that I founded and built my house". The commentary also says:

(p.19a5) "The Ta-wu Lake and the Hsiao-wu Lake are separated by a mountain". The lake mentioned in this poem must therefore have been the Wu Lake. There is no mention of a Wu Lake in the CKTC, nor any sign of it on the largest-scale map available to me. But the action of the poem is quite clear. Ling-yun, on his way across the lakes, stops at the mountainous island separating the lakes, climbs to its summit and enjoys the view.

2. Cf. Song, I, where Mao (wrongly) glosses 笹冕 as "dark and secluded".

3. Song, IX, 1. "In the South there are tall trees". 南有喬木.

4. Song, CCXLVIII. "The wild ducks gather at the junction of the rivers". 鵝鴨在瀦. 鳥 here is the same word as 漂.

On 漂 see Karlgren (1), Gloss 891. Cf. CT, XIII, Ch'i Chien, Tzu Pei, p.15a. "I listen to the noises of waves in the Great Deep" (Hawkes (1) p.129). 聽 大顴之波聲 Wang Yi says that the "Great Deep" means the sea. The expression 大顴 clearly cannot carry this connotation here. Contrast, however, Hsieh, p.42, line 4, 誰知大顴東 where ta huo must mean the ocean (cf. Chuang, XII, 69-70).
5. CY, Hex. XL, Deliverance, Image: "When Heaven and Earth deliver themselves thunder and rain are formed. When thunder and rain are formed the seed-pods of all fruits, plants and trees burst open."

6. CY, Hex. XLVI, Pushing Upwards. Image: "Within the earth wood grows: The Image of Pushing Upwards."

7. The Heaven-cock is another name for the han 鶴 (Japanese kinkei). This is the brocade bird 錦雞 phasianus pictus - our "golden pheasant".

8. Fang Hsu-ku points out that "the departed" 去人 means "the ancients". It is worth noting that the expressions 去某遠 and 去某近 mean respectively "far from something" and "near something". So these lines could mean: "I do not regret I am far from human society, But I am only sorry I have no one to share these joys with me." This makes excellent sense and might even be preferable to the version I have adopted.

I Follow the Chin-chu Torrent, Cross the Peak and Go Along by the River

When the apes start howling I am certain it is morning,
Though the valley's gloom as yet no sun has lightened.
Below the crags the clouds are beginning to gather,
Upon the flowers the dew is still wet.
The winding path skirts the curving river,
Climbs high into the distance up the crags and hills.
I wade with gown held high the rush of the mountain stream,
And go up by the wooden bridges, on into the distance.
The islets in the river go winding around
While I follow the stream and enjoy the sinuous water.
Duckweed floats on the turbid deeps,
Reeds and cat-tails cover the clear shallows.
I stand tiptoe on a rock to fill my cup from a waterfall,
I pull down branches to pluck their leafy scrolls.
In my mind's eye I see someone in the fold of the hill,
His "fig-leaves and rabbit-floss" seem to be before my very eyes.

With a handful of orchids I grieve for my lost friendship,
I pluck the hemp, yet can tell no one how I feel.
The sensitive heart will find beauty everywhere -
But with whom can I discuss such subtleties now?
When I look at all this the cares of the world disappear
In a flash of enlightenment I have cast off everything.
Notes

1. YMSC (ap. YKC, Ch'uan Sung wen, XXXIII, p.1b) says: "The Shen-tzu stream flows between Nan-shan and Ch'i-li shan. It is several li away from the Chin-chu torrent."

   Yeh Hsiao-hsueh (1), p.93, note 1, points out that a Chin-chu Peak stands south-west of modern Shao-hsing some 10 li from the P'u-yang river. The Chin-chu torrent must have flowed through this region.

2. Spirodela polyrhiza, Schleid; now known as fu p'ing 浮萍.


   "There seems to be someone in the fold of the mountain, in a coat of fig-leaves with a rabbit-floss girdle."

   能有人兮山之阿
   被薜荔兮帶女羅

   (Hawkes (1), p.43)

5. CT, II, p.13a, Chiu Ko, Ta Ssu Ming.

   "I pluck the sparse hemp's lovely flower meaning to send it to him from whom I am separated."

   折疏麻兮瑶華
   将以遺兮離居

   (Waley (5), p.37)
A Poem on Stone House Mountain

In the cool of dawn I sought a strange seclusion,
Cast loose my boat and passed through the suburbs and the Wilds.
Past banks of massed orchids (the river) went flowing rapidly.
How remote is this high and mossy peak!
Stone House mountain rises from a corner of the Forest,
A waterfall comes hurtling from its summit.
Its vacant flow has gone on for thousands of years;
These sheer heights were not just the work of a day.
Nor sight nor sound here of the world of men,
Wind and mist drive away gatherers of wood and herbs.
Though I never could wander off to distant parts,
Since I was a youth I have admired the ascent of Ch'iao.
In this magic region he has long been hidden,
If only I could meet with my heart's delight!
Of the Tree of Joy I cannot bear to speak,
I pluck a scented frond and play with its cool branches.
Notes

1. This poem could have been written either in Shih-ning or in Yung-chia. SCF commentary (SS, LXVII, p.19a) says: "Shih-shih stands on the southern bank of the mouth of the Hsiao-chiang" 石室在 小江口 南岸 . On the other hand Shih-shih shan may well be Ch'ih-shui shan 萧水山, some 130 li north-west of Yung-chia. CKTC, p.575b, quoting the Chia-ch'ing CKTC says: "Shih-shih shan lies 70 li north-east of the walls of (Wen-chou) Fu. On its summit stands a stone." 石室山在府城東北七十里 上有石. TPHYC (ap. CKTC, loc.cit.) says: "Shih-shih shan lies 120 li up the Nan-hsi. There stands a stone house which can seat 1000 men." Wang Kuo-wei criticizes this account in his Che-chiang t'ung chih k'ao yi ch'ien kao, IV, p.28b, by pointing out that the anonymous Ming shan chih 名山志 says: "The Stone House lies 130 li up the Nan-hsi. On the north it faces Ch'ing-ch'uan. It is 7 chang high, 13 chang wide and 60 paces long. It can seat 1000 men. It is shaped like the back of a tortoise, the stone being of a yellowish-white colour. When struck it gives out a noise like a drum."

南溪入一百三十里有石室 北對清泉 高七十丈, 廣十三丈 深六十步 可坐千人 狀如龜背 石色黃白 扣之聲如鼓

2. 郊 are the city suburbs and 国 the Wasteland beyond the Forest林. Here the logical order of progression 郊国 has been inverted to meet the rhyme.
3. Wei tou fu 魏都赋, WH, VI, p.8a, line 4. Li's commentary quotes Tso, XXVIII, Hsi: 原田 (also written 原 or 原). "Beautiful and rich is the field and plain."

4. H.C. quotes Huai-nan tzu, XII, p.15b, but it seems more likely that Hsieh has fused this with a passage in CT, V, Yuan Yu, which is, admittedly, probably based on the Huai-nan tzu passage. (Though Wang Nien-sun 王念孫, whose Tu shu tsa chih is cited in the commentary to this passage in the Huai-nan chi ch'eng, p.27a, believed erroneously that Yuan Yu was the older text.) Yuan Yu, p.11a, says:

   "In the sheer depths below, the earth was invisible,
   In the vastness above the sky could not be seen.
   When I looked, my startled eyes saw nothing;
   When I listened no sound met my amazed ear.
   Transcending Inaction, I came to Purity,
   And entered the neighbourhood of the Great Beginning."

   (Hawkes (1), pp.86-7, 87-9)

Here "emptily flowing" (the 汐沃之汼 of the Huai-nan tzu) and "sheer heights" (the 水 of Yuan Yu) both stand for the Tao. Once again 水 is equated with the Tao.

5. The expression is puzzling. No other example seems to occur. H.C., taking 萬 as 相 (on the basis of Song, CLXIV, 4, 無相 where Mao glosses 萬相) would render: "There's no help". However, 萬 is probably a graphic error for 万; for the expression 微式 (Song,
XXXVI) is interpreted by Karlgren (1), Gloss 103, as: "It is no use". This comes to much the same as H.C.'s suggestion.


7. See PTKM, XXV, p.32, section 合编. The commentary of Su Sung (1020-1101) quotes the Ku chin chu 舂今注 of Ts'ui Pao 鄭豹 as saying of this tree: "If you wish to dissipate someone's anger then give him of the Green Ch'ang."

Su Sung adds: "The Green Ch'ang is the Tree of Joy" (Albizzia or Acacia Julibrissin). Holzman (1), p.85, cites this note of Su Sung's and translates: "Parceque, planté dans la cour extérieure (l'acacia) ôte la colère aux hommes, l'essai de Nourrir la Vie de Hsi K'ang dit: 'Les acacias apaisent votre colère'."

Holzman adds: (ibid., loc.cit.) "Il faut ajouter que le Pen-ts'ao (loc.cit.) dit que l'écorce, cuite et mangée 'apaise les cinq viscères, calme le coeur et l'ambition, rend l'homme heureux et sans souci'." Hsieh's line means: "I should like to escape from this world by becoming an Immortal - but I will not calm my heart and my ambitions by simply taking drugs". Yeh Hsiao-hsüeh (1), p.96, points out that ho huan also means "joy and harmony (between me and the mountains)". Hence the line could be translated, "Of the peace that I have found here I do not dare to speak."
Written in Reply to My Younger Cousin, Hui-lien.

Bedridden with sickness I withdrew from the world,
Disappeared without trace among the cloud-hung peaks,
Crags and gorges dazed my sight and hearing,
I was separated from the voice and face of my dearest friend.
Cut off for ever from the hope of being with my heart's delight,
I was perpetually thinking of how I had no companion here.
Then, near the end of my road, I met my virtuous younger cousin,
And my face brightened, while the heart in my breast grew full.

II

When the heart in my breast was full,
My contented mind was entirely due to this.
You crossed the mountain streams to seek my house,
You opened my books and questioned me on them.
At night I feared the moon was gliding on to dawn,
By day I resented the sun's flight into the dusk.
We were never tired of being together,
But (the law of) collection and dispersion made our parting inevitable.
III.

When we parted we left each other at the Western River,
When I returned I came back to the Eastern Mountain.
Even as we parted I was plunged into sorrow,
But after our parting I felt worse than before.
With my thoughts in a whirl I waited for favourable
tidings,
And then you were good enough to send me your poem on
crossing the River.
It told of your bitter struggles against wind and
waves,
Of your tortuous course around sandbanks and islets.

IV.

You tarried between sandbank and islet,
Wind and waves delayed your progress.
You should have striven to fix your thoughts on the
capital,
Why should you have remembered our days in this lonely
valley?
Yet you were good enough to send me these stanzas,
Which only suffice to disturb my thoughts.
But, if you really can come back again,
We will rejoice together by the end of spring.
Although the end of spring has not yet crossed (with the second month),

The second month of spring is a good time for outings.
The mountain-peach puts forth its red calyx,
The ferns of the waste land grow slowly to purple luxuriance.
The singing of birds already delights me,

Yet though I live in seclusion, worries crowd upon me.
In my dreams I am waiting for your boat to come back
To free me from my rancour and weariness.
Notes

1. This poem was written in answer to Hsieh Hui-lien's Poem Presented to K'ang-lo on meeting with (unfavourable) Winds at Hsi-ling. (WH, XXV, p.31a, SPTK ed: See Appendix V below). For the circumstances leading to the writing of this poem see chapter IV above, p.237. This poem was written in the spring of 430, shortly after Hui-lien left for the capital. Hsu, (Hsieh shih yen chiu, p.21) compares the structural organisation of this poem with Ts'ao Chih's Tsang Po-ma wang Piao (Ting Fu-pao (1), vol. 1, p.167.)

2. H.C. believes this refers to the Prince of Lu-ling who had been murdered some years before. This seems highly probable.

3. 'Near the end of my road', i.e., as my life was drawing to a close.


"Shan Chuan said ... 'So I wander about happily between heaven and earth and my mind is content. What do I want with the empire?'"

5. is here equivalent to 67.

each other, misfortune and good fortune give rise to each other. Leisure and haste press hard on each other, collection and dispersion are established. 腦 福相生，緩急相摩，聚散以成

Ling-yun, in remembering this passage, is taking the situation philosophically, in a typically Chinese fashion. Happiness cannot be expected to endure for it is the law of nature that every state must sooner or later give rise to its antithesis.

7. Hui-lien's Poem presented to K'ang-lo says:
"Yesterday I set out from the Northern Shore of P'u-yang". The Western River is not mentioned in CKTC. As H.C. observes it must have been the name for the part of P'u-yang river where they parted. There is no reason to assume a discrepancy between these two accounts.

8. See Appendix V, below, Hui-lien's poem.

9. Li Shan glosses 㔨  as 逐 . As Hu Shen-chuan points out this is clearly a graphic corruption of 逐 . This is borne out by Lu Yen-chi's gloss, 㔨  means 起 i.e., 㣾 "to urge." I do not think it means "quickly" here.

10. The reading 㔔  agrees with Li Shan's quotation from Song, CXCIX.4. 'He only disturbs my heart.' 被覺我心
11.  is here a particle.

12. Since Hui-lien's poem says that he had not set out by the second month Hsieh's wish to see him by the end of the spring is simply a hope that their parting will be as brief as possible.

13. A figure of speech based on K'ung An-kuo's over-ingenious interpretation of Shang shu, I, Yao tien, line 116.

"He commanded Hsi, the third brother, to dwell in Nan-chiao" (i.e. Annam). K'ung interprets this name as meaning "Where summer crosses with spring", hence Hsieh's odd use of here.


"Its plants and trees develop and become luxuriant."

15. Song, CLXV, 1.

"The birds sing Ying-ying." (鷄鳴喔喔)

16. Shang shu, VIII, Wu Tzu chih ko, line 244.

'Worries crowd about my heart'. (憂傾于心)
On Ascending the Peak of Lin-hai after Leaving Chiang-chung.

"To be presented to my younger paternal cousin Hui-lien to show to Yang and Ho, that together they might write a poem harmonizing with this one."

At the end of autumn I sought the distant mountains;
Since the mountains were distant my journey was no short one.

I parted from you (last spring) in the fold of a hill,
With despair in our hearts we walked the unending dike.
In mid-stream we parted our sleeves,
Though we wanted to go we could not bear to do so.
My neck had not grown stiff from gazing back,
When your boat was lost to sight round a bend in the river.

II

Hidden by the shore, I could gaze from the boat no longer,
Our hurrying oars pursued the startled stream.
I should have liked to have made myself happy for life,
By setting out on that thousand league journey with you beside me.

When the sun set I had to rest,
I tied up my boat by the riverside tower.
Night brought no solace to my sorrow,
As thought of how we had lingered here together.
Lingering over the joys of the past,
Only increases the sorrows of the present.
Such feelings, already dividing my thoughts,
Were deepened when they found an echo in this
drear season.
The autumn streams are singing in the northern gorges,
The apes howl mournfully on the southern peaks.
Sad is my heart, but newly parted from you,
Sorrowfully, thoughts of the past throng about me.

Thoughts throng about me so, vexing my lonely heart,
That when dawn comes I leave the shadowy bank of
the clear stream.
At dusk I shelter for the night in Shan,
Next day I shall climb the peak of T'ien-mu.
Higher and higher I shall go, into the cloudy rainbow,
Who can say when I shall return?
Perhaps I may meet with Fu-ch'iu Kung,
And be long cut off from (news of) your great
renown.
Notes

1. WH (Wu ch'en ed.) inserts 表 before 御.

2. For Hui-lien, Yang and Ho see volume 1 above. The date of this poem is difficult to ascertain. Ho (p.56) believes, that it was written when Ling-yun cut a path through the trees to Lin-hai. But the Sung shu account makes it appear that Ling-yun went to Lin-hai some time after Hui-lien left for the capital. Yet the fact that the poem was meant to be shown to Yang and Ho suggests strongly that the four of them were still together. Furthermore the poem does not give the impression that Ling-yun is setting out vigorously with an army of retainers at his back to hack a path through the forest. The tone is melancholy and lacks the assertive air one would have expected on the occasion Ho mentions. I should think that Ling-yun, setting out by boat for Lin-hai on a short excursion, simply dramatizes the occasion a little, dwelling on the theme that even a few days of absence from Hui-lien make him miserable and — who knows? — perhaps he may never return.

The old administrative centre of Lin-hai commandery lay much nearer to the sea than the present town of this name, standing roughly where Chang-an stands today. See LTYT, Sung, p.54a. The position of Chiang-chung seems uncertain though some commentators believe it may have lain at the foot of Mt. Hu, where there is now a place called Chiang-k'ou. Chiang-chung is mentioned again in YMSC. (YKG, Ch'uan Sung wen, XXXIII, p.1b10).

"When I think of the long nights of late autumn,
My heart is tormented and full of grief."

(Chiu Shao, *Shih Chi*; Hawkes (1), p.97.24)

4. *WH* (some editions) read 賴 for 赖.

5. Li Chou-han glosses 抑 as 抑 and says the lines mean;
"I should like to remain happy all my life, And flee away with you on a journey of a thousand leagues." Li Shan, however, understands the lines as meaning: "Our distant parting has already put an end to our joy and our thoughts of separation are increased by a thousand li."

Li Shan also cites Lieh-tzu, VII, *Yang Chu*, p.81. "(Kung-sun) Chao and (Kung-sun) Mu said ....'We wish to extract all the enjoyment we can from this one life of ours, draining every drop of pleasure from our present years'."

6. YMSC (*loc.cit.*).

"From the tower by the river I walked southward for two li or more. To the left I looked out over the lake; on my right I had the long river." (Kung-tsun) Chao and (Kung-tsun) Mu said ....'We wish to extract all the enjoyment we can from this one life of ours, draining every drop of pleasure from our present years'."


"At evening I sheltered for the night at Shih-ch'eng."

(Hawkes (1) p.153.22)
The old country-town of Shan⁴ (note pronunciation) lay twelve li south-west of modern Sheng-hsien in Chekiang (see CKTC, p.982a.). The line may refer however to the mountains of that name which lie just behind Sheng.

8. CKTC, p.496b, quoting the Chia-t'ai Kuei-chi chih, says that Mt. T'ien-mu lies fifty li south-east of Kuei-chi, joining the T'ien-t'ai mountains on the east.

9. The Master of Wang-Tzu Ch'iao ⊙ See LSC, XXVII (Kaltenmark (1), pp.109-110, note 3). He was supposed to have lived on the T'ien-t'ai Mountains.
On Setting out from Shih-shou-ch'eng

A white jade tablet may be ground clear of faults,
Yet how easily those words of his besmirched us!
Although I still held to the lines of inner truth,
Even so I suffered as in the shell-embroidery poem.
My inch of heart seemed to have lost its brightness,
When I scrutinized my petty life I saw how tenuous it was.
Then the sun and moon gave out their radiant light,
Thanks to the support (of the Emperor) I was given this office,
I set out and spent the night hard by the Royal Verge,
In the morning I packed my baggage and made the most of the high wind.
Once again I have endured a parting for life,
A second time I have bidden farewell to my friends.
The mountains I once knew recede further from me every day,
How shall I ever return over these wind-blown waves?
Away into the distance I shall sail, for ten thousand leagues,
In this immensity where shall I finally end?
My journey must take me past Lo-fu,
I shall have to rest at Mt. Lu and Mt. Huo.
I shall cross the seas and climb the Three Mountains,
Then pass over the Hsiang and traverse the Nine Doubts.
I shall revere the Saint as though he had left us but yesterday,
And think of the wise man and sorrow for him as well.
My heart is pure as the break of day,
I shall not be false to it, for all the winter's cold.
Notes

1. This poem was written when Hsieh had been made Governor of Lin-ch'uan in 432 after his quarrel with Meng Yi. He must have set out in the spring of this year (see Hsieh, p.88, line 7). Shih-shou-ch'eng is another name for Shih-t'ou-ch'eng 石頭城, the ancient fortified city which stood on Mt. Shih-t'ou overlooking the Yangtze to the west of Nanking. Founded by King Wei 成 of Yueh in 333 B.C. under the name of Chin-ling 金陵, it occupied an important strategic position guarding the approaches to the capital. During the Six Dynasties it still stood outside the capital itself, at the end of the wall built by Sun-Ch'üan 孫權 of Wu 吳 in 238 A.D. (See Gaillard, Nanking, map facing p.50). Gaillard describes it as:

"Une sorte de forteresse de 9 kilomètres de tour, campée sur les buttes escarpées de l'ouest, comprises aujourd'hui et depuis cinq siècles dans Nankin. Elle dominait l'ancien confluent du Yang-tse et de la Ts'in-hoai." (Gaillard, op.cit., p.46).

See also Gaillard, op.cit., pp.23-30 esp: p.28.

Hsieh seems to have left his residence in Wu-yi Street, which lay to the west of the city, and made his way to Shih-shou ch'eng, where he spent the night. (line 10). He then took a boat up the River when the wind was favourable (line 11). See WAC map 493 for his route which would carry
him past Hu-k'ou and through the P'eng-li Lake (see Hsieh, p. 88) to Lin-ch'uan. Shih-shou-ch'eng had been the administrative head-quarters of Liu-Yi-chen when he became Inspector of Yang-chou. It was an important naval station, see Gaillard, *op.cit.*, p. 63.


"A scratch on a sceptre of white jade
Can be polished away.
A slip of the tongue
Cannot ever be repaired."

(Waley, 4.)

3. A reference to Meng Yi's accusation that Hsieh was plotting rebellion. See above, ch. IV.

4. Chang Hsien asserts that Hsieh is referring to *CV*, Hex. LXI, *Chung Fu*, 9/5: "He possesses truth which links together. No blame." But surely Ling-yün is alluding to the whole hexagram. He has been dealing with intractable people (the "pigs and fishes" of the Judgement) and he himself has been pardoned ("Thus the superior man discussed criminal cases ..." says the Image.). So too, nine in the second place and six in the third place are equally appropriate here. See R. Wilhelm (1), pp. 250-254.
Note that Hex. LXI has two nuclear trigrams Ken ☰☰ and Chen ☷☷. Since Ken, 'mountain', lies in the shadow of two yin lines in the middle of Tui ☱☱, the lake, Hsieh may have considered this hexagram particularly appropriate. His "inner truth" has its sources in the contemplation of the greater Truth of "mountains and waters".

5. Song, CC.1.

"An ornament here, a decoration there,
Make up this shell-embroidery.
Those slanderers of men,
Indeed have gone too far!"

(Waley, 4)

6. This obviously refers to Wen-ti's intercession.

7. TTC, XLI. p.519. Literally: "I was supported and brought to fulfilment." Cf. TTC, XLI. "Yet Tao alone supports all things and brings them to fulfilment."

(Waley, 1)

Waley remarks of 貨 : "A commercial metaphor. Literally 'backs financially'."

8. Song, XXXIX.2. "I set out and spent the night in Chi."

The Royal Verge is strictly the territory for five hundred 里 about the capital. Here, however, I
think it is used loosely for the city around the palace (see Gaillard, op.cit., map facing p.70). However, if we are to take it in its literal sense, then we must translate 迟 as 'linger in' 迫. "I set out and spent the night within the Royal Verge."

9. Chuang-tzu chi shih, 1, p.3. "It went riding up on a whirlwind for 90,000 里." 拊授揚石上者九萬里
Cf. also CT, 1, p.20a, Li Sao:
"I yoked a team of jade-dragons to a phoenix-figured car, And waited for the wind to come, to soar up on my journey."

(Hawkes (1), p.28)

This is the key-allusion since this would immediately have recalled the preceding couplet: "I knelt on my outspread skirts and poured my plaint, And the righteousness within me was clearly manifest."

(ibid., loc.cit.)

The WH reading 魯 for 曾 is clearly corrupt.

10. 'A second time' because he had once been exiled to Yung-chia and was now again in exile.

11. Ku shih, No.1. "Every day we go further from each other."
12. Or perhaps; 'Where does this immense stretch of water finally go to?', referring to the River.

13. This is the Mt. Lo-fu (or Lo-fou) on the borders of Tseng-ch'eng county and Po-lo county, Kuangtung. The mountain was famed both in Buddhist and Taoist circles. It was here that Ko Hung was said to have acquired his magic arts. Mt. Fu itself was held to have floated across the sea and joined itself on to the west side of Mt. Lo. For the famous Buddhist centre on Mt. Lo-fu see Zürcher, Conquest, pp.114, 182, 199, 207, 209, 241.

14. Mt. Huo is clearly the sacred mountain (often called Nan Yo ) five li north-west of Huo-shan county-town in Anhui. Mount Lu is the famous mountain in Hsing-tzu county, Kiangsi, renowned for its Buddhist monasteries, in particular of course for that of Hui-yüan.

15. These are obviously the three Fairy Islands in the sea, also known as the San hu (Three Pots). They are Fang-chang, P'eng-lai, and Ying-chou.

16. The river Hsiang arises in Hsing-an county, Kuangsi, on the side of Mt. Yang-hai and flows through Ch'ang-sha into the T'ung-t'ing lake. See SCC, XXXVIII. The Mount Nine Doubts (Chiu yi shan ) lies sixty li south of Ning-yuan county in Hunan. SCC explains their curious name by saying that 'different peaks have identical shapes so the traveller doesn't know which is which'.
The legendary emperor Shun is reputed to be buried there.

17. The "Holy One" is Emperor Shun. The "Wise Man" is Ch'u Yuan, who is traditionally associated with the Hsiang.

See (a) CT, I, p. 16a, Li Sao.

"I crossed the Yuan and Hsiang and journeyed south."

(b) CT, XVI, p. 11. Chiu T'an, Yuan Ssu.

"Taking a long farewell, I leave on my far journey and drift away on the Hsiang."


Literally translated, line 21 would run, "I shall pay homage to the Saint (Shun) as though but a morning and evening had passed". Cf. Chuang-tzu chi shih, II, p. 50.

"These words seem very strange. But if after ten thousand ages we could once meet a great saint who knew how to explain them, it would be as if we met him after but a morning and evening had passed."

18. as a particle occurs several times in the Shih Ching, but only once (Song, CIX) in the final position as here.

19. Song, CXVI, 1.

"When dawn breaks I cannot sleep

For thinking of those two men."

明發不寐 有懷二人
The *Shih ching* commentators explain the "two men" as King Wen and King Wu of Chou and suggest that the *Song* is a protest against the misgovernment of the country. Is Ling-yun hinting at this here? Perhaps we should understand the two men as Shun and Ch‘ü Yüan. The line may mean: "My heart, that has all night kept me awake worrying over the fate of the country, is free from all treasonous intents."

20. Chang Hsieh explains this metaphor as referring to "pine and cypress which cannot be harmed by the winter's cold—meaning that slanderers cannot disgrace him."
Hsieh, p.87.

While travelling I think of the Time I Spent in the Mountains.

Gathering the Water-chesnut is surely a lively tune,

The songs in South of the River are no dirges.

Yet, as long ago the heart of the man from Ch'ü was broken,

So now the guts of the stranger from Yüeh are torn with anguish.

We were both torn and broken, although our wishes differed,

For both of us were struck by thoughts of returning home.

You could not stop thinking of your homeland,

I was melancholy through brooding on my mountains.

My thoughts went back to the days when I was idle,

When I lay stretched at full length completely at my ease,

I had hold of my original Nature and did not need to seek outside me;

I had "stopped of my own accord" and had nothing to do with anyone.

I never regretted the length of the autumn nights,

But only felt bitter at the shortness of the summer days.
I would bathe in the river, plunging through the rushing waves,
I would rest in the shade, leaning against the thick bamboos.
Through thinking of the past I can enjoy nothing new;
So full of sorrow I am heedless of the warm sunshine of spring.
Sadly I play the Bright Moon on my flute,
Sorrowfully (I play) the Kuang ling san.
Painstakingly I give vent to my grief on the tall pegs (of the lute),
In my dejection I order (my attendants) to play their flutes to a lively air.
Notes

1. This poem was evidently written when Ling-yün was on the way to take up his position as Inner Officer of Lin-ch'uan in 432. He is thinking of the peaceful existence he led on his estate at Shih-ning, before the quarrel with Meng Yi brought his retirement to an end.

2. This song is now found in YFSC, as one of the seven 江南弄. The example we have was composed by Liang Wu Ti in 512. But obviously a song with this title must have been in existence at an earlier date than this. Since water-chesnuit is gathered at the end of summer Ling-yün could hardly have heard this song on his journey to Lin-ch'uan in the spring. Clearly he is thinking of CT, IX, p.11a, Chao Hun:

   "... they sing the latest songs:
   'Crossing the River', 'Gathering Waterchesnuit' and 'Setting out from the Sunny Bank.'"

3. Again the title of a song found in YFSC (loc.cit.) and composed in its present form by Liang Wu-ti. Here the title is also hinting at CT, IX, p.15a, Chao Hun:

   "The eye travels on a thousand li and the heart breaks for sorrow.
   O soul, come back! Alas for the Southern Land."

(Hawkes (1), p.109)

4. This refers to Ch'ů Yuan.
5. Since Ling-yün had transferred his family registers to Kuei-chi he could call himself a 'man from Yueh'.

6. 'You' refers to Ch'u Yuan.


'It blows in ten thousand different ways and causes each one to stop of its own accord.' (See also Hsieh, p.23, l.12, 晚,d , & 乙) Li Shan's commentary quotes a lost passage from the commentator Ssu-ma Piao which says; "已 means 'to stop'. It causes each thing to realise its true Nature and then go no further." The couplet seems to mean: "I had realized my true Nature by looking for it within myself in the solitude of my mountain retreat." He had "stopped" because he had experienced enlightenment and could not go beyond that. The "true Nature" here is that which is found in the state of Primal Simplicity. Chuang-tzu chi shih, IX, p.152, says: "All being equally free from desires, they may be said to have been in a state of Primal Simplicity. In this state men had possession of their original Natures." Yeh Hsiao-hsüeh (I), p.113 suggests that (Anc: tsuan, is a graphic error for (Anc: ts'wan), 'to take(by force)'.

8. An allusion to Meng-tzu, IV, 8 (Meng-tzu chi shih, VII, p.293). "If the water of the Ts'ang-lang is pure I can wash my cap strings in it. If it is turbid I can wash my feet in it."
9. Li Shan believes that the "Bright Moon" refers to the air to *Ku shih no. 7*, which begins: "The bright Moon shines like a Night-shining Jewel", 明月皎夜光. This seems doubtful. 

It is more likely that he was playing the tune *Moon over the Mountain Pass* 雲月, a well-known air for flute found in *VFSC*, XXIII, p.la.

10. The *Kuang ling san* was the melody played by Hsi K'ang just before his execution. *CS*, XLIX, p.9a6, says: "When Hsi Chung-san was about to be executed in the Eastern Market he remained unmoved. He took his lute, struck the strings, and played the *Kuang ling san*. When he had finished he said, "Yüan Hsiao-ni (Yüan Chun, circa 237-316) once asked me to teach him that tune but I flatly refused. Now the *Kuang ling san* will die with me!" (See Holzman (1), p.49, note 5.) If we take this story as literally true, then clearly Ling-yûn could not have known this melody. In this case his allusion to it was simply a way of stating that his own plight was to be compared with Hsi K'ang's. It must be remembered that Meng Yi's accusation had already brought him within an inch of execution himself. He must have foreseen that he could not hope to escape punishment very much longer. Hence he played the *Kuang ling san* (or rather some other tune of that name, if indeed he played anything at all) as though he were already on his way to the 'Eastern Market.'

11. "Painstakingly" seems to me the only satisfactory translation of *yin-chìn 慎 "diligent', 'tortuous'. Note that the rimes in this poem are all in the rising-tone.
緩
断
疑
濁
涎
suán:  nuàn:  k'uan:  muàn:  d'ân:  nuàn:  kán:  sán:  kuán:
This traveller, tired of nights spent in a boat,
Can hardly find words for such winds and tides.
Rushing round one island we straightway met another,
While the banks came crashing into the hurl of the water.
Enjoying the moon, I listen now to the mournful gibbon,
Soaked with dew, I catch the scent of fragrant iris.
In the spring dusk the green wilds are blossoming,
Round the craggy heights the white clouds gather.
But a thousand thoughts possess me day and night,
Ten thousand passions brim me from dawn till dusk.
I have climbed the cliffs to see the Stone Mirror shining,
I have pulled aside the leaves and entered the Pine Gates.
The stories of the Three Rivers are mostly forgotten,
Only the names of the Nine Streams still exist, unheeded.
The magic creatures seldom show their precious wonders,
The \textit{weird} people have hidden away their spirits.
The Fat of the Gold has extinguished its brilliant light,
The Liquid Jade has ended its generous warmth.
In vain I play the tune of the Thousand Leagues,
When the music ends my thoughts are darker than before.
Notes

1. This poem marks a further stage in Hsieh's journey to Lin-ch'uan. P'eng-li is the famous lake in north Kiangsi also known as the P'o-yang. In Hsieh's day the present city of Hu-k'ou did not exist, being founded only during T'ang. (TMTTT, p.914a). Hence I have translated 湖口 as 'the mouth of the lake'.

Cf. WAC.493.

2. 迁曲 'sinuosity';
     合 'to join'.

3. Compare Hsieh, p.94.4 徙飛苦奔崎 where 奔 = 奔. See my note to this below.

4. Perhaps an allusion to CT, IV, p.15a, Chiu Chang, Ch'ou Ssu, where "the iris" stands for the king.

"Often I think of my Lord, so easily stirred to anger".

数惟棗之多怒兮

(Hawkes (1), p.67.4).

Hsieh may well be alluding to Wen-ti whose anger he had just aroused.

5. Stone Mirror is on the summit of Pine Gate Mountain, 215 li north of Hsin-chien in Kiangsi (Nan-ch'ang). TPHYC, ap. TMTTT, p.496b says:

"There are many pines on this mountain. On the north it overlooks the Great River as far as Lake P'eng-li. There is a stone mirror on the mountain bright enough for a man to see himself in".

其山多松臨大江及彭蠡湖，山有鏡光明照人.
See also Chiang-hsi t'ung chih, L, p.5b. 江西通志

"Mount Pine Gate is over two hundred 里 north of Hsin-chien, lying to the east of the P'o-yang lake. Pines grow on both its ridges in such a way as to look like a gate when seen from afar. On the mountain-top stands a stone mirror bright enough for a man to see himself in!"

Both the Three Rivers and the Nine Rivers are originally mentioned in the Shu ching.

(a) Yu Kung 6/294. "The Three Rivers entered (the sea)". 三江既入

(b) Yu Kung 6/381. "The Nine Rivers were greatly regulated". 觀河為九

See Karlgren, Gloss 1367.


"The disputes about the Three Rivers are endless. Yu Chung-ch'ü 殷仲初 of Chin thought they comprised the River Sung 桃江 and the two branches into which it separates seventy 里 after issuing from the lake — the River Lou 漁江 flowing north-east and the East River 東江 flowing south-east.... However, there are serious objections to this view".

H.C. quotes the Han shu as saying that the Three Rivers
are the Pei River 北江 in Kuei-chi, the Chung River 中江 in Tan-yang, and the South River 南江 in Kuei-chi. But since it would seem that Hsieh had the Shang shu passage in mind, any further attempt to locate these rivers is profitless. As Fan Hui remarks, even by Chin times their location had been forgotten. The same applies to the Nine Rivers. Cf. Legge, op.cit., p.113. Mao Ch'i-ling 毛奇齡 (1623-1716) remarks in his Shang shu kuang t'ing lu 尚書廣聽錄 that there are, broadly speaking, two accounts of the Nine Rivers. One, that the Yangtse divided into nine streams; two, that this is but another name for the P'eng-li lake. This latter view is based on SC XXIX, p.118d, KM ed. where Ssü-ma Ch'ien says:

"In the south I have ascended Mt. Lu and seen where Yu separated the Nine Rivers". 余南登廬山觀禹疏九江.

Yeh Hsiao-hsueh quotes the Ching tien shih wen 經典釋文 of the T'ang commentator Lu Te-ming 陸德明 (circa 556-627), the work being a series of glosses on twelve of the thirteen classics, to the effect that this denotes the nine main affluents of the Yangtze in the region of Hu (Hupei) and Kan 贛 (Kiangsi). He gives their names as Wu-pai chiang 烏白江, Pang chiang 剪江, Wu chiang 烏江, Chia-mi chiang 嘉靡江, Ch'üan chiang 縣江, Yuan chiang 演江, Lin chiang 儀江 T'i chiang 提江 and Chun chiang 蓺江 (Yeh, p.116, n.13).
are the Pei River in Kuei-chi, the Chung River in Tan-yang, and the South River in Kuei-chi. But since it would seem that Hsieh had the *Shang shu* passage in mind, any further attempt to locate these rivers is profitless. As Fan Hui remarks, even by Chin times their location had been forgotten. The same applies to the Nine Rivers. Cf. Legge, *op.cit.*, p.113. Mao Ch’-ling (1623-1716) remarks in his *Shang shu kuang t'ing lu* that there are, broadly speaking, two accounts of the Nine Rivers. One, that the Yangtse divided into nine streams; two, that this is but another name for the P'eng-li lake. This latter view is based on SC, XXIX, p.118d, KM ed. where Ssu-ma Ch'ien says:

"In the south I have ascended Mt. Lu and seen where Yu separated the Nine Rivers". Yeh Hsiao-hsüeh quotes the *Ching tien shih wen* of the T'ang commentator Lu Te-ming (circa 556-627), the work being a series of glosses on twelve of the thirteen classics, to the effect that this denotes the nine main affluents of the Yangtze in the region of hupei (Hupei) and Kiangsi. He gives their names as Wu-pai chiang, Pang chiang, Wu chiang, Chia-mi chiang, Ch'üan chiang, Yuan chiang, Lin chiang, T'i chiang, and Chun chiang (Yeh, p.116, n.13).
7. *Mu T'ien-tzu chuan*, 1, p.3a. says:

"It is said that the precious vessels of the Emperor were made of beautiful jades, valuable stones, pure silver and pure gold". (Cheng Te-K'un, "The Travels of Emperor Mu", *JNCERAS*, 64 (1933), p.130).

Clearly Hsieh was remembering the belief - found in *Pao-p'u-tzu*, XI, p.44, *仧薬*, line 5 - that "pure gold" as a drug for procuring immortality ranked second only to cinnabar.


Kuo P'u's commentary explains this as "rock-crystal". 水精. Cf. Kaltenmark (1), p.36, note 2. Kaltenmark translates this expression, rather hesitantly as "jade liquide?"

See also *Pao-p'u-tzu*, loc.cit., p.48, line 11, for the statement that liquid jade was used for liquifying mica and making it edible.

Li Shan glosses  流 水 as: 流 "Gentle and generous". Cf. Wen fu  where Fang, *Rimeprose*, p.536, sec.45, translates: "Inscription ... is gentle and generous".

9. Lü Yen-chi says this was a song about a white goose that travelled a thousand li.
I Go into the Third Valley of Ma-yuan,
Where Hua-tzu Hill Stands

Truly the south land has a fiery nature;
Cassia trees straddle its coldest mountains.
Copper Hill is reflected in the jade-green torrent,
From the stone steps bubbles a red spring.
Since it once deigned to be a refuge for hermits,
It would shelter a sage in his happy retreat.
Over perilous and unfathomable gorges,
By a road to heaven and no mere footpath,
I climb to the top of many peaks,
On into the distance, climbing up to the clouds.
Not even a semblance of the Winged Man do I see,
The Cinnabar Hill is now but an empty fish-trap.
Pictures and documents have all disappeared,
Who knows of inscriptions, whether on wood or on stone?
None will understand me a hundred generations hence.
How can I know what happened a thousand years ago?
So I shall give rein to my desire to go wandering off alone,
To make the most of the moonlight and play with the flowing waters.
I shall always savour the fleeting moments' pleasure,
And never forget the present because of the past.
Notes

1. This poem was written during Hsieh's tenure of office in Lin-ch'uan, i.e., sometime between 432 and 433 A.D. YMSC (incorrectly cited by Li Shan as the Shan chu t'u says: 'The Hua-tzu kang is in the third valley of Mount Ma-(ku).' (YKC, Ch'üan Sung wen, XXXIII, p.1b.).

Mount Ma-ku (Chiang-hsi t'ung chih, LIII, pp.1a-b) lies 15 li west of Nan-ch'eng in Kiangsi. It is traditionally the haunt of Immortals. Liu T'an-chih adds that Ma-yuan lies to the north of the altar to Ma-ku.

The Hua-tzu kang lies at the foot of T'ung-shan. See Chiang-hsi t'ung chih, LII, p.29a:
"T'ung-shan lies thirty li west of Lin-ch'uan. In the past it produced copper – hence its name. It is also called Copper Hill. At its foot is a small prominence called Hua-tzu kang. There is a temple in which sacrifices are made to Hua-tzu Ch'i. At the foot of the mountain is a red spring. All this is mentioned in Hsieh (Ling-yun's) poem." Yeh Hsiao-hsueh points out that Ma-yuan is said to have three valleys. The first is called the South Gorge, the second the North Gorge, and the third the Hua-tzu kang (Yeh, p.118, n.1.)

Hua-tzu Ch'i was apparently a pupil of the Master from the Village of Lu, one of the Four White-headed Men whose biographies are found in HSPC, LXXII, p.4588., and SC, LV, p.23. (For the reading
of lu see Wang Hsien-ch'ien's commentary to HSPC, loc.cit. Note that Ling-yun refers to him as "The Master from the village of Lu", which bears out the reading. There would seem to be no certainty about his identity. Neither have I been able to trace Hua-tzu Ch'i. Apart from Hsieh's reference to him in YMSC the only other allusion to his existence I have found occurs in Chiang-hsi t'ung chih, LII, p.29a. which passage I have translated above.

2. CT, V, p.6a, Yuan Yu.

'How fine was the fiery nature of the south land!
How lovely the winter blooming of the cassia.'

(See Note 1 above.)

3. T'ung-ling was another name for T'ung-shan. See Note 1 above.

4. See Note 1 above. This is not the Red Spring mentioned in SCF, p.30b8, as Li Shan declares. Ling-yun's commentary to SCF describes it as welling from a nearby mountain. As T'ung-shan is some two hundred miles from the Shih-ning estate it is clearly impossible that Hsieh should have been talking about one and the same spring.
5. CY, Hex, XXXIII, Tun, 9/6:

“A happy retreat. Everything furthers.”

6. One commentator disagrees with Li Shan’s quote from Erh Ya, and points out that it should read 陜 ni shan. Lü Yen-chi understands 陜 as 翔, explaining the line as "High and perilous hillsides", (cf. Meng-tzu, VII, B.21 "山徑之蹊間"). But, as our commentator points out, 陜 here = "gorge" (cf. Shuo Wen, 嶽山絕坎也) even though it is often written for 翔. There is very little to choose between the two renderings, but I think "gorge" slightly preferable.

7. CT, V, p.5a. Yuan Yu.

'I met the Winged Ones on the Hill of Cinnabar,
I tarried in the ancient land of Immortality.'

Also Chuang-tzu chi shih, XXVI, p.407.

'A fish-trap is used to catch fish. But when you have the fish the fish-trap is forgotten.' The "Winged Man", must refer to Hua-tzu ch'i.

8. Li Shan here quotes the lost Huai-nan Wang Chuang-tzu lueh yao 淮南王莊子略要 as saying: "The men of rivers and seas, the people of mountains and valleys, think little
of the world, despise the ten thousand things and go wandering off alone."

Li Shan paraphrases these lines thus: "In ancient times those who went off by themselves necessarily despised the world and did not cast a second glance at it. If in his own solitary wanderings he always savours every moment of leisure, this is not because he 'honours the past and despises the present'."

Cf. Chuang-tzu chi shih, XXVI, p. 404. "To honour antiquity and despise the present is the characteristic of the literati."
Though both broad-stitch and openwork are too cold

to wear,

The time for handing out the clothes has not yet

come round.

I am already deeply saddened by this season,

When I think of the days gone by I am sadder still.

I have no oars to carry me a thousand leagues,

So to whom can I tell of my thoughts on a hundred

(by-gone) dynasties?

For a long way off I am encouraged by the feelings

of Master Shang,

From afar I understand the strategems of Master Hsiü.

I have already experienced the delights of the cool

wind,

As well as coming near the speed of the autumn waters.

Mountains and rivers open into the distance,

Sun and clouds are a-dazzle with beauty,

In this evening scene nature seems all purity,

As I enjoy it everything fills me with delight.
Notes

1. T'ung-lu-k'ou is not recorded in any gazeteer. However, since T'ung-lu in Chekiang (TMTT, p.713.4) stands at the confluence of the Fu-ch'un river and T'ung-hsi, one of its tributaries, we may reasonably suppose that T'ung-lu is identical with the old T'ung-lu-k'ou. The ancient city lay slightly west of present-day T'ung-lu, which would place it right at the junction of the two rivers. (See WAC 493). Hence the name. Hsin-an was an old commandery whose administrative centre lay west of modern Ch'ün-an in Chekiang.

Ch'en Yin-ch'ien believes that this poem is undatable. H.C. obviously believes it was written when Hsieh was in Lin-ch'uan. While I feel doubtful about the exact date it is worth pointing out, in support of H.C.'s contention, that T'ung-lu does lie very near Seven League Reach (see Hsieh, p.94, Seven League Reach) and he could easily have passed through on his way to Lin-ch'uan. However one might also argue that since T'ung-lu lies on the Fu-ch'un river this poem may have been written by Hsieh on his journey to Yung-chia in 422, (see Hsieh, p.32, Fu-ch'un Island).

2. Song, XXVII. 4.

"Broad-stitch and openwork
Are cold when the wind comes." (Waley (4)).
3. **Song, CLIV.1**

"In the ninth month we give out the clothes."

Hence our poem must have been written late in the eighth month.


5. For Hsü Hsun see chapter VI above.

6. **Chuang-tzu chi shih, 1, p.10**

"There was Lieh-tzu who rode on the wind, finding it cool and pleasant."

My translation does not follow Kuo Hsiang's interpretation of 冷 as 輕妙 "Light and subtle" but adopts Kuo Ch'ing-fan's 郭慶藩 suggestion (taken from Ch'u hsüeh chi, I, and T'ai p'ing yü lan, IX) that it simply means 凍 "cool". However Hsieh may well have followed Kuo Hsiang, in which case we would translate: "I have already experienced the delights (of riding) lightly on the wind."
A traveller feels sadder than ever on autumn mornings,
And only the morning landscape gives him solace.
Lonely voyager that I am, in the gloom of rushing
    torrents,
A wayfarer harassed by landslides from the peaks.
Over the stony shallows the water goes swirling,
As the sun goes down the mountains throw back the glare.
The desolate woods are strewn with glossy leaves,
The mournful birds are whistling to each other.
Amid such scenes I regret I turned from my true path,
Though I still intend to lay hold of the Subtle Way.
But if I already had a heart like the August Emperors,
How could I heed the censure of these latter-days?
My eyes are looking at the Shallows of Master Yen,
But my thoughts are on Duke Jen and his fishing.
Who was it said past and present are not alike?
Though in a different age, I can sing the same tune
    as they.
Notes

1. Seven League Shallows, or 七里灘 as it is now called, is a stretch of the Fu-ch'un river forty-five li west of the county town of T'ung-lu in Chekiang (WAC No. 493; 119.41 E. 29.50 N.). It is the second of the sixteen shallows of the river, running into the Yen-tzu shallows. CKTC, p. 564b, quoting the Yen-ling Chih 崇陵志 of Li Te-hui 李德恢 (floruit circa 1488-1506) says:
"This is in (T'ung-lu) county, forty-five li to the west of the county town. It joins the Yen-ling reach. Along the narrows formed by two peaks the water rushes like an arrow. A local saying goes: 'Wind for seven li; no wind for seventy li'."

Wang Hsien-ch'ien's commentary to HHSPC, CXIII, biography of Yen Kuang 嚴光 (37 B.C.-43 A.D.), quotes the Yü ti Chih 野地志 of Ku Yeh-wang 馀野王 as saying:
"Seven League Shallows lies below the (two) Tung-yang rivers. There stands Mt. Yen-(ling). South of the county town of T'ung-lu is the spot where Yen Tzu-ling used to fish. On the side of the mountain now stands a stone with a flat top overlooking the water on which ten men may sit. This is called Yen Ling's Fishing Platform." Mt. Yen-ling is now known as Mt. Fu-ch'ün (see my notes to Hsieh, p. 32, The Island off Fu-ch'un.)

SCC, XLIII, I says:
"In all there are sixteen shallows, the second of which is called Yen-ling shallows. The shallows is surrounded by mountains at the foot of which stands a stone cottage. This was where Yen Tzu-ling lived during the reign of Emperor Kuang-wu of Han."

For Yen Tzu-ling see note below. This shallows is clearly marked on all large-scale modern maps. It may have been the subject of another poem by Hsieh Ling-yun, hitherto omitted from all his collected works. See CKTC, p.564b.

2. 睦 for 睦 'to lodge at'.
   Cf. Lu Chi's Peitsai hsing 憨韭行 (YFSC, LXII, p.3a) whose opening couplet resembles ours.

3. So Li Shan. But Lu Hsiang says: "Both the traveller and his journey are greatly harmed by this", 威客奔往皆多傷苦於此 meaning, I suppose, that the rushing torrents and landslides distress the traveller and hold him up too. But, as Wu Tan-sheng correctly observes, 奔 here equals 崩. Cf. Hsieh, p.88: On Entering the Mouth of P'eng-li Lake, 1.4.

V.Z. O(1), has simply; "Ich fohle mich beengt inmetten steiler Felsen". But this misses the point. The swift waters of the river (in flood since it is autumn) are undermining its steep banks which are collapsing into it.
   "I see only the waters swirling by". (Waley (3), p.33)

5. **Song**, LVIII. 3.
   "Before the mulberry has shed its leaves
   How glossy they are."

6. Fang Hsü-ku notes that "does not mean 遭謫
   'degraded and banished' but 推移, 'pushed and shifted'.
   I would compare this with Hsieh, p.30
   It does not mean, 'When I come across natural things I am
   grieved that they must pass away.'

7. **TTC, VI.**
   "The Doorway of the Mysterious Female
   Is the base from which Heaven and Earth sprang.
   It is there within us all the while:
   Draw upon it as you will, it never runs dry."
   Also **TTC, IV.** 深兮似成存
   "How deep it is, as if it will last for ever"
   (Duyvendak (1), p.26).

Both Li Shan and H.C. base their interpretation of on
the **TTC** texts just cited. So H.C. says: "The poem says
that the flowing water, the setting sun, the desolate woods
and the mournful birds are all daily moving towards death.
Only he who lays hold of the Subtle Way can keep alive."
So apparently H.C. would interpret 存期
as "My aim is to keep alive by laying hold of the Subtle Way." Li Chou-han,
however, interprets it as 'I keep alive my intention of retiring from the world.' This is much more likely, since, as we have already reported, this idea is one of the leitmotifs of Hsieh's verse.

8. See Chuang, XIV.5. The "August Sovereigns" were probably Fu-hsi, Shan-neng and Huang-ti. However H.C. would refer it to the 'Ancestor' of TCC, IV (See 1.10 above): 'Was it too the child of something else? We cannot tell. And as a substanceless image it existed before the Ancestor.' (Waley, (1), p.146.)

9. HHS, CXIII, biography of Yen Kuang. Yen Kuang was a native of Kuei-chi, Chekiang. He had been on very good terms with Emperor Kuang-wu of Han but refused to take office under him on his accession. He retired to Mount Fu-ch'un, near the Yen-ling Shallows, where he built a stone cottage and lived by fishing and farming. Here he was visited by the emperor who stayed the night with him. During the night he slept with his feet on the emperor's stomach. This caused a new star (actually a nova) to appear in the heavens.

Sea. Every morning he went fishing but caught nothing for a whole year. Finally a great fish swallowed the bait ... ... The prince having got such a fish cut it in slices and dried them. From the River Chih to the East and from Ts'ang-wu to the North everybody gorged himself on this fish ... Now if he had taken a rod and line and gone off to pools and ditches to look for minnows it would have been difficult for him to catch a great fish". Here Ling-yün is insisting that great talents, such as his own, cannot be employed at petty tasks.
I set out at Night from Stone Pass Pavilion.
I went along the mountains for ten thousand leagues,
I drifted along rivers for ten nights on end.
As the birds were flying home I let the oars rest,
When the stars grew pale I gave orders to set off.
High and clear the moon of dawn is shining,
Chill and pure the dew of daybreak wets me.
Notes

1. This poem was probably written around 428. There is a Stone Pass north-east of T'ung-lu 桐廬 in Chekiang according to Yeh, p.99. I have found no trace of this in CKTC however.

2. Huang Chieh asserts that these lines are based on YFSC, XXXVI, p.9b. "The moon is setting in the twilight, The Northern Dipper lies athwart the sky."

月落參横 北斗閣干
I Set Out from Kuei-lai and Three Waterfalls (San pu pu) to Look at the Twin Streams (Liang ch‘i)₁

I lingered till sunset before I set out,
I waited for a full moon before drifting away in my boat.
Floating on the river I escaped wind and waves,
Travelling on the clear water I played with the crystal ripples. ²

Masses of boulders rose from the Twin Streams,
Waterfalls unfurled themselves from the Three Mountains.
When I had enjoyed all I could from my climb,
A wilderness of jungle stretched before my eyes.
I gazed up at the crags but could not see the sun,
As I pushed through the forest how could I see the sky?
The sun-crow was now flying down to rest, ³
But through the dense bamboos I had not wound my way. ⁴
When I withdrew from the world in search of an uneventful life,
What did I know of the hardships a hermit endures? ⁵
Yet it is not the wind and rain that give me cause for regret,
But having no one to whom I can confide my ambitions.
Had I only had someone to "share a branch" with me,
Today would have been as a thousand years.
Notes

1. The location of these places, as H.C. points out, is impossible to decide.

2. Song, CXII.I.
   "The waters of the river are clear and wavy".
   
   河水清且涟漪

3. An allusion to the crow that Chinese legend places in the sun.

4. CT, II, p.3b, Chiu Ko, Shan Kuei.
   "I am in the dense bamboo-grove, which never sees the sunlight".
   
   余處幽篁兮不見天
   (Hawkes (1), p.43.9)

5. Literally "the hardships of nests and caves". This is an allusion to the passage in CY, Hsi Tz'u chuan: "In primitive times people dwelt in caves and lived in forests. The holy men of a later time made the change to buildings." (Wilhelm (1), vol.I, p.359). This passage is alluded to again in SCF (SS,LXVII, p.16a).

   "Although one day will then seem a thousand years, I still regret we did not meet earlier".
   
   虽一日以千载相恨相遇之不早

Here Ling-yun's own commentary informs us that this refers
to T'an-lung and Fa-liu. We may assume that in this poem "too Ling-yun is regretting their absence."
Introduction

Poems written in avowed imitation of the style of a certain writer were very popular during the Six Dynasties. The Wen hsüan devotes a good deal of space to them.¹ Wang Yao (1), pp.110-134, discusses this genre and concludes that one of the main reasons for its popularity was that it gave poets a chance to display their versatility. He also observes (loc.cit., pp.120-121) that groups of poems written on the same occasion (命題共作) first became common during this era. Hence in writing the verses translated below Ling-yün was proving himself doubly versatile. He was doing more than merely conform to a literary fashion however. As Wu Ching-hsü maintains, Ling-yün had reasons of his own for choosing to imitate the work of the chien-an poets. His own verse is undoubtedly heavily influenced by Ts'ao Chih (192-232), as Chung Yung points out;² and to imitate unashamedly the style which had moulded his own verse must have been a valuable literary experience, forcing him to see just where and how his own verse fell short of his ideals. But in these poems I feel he is aiming not only at a literary but at a political target. He is in fact

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1. WH, XXX-XXXI. Among the most renowned examples of this genre are the 'Thirty Miscellaneous Imitations' of Chiang Wen-t'ung and the 'Twelve Imitations of Old Poems' of Lu Chi. This poetic genre has never been popular in Western literature. The only noteworthy examples in English are those of Pope, apart from Robert Lowell's imitations of Valéry, Rimbaud, Rilke, and others.

2. Shih p'in 上 p.17. 建臨川太守謝靈運, 其出於陳思.
making a subtle but pointed analogy between the Wei and the Sung.

I have previously remarked that the central and implicit analogy – the master-metaphor if you like – underlying most of Ling-yün's work, is that Chin is equated with Han and Sung with those who destroyed Han. But in this case his attack has shifted. Sung is now compared to Wei. So Ts'ao P'i-Wei Wen-ti – stands for Liu Yi-lung – Sung Wen-ti – while Ts'ao Chih represents the Prince of Lu-ling, who was likewise robbed of his rightful heritage by a jealous brother. Wu Ching-hsü would carry the analogy further and have it that Hsieh saw himself as Wang Ts'an, who, after Ts'ao Chih, was the most talented of the chien-an poets. Wang's family had given much the same distinguished service to Han as had the Hsieh to the Chin. Did Ling-yün feel a secret kinship with Wang Ts'an who had betrayed his trust and served Wei as he himself had served Sung?

Whatever the answer to these riddles, we are sure of one thing: Ling-yün must have studied the history and literature of the chien-an period with some assiduity. He had noticed, for example, not only that the work of K'ung Jung ㄖ is different from the other six poets with whom he is (quite wrongly) associated, but that his execution in 208 would have made it impossible for him to have taken part in one of these banquets. (See Wang Yao (2), I, p.5.) This would explain why he has included no pastiche of K'ung's work in his collection, even though Ts'ao P'i's Essay on Literature (WH, LII, p.9a SPTK) puts him at the head of the chien-an
poets. Ling-yun must have remembered the passage from the biography of Wang Ts'an (WC, XXI, p.978c) which mentions only six poets:

"At first when Emperor Wen was General of the Five Administrations, he and Ts'ao Chih, Marquis of P'ing-yüan, were both fond of literature. Ts'an and Hsü Kan of Pei-hai, Ch'en Lin of Kuang-ling, Juan Yü of Ch'en-lin, Ying Yang of Ju-nan and Liu Cheng of Tung-p'ing all became fast friends."

Since Ts'ao P'i became General of the Gentlemen of the Five Administrations only in the first month of 211 (TCTC, p.2106) – the same year in which Ts'ao Chih became a Marquis – it was quite impossible for K'ung Jung ever to have been a member of that poetic clique.
Preface.

By the Crown Prince of Wei.

Towards the end (sic) of the chien-an period (196-220) I was for a time in the palace of Yeh. In the morning we would go for outings and in the evenings we would banquet. We explored the very summits of delight. Fine mornings, beautiful scenery, good friends and music are four things difficult to come by all at once in this world. Now my younger brother, my friends and two or three talented men, all enjoyed these things to the utmost. Yet even from olden times no one has written of such delights. Why is this?

In the days of King Hsiang lived Sung Yu, T'ang (Le) and Ching (Ts'o). In the days of King Hsiao of Liang lived Tsou Yang, Mei Sheng, Chuang Chi and Ssu-ma Hsiang-ju. Their outings were certainly delightful; but their Lord was not a cultured man.

In the days of Emperor Wu of Han lived Hsu Yueh and other talented men. They could answer readily enough, but (Wu-ti) was haughty and full of suspicion. How could they know the pleasure of talking to him face to face? Yet, without slandering those who have come after (i.e. ourselves) I daresay that they were surely wiser than us of the present day.
The years and months are going by like flowing water, (My friends) are falling round me and will soon be gone. In choosing these poems I thought of those men, and my grief for the past was greater than ever.
1. H.C. notes that *Ch'u hsueh chi*, X, p.2b, quoting the *Wei Wen-ti chi* 魏文帝集 says:

"When We were Crown Prince We used to compose fu and poems in the North Garden and in the Hall of Discussion in the Eastern Pavilion. We would command Wang Ts'an, Liu Cheng, Yuan Yu, Ying Yang and others to write poems along with Us."

Note that it would have been impossible for Ts'ao P'i to have associated with the Seven Poets when he was Crown Prince. He did not become Crown Prince until the tenth month of 217. By that time all the Seven Poets had died, five of them in the great plague of 217.

2. Yeh, the capital of the Wei dynasty, stood in present-day Lin-chang county 楚在 in Honan. Yeh Hsiao-hsueh (1), p.121, would alter 末 to 中 on grounds of accuracy.

3. Sung Yu" is described by Hightower (2), p.25, as "an even more shadowy figure than Ch'ü Yuan himself... who may for convenience be dated around the middle of the third century B.C." Sung Yu appears to have lived at the court of King Ch'ing-hsiang 頌襄 of Ch'u (r.298-265 B.C.) and to have written a number of fu, besides the Chiu Pien in CT. (See Hightower, *op.cit.* pp.25-27). SC, LXXXIV,
After Ch'u Yuan's death, Ch'u produced other poets like Sung Yu, T'ang Le and Ching Ts'o, all of whom were skilled in composition and became famous for writing *fu*. All based themselves on Ch'u Yuan's free style but none dared imitate his outspoken satire.

(Hawkes, (1), p.15).

Hsieh obviously had this passage in mind as he wrote.

4. SC, CXVII, p.3a, biography of Ssu-ma Hsiang-ju, says: "At that time King Hsiao of Liang (r.168-144 B.C.) came to court (10th month, 149 B.C.). Among his following were peripatetic rhetoricians like Tsou Yang of Ch'i, Mei Sheng of Huai-yin, and Master Chuang Chi of Wu."

SC, LVII, p.1b, gives the latter's surname as Yen and not Chuang. Yen Shin-ku in his commentary explains that this was because Chuang was the taboo of Emperor Ming (r.58-76). However Nakai Sekitoku (apud. SC, LXVII, p.3a, 譯者) points out that it was only the writing of the name that was changed: the surname itself remained the same. Note that Li Shan refers to Chuang Chi while the text of our poems reads 蕪.
5. Hsu Yueh 楏樂 biography in HS, LXIVA, was the author of a celebrated and forthright letter to Han Wu-ti.

6. Fang Hui believes that this phrase, along with the remark that "their Lord was uncultured" must have played no small part in Hsieh's downfall since the former phrase would be applied to Sung Wen-ti, while the latter would be construed as an attack on Liu Yu, whom Hsieh must privately have considered an illiterate bumpkin. The reading of subversive meanings into apparently harmless texts was a speciality of this era. Wen hsin tiao lung, p.121, 註瑕 Pointing out Flaws, comments on this with disfavour:

"Recent poets are often suspicious. They are addicted to the habit of construing anything written to mean something obnoxious, either by homophonous reading or by a form of reverse spelling. Such a practice, although it never would have been tolerated in the past, must be taken into consideration at the present time."

(Shih, The Literary Mind and the Carving of Dragons, p.219).

7. Song, CXXXIX, 可與晤之 "I can talk with her face to face". Karlgren (Gloss 339) points out that 暝 (*ngo/nguo) is etymologically the same word as 暝 (*ngo/nguo). However he decides that Cheng Hsuan's gloss 暝 對 is preferable. However, I think that 'face to face' here must have much the same connotation as Chu Hsi's gloss 解 'to explain'. The line would then mean "they dared not talk to him frankly."
8. I offer this as a tentative translation only. The normal meaning of 方將 is 'to be just on the point of doing something'. See Song, XXXVIII. 方將 萬舞
"They are just going to perform the great dance" (Karlgren). Moreover 方將 occurs three times elsewhere in WH and can always be translated as "be about to". There would therefore seem no reason to look for another meaning here. Since 是 貴 is obviously a comparative, 'wiser than', I cannot accept Chang Hsien's interpretation; "What I say is no lie. I dare say it will make later ages consider us to have been wise men in our day."

9. "Those men", refers to the six poets to whose poems he is writing the preface. All of them were dead by the time Ts'ao P'i became Crown Prince. Juan Yu had died in 212. The other five had all fallen victims to the great plague of 217. 胡應星, XVII, 行志, p.3771, says: "In the twenty-second year of the chien-an period of Emperor Hsien there was a great plague."

建安二十二年大疫
Ts'ao P'i, Yu Wu Chih shu 與吳費書 (WH, XLII, p.5a) says: "Years ago there was a plague; a calamity that carried off many old friends of mine. Hsu", Ch'en, Ying and Liu all died at once." 郭住, Ch'en, Ying and Liu all died at once.

見 also the Shuo yi ch'i 說疫鬼 of Ts'ao Chih, YKC,
Ch'uan San Kuo Wen, XVIII, pp. 8b-9a, which begins:

"In the twenty-second year of chien-an the pestilence stalked about. Every family lamented a corpse. From every house came cries of grief."
The hundred rivers flow to the mighty sea,
The starry host circles the Northern Star.
Brightly it shines on the borders of the heavens,
Remote and afar rises the Milky Way.
When the waters of heaven and earth broke their banks,
The King of our House rescued the people.
When the world had been set to order,
All men of talent naturally flocked to him.
My nature prompts me to respect the wise,
So naturally I always cherish Goodness.
How much more so now I have met these gentlemen
Who strive to perfect the daily renewal of Virtue!
When we discuss Nature we do so in no light words,
Our philosophical explanations are logical and thorough.
How can such all-embracing discourse want for words?
In our seclusion we examine both Heaven and Man.
The golden wine-jars fill translucent goblets,
On couches side by side lie ornate cushions.
The rapid strings move flying birds to listen,
While limpid songs brush dust from off the beams.
Such gatherings are difficult to come by,
So these delights are truly to be treasured.
Notes

1. Ts'ao P'i (or P'ei) (187-226), style Tzu-huan (子桓)， was the eldest son of Ts'ao Ts'ao. Though a talented poet, essayist and critic his literary abilities were yet markedly inferior to the genius of his brother, Ts'ao Chih: indeed, his jealousy of the other's talents has passed into legend.

2. Ly, II, 1. "He may be likened to the Pole Star that keeps its place while the starry host bows down to it."

3. H.C. equates the "Long Ford" (長津) of this line with the "Ford of Heaven" of the Li Sao. See CT, I, p.34b:
   "I set off at morning from the Ford of Heaven."

   (Hawkes (1) p.33.174)

   This is generally taken to mean the Milky Way (銀河).

   See TH and Yeh, p.123, note 5.

4. This refers to Ts'ao Ts'ao's actions at the fall of Han when he made himself emperor in fact, if not in name.

5. CY, Hex. XXVI, Image.
   "Daily he renews his virtue."

6. Li Shan here quotes Chuang-tzu (Chuang-tzu chi shih, XXXIII,
(a) "He who is not divorced from his original being we call the Heavenly Man! 不離於宗謂之天人 However, the term surely must mean "Heaven and man" in this context." See Yeh, p.124, n.16.

(b) It seems better to render 窮窺 as Mao does by 'dark and secluded' rather than give it its true meaning of 'beautiful'. here. See Karlgren (1), Gloss 1.

7. Li Shan here cites the story of one Hu Pa 靜已 , a character who occurs both in Pao-p'u-tzu and Lieh-tzu, who played the cithern with such consummate skill that even the birds came down to listen.
Poem II
By Wang Ts'an.

"He was by origin a descendant of honoured ministers in Ch'in-ch'uan (Ch'ang-an). He met with a time of troubles and went into exile. His verse is full of self-accusations."¹

Long ago in the days of Yu and Li there were great disorders,²

Recently in the days of Huan and Ling anarchy reigned,³

A pall of smoke hung over the Yi and the Lo, ⁴

The Han and the Yao fell into lawless hands.⁵

So I packed my bags and said farewell to Ch'in-ch'uan,

I fed my horses and made for the land of Ch'u.

The rivers Chu and Chang may be beautiful,⁶

But the stranger's heart is unmoved by the outer world.

I was always sighing over the words of the poet,

"It's of no use!" How shall I ever return?⁷

The Chief Minister received the Imperial Sway,⁸

Marquis and Earl, all honoured the leader.

A myriad horsemen pacified all South of the Han,

Chi and Ying were both swept clear (of rebels).⁹

Now the mists have cleared we receive his full glory,

Now the clouds have rolled away we turn our faces to

his pure light.

Favour and "Peace" have been double-heaped upon us;¹⁰

The Prince has singled me out for special favours.¹¹
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So I packed my bags and said farewell to Ch'in-ch'uan,
I fed my horses and made for the land of Ch'u.
The rivers Chü and Chang may be beautiful,
But the stranger's heart is unmoved by the outer world.
I am always sighing over the words of the poet,
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Marquis and Earl, all honoured the leader.
A myriad horsemen pacified all South of the Han,
Chi and Ying were both swept clear (of rebels).
Now the mists have cleared we receive his full glory,
Now the clouds have rolled away we turn our faces to his pure light.
Favour and "Peace" have been double-heaped upon us;
The Prince has singled me out for special favours.
Who would have thought that my desire to "rest my shoulders", 12
Would one day make me meet with a double brightness? 13
We ride together around our Capital city, Yeh;
We float on the broad river in boats side by side.
In firm friendship we enjoy these fine banquets,
We are silent as the music echoes among the rafters. 14
We have already caroused all night long,
Why should we fear to avail ourselves of the day's delights?
Notes

1. Wang Ts'an, style Chung-hsuan 卞宣 (biography in MC, XXI, p.1a ff.), came from Kao-핑 高平 county in Shan-揚 山揚. His great-grandfather Wāng 喃 and his grandfather Ch'ang 中揚 had both reached the rank of Ducal Minister during the Han. After the sack of Lo-yang by Tung Cho in 190 (3rd month), Wang Ts'an accompanied Emperor Hsien 峻 to Ch'ang-an. When Ch'ang-an had to be abandoned (195), Wang then joined Liu Piao 劉表, a relative of the emperor's, and went with him to Ching-chou 荆州.

After Liu Piao's death (208) Wang encouraged Piao's eldest son Ts'ung 璿 to go over to Ts'ao Ts'ao 蔡曹 who had been preparing to attack him. Under the Wei he was given the rank of President of the Imperial Chancellery. He was noted for his literary talents and his extraordinary memory.

2. For King Li of Chou (r.circa 861 B.C. according to Moule, (1), p.17), see SC, XIV; Chavannes, Mem. Hist., pp.174-268. Li was eventually driven out of his kingdom after the people had revolted against his tyrannies. For King Yu of Chou (r.circa 781 B.C. according to Moule, op.cit.), see SC, XIV; Chavannes, op.cit., pp.278-285. Yu was the king who so doted on the legendary Pao-ssu 堆似 that he fired his warning beacons simply to make her laugh. Thus, when he was really in danger, no help arrived.
3. With the accession of Emperor Huan of the Later Han (r. 146-167), power fell into the hands of the provincial generals and the slow downfall of the Han began. By the time of Emperor Ling (r. 167-189), the kingdom was in a state of anarchy. The rising of the Yellow Turbans (184) took place during his reign (TCTC, p. 1865 ff.).

4. The River Yi rises in Honan and flows east through Lo-yang into the River Lo. Here the two rivers stand for the territory around the Eastern capital which was burnt by Tung Cho before he led Emperor Hsien to Ch'ang-an (see TCTC, p. 1912).

5. The Han-valley Pass was along with the Yao Pass (see below) one of the key strategic positions of Honan. It lies some 400 li from Ch'ang-an. Mt. Yao is in Lo-ning county, Honan. It is virtually the Eastern rampart of the Han-valley Pass.

6. The river Chu rises in Pao-k'ang county, Hupei, and runs through Yuan-an county where it is joined by the Chang. It then flows south-east to join the Yangtze at Chiang-ling. Hsieh has clearly borrowed the inspiration for this line from Wang Ts' an's Teng lou fu (YKC, Ch'uan Hou Han Wen, XC, p. 3b):
7. Song, XXXVI, 1. "It's no use, it's no use!" See Karlgren (1), Gloss 103, for a full commentary on this expression.

8. A difficult line. 一般 means "Departed spirit" (cf. TKWJ, p.8218, 22701, 280), but Yeh Hsiao-hsüeh thinks it simply stands for "the Imperial Sway". The Chief Minister is Ts'at Ts'ao.

9. There has been some confusion here over the names Chi and Ying. Chi-nan Ch'eng 纪南城 was the old capital of Ch'ü. It stood some ten li north of Chiang-ling in Hupei. However, the capital of Ch'ü was also known as Ying. Yet our text has "Both Chi and Ying", obviously referring to two separate towns. WCWH notices this discrepancy and amends 赉 to Yuan 宕, a county in Ch'ü territory. Li Shan quotes HS to the effect that Ying was a separate fief in Ch'ü 荆野别邑 while (in note 4 to Poem V below) he noted that Chi is Chi-nan Ch'eng. He does not pursue the matter further. However, Chu Lan-p'o has investigated the matter thoroughly (note to Poem V below). He points out that: (a) HS (Ti li chih) says that King Wen of Ch'ü moved his capital from Tan-yang 丹陽 to Chi-nan Ch'eng and, after nine generations, King P'ing 平 fortified it. (b) HS (loc.cit.) says Ying was a separate fief in Ch'ü. Hence Ying was originally a different place from the capital of Ch'ü. (c) SCC, XXXIV, pp.25, 26, mentions Ying as separate from Chi. This refers to Tso, 14, Hsiang, where Tzu-nang tells Tsu-keng to build forti-
7. Song, XXXVI, 1. "It's no use, it's no use!" See Karlgren (1), Gloss 103, for a full commentary on this expression.

8. A difficult line. 灵 generally means "Departed spirit" (cf. TKM, p.8218, 22701, 280), but Yeh Hsiao-hsüeh thinks it simply stands for "the Imperial Sway". The Chief Minister is Ts'ao Ts'ao.

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9. Conditions at Ch'u.

Furthermore, the Fang yu chi yao 方舆纪要, quoting the Ching-chou chi 荆州记, says: "In the tenth year of King Chao, Wu opened the dykes of the River Chang. It flooded Chi-nan (Ch'eng) and went into the Red Lake. Then it went on to flood the city of Ying. So Ch'u was destroyed." So obviously Chi and Ying were different towns. Chu Lan-p'o now points out that the story in the Han Shu about the capital being left without fortifications for nine generations is ridiculous. Clearly the capital was at Chi-nan and the fortifications were extended to Ying. This agrees nicely with Tso, 14, Hsiang. But Ying was not fortified until the twenty-third year of Duke Chao (see Tso, 23, Chao) for fear of Wu. It must have been after this that it was called Chi and Ying.

10. CY, Hex, XI, Peace, Image:

"Heaven and Earth came together and the Ten Thousand Things were created,
Superior and Inferior come together and their purposes are the same."

11. "The Prince", i.e., Ts'ao P'i.

12. "To rest my shoulders", i.e., "To avoid hardships and
12. responsibilities". Cf. Tso, 2, Hsiang: "Tzu-ssu said, 'I beg you to rest your shoulders on Chin.'" (i.e., by betraying Ch'u). Did the phrase 'to rest one's shoulders' have overtones of treachery for Hsieh Ling-yun, one wonders, in the light of its context in the Tso Chuan? Did he see Wang Ts'an as a traitor to the house of Han?

13. "A double brightness", i.e., Ts'ao Ts'ao and Ts'ao P'i, H.C. says this refers to CY, Hex. XXX, Fire, Image. "Brightness doubled: the image of fire". 说明作離
Suggesting the immediate context:
"Thus the great man by perpetuating his brightness illumines the four corners of the world!" 大人从耀明照于四方

14. CT, XVI, p.15a, Chiu T'an, Hsi Hsien.
"My voice complains in the lonely silence."

(Hawkes (1), p.159).
Poem III
by Ch'en Lin.\(^1\)

He was Secretary to Yüan Pen-ch'u and hence went through many periods of war and disorder.

When Imperial Han fell into difficulties,\(^2\)
The world ran into a pestilent evil.
Tung (Cho) plunged all west of the Passes into confusion,\(^3\)
Yüan (Shao) seized the land north of the Yellow River.\(^4\)
Since an isolated man is easily frightened,
I was constrained to go to be haltered and bridled.\(^5\)
But how could my servitude make me false to myself?
I never ceased thinking lovingly of the old country.
How diligently the Minister served his King!\(^6\)
He really succeeded in eliminating those pestiferous insects!
Once again we see the Eastern Capital in all its splendour,
A second time we behold the ceremonies of the court of Han.
I counted myself very lucky to have been allowed to live,
Let alone to have met with this man of bright virtue.\(^7\)
He never says he is weary of his beloved guests,
At his banquets he forgets the passing hours.
At night we listen to music till the stars grow pale;\(^8\)
Next morning we stroll around till the last of the twilight has gone.
Our melancholy songs stir the dust on the rafters,
Our rapidly (emptied) goblets wash away our cares.
Meanwhile we get the utmost pleasure from a single day,
And none of us know what the ancients meant by "illusions".⁹
Notes

1. Ch'en Lin, style K'ung-chang 孔璋 (d.217), biography in WC, XXI, p.978c, KM ed. He came from Kuang-ling 廣陵 (Kiangsu) but fled to Yi-chou 豫州 during the disturbances towards the end of the Han era. Here he joined up with Yuan Shao 袁紹 (d.202, style Pen-ch’u 本初, biography in HHS, CIVA; WC, VI) leader of the forces aligned against Ts'ao Ts'ao; but after Yuan Shao's defeat (10th month, 200 A.D.; TCTC, pp.2035-2036), he went over to Ts'ao Ts'ao, whose secretary he became. He is remembered chiefly for his poems 詩, his Wu-chun Fu 武軍賦 (written 199) and his Shen-wu Fu 神武賦 (written 207).

2. Cf. CY, Hex. III, 6/2. "Difficulties pile up".

3. Tung Cho 董卓 (d.192, biography in HHS, CII and WC, VI) seized power in 189 and held it until his assassination three years later (TCTC, III, pp.1903-1934).

4. Yuan Shao controlled Yi-chou 豫州, i.e., modern Hopei and Shansi.

5. 窮 is glossed as 求. V.Z. "Ich, armer Kerl" misses the point.

6. "The Minister", i.e., Ts'ao Ts'ao. It seems curious that the Han Emperor should be referred to merely as "King". Was this another way of belittling a fast-falling dynasty?
7. "A man of bright virtue", i.e., Ts'ao P'i.

8. I adopt the *Wu Ch'en* reading 薄 which Lü Hsiang glosses as "sparse". However, the reading 稀 is feasible. Cf. *Song*, LXXXII, 2, "The morning star is shining". 明星有爛 In this case we translate: "... until the (morning) star is shining". However, I prefer the first reading 薄 in the light of Hsieh, p.96.1.4, 星闕命行役.

9. Li Shan quotes from the biography of Yang Ping 楊秉 (92-165), *HHS*, LXXXIV, p.817d, lines 14-15, KM ed. "Once (Yang) said nonchalantly: 'There are three things that do not trouble me - wine, women and wealth'. 常從容 言我有三不惑 湯色財也."
Poem IV.

by

Hsü Kan

"In his youth he had no inclination for office. He wanted to be like the man from Mount Chi by the River Ying. So when he did take office he wrote a great deal about the simple life."

Once when my family used to live in Lin-tzu,
Along with my friends I would play on a lute of Ch'i,
Wine was served as we drank in Chiao-tung,
I stayed to rest awhile in Kao-mi.
I thought I would enjoy these things to the end of my days,
But the world made it difficult for me to do so.
My desires for Mount Chi and the River P'u were shattered,
In my declining years I was dogged by anxieties and fears.
Near the end of my (life's) journey I am favoured with his beneficent glory,
My wretched talents have been given a place in this company.
Not only have I escaped the sufferings of "gathering firewood",
But I stroll around the Pepper and Orchid apartments.
In our philosophical disquisitions we examine a myriad questions;\textsuperscript{11} We have certainly had more than one splendid discussion. Sad songs are played as the goblets go around: Our endless nights run into our brilliant days.\textsuperscript{12} This ornate hall is no house of tumbleweed: How can these eminent men be companions of mine?\textsuperscript{13} Yet even while carousing I remember the desires I used to have, And feel cast down, as though I had lost something.
Notes

1. Hsu Kan, style Wei-chang 俊長 (171-217), biography in WC, XXI, 5a ff. Ts'ao P'i, Yu Wu Chih shu (WH, XLII, p.6a) says of him: "Wei-chang thinks only of literature and the simple life. He has a tranquil mind and few desires and would like to live on Mt. Ch'i. He may be called a thorough gentleman." (Cf. LY, VI, 18, "When his accomplishments are equal to his qualities then he is a gentleman.")

Hsu Kan must also have been something of a Buddhist since he translated the Chung (kuan) lun 中觀論 or Madhyamikaśāstra of Nagarjuna, the first and most important of the three śāstras on which the Madhyamika bases its doctrine (TT, No. 1564). See the Yu Wu Chih shu, p.6a.

2. I.e., he wanted to lead the life of a recluse. It was on Mount Chi in Hsing-t'ang 行唐 county, Hopei, that the legendary hermit Hsu Yu 休由 lived. It was to Hsu Yu that Yao wished to cede his throne. When he refused this, Yao offered to make him governor of nine provinces. On hearing this Hsu washed his ears free of defilement in the waters of the nearby River Ying 湘川. Cf. Lu Shih Ch'un Ch'iu, XXII, p.9b, SPTK ed.

3. Lin-tzu, the ancient capital of Ch'i, in Western Han times a provincial capital, is in present-day Lin-tzu county, Shantung. It seems to have had a reputation for music when it was capital of Ch'i. See SC, LXIX, p.27, biography of Su Ch'in: "Su Ch'in said to King Hsuan of Ch'i: 'Lin-tzu
is very rich and opulent. Its people all play flutes, citherns and guitars." See Wei tou fu (WH, VI, p.3b), "Lin-tzu was deserted, Yen and Ying fell into ruins."

4. Chiao-tung Kuo, originally established by Han, is in modern P'ing-tu county, Shantung.

5. Kao-mi was an ancient fief in Ch'i. Its capital now lies south-east of Kao-mi county, Shantung.

6. Chuang, XXVI, 1, "The outside world cannot be determined."

7. River P'u. The stream where Chuang-tzu fished. See Chuang, XVII.

8. "His ... glory", i.e., Ts'ao P'i's. H.C. remarks that from Li Chou-han's commentary we should expect to be a graphic error for 遼.

9. The term 貢 occurs in Li Chi, II, 3, in the sense of "Being indisposed". Here, however, Li Chou-han glosses it as "menial labour".

10. "Pepper and Orchid". Li Chou-han explains this simply as "A nobleman's dwelling". But surely the expression means no more than "perfumed" as in Li Sao, p.32b. "I see the way pepper and orchid act." (I ignore the traditional symbolic interpretation put on orchid and pepper in the Li Sao. (See Hawkes (1), p.214). I merely wish to show that they are often associated. For further examples see TKWJ, 15029551).
11. I take it that 清 here has much the same significance as in "philosophical wit". Li Shan here cites a fragment from a lost poem of Ts'ao Chih's: "In our lofty discussions and disquisitions on the Void We ask questions about the Origin of the Way!" 高談虚論 問彼道原

12. The Wu Chen reading 續 might be preferable here since the line is obviously based on a passage in Ts'ao P'i's Yu Wu Chih shu (WH, XLII, p.5a). "When the bright sun was hidden we went on by the shining moon."

白日既匿 繼以明月

13. Song, CCXXXVIII, 1, "As befits the fine officers."

髦士攸宜
Poem V
Liu Cheng.¹

"An outstanding man with a very special talent (for literature). His writing has a great deal of spirit. His achievement is as remarkable as it is classical."²

I dwelt in quiet poverty within my village gates;
For my youth was spent in Tung-p'ing.³
But Yen-(chou) on the Yellow River lay across a strategic road,
In dire straits I came to the capital in Hsu-ou.⁴
A wide river turns back no streamlet,
So he had me enter and take my place among these talented men,
In the north we crossed the Li-yang ford,⁶
In the south we scaled the walls of Chi and Ying.⁷
When I had looked at the achievements of past and present,
I had a good idea of the conditions necessary for war or peace.
As a friend I explained (problems) and sent up (the answers),⁸
In my memorials I put my whole life's experience.
How much more so now I have his brilliant wisdom looking upon me,⁹
Since I am aware how deep (his favours have been)
I feel my life would be of little account (to repay him).
We stroll round from morning till the cows and
sheep come home,
We sit together in the evenings till the roosting
cocks are crowing.\textsuperscript{10}
Right through the year and not just on one day alone,
Do we pass round the goblets and play new music.
Once nothing went right for me,\textsuperscript{11}
Now it seems I have all my wishes granted.
I only envy the birds their beating wings,
Would I could soar to the high and distant heavens!
Notes

1. Liu Cheng, style Kung-han 公斡 (d.217) came from Tung-p'ing 定情 (in present-day Shantung). He rose to high favour with the Ts'ao family but eventually presumed overmuch on his friendship with Ts'ao P'i and was punished for his insolence. P'ei Sung-chih 庾松之 (d.451) in his commentary to Liu Cheng's biography (WC, XXI, p.5a) quotes the following story of his downfall from the Tien lueh 天略 of Yu Huan 柳按 (3rd century): "The Crown Prince once invited his literary friends to a drinking party where they all sat round and enjoyed themselves. He ordered Lady Chen to come forth and pay her respects. All of them who were seated there bowed low except for Cheng who stared straight at her. When T'ai-tsu (Ts'ao Ts'ao) heard of this he had him arrested. The death-sentence was commuted to transfer to other employment." (See also K.P.K. Whitaker, "Tsaur Jyr's Song of the Ill-fated Lady", BSOAS, 17 (1955), pp.532-533). Ts'ao P'i says of him (WH, LII, p.8b): "Liu Cheng's (memorials and addresses) are powerful but not tightly organised."

2. H.C. interprets the expression 偏人 in the light of Ts'ao P'i's Essay on Literature. "Though all writing is essentially the same, the specific forms differ. Thus memorials and deliberations should be decorous: letters and essays should be logical: inscriptions and dirges should stick
to the facts: poetry and fu should be ornate. These four classes are different. So carrying them out demands special talent. Only outstanding genius can cope with all these forms." (Partially translated by Hightower (2), p.513).

3. I.e., Tung-p'ing county in Shantung.

4. (c)Hsü county, whose chief town was near present-day Hsü-chang in Honan, had its name changed to Hsü-chang when the Emperor who had been captured by Yang Feng 楊奉, moved his capital there on the instigation of Ts'ao Ts'ao in 196 (TCTC, p.1983.8, note 1). TCTC, p.1985 says: "So the capital was transferred to Hsü". On the day yi-ssu the Emperor visited Ts'ao Ts'ao's camp and conferred on Ts'ao the rank of Generalissimo while enfeoffing him as Marquis of Wu-p'ing. For the first time the Ancestral Temples and the Altars of the Soil and Grain were set up in Hsü." 遂遷都許已白華操營不動為大將軍封武平侯姓立宗廟社稷於許(胡) W. Ch'en read 滄漂 for 滄蔽. This binome liuen-p'iau occurs again in this group of poems (No.VI, line 8) as liuen-p'ak 滄薄.

5. A metaphor describing his welcome by Ts'ao Ts'ao.

6. The Li-yang ford, sometimes called the White Horse Ford 白馬津, lies north of the county-town of Hua 滑 in Honan. Chang Hsien says this line refers to Ts'ao Ts'ao's northern campaign against Yuan Shao as the following line refers to his southern campaign against Liu Piao.
7. For Chi and Ying see note to Poem II of this series, line 14.

8. H.C. thinks the expression "as a friend" refers to that excessive familiarity with Ts'ao P'i which was to be his downfall. See the anecdote translated above in the introductory note.

9. H.C. believes that the expression 明哲 must refer to the Crown Prince and not, as Lu Yen-chi believes, to Ts'ao Ts'ao. This is obviously correct since all the other poems (except, of course, Ts'ao P'i's itself) bring in a complementary reference to the Crown Prince on line thirteen or so.

10. Song, LXVI, 3.

"The fowls roost on their perches, it is the evening of the day,
The sheep and oxen go down and are brought together."

(From Karlsgren, 1).

Note that this meaning of "come" 来 has been arbitrarily assigned to kuo 由 by Mao in the first place (see Karlsgren (1), Gloss 193, Stanza 3). Here Hsieh uses it as though it always meant 来 even in the extended sense of "until", a noteworthy example of the way in which a literary vocabulary has been built up from commentators' fertile imaginations! 扶 can only mean "to bind, to join together."
11. Lu Hsiang glosses 辰 as�� and adds: "Good times are hard to come by". The line literally means: "The time and the deed found it difficult to agree". The final couplets would seem to mean that, since all his wishes have been granted, he has nothing left to wish for except the impossible - that he be given high office perhaps?
Poem VI
by Ying Yang

A gentleman from the region of Ju-nan and the river Ying. A homeless exile, wise in the ways of the world, he sighs a great deal over his wanderings.

Mournfully cry the geese in the clouds,
Rising on beating wings from Mount Wei-"yu.
They seek the cool of the banks of the river Jo,
Or flee the cold to the islets of Ch'ang-sha.
I remember the time when I first came to Liang-ch'uan,
Slowing my steps to linger in Hsu and Ying.
One day a time of turmoil came upon us,
I was in dire straits and was for long a wanderer.
In those far-off days before the world knew peace,
I took service (with Ts'ao) and soon obtained a post.
Down in Kuan-tu I served him as a soldier,
At Wu-lin I stood by him in his trouble.
In my evening years I have met these brilliant men,
Who gather together under his Heavenly Vault.
We sit in ranks beneath these ornate beams,
Our golden goblets brim with translucent wine.
They begin by playing the Yen-lu song for us,
And then we talk until the stars grow pale.
Jest answers jest, without a moment's pause,
Quips and conceits flash out incessantly.
As I bow to all, my worries fall from me,
Within my heart there is not a trace of care.
Notes

1. Ying Yang, style Te-lien (d.217), biography in WC, XXI, pp.3a ff. Note that 陽 as a personal name is read "Yang", not "Ch'ang" as Hightower has it (Hightower, 2, p.513). See (a) Kuo yu tz'u tien; (b) P'ei wen yun fu; (c) K'ang hsii tzu tien.

Ts'ao P'i's Essay on Literature says of him: "(The memorials and addresses of) Ying Yang are well-balanced but lack strength." (WH, LII, p.8b, SPTK ed.). The opening lines of this poem are clearly modelled on the opening lines of Ying Yang's poem Shih wu kuan chung lang chiang chien chang t'ai chi (WH, XX, p.9b, SPTK ed.).

"In the morning the geese cry in the clouds,
Oh how mournful are their notes!"

2. Ju-nan ch'un is in present-day Ju-nan county, Honan. Ying is the river Ying. Lien mien tzu tien glosses as "a nearby wind", but this is forced. Yeh Hsiao-hsueh understands it as "to wander about". This is certainly preferable.

3. Song, CLXXXI, 3.

"The wild geese go flying, their woeful cry is clamouring."

4. Mt. Wei-yu is mentioned in Huai-nan tzu, IV, p.8b and p.19b. Kao Yu's commentary describes it only as being in the extreme north. "Dragon Light lies to the North of Goose
Gate. It is overshadowed by Mt. Wei-yu. The sun is never seen there. Its spirits have the faces of men, the bodies of dragons and no feet." (op. cit., p. 9a, text). Presumably the proximity of this mountain to Goose Gate mountain prompted Hsieh to mention it in connection with the geese.

5. The River Jo in question is said to lie east of the K'un-lun mountains. TMTTT, p. 697c, states that the location of this river must be west of present-day Hsi-ning county, Kansu.

6. I.e., to the P'eng-li lake, close to Ch'ang-sha.

7. During the Warring States era Wei had its capital at Ta-liang in K'ai-feng county, Honan.

8. Hsu is present-day Hsu or Hsu-ch'ang county, Honan. Ying (Ying-ch'uan commandery had its administrative centre at Yang-chai (Yü county, Honan). Liang, Hsu and Ying occupied the territory of the old state of Wei.

9. See above Poem V, note to line 4.(b).

10. TOTC, p. 2016 (199, 9th month). "Ts'ao returned to Hsu. He left some of his soldiers to guard Kuan-tu." In his commentary to this, Hu San-hsing quotes the Pei cheng chi 北征記 of P'ei Sung as saying that Kuan-tu is below the Chung-mou tower on the River Pien in
Honan (north-east of modern Chung-mou county. It was here that Ts'ao Ts'ao destroyed the army of Yuan Shao in 200 A.D. See TMTT, p.450; SCC, V, p.45, for further information.

11. The following information has been taken from Chu Lan-p'o's lengthy note on the location of Wu-lin. All gazeteers state that Wu-lin lies west of Chia-yü 嘉, county in Hupei on the north bank of the Yangtze, directly opposite the Red Cliffs 綠 (see for example, TMTT, p.731c). In reality Wu-lin is the name of territory stretching for about 160 li along the river (see SCC, XXV, p.29). The mistake is said to have originated in Chun-hsien chih 春縣志 of Li Chi-fu 李吉甫 (758-814). He appears to have confused Mt. P'u-ch'i 粒 with the Red Cliffs. In 208, 10th month, Ts'ao Ts'ao was camped at Wu-lin on the north shore while the army of Wu was camped at the Red Cliffs on the south shore. Huang K'ai 黃应收账款 one of the lieutenants of Chou Yu 周瑜 (175-210) managed to destroy Ts'ao Ts'ao's fleet and camp with fire-ships (TTC, pp.2092-2093). Hu San-hsing's commentary to this passage in TTC quotes Tu Yu 杜佑 (d.812) as saying: "The Red Cliffs ... face Wu-lin." Li Chi-fu may have taken his erroneous information from Tu Yu. The fact remains the Wu-lin is about 200 li from the Red Cliffs. Though the battle is always referred to as if it had occurred at Red Cliffs, in reality all the fighting and the burning of the fleet occurred at Wu-lin.
The biography of Chou Yu (WC, IX, p.1049d, 1.43 KM ed.) says: "Yu was able to defeat Ts'ao Ts'ao at Wu-lin."

12. For the Yen-lu song see Huai-nan-tzu, XIII, p.25a. "Now the song Gathering Caltrops originated in Yang-a. When the vulgar heard it they considered it was not as good as the Yen-lu."
Poem VII
by Juan Yu.

He was given the office of Secretary so he speaks of the great favours he has received.

The islands of the (Yellow) River were thick with dusty sand;

To the wind's lament it rose in yellow clouds.
Gold-bridled steeds went galloping after each other,
How could their furious course be brought to an end?
A lucky cloud blessed me with drenching rain,
Though of no account, I was raised above many scholars.
I remember those far-off days in Po-hai,
When we sported by the pure islets of Nan-p'í.
Now once again we stroll by a bend in the (Yellow) River,
Or float, to the sound of flutes, on backwaters thick with orchids.

On foot we climb the Ladder of Cinnabar,
To sit side by side in the company of our Lord.
Exquisite phrases now delight our hearts,
How that doleful music soothes our ears!
Out pours the must, followed by a fragrant vintage,
The filling of cups continues endlessly.
Since the time when the Emperor feasted the feudal lords,
Nothing has been seen like the splendour of today.
Notes

1. Juan Yu, style Yuan-yü 元瓘 (d.212), biography in WC, XXI, p.5a. When young he had been a pupil of the great scholar Ts'ai Yung 紫邑 (133-192) who, like Juan, came from Ch'en-liu 前留 commandery in modern Honan. He eventually became secretary to Ts'ao Ts'ao and along with Ch'en Lin was responsible for drafting most of Ts'ao's edicts, decrees and so on. The Essay on Literature says of him: "The memorials and addresses to the throne of Ch'en Lin and Juan Yu are the best in this age." (Hightower, 2, p.514).

2. Song, CXX, 2. "It is ample, it is moistening, it is soaking, it is abundant." (See Karlgren (1), Gloss 677). Hence comes the extended meaning of "gratitude for favours" (cf. TKWJ, 1261, 1).

3. Song, 1. "On an islet in the River" 在河之洲

4. Huai-nan-tzu, IV, p.11a. "The dust of the Yellow Springs flies up and turns into Yellow Clouds." Yellow clouds are the sign of an approaching dust-storm. Here the storm symbolizes war as in the poem Hsueh feng shih 衛苻詩 of Huang T'ing-chien 黃庭堅 (1045-1105). "Alas! There are yellow clouds for ten thousand leagues! Drenched in blood, wounded by steel, (the warriors) lie in iron armour!"

6. See note 2 above.

7. Po-hai, a commandery set up by Han, covered a large area of modern Shantung and northern Hopei. Its ancient capital lies eight li north-east of present-day Nan-p'i in Chih-li.

8. Nan-p'i was the town where Ts'ao Ts'ao defeated and killed his one-time kinsman Yuan T'an, eldest son of Yuan Shao (1st month of 205). See TCTC, pp. 2057-2060. Po-hai was also the scene of fighting during this campaign. Juan may mean that he was with Ts'ao Ts'ao during these campaigns. He was almost certainly there with Ts'ao P'i. Cf. Ts'ao P'i, Yu Wu Chih shu (WH, XLII). "I often think of our truly unforgettable outings in those far-off days in Nan-p'i"

9. Ts'ao P'i, Yu Wu Chih shu. "At this time of year I used to go out in my carriage, following the Yellow River as it wound its way northwards. My attendants played flutes to clear the way for me while my learned friends followed behind in carriages."
10. The Royal Palace had a vermilion path (丹徒) running through a long courtyard at the entrance to the main court. This expression is also used to denote the road that leads to the Land of the Immortals. Cf. Hsieh T'iao, Yu Ching-t'ing shan shih in Hsieh Hsuan-ch'eng shih chi 謝宣城詩集, 3, p.6a, SPTK ed. Hence the line in our poem holds both these meanings. To enter the royal Palace was to enter the realm of faery.

11. Ts'ao P'i, Yu Wu Chih shu. "Lofty discourse delighted our hearts, mournful zithers flattered our ears" 高談 娉心哀筝順耳. The cheng is defined by Picken (1), p.90, as a half-tube zither with thirteen brass strings (in its modern version).

12. Shuo Wen defines 婴酒 as "Wine that has been allowed to ferment only one night." "Must", is really too generous a term for this lightest of wines. The wine of course would be made from rice, not grapes, at this early date. The Arab writer who calls himself Sulaimān the Merchant سليمان التاجر writing in 851 reports that: "The wine taken by the Chinese is made from rice. They do not make wine from grapes, nor is it brought to them from abroad: they do not know it, accordingly and make no use of it." (Reinaud, Relations des voyages faits par les Arabes et les Persans dans l'Inde et à la Chine, Vol.I, p.23). For a comprehensive account of wine in China, see Berthold Laufer, Sino-Iranica, (Chicago,
1919, pp. 220-245. It is interesting to see that Hsieh thought Ts'ao P'i and his friends connoisseurs enough to know that one should drink the must first and follow it up with the vintage.

13. Song, CLXI, 1.

"Iô-g-iôg cry the deer
Eating the duckweed of the open grounds."

Mao glosses 菽 as 莠, "duckweed". Since our text already has the latter form I follow Mao. The Song refers to a princely feast.
Poem VIII
by Chih, Marquis of P'ing-yüan.

As a young man he had no worldly cares, delighting only in a life of carefree leisure. Yet he lived to lament his sad lot.

Strolling out in the mornings we climb the Phoenix Pavilion, In the evenings we assemble by the Pool of Flowers.
Bending the boughs, we pull their frail twigs down to us, Seizing the branches, pluck the fragrant dogsbane.
Restlessly my gaze roams over everything, My eyes meet all they seek to find.
Westward, I turn my gaze to Mt. T''ai-hang, Northward, I stare out to the Han-tan road.
Long and straight the level avenue, How the white willows murmur in the wind!
The Lord Assistant bids us drink and feast, Our merry-making purges us of sadness.
In roystering we heed not day nor night, Come dusk, some dawn, for us they are but one.
A gathering of the subtlest intellects, Unsullied words besprinkling us with fragrance!
Our doleful tunes lure homing geese to earth, Our wanton songs' last notes pierce the clear heavens.
This Chung-shan wine can never make us drunk, Yet quaffing of his power we feel quite sated.
May we flourish till our hair turns yellow with age, And hope to live long by nourishing our lives.
Notes

1. Ts'ao Chih was enfeoffed as Marquis of P'ing-yuan in 211, holding this post until 214 when he became Marquis of Lin-tzu.

2. As Yeh Hsiao-hsueh points out, this refers to the persecution that Ts'ao Chih suffered at the hands of his brother Wen-ti after Ts'ao Ts'ao's death in 220.

3. Both Li Shan and Lu Hsiang equate the feng-ko 鳳閣 with the chung-shu sheng 中書省 or nei sheng 內省, the "Department of the Grand Imperial Secretariat". But this name was first bestowed on the Department in 684, see des Rotours, TF, I, p.178. "La première année kouang-tch'ai 光宅 (684) le département du grand secrétariat impérial, appelé tchong-chou-cheng, reçut le nom de fong-ko 鳳閣."

Apart from the reference in this poem there is no record of a Phoenix Pavilion having existed in Yeh. However its name was probably derived from the famous Phoenix Tower built by Duke Mu of Ch'in 秦 (659-621 B.C.) for Hsiao-shih 蕭史 and his wife Lung-yü 求其. (LSC, XXXV; Kaltenmark (1), pp.125-126). It is surprising not to find it mentioned in the Wei tou fu 魏都賦 of Tso Ssu.

4. The location of this pool is also impossible to trace. Lu Hsiang says simply that it was "a place for revelry" 安樂之處.
5. H.C. says these lines symbolise Wen-ti's suspicion of his younger brothers.

6. CT, II, Chiu Ko, Hsiang Fu Jen, p.9b.
"Over the white sedge I gaze out wildly."
白蘋兮騁望
(Hawkes, p.38).

7. T'ai-hang is a name for a range of mountains extending from Chi-yuan county Honan, through Hopei and back into Honan again. Cf., Shang Shu, Yu Kung, 太行恒山
"There are T'ai-hang and Heng-shan." (Karlgren, (3), p.17.20).

8. Han-tan was the capital of the ancient state of Chao during the Warring States era. During Han times it became the administrative centre of the state of Chao. The old city lies ten li north west of Han-tan county in Chih-li (Hopei).


10. The Lord Assistant, i.e., The Crown Prince, Ts'ao P'i.

"The vintage wine of Chung-shan that makes one drunk for a thousand days."
Bu 醘醇中山流淳千日
Li Shan's commentary says: "Chung-shan produces a fine vintage-wine."
12. **Song, CCXLVII.2.**

"We are drunk with wine,
We are sated with power.
Here's long life to you my lord,
May blessings be vouchsafed to you for ever."

既醉以酒 既飽以德
君子萬年 介爾景福

(Waley).

13. Has Ling-yun not noticed the contradiction between the *ch'ang sheng* techniques and the drinking of wine? Wine, like meat and garlic, was inimical to the deities of the body (see Maspero, "Essai sur le Taoisme", Maspero (3), p.101). As Hsi K'ang appositely remarks in his *Reply to the Criticisms of My Essay on Nourishing Life*: "Vous croyez que le vin du printemps (Song, CLIV) donne la longue vie, mais je n'ai jamais entendu qu'il y eût à Kao-yang des anciens à cheveux jaunissants."

Dharmākara grew up in a royal palace,
He thought of the Way as he went out of the capital.
Oaths he swore forty-eight,
And took the Great Vows to succour all creatures.
Oh, how subtle is the Pure Land!
Those who come to it are all earth's finest flowers.
In whom can we trust in our declining years?
To make the most of mutability we must set off at dawn.
Notes

1. The version of this poem found in KKMC, XV, p.200a, bears the title 無量壽公和從弟惠遠 Hymn to the Buddha Amitāyus: harmonizing with my younger cousin, Hui-lien. Hui-yüan's community on Mt. Lu was of course devoted to the Buddha Amitābha, and this poem is further evidence of Ling-yün's attachment to them and their particular creed. Amitāyus Buddha, the Buddha of Infinite Life, is Amitābha Buddha in his sambhorekāya (body of bliss 貢身) aspect. In one of his incarnations he was a king who forsook his throne to become a monk named Dharmakara or Dharmākā (Fa-tsang). See Bukkyō Dajiten, pp.1601a; 1290a.

2. Sukhavativyūha-sūtra 大阿彌陀經 (TT, XII, No.364), p.328a. says: "At that time there was a king of a great country who on hearing the teachings of the Buddha rejoiced and was enlightened. When he had renounced his kingly throne he became a monk called the bhiksu Fa-tsang." See an almost identical account in the Sukhāvatīvyūha-sūtra 佛說無量壽經 (TT, XII, No.360), p.267a-b.

3. Sukhāvatīvyūha-sūtra 佛說無量壽經 (TT, No.360), pp. 267c-269b, lists the 48 vows of Amitābha that he would not enter his final nirvāṇa unless all other beings shared it.
4. These are probably the 4 universal vows of every bodhisattva, namely, to save all living beings, to end all delusions, to study all methods, to become perfect in the Buddha-law.

5. 菁英, here equivalent to 菁花.

6. I adopt the KHMC reading in preference to that in the text.

7. I think this line means, "If we would avail ourselves of the very mutability of things we must become bhiksu at once."
Hsieh, p.113.


The Fire departs at the beginning of autumn,
In (Heaven's) bright order shines the crescent-moon at evening.

When the moon is a crescent, its beams light up my door;
In early autumn, when wind blows through every chink,
Riding on the wind they climb above the towering peaks,
Borne on the clouds, we see them gaze at each other from afar.

He paces restlessly in the north-west court,
She stands trembling by the south-east tower.

From silk plain or flowered, she makes neither skirt nor wrap,

Swiftly moves his yoke through the Milky Way.
Notes

1. The seventh day of the seventh month was the festival of the Herd-boy and the Weaving Lady, celebrated in number 10 of the Shih chiu ku shih. See the Ku shih shih chiu shou chi shih, of Sui Shu-shen 蘇樹森, p.15.
2. Li Chi, p.1365a, Yueh ling 月令 (Couvreur (1), vol.1, p.355). "In this month summer is inaugurated. Three days before the beginning of summer the Grand Astrologer announces it to the Son of Heaven thus: 'On such a day summer will begin. Its full Power manifests itself as Fire'." Hence, "the Fire departs", means "Summer has ended".
4. Shih chiu ku shih, No.10.
"Shallow and clear, but a stretch of water parts them, Gazing at each other but never able to speak."
5. Song, CCIII, 6. 不成報章
A vexed line. Waley (4), translates: "She never makes wrap or skirt." Karlgren (1), Gloss 632, objects to Waley's taking as a loan for 市 piūk "a wrap" and 增 diang as a loan for 被 diang, as "too bold". He believes that 被 is equivalent to 合而糾之, "to join and plait them", and so translates the line as, "She does not achieve any interwoven pattern."
Mao paraphrases as "She cannot go to and fro and achieve a patterned stuff."

I believe our interpretation of Hsieh's line hinges on how we understand \textit{wan}. \textit{K'ang-hsi ta tzu tien} quotes sources which seem to lean towards the meaning "light unbleached silk" (\textit{soie cuite}) but cites also the rarer meaning of "brilliant". Chu Chun-sheng (1788-1858) in his \textit{Shuo wen t'ung hsün ting sheng} defines as light, thick, open-work silk, without reference to the colour. Now if we understand as "white silk", we must follow Waley's interpretation, since it is hard to see how plain white silk could "make a pattern". If we simply understand it as "fine openwork", we may follow Karlgren and translate: "In silk openwork or flowered silk she makes no interwoven pattern."


"In the south there is a Winnowing Fan, in the north a Ladle,

And a Draught Ox that has never borne a yoke."

\begin{verbatim}
南薰北有升 牽牛不負轡
\end{verbatim}
Reading in My Study

Long ago I wandered off to the capital,
But I never forgot my hills and gorges.
So now I am back among mountains and streams,
With no conflict at all between desire and fact.
No litigation in the deserted yamen.
Into the empty courtyard come the sparrows.
Lying sick, I have a great deal of happy leisure,
Brush and ink I am forever plying.
Thinking of my ambitions I gaze on past and present,
Study is more delightful than chaffing and joking.
When I have smiled at the toil of Chu and Ni,
I laugh again at Tzu-yun in the Imperial library.
Holding a lance is certainly wearing work.
Ploughing and sowing can hardly be pleasant tasks.
In this world of ours all our joys are flawed,
Luckily I rely on the understanding of Life.
Notes

1. It would seem highly probable that this poem was written in Yung-chia, in view of lines 5-7.

2. A tribute to himself! The absence of litigants means that Yung-chia is perfectly governed.

3. Literally, "Sleeping and eating is better than chaffing and joking". A reference to *LY*, XV, 30. "The Master said: 'I once passed whole days without eating and whole nights without sleeping in order to think. It profited me nothing. It is better to study'". 子曰，吾聞終日不食，終夜不寝，以思，無益，不如學也。

Yeh Hsiao-hsüeh (1), p. 60, note 11, would conclude that our line means: "(Forgetting) to eat and sleep, I studied etc." But if "to forget to eat and sleep" means "to think" then surely "to eat and sleep" must mean "to study"? From the point of view of "the Understanding of Life", eating and sleeping are much more sensible activities than ascetic cogitation.

For the expression "chaff and joke" see *Song*, LV, 3.

4. *LY*, XVIII, 6. Chang Chü 張測 and Chieh Ni 楊廩 were Taoist hermits who lived as farmers and made fun of Confucius when he stopped to ask them where he could find a ford.

5. *HSPC*, LXXXVII, p. 5135, relates how when Wang Mang sent officers to arrest Yang Hsiung 楊雄 (style Tzu-yün) who was then working in the T'ien lu ko 天禄閣, he threw himself out of the window to escape arrest.
6. Ts'ao Chih, Letter to Yang Te-tsu (Ts'ao Tzu-chien chi shih chüan, 曹子建集十卷, IX, p.14a9). "Long ago Yang Tzu-yün was but a lance-holding officer of a former dynasty" 與揚德祖書

7. A reference to Chü and Ni.

8. Chuang-tzu chi shih, XIX, p.278.

"If you cast aside worldly affairs then your body will not be wearied. If you put aside procreation your vital essence will not be diminished" 荒事則形不勞

Ling-yün must mean: "Most people wear themselves out whether in office or in retirement. But I have come to an understanding of life and can enjoy both being in office and doing nothing at the same time".
Written by Imperial Command when I accompanied the Emperor on his Journey to Mt. Pei-ku near Ching-k'ou. ¹
The Jade Seal warns us of his perfect sincerity, ²
The Yellow Canopy betokens his august estate. ³
These things he uses by way of the Doctrine of Names, ⁴
But in the Way (of government) he excels through his divine principles. ⁵

We have heard of the ancient journey from the River Fen, ⁶
Now we see his bitted (horses) far from the dusty world. ⁷
To the sound of flutes he set out from the vernal shores, ⁸
The carriage-bells were silent as he climbed the mountain peak. ⁹

From silken pavilions erected there we gaze at the mirrored scene below,
From outspread mats of fine bamboo we watch the incoming tide.
Light is reflected from distant crags covered with thickets of orchids,
The bright sun adorns the River's marshy banks.
On plain and in marshland grow young green willows,
Over hill and garden new peach-blossom lies scattered.
The emperor's heart is glorious as the benediction of sunlight,
All living creatures bask in his radiance. ¹⁰
In my case it was useless to hobble and tether me,
When I think of my resolve I am ashamed of that
   vegetable garden.
The clever and the stupid can each but do what they
   should,
So I can at last return to my nest in the forest,
I was so caught up by the thoughts I had in the past,
That when I looked upon Nature I sang this long ballad.
Notes

1. This poem should have been placed next to the Poem Written at the Tomb of the Prince of Lu-ling, (Hsieh, p.66) since it was almost certainly written on the occasion of the same royal visit to the imperial tombs in the second month of 427. See note to line 2 of preceding poem. Lu Yen-chi's assertion that Hsieh accompanied Wu-ti to Ching-k'ou is wrong since Wu-ti never visited the place. Ching-k'ou, so called from Mt. Ching-hsien, is present day Tan-t'u (Chen-kiang) in Kiangsu. Mt. Pei-ku lies one li north of Chen-kiang. It is surrounded by water on three sides.

2. Might possibly mean: "The Jade Seal warns us to be perfectly sincere". The Jade Seal was part of the Imperial Insignia.

3. The Imperial carriage had a yellow silk canopy.

4. The "Doctrine of Names" (ming chiao) a mixture of Confucian and Legalist precepts, was closely related to the practical problems of government. "When Juan Chan (d.circa 312) saw the Director of Instruction Wang Jung (234-305) he asked him: 'The Sage valued the Doctrine of Names whereas Lao and Chuang threw light on the natural. Is their underlying meaning the same or different?' Chan replied: 'Wouldn't you agree that they are the same?'" (CS, XLIX, p.1214c.) (For my rendering of as 'wouldn't you agree that' see HJAS, 17, (1954), pp.480-481, where Yang Lien-sheng says: 'This is an old colloquial expression used to ask a rhetorical question implying the mild suggestion 'wouldn't you agree?'..."
See also HJAS, 18, (1955), pp.138-139, where Glen W. Baxter, translating from the Japanese of Yoshikawa Kōjirō 吉川幸作, renders it as "Aren't they the same". Baxter draws attention to a discussion of this famous phrase in Yoshikawa Kōjirō's Chūgoku sambun ron 中国散文論 (Tokyo, 1949), pp.107-120.

5. Li Shan would refer 神理 to CY, Hex. XX, Image.

"Thus the holy man uses the divine way to give instruction and the whole world submits to him". 聖人以神理沒教而天下服矣

But H.C. would refer (a) to CY, Hsi Tz'u V. p.40b.

"That which lets now the dark, now the light appear is Tao" 陰-陽之謂道

(Wilhelm, I Ching, p.319); (b) to ibid., V, p.41a,

"That aspect of it which cannot be fathomed in terms of the light and the dark is called spirit" 陰陽不測之謂神

(Wilhelm, op.cit., p.323). See also Hsieh, p.21, lines 9-10.


"When Yao ruled the people of the empire, maintaining perfect government within the four seas, he went to see the four sages on the distant mountain of Ku-she. (On returning to his capital) south of the River Fen he silently forgot his empire."

竟治天下之民平海內之政, 往見四子貌始射之山

汾水之陽窈然, 喪其天下焉

7. Literally: "Now I see the bits beyond the dust". 'Bits' is simply metonymy for 'horses'.

8. Flutes were played in the Imperial Retinue to clear a road.
9. "The bells were silent". i.e., the Emperor had left his carriage.

"Long ago ten suns came out together and all things were illuminated by them". 萬畫日並出萬物皆照

11. Song, CLXXXVI, 1.
"Unsullied is that white pony,
Eating the shoots of my vegetable garden."
皎皎白駒
食我場苗
Hsieh is saying that he is no 'white pony' - a symbol of the wise man according to Cheng Hsuan - so why should he have been kept at court? He is not worth his salary (the shoots of the vegetable garden); moreover he is ashamed to have accepted it.

12. Song, CCLV.2. 曾是五位
"But they are in official positions".
曾 tseng (xRc: tsong) - and not ts'eng (xRc: dz'ang) - is here equal to 道 in the sense of 道, being simply an introductory particle. See Karlgren (1), Gloss 935. The 'thoughts he had in the past', are of course thoughts of retiring from official service.
Planting Mulberry-trees

The poet of the *Songs* tells of luxuriant branches,
And also praises clearing away and pruning.
And why did the wise men of old do this?
So that we, their descendants, could unwind silk and spin.

Since I have always remembered the admonition about 'recognizing righteous conduct',
I, too, in my own petty way, have added to the people's wealth and instruction.
As the joyful months of the fleeting spring hastened by,
I had (the people) planting mulberries in their leisure hours.
Spaced out like a balustrade, they stretch from close to the walls,
The long rows reach as far as the open grounds.
Great rivers begin as bubbling springs,
Long roads start with a single pace.
So carrying out this ever-growing project,
Has consoled me in my labours beyond the seas.
Notes

1. The Ch'i min yao shu, pp.19-20, quoting the Fan Sheng-chih shu of Fan Sheng-chih (floruit circa 32-7 B.C.) says:

"How to plant mulberry trees: In the 5th month (late June) collect (ripened) mulberries, soak them in water and rub between the hands. Crush with more water to obtain cleansed seeds. Air to dry. Take ten mou of good land ... to every mou sow a mixture of three sheng of mulberry seeds and glutinous millet each. Both mulberry and millet will germinate about the same time. Hoe them down. Let the mulberry seedlings be properly apart from each other. When the millet ripens, reap the ears - the mulberry plants will be of the same height as the ripe millet so just cut them both down .... Dry them together in the open. Later ... set fire to the dried plants in a head wind. Next spring mulberry suckers will spring out so that one mou will support three pans of silkworms."

(Shih Sheng-han, (1).)

2. Song, CLIV, 3.

"In the silkworm month we branch the mulberry trees, We take those axes and hatchets and lpp those that spread out and rise high, Luxuriant are the little mulberry trees."

In the light of this allusion it would seem that the first line of our poem should read 詩人陳情 an emendation suggested by H.C. But the meaning of 偕 itself is under dispute. Mao
says it means 'to take and handle'. Later commentators think Mao intended it to mean 持 'to pull aside'. Tai Chen believes 持 means 盛 'luxuriant'. If we are to adopt 持 here, then clearly 'luxuriant' is the only meaning it will bear. However I have tentatively adopted H.C.'s suggestion.

3. **Song, CCXLI. 1.**

"They cleared them away, they cut them, the wild mulberry trees, the che trees." (Karlgren (2))

4. **CT, I, p.10b. Li Sao, 1.**

"I take my fashion from the good men of old."

五吾法前偺兮 (Hawkes (1), p.24)

5. **Song, CLIV.**

"In the eighth month we spin." 八月載績

6. **LY, XI, 24.**

"Tzu-lu said:... 'In three years I could make the people to be bold and to recognize the rules of righteous conduct.'"

7. **LY, XIII, 9.**

"When they have been enriched what else have we to do for them? He said: 'Teach them.'" 既富矣又何加焉。曰教之

8. **浮陽** i.e., "the sunlight".

Cf. Chang Hsieh, Ten Miscellaneous Poems: No.2, Wh, XXIX p.16a, 浮陽 映翠林 where Lü Hsiang glosses the term as 日光. This must mean the fifth month as in the Ch'i min yao shu quotation above.
9. **Song, XXXIX, 1.**

"Bubbling is that spring water

It flows to the Ch'i."

(See Chinese characters for the original text.)

(Karlgren (2).)

10. **Song, CCCIV.2.**

"Beyond the seas there was order."

(Karlgren (2).)
APPENDICES
Appendix II

Bibliography of works written, edited or compiled by Hsieh Ling-yun. This list also includes compilations in which Ling-yun's works appear. The number of chuan listed varies from catalogue to catalogue. Hence, for example, the entry "SSCCC, 1 ch." indicates that the work is listed as consisting of 1 chuan in that particular source.

Belles Lettres.

1. Ch'ou ming shan chih 居名山志. SSSCC, 1 ch.

2. Chin Yuan shih yen hui yu chi 晋元氏會遊集. Co-author with Fu T'ao 伏滔 (circa 317-396), Yuan Pao 蘇豹 (373-413) and others, CTSCCC, 4 ch.

3. Ch'i chi 七集. SSSCC, 10 ch. TSIWC, 10 ch. Kao shih yen lu 高氏剽錄, 10 ch.

4. Fu chi 賦集. SSSCC, T'ung chih, Kao shih yen lu, Chiao shih ching chi chih 焦氏經籍志 all give 92 ch. while SSSCC records as lost.

5. Hui wen chi 回文集. SSSCC, 1 ch. TSIWC lists as Hui wen shih chi 回文詩集 10 ch.

6. Hsieh shih lan yu chi 謝氏蘭玉集 10 ch. Wen hsien t'ung k'ao 文獻通考, CCXLVIII, p.1957, Ching chi, section LXXV, quotes Ch'en Chen-sun 陳振孫 (Southern Sung)
author of the catalogue Chih ch'ai shu lu chieh t'i 直齋書錄解題 of circa 1234 as saying that this work was a compilation in 10 ch. by one Wang Wen 汪聞 who collected the poems of Hsieh An and 16 of his descendants in over 300 sections (pien 篇). Wang Wen, a chin-shih of 1073 A.D., dated his preface the first year of the yuan-yu 元祐 period (1086 A.D.).


8. Pu Hsieh Ling-yün shihchi 補謝靈運詩集. Compiled by Chang Fu 張敷 and Yuan Shu 袁淑, (1084-453) SSCCC, 100 ch.


10. She lun lien chu 設論連珠. SSCCC, 10 ch. but records as lost; TSIWC records She lun chi 設論集 5 ch.; Lien chu chi 連珠集 5 ch.; Kao shih yen lu records as Lien chu chi, 5 ch.

11. Shih chi 詩集. SSCCC and TSIWC, 50 ch.

13. Shih ying 詩英. SSCOCC, 10 ch., lost; TSIWC, 10 ch.; T'ung chih and Chiao shih yi wen chih both 9 ch.


15. Ts'e chi 齊集. CTSSCC, 6 ch.

16. Yu ming shan chih 遊名山志. SSCOCC, 1 ch.

17. Yung-chia ho shang cheng tao ko 永嘉和尚證道歌 T'ung chih, 1 ch., with commentary by Ling-yun.

Buddhist works.

18. Commentary to Vajracchedikā-prajñāparamitā 金剛般若經法, quoted in Li Shan's commentary on Wang Chin's Inscription on the Dhuta monastery, also mentioned in KHMC, XXII, p.260a.13 in Li Yen's Preface to the Vajracchedikā-prajñāparamitā with Collected Commentaries 金剛般若經集註序

19. A revision of Dharmarākṣa's version of the (Mahāyāna) Mahāparinirvāṇa-sūtra in 36 ch., known as the Southern Recension (TT, No.375). (Co-author with the monks Hui-yen and Hui-kuan).
Historical Works.

20. Chin Shu 晉書 . SSCCC, 36 ch. CTSCCC, 35 ch.
Fragments of this work have been collected by T'ang Ch'iu 濟(1804-1881) in his Chin Shu chi pen 晉書輯本
in Kuang ya ts'ung shu, XCVII.

21. Chin lu 晉錄 . Mentioned by Chang Ping-ch'uan (1), p.14a,
as recorded in CKTC. But I have not been able to trace
this work in CKTC.

Note that three works which have been attributed to Hsieh
Ling-yun are not in fact from his hand. They are (a) the Ssu
p'u shu mu lu 四部書目録 (for which see chapter 1, note
183 above), and the Nei wai shu yi 内外書義 which the Shang-
yu hsien chih mistakenly attributed to Ling-yun instead to Hsieh
Yuan 謝元, (d. circa 445). See SSCCC, II, p.53 and Chang Ping-
ch'uan (1) p.14a. (c) SSCCC, 1, p.34, lists a Yao tzu yuan
要字範 in 1 ch. by Hsieh K'ang-lo (sic!) Grand Warden of
Yu-chang 豫章. But as Yao Chen-tsung (1), p.5214a, has pointed
out, this is a mistake.
Appendix III
SUPPLEMENTARY POEMS

We know from the lost work Pu Hsieh Ling-yun shih chi in 100 chuan (see Appendix II), that a great number of Ling-yun's poems must have been lost since all recent editions of his poetical works contain only 4 chuan. The Hsieh K'ang-lo shih chu lists only 86 poems altogether, including fragments. These are made up of 69 five-word poems, 16 yueh-fu and one four-word poem. However, the discovery of the lost T'ang anthology, the Wen kuan ts' u lin 文館詞林 in Japan resulted in five sets of four-word poems being added to the collection. These are now to be found in Ting Fu-pao (1), pp.632-635. To these must now be added the following discoveries of the writer's which are attributed to Ling-yun in the sources in which they occur. This brings our total to 98, while four lines have been added to Hsieh, p.90.

1. **Fan Nan-hu chih Shih-fan** 沈南湖至石帆
   Chia-t'ai Kuei-chi chih, (Cambridge University Library Chinese Collection, Microfilm Series, No.308) XX, pl23b.


4. **Sung Lei Tz'u-tsung shih**, 送雷次宗詩 Ch'u hsueh chi, XVIII, sec.7. Li pieh 離別, p.25b.

5. **Ch'i Li Lai Shih**, 七星瀨詩, CKTC, p.564b.
6. *Li tai shih hua*, p.341, quoting the *Yün yü yang chiu* of Ko Li-fang (d.1164), says one of Ling-yun's poems contains the line:

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赤玉隱瑶谿
雲錦被沙汭
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The poem in question is now lost.

7. *S.S., LXVII*, p.386b3 contains two lines from *Tsang Wang Hsiu*:

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拜居難地嶽
旅容易山行.
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8. The fragment now found in *Hsieh*, p.90, entitled *Teng Lu shan chueh ting wang chu ch'iao* is obviously connected with another fragment quoted in *Li Shan*'s commentary to Chiang Wen-t'ung's poem in imitation of Ling-yun in *WH, XXI*. *Li Shan* gives the title of this poem as *Teng Lu shan shih* and then quotes four lines from it as follows:

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山行非前期 強途不能臻
但欲淹昏旦 遂復接盈缺
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Clearly, since the titles are similar and both fragments have the same rime-class (*hsieh* 居) we may presume they are part of the same poem. *Yeh Hsiao-hsueh* (*Yeh*, p.20) is also of the same opinion.

A translation of *Wang Shih-men* (No. 2 above) is appended below.
Looking at Stone Gate Mountain

The dawning day stirs the cloud-caps,
I climb the crags and rest when far away.
High peaks shut out half the sky,
Long precipices cut off a thousand leagues.
A cock crows in the cool ravine,
An ape cries among the white clouds.
Jade-like waves unroll from the open places,
Misty rocks rise up against the peaks.
Twisting and turning the stream takes on many shades,
The rocks in confusion resemble each other.
Appendix IV

"THE INSCRIPTION ON THE BUDDHA-SHADOW"

of

HSIEH LING-YÜN

This inscription (KHMC, XV, p.199b.) should be compared with that of Hui-yüan (KSC, VI, p.358b; KHMC, XV, p.197c; translated Zürcher, Conquest, pp.242-243). Zürcher remarks of Hui-yüan’s Hymns that "in spite of their obscurity and extreme artificiality" they are "very interesting as specimens of early Buddhist 'metaphysical poetry'." (op.cit., p.405). He also adds that "the translation of several passages from this difficult and hyper-rhetorical text must remain hypothetical" (loc.cit.). These remarks apply with equal force to the work of Ling-yün’s which the writer has translated below. A small section of this inscription has been translated by Mather (1) p.78.

The Great Compassion extends to all beings and affects them through their feelings. But the cause through which it works on them are diverse in their origins. * Now while it is difficult to examine (it) through phenomena it is easy to fathom it out through the Principle. Hence it has
already been described in full in the sutras and traditions and completely elucidated in the predictions (Vyākarana) and the śāstras. Although the boat hidden in the gorge has long ago faded into the distance the Symbolic Teaching is still with us.² Since the appearance of the Buddha's graceful form many days and months have gone by.

When the monk Fa-hsien came from the Jetavana Park he told us all about the spiritual marvel of the Buddha Shadow. How, on the sheer rock-face of a gloomy crag, was what might have been His living form itself, having His demeanour and majestic bearing, with the marks and signs (laksana and vyāṅjana) all complete. No one knows when it first appeared or when it will end, but it is itself forever tranquil.

When the Dharma-master of Mount Lu heard of this he was overjoyed.³ Thereupon, he visited his secluded abode and examined the empty crags. Pillowed on a peak to the north and reflected in a rushing torrent to the south was the image, which he had copied and repainted in shades of green. Nor was it only the form of the image that he revered: the way His feelings were conveyed was also a masterpiece of execution.

The monk Tao-ping, wishing to publish 'Hui-yuan's intentions far and wide, ordered me to compose an inscription for cutting on stone. The origin of inscription was (simply) to broadcast merit. But there has never been an
inscription which could describe the Founder and magnify His greatness. If my inscription is to be compared with this, how could one as shallow and unlearned as I express it in words? Yet though the deeds He did are past and gone we will forever affectionately remember Him without ceasing. Often I have exhausted my humble strength to fulfil my heart's vow. Even so I could not express one ten-thousandth part of this magnificent doctrine, this secret mystery. But it may be that if I express my sincere feelings it will have some effect on all living beings. Then the flying owls will change their cry and the icchantikas will lay hold of the way of redemption. They must seek each other out in the Pure Land and look happy in the Place of Enlightenment. If the Saints have not deceived us then great good deeds must incur a reward. As I take up my brush to express myself in words my feelings are taxed to the uttermost.

All living things are tainted by Causation,
The Six Directions of Reincarnation bind us fast.
The Seven Stages of Cognition succeed each other,
Round the Nine Abodes we are forever moving.
How painful are the Five Aggregates,
How wearisome the Four Causes.
Everywhere we are ruled by the World of Phenomena,
Round the Root of Suffering, difficulties pile up.
The difficulties that pile up have never ceased,
The World of Phenomena is within us.
The Four Causes gather like clouds,
The Five Skandhas rise like flames.
Vigorously did He set out for Enlightenment,
Supreme he is, the Principle itself.
Moving and yet not disturbing Tranquility,
Advancing and yet motionless.
It will bring light to you in your long dream,
And set you right in your deep errors.
With its Intelligent Nature,
It will complete your Spiritual Knowledge.
I without my self-hood,
Truly receiving this righteousness.
You without your self-hood,
Of necessity banishing all deceit.
Once deceit has "taken a different path",
Righteousness may thus begin in many places.
It is with sounds that we make rhymes,
Through forms (rūpa) that we express our joy,
Looking at the shadow we know (salvation) is easy.
Seeking for the echo,
We find it is not difficult.
But beyond the form and sound,
There is still something to be seen.
When we view it from afar it manifests its signs,
When we draw near to it it veils its light.\(^{16}\)
It is neither matter nor yet void,
No one can fathom it or comprehend it.
It rests on a crag and shines in a forest,
With a lake at its side it is mirrored in a well.
It avails itself of the empty-air to convey to us its
kingfisher-blue,
Its shining light will develop the deep principle.
The golden signs are still vaguely preserved,\(^{17}\)
The white (curl of hair) shines warmly through the gloom.\(^{18}\)
Oh sun! Oh moon!\(^{19}\)
Why are you thus cast down?
There are the gazing monks,
Full of sincerity, waiting to appear before Him.
When news was received of the shape and measurements,
And its vague, general outline.
Respectfully (the painter) drew the reported traces,
And chiselled through the sheer peak.
On every side are cloisters where one may pace,\(^{20}\)
Secluded are the cells.\(^{21}\)
Rushing waves are reflected in the courtyard,
The rising moon shines in at the windows.\(^{22}\)
Clouds, departing, brush the mountain,
And breezes come through the pines.
Since this spot has so far an aspect,
The form of the image is also true.
Now bright, now limpid its evanescent form,
When we look at it carefully, how deep are our impressions!
Now it seems extinguished, non-existent,
Now we enjoy it, now we study it.
Through its pure essence,
We can respond to this spiritual solitude.
Treat it with sincerity and (you will find it) worthy of your faith,
Its benevolence will also be greatly visited on you.
Oh, how you cherish the Way!
Be careful not to be inwardly in awe of it!
Those who have strayed from home,
The slavish unbelievers.
Now see the road home,
And are enlightened by the sight.
You should perfect your heart,\(^{23}\)
For time is passing and slipping away.
I have dared to compose this inscription for a supernatural pavilion,
Respecting the presence of the Buddha, I shake my metal staff.
Notes

Parts of this work, namely the first half of the preface and verses 47-66 of the inscription itself have been translated by Mather, (1) pp.77-78.

1. Mather (1), has "beginning and end". But 始終 means simply, "beginnings".

2. Mather (1), p.77, equates the "boat in the canyon" (a reference to 車, VI.25) with the historical Buddha.

3. Mather (1), p.77, translates 追隨 as "following his delight". But the term generally means to "rejoice in the welfare of others" though it can mean "to follow one's inclination".

4. I have not been able to trace this Tao-ping.

5. Song, CCXCIX. 8.

"Fluttering are those flying yao birds ...
They comfort us with their fine notes."

(Karlgren (2)).

Mao's commentary says simply that the yao bird has an ugly note but that the mulberries growing about the hall of Lu would transform its cry into a delightful song. Hence the expression is used of any civilizing influence. Liebenthal (5), p.85, note 85, translates these two lines as: "The flying owl will mellow her croaking voice; the icchāntika will find the road leading home."
6. This would seem to suggest that Ling-yun did not agree with Tao-sheng's dictum, that "a good deed entails no retribution" even though, as Feng-Yu-lan points out this itself may have been inspired by Hui-yuan. See Feng, History, p.272 ff.


8. Ibid., p.40a.

9. Ibid., p.18a. The Nine Abodes of beings (āvāsa) cover the whole range of existence. The first abode is inhabited by beings with a variety of body and perceptions, including human beings, gods and pretas (hungry ghosts). In the next four abodes the senses of taste, smell and touch are absent. Finally in the last four abodes there is only the sense of mind. See Thomas (2), pp.111-112.

10. Ibid., p.126a. Yin is an early translation of skandhas the five groups which make up the personality, namely Form, Perception, Conception, Volition and Consciousness. See T'ang, History, p.139.

11. This refers to the Buddhist theory of causal relation for which six Major Causes (Hetu) and four Sub-Causes (Pratyaya) are postulated. These four Causes, as Takakusu points out (The Essentials of Buddhist Philosophy, p.71), correspond roughly to the Aristotelian four causes, i.e., to the 'efficient cause', the 'material cause', the 'formal cause'
and the 'final cause'. Takakusu (loc.cit.) lists these Causes as: (1) the chief Cause (Hetu-pratyaya); (2) the Immediate Sub-cause (Samanantara-pratyaya); (3) the Objective Sub-cause (Alambana-pratyaya); (4) the Upheaving Sub-cause (Adhipati-pratyaya) which brings all the others to a culmination. On this see also Thomas (2), p.220, who points out that Buddhist causation is Humean since we read causal relations into a sequence. See also Bukkyō Daijiten, p.685c.

12. Samsāra, the stream of life which is forever in motion.

13. Sambodhi, "Setting out for Enlightenment". Cf. Song, CCXXV, "Vigorous was King Wen" (Karlgren (1), Gloss 752).

14. A reference to the doctrine of anatma-vāda which holds that the empirical ego has no ultimate reality of its own. See Murti (op.cit.) pp.10ff.

15. CY, Ta chuan, 3; R. Wilhelm (1), vol 1, p.362.
"All things return to their common sources and are distributed along different paths."

16. All descriptions emphasize the fact that the original image faded away and eventually disappeared when one approached the wall.

17. The golden colour (suvarna-varna) is one of the 32 characteristics (laksana) of the Buddha.
18. 白毫,ūrṇā(ksēa), one of the 32 laksāna, the white curl of hair between the Buddha's eyebrows, from which radiant beams are emitted. Cf., Hui-yuan's Inscription KHMC, XV, p.198a20, 白毫吐曜, "The white curl of hair emits radiance," (Zürcher, Conquest, p.242.)

19. Cf., Song, XXVI.5. "Oh sun, oh moon, why are you eclipsed from time to time?"

20. The reading 不欄 makes no sense here. I adopt the variant 欄 "balustrades."

21. The expression 廟欄 "lattice-windows", can also stand as metonymy for "room". See Morobashi, TKWH, vol.5, p.4704, No.11714. 143.

22. Mather (1), p.78, translates 雲月 as "attracted moon-light". This misses the point of 雲月 which here must mean "newly introduced", i.e., "just arrived". Cf. PWYF, p.3660c, which cites a poem of Shen Yo's.

"The sun, departing, leaves the tall pavilions in shadow,

The moon, arriving, comes through the flimsy curtains."

23. Cf., Song, CXCI.10. 引月入輕幃 "You should change your heart". (Karlgren (2)).
Appendix V, Hsieh Hui-lien.

WH, XXV, p.31a. SPTK ed.

Sent to Hsieh K'ang-lo when I met with (unfavourable) winds in Hsi-ling.

I.

I had intended to make my journey in the first month of spring,
But by the second month of spring I had not yet set out.
As I hastened on my way to my far-off tryst,
I thought of our parting and grieved incessantly.
When I had packed my bags I waited for a favourable morning,
In a tossing boat I enjoyed an auspicious moon.
The sight of the road gave small comfort to my thoughts,
And when I turned to look back I was full of misgivings.
II.

My wise elder cousin was moved by our parting;
He escorted me through the outlying Territories and Forest.
We drank the farewell cup in a post-house in the Wilds,
We parted on the southern bank of a limpid lake.
Sad were the words of the one who stayed behind,
Full of affection was the traveller's heart.
A curve of the shore hid prow and oars from sight,
I gazed into the distance, unable to hear you or see you.

III.

Slowly I pursued my long journey,
Sad and grief-stricken at being so far from you.
Only I could end this grief at being so far from you,
Yet on this long road to whom could I confide my sorrows?
The road wound on and on into the distance,
The further it went the more I felt I must linger.
Yesterday I set out from the North bank of P'u-yang,
Tonight I am sleeping on the shores of the River Che.
Gathering clouds shadow the lofty mountains,
Raging winds have made the flying waters seethe.
Drenching rain has flooded the marshes,
Falling snow has powdered the wooded hills.
Floating mists wreath the shore and steep in darkness,
The whelming snow confounds plain with field.
In a winding arm of the river the traveller halts for a while,
And no boat stirs through all these waterways.

We drew near the ford but could not cross it,
Long tarried our oars, hindered by wind and waves.
I lie forlorn between sandbank and islet,
Finding but little joy in this plight.
When I looked west I heaved sighs over my journey,
When I stared east this sad song welled up from me,
Long drawn-out grief has laid me low with sickness,
But what can I do, since the herb of oblivion eludes me?
Notes

1. For the history of this poem see Hsieh, p.79 above, note 1. The Hsi-ling Lake lies thirty li west of Mount Hsiao in Chekiang. SCC, p.115 says:

"The Hsi-ling Lake is also called the Hsi-ch'eng Lake,"

Mount Hsiao itself stands in Hsiao county, Kuei-chi.

2. CT, XV, p.4b, Chiu Huai, Wei Chun.

"In a favourable month I'll harness my chariot."

3. The Outlying Territories lay furthest from the capital: next came the Forest and then the Wilds Ling-yun seems to have escorted his cousin for some considerable distance.

4. Song, XXXIX. 2.

"We drank a farewell cup in Yen." 飲饯子言

5. Hsieh Ling-yun's poem to Hui-lien (III.1.) says that they parted at the Western River. (See note to my translation of this poem, above.) Perhaps the Western River ran into this lake.


"I go on my way, lingeringly." 行道遲遲

7. The River P'u-yang rises in P'u-yang County, Chekiang, and flows into the Ch'ien-t'ang some way west of Hang-chou, passing Mount Hsiao on the way. It was west of Mount Hsiao that Hui-lien was held up.
8. The Hsi-ling Lake is very near that part of the River Che generally called the Ch'ien-t'ang.

9. Hui-lien excelled at description of wintry scenes. See his Hsüeh Fu 魚賦 (WH, XIII, p.10a. SPTK ed.)

10. Song, CLVI.

   "As we came from the east,
   All was dark with drenching rain."

11. The term 沖 occurs again in Hui-lien's poem 'On Coming back after a Trip on the Lake We Go out to Enjoy the Moon from the Terrace', (WH, XXII, p.8b, SPTK ed.) where Lu Men-chi defines it as "Water breaking out and returning", after Song, XXII.1. "The River has branches breaking out and returning!" Such a backwater would be the obvious place to shelter from a storm.

12. I have not been able to trace which ford is meant here.


   "How can I get the herb of forgetfulness, To plant behind the house? Longingly I think of my lord; It makes my heart suffer!"

   This plant, hemerocallis fulva, was evidently cooked and then taken as a drug. See Pen ts'ao kang mu, LXVI p.86.
Answering Ling-yun from An-ch'eng.1

The more branches there are, the thicker the forest,
The clearer the waves the deeper is the spring.
Our illustrious family has brought forth a splendid bloom
for us,
This man is a worthy successor to his ancestors.
Our relationship made you write an elegant poem,2
Like the primal emanations, fragrant words fell from
your lips.3
A wild-goose advancing, you change in accordance with
events,4
A cloud-reaching tower, you grow loftier with the years.5
Blossom and calyx set each other off brilliantly,6
Ying, sing the birds in joyful chorus.7
Since you love your relatives you respect me,
Since I give a wise man his due I admire you.8
When I compare our light, I am less brilliant than you,
When I compare our years I am a day or so the elder.9
Yet my withered leaves love your blossoming branches,
My dried-up stream admires your mighty river.
In devotion to art I excuse myself before your consummate
artistry,
In returning to propriety I am ashamed by your happiness
in poverty.10
I was lucky enough to meet with an opportunity to avoid ploughing.\textsuperscript{11}

With my tally I am guarding a river-bend south of the Yangtze.

I fret at the slowness of the years as they pass,
I sigh at the length of the road I have trodden.
I have made my feelings clear in inquiring after you, whom I respect,
Oh, how sincere is the grief I feel!\textsuperscript{12}

Though we did indeed receive the same training at the outset,

We flew away each after our own fashion,\textsuperscript{13}
I went far away beyond the Royal Verge,
You were secluded within the Ch'eng-ming palace.\textsuperscript{14}

We sought our roads - roads that are now different,
As for our natures they were already opposed.
If mere "silk and roads" can cause constant sadness,\textsuperscript{15}

How much more then is caused by love like ours!

Hobbling on one leg how could I walk in your traces?
Wounded in one wing I flew round for a few yards.\textsuperscript{16}

Of course I knew how far and high one could fly,
But to go against my own inclinations would have led to humiliation.\textsuperscript{17}

In the cold of the year frost and snow are bitter,
Half-way along the road grows steeper still.
I have taken my own measure and stand in awe of my friends,\textsuperscript{18}
I am bent on retiring since I dare not advance.
Now I will go! Strive to set a good example!

In all sincerity I write this reply to your letter.
Notes

1. Li Shan quotes the Preface to a lost poem of Ling-yun's, the Poem Presented to Hsüan-yüan 贈宣遠詩, as saying: "My elder cousin Hsüan-yüan became Warden of An-ch'eng in the first month of the eleventh year of Yi-hsi (late January or early February, 415). In the summer of that year I presented him with my poem. He replied by the winter of the same year." An-ch'eng lies south-east of Yüan-wu 原武 in Honan, on the river Ju 汝.

2. Song, CXVIII: "Tied together is the bundled firewood."


4. CY, Hex. LIII, 9/6. "The wild goose gradually draws near the cloud-heights. Its feathers may be used for the sacred dance. Good fortune." 鴻漸于陸 濃羽可以為儀吉 (Ibid., vol.1, p.222)

5. Huai-nan tzu, II, p.4a. "If you fall from a cloud-reaching tower you break your back and smash your brain to pieces." 雲台之高 鴻者折脊碎腦.
6. *Song*, CLXIV (Han version:)

Cheng Hsüan says: 

\[ \text{= the calyx of a flower} \]

Karlgren (1), Gloss 410, dismisses this as "hopeless", but Hsieh Hsüan-yüan clearly must have accepted it. Cheng Hsüan describes it as "a metaphor for the younger brother serving the elder with respect and the elder protecting the younger with his glory."

7. *Song*, CLXV.

"The birds cry ying-ying."

Cheng Hsuan says this is a metaphor for two friends who correct each other's faults.

8. *IC*, XLII, 1.

"The gentleman reverences the wise and loves his friends and so honours his ancestors."


"The Master said: 'Though I am a day or so older than you'."

This line settles the vexed question of Chan's age. See above vol. 1.
10. *LY*, XII, 1.
"If a man can for one day subdue himself and return to propriety then the world will return to love."
一日克已復禮天下歸仁也

*LY*, XV, 1.
"He is not up to one who is happy when poor and loves the rites when rich." 赤貧而樂富而好禮也

11. *LC*, V, p.1522a
"A feudal lord of the lowest class was regarded as a peasant of the highest class. His salary was sufficient to replace what he would have got by the plough."
諸侯之下士視上農夫祿足以代其耕

"Oh how sincere were my thoughts!
Their sadness lasted throughout the third month of spring."
我思何篤\n其愁兼六月

13. *Song*, CGLXXXIX.
"At first indeed they were wrens, but then they flew up as great birds."
肇允彼桃蟲 拚能雍鳥
See Karlgren (1), Gloss 1116.
An unhappily chosen allusion since Cheng Hsuan interprets it as referring to Kuan and Ts'ai who at first only resorted to slander but afterwards rebelled.
The Ch'eng-ming was a Han palace within the Wei-yang Palace 未央宫. Cf. HS LXXV, p.548c, KM ed., biography of Yi Feng 岳飛. I can see no reason why Hsieh Hsuan-yüan should have chosen this particular name, since no palace of this title existed in Sung times. HS, LXVIII, p.528d, has the story of Liu Ho, Prince of Ch'ang-yi 重邑 (see Hsieh, p.50, note 1.), who was deposed in this palace (ibid., 1.16). Is the date of this poem too early for this allusion to hint at the coming deposition of Chin Anti in 418? Surely it must have been obvious for several years before-hand that Liu Yu would eventually seize power. If this is so then Hsieh is saying in effect: "You remained within the palace where we both expect to see the emperor deposed in the near future." What was Hsieh Ling-yun's position in the palace? We know, he became Assistant-Director of the Imperial Library 秘書丞 in 413, but do not know when he was dismissed from this position. However, it would seem highly probable, in the light of the statement of Hsieh Chan's, that he still held this office early in 415. There is certainly no evidence to the contrary, as he did not take up his next post, that of Administrative Counsellor 諮議參軍 to Liu Tao-lien 道憤, until 416.
14. The Ch'eng-ming was a Han palace within the Wei-yang Palace 求夕宮. Cf. HS, LXXV, p.548c, KM ed., biography of Yi Feng 帝奉. I can see no reason why Hsieh Hsuan-yüan should have chosen this particular name, since no palace of this title existed in Sung times. HS, LXVIII, p.528d, has the story of Liu Ho, Prince of Ch'ang-yi 昌邑 (see Hsieh, p.50, note 1.), who was deposed in this palace (ibid., 1.16). Is the date of this poem too early for this allusion to hint at the coming deposition of Chin Anti in 418? Surely it must have been obvious for several years before-hand that Liu Yu would eventually seize power. If this is so then Hsieh is saying in effect: "You remained within the palace where we both expect to see the emperor deposed in the near future." What was Hsieh Ling-yün's position in the palace? We know, he became Assistant-Director of the Imperial Library 祕書丞 in 413, but do not know when he was dismissed from this position. However, it would seem highly probable, in the light of the statement of Hsieh Chan's, that he still held this office early in 415. There is certainly no evidence to the contrary, as he did not take up his next post, that of Administrative Counsellor 諮議參軍 to Liu Tao-lin 道憲, until 416.

"Yang-tzu saw a cross-roads and wept because one could go either south or north. Mo-tzu saw a bundle of cured silk and cried because it could be dyed either yellow or black." 楊子見通路而哭之為其可以南可以北．墨子見織絹而泣之為其可以黃可以黑．


"A flying bird with a wounded wing." 飛鳥鎳翼

Chuang, 1, 15-16.

"A quail laughs at it (the p'eng) saying: "Where is that bird going? I spring up with a bound and when I have reached not more than a few yards I come down again."

17. CY, Hex III, 6/3. 象

"The superior man understands the signs of the times and prefers to desist. To go on brings humiliation. It leads to failure." 君子舍之．往吝窮也．

18. Tso XXII, 3; Legge (5), p.103a.

The Marquis of Ch'i wanted to make Ching-chung one of his high ministers but he declined saying: "... The ode says (this ode is not in the Shih Ching):

From that distant chariot
They call me with the horn?
Do I not wish to go?
But I am afraid of my friends."
On the Ninth Day of the Ninth Month, I attend the Assembly of the Duke of Sung, given in Honour of His Excellency K'ung at the Hsi-ma Tower.

When the wind comes they hand out garments against the cold,

When frost lies thick all work stops.

The thick forest loses its sunny brilliance,
The deep glades cast off their flowery gatherings.

No swallows are left in their nests in the tents,

Along the islands the wild-geese are winging.

Light clouds veil the autumn sun,

A brisk west wind brushes the clear heavens.

His saintly heart rejoices at this happy feast,

With a flourish of bells he arrives at the wayside palace.

Those sitting round on fine mats savour fragrant wine,

From the middle hall rises the sound of lutes.

The Fu-sang tree's light draws near the Western Pool, Though our joy still goes on the feast must end.

Departing now is the man who is going home,

He can end his days living the simple life.

I stand by the river, resentful that I cannot go with him,

My once-joyful heart sighing over the flying tumbleweed.
Notes

1. Li Chi, VI, 月命, p.1373a.
   "In the first month of autumn a cool wind comes."
   夏秋之月凜風至

Ibid., p.1373c.
   "In the second month of autumn the wind blows strongly ... The Officer in charge of clothing is ordered to prepare tunics and skirts."
   仲秋之月首風至 ..... 乃命司服服具餘衣裳

Song, CLIV.
   "In the seventh month the Fire ebbs;...
   In the ninth month I hand out the coats." (Waley)
   七月流火
   九月授衣

2. Li Chi, VI, 月令, p.1379b.
   "In this month the frosts begin to come and all work stops."
   是月也霜始降.則百工休

3. Tso, 29 Hsiang, 8; Legge (5), p.550b.
   "He lives here like a swallow which has built its nest in a tent."
   夫子之在此也猶燕之巢於幕上

4. Song, CLIX, 3.
   "The wild geese fly along the island."
   鴻飛遊渚

   (Karlgren (2)).
5. CT, XIII, Ch'i Chien, Ch'en Chiang, p.5b.

"The autumn wind blows chill, bringing death with it,
And flowers of the field fall before they are full-grown."

王之涣注云："時之風是西風。'當秋氣拱而高則風吹急。"

Cf. Shelley's "O wild west wind, thou breath of autumn's being."

6. I.e., Liu Yu's.

7. 行宮 The palace where an emperor rested on his journeys.
   Was it presumptuous of Liu Yu - not yet emperor in name - to allow this term to be used in connection with himself?

8. CT, III, T'ien Wen, p.3b.

"The sun sets out from the Valley of Morning
And goes to rest in the Vale of Darkness."

(Hawkes, (1), p.124, (1.7)

(Hawkes, (1), p.47. 15-16)
Appendix VI
Ranks and Titles Occurring in the Text.

Adjutant of the South, 南中郎
Administrative Counsellor, 諮議參軍事
Administrator and Counsellor to the Army of Defence, 衛軍諮議參軍
Administrator to the Commander-in-Chief, 大尉參軍
Administrator in the Redaction Office, 記室參軍
Administrator to the Judicature, 法曹參軍事
Administrator of the Central Infantry, 中兵參軍
Administrator to the Rear Army, 後軍參軍
Administrator in the Redaction Office of the Directing Army, 操軍記室參軍
Assistant-Director of the Imperial Library, 祕書丞
Captain in the Left Guard of the Crown Prince, 世子左衛率
Clerk to the President of State Affairs, 尚書令史
Clerk of the Office of Merits, 功曹
Colonel, 中郎將
Colonel for the Pacification of Yueh, 平越中郎將
Commandant of Justice, 延尉
Commander-in-Chief, 太尉
Constable of the Southern Man, 南蠻校尉
Appendix VI

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Administrator to the Judicature, 法曹參軍事
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Administrator to the Rear Army, 後軍參軍
Administrator in the Redaction Office of the Directing Army, 撫軍記室參軍
Assistant-Director of the Imperial Library, 祕書丞
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Commandant of Justice, 廷尉
Commander-in-Chief, 太尉
Constable of the Southern Man, 南蠻校尉
Councillor of the Army of the Centre, 中軍諮議
Councillor of the Army of the Centre to the Crown Prince, 世子中軍諮議
Director of the Central Army, 中領軍
Director of the Grand Imperial Secretariat, 中書監
Director of the Imperial Library, 祕書監
Director of Instruction, 司徒
Duke of a Principality, 國公
Executive Gentleman of the Household Bodyguard, 衛軍從事中郎
Executive Gentleman in the Household of the Grand Marshal, 大司馬從事中郎
Extra-Officiary Junior Chamberlain, 員外散騎侍郎
First Secretary of the Office of Rites in the Department of State Affairs, 尚書儀曹郎
Frontier Post Commander, 成立
General of the Army of Protection, 護軍將軍
General of Chariot and Horse, 車騎將軍
General Commanding the Army, 領軍將軍
General of Daring Cavalry, 驃騎將軍
General Directing the Army, 撫軍將軍
General of Established Authority, 建稷将军
General of Established Military Might, 建武将军
General of the Garrison Army, 鎮軍将军

General Intendant to the Household of the Crown Prince, 太子詹事
General of the Flying Hawk Army, 鷲揚将军

General of the Guard, 衛将军

General for the Pacification of the West, 平西将军
General of the Right Guard, 右衛将军

General Upholding the State, 輔國将军

Gentleman in Attendance within the Yellow Gates, 黃門侍郎

Governor (of a superior prefecture), 尹

Governmental Official of Special Advancement, 特進致仕

Grand Warden, 太守
Grand Marshal, 大司马
Grand Preceptor, 太傅
Grand Protector, 太保

Head of the Civil Service Office, 吏部尚书

Imperial Commissar Holding the Emblems of Commander, 使持節
Itinerant Administrator, 行參軍

Itinerant Administrator in Charge of the Registration of Documents, 行參軍等記

Junior Chamberlain, 散騎侍郎

K'ai fu yi t'ung san ssu (an honorary title) 開府儀同三司

Kuang lu ta fu (an honorary title). 光祿大夫

Master of Literary Arts, 博士

Major-Domo to the Department of State Affairs, 僕射

Military Governor-General of the Territory within the Passes, 御督關中諸軍事

Minister of Works, 司空

Officer of Irregular Cavalry in Constant Attendance on the Emperor, 散騎常侍

Palace Grandee, 中大夫

President of the Censorate, 御史大夫

President of the Department of State Affairs, 尚書令

President of the Secretariat, 尚書令

Prime Minister, 宰相
Reader to the Emperor, 仕讀學士
Registrar to the Commander-in-Chief, 太尉主簿
Registrar of the Department of State Affairs, 錄尚書事
Registrar of Documents, 學記
Right Guard of the Tribunal of Sung, 宋臺在衛
Secondary Director of the Army, 衛領軍
Secretary of the Household to the Crown Prince, 宮人
Senior Clerk to the Director of Public Works, 司空長史
Senior Officer, 長史
Senior Officer of the Bodyguard, 衛衛長史
Senior Officer of Established Severity, 皆威長史
Senior Officer of the Left to the Director of Instruction, 司徒在長史
State Secretary in the Service of a Prince, 國侍郎
Vice-President of the Grand Secretariat of the Crown Prince, 太子中舍人
Vice-President of the Grand Imperial Secretariat, 中書侍郎
Vice-President of the Imperial Chancellery, 侍中
Vice-President of the Tribunal of Censors, 御史中丞
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