TIME AND NARRATION:
A STUDY OF SEQUENTIAL STRUCTURE IN CHINESE NARRATIVE VERSE

by

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Abstract

The subject of my doctoral dissertation is sequential structure in Chinese narrative poetry, which is a fundamental feature of narrative expression in Chinese poetry. Texts and genres covered include the *Shijing* (Book of Songs), Music Bureau (*yuefu* 樂府) and ancient-style poetry (*gushi* 古詩) of the latter Han and Six Dynasties, Tang poetry, and Early Qing poetry. The main purposes of my study are to examine the development of sequential structure, primarily non-temporal and anachronic sequential structures, in Chinese narrative poetry, as well as to explore the interplay of sequential structure between poetry and other literary genres.

My dissertation found that the development of sequential structure in Chinese poetry can be divided into four stages. The first stage extends from the *Shijing* to the Han and Six Dynasties. The development of sequential structure in Chinese poetry originated in the *Shijing*, the sequential structure of which became the foundation of sequencing in Chinese poetry during subsequent ages. This tradition of sequencing evolved further in the Han and Six Dynasties. The second stage comprises the Tang dynasty, when the development of sequential structure reached its first high point. No further significant progress in narrative poetic development was made in the third stage,
stretching from the Song to the Ming, and the development of sequencing stagnated.

Lastly, the fourth stage began in the Early Qing dynasty when the successful
development of narrative poetry revitalized the development of sequencing in Chinese
poetry, beginning a golden period of Chinese narrative poetry, especially long narrative
poetry.

My dissertation research makes potential contributions to the following three areas:
it reviews the status of a number of poets in the development of Chinese poetry; it
assesses the significance of certain poetic works in the development of Chinese poetry;
and it appraises the contribution of the poetic works of a specific period, e.g., Tang
poetry, to the development of Chinese poetry. Furthermore, understanding the tradition
of Chinese narrative poetry can help us comprehend the scope of lyricism in Chinese
poetry that is the main focus in traditional Chinese literary criticism. Furthermore, such
an understanding is a key to studying narrative forms in Chinese literature in general.
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Chapter One: Introduction

With its emphasis on “speaking of the aspirations” (yanzhi 言志) or “following feelings” (yuanqing 緣情), traditional Chinese literary criticism has been biased in favour of lyrical poetry rather than narrative. The lack of a doctrine of mimesis discouraged the objective qualities necessary for the full development of narrative poetry and narrative theories. However, despite the preeminence of lyrical verse in China, and the failure to develop narrative theories in early times, an important tradition of narrative poetry did exist.\(^1\) Moreover, the tradition of narrative poetry has played an important role in the development of Chinese literature. Specifically, Chinese narrative poetry has been influenced by the lyrical tradition in poetry. However, the lyricism in narrative poetry is different from the lyricism in lyrical poetry. One of the major distinctions between Chinese lyrical poetry and narrative literature is in their linguistic features. The language of lyrical poetry is imagistic, while the language of narrative literature is propositional. Imagistic language needs no specific agent, and its syntax is discontinuous. On the contrary, propositional language requires the presence of an agent,

\(^1\) Jerry D. Schmidt, *Harmony Garden: The Life, Literary Criticism, and Poetry of Yuan Mei (1716-1798)* (London: Routledge, 2003), p. 415. Further citations from this work will be abbreviated as *Harmony Garden*. 
and its syntax is continuous. Moreover, imagistic language is free from temporal reference, while propositional language tends to be temporal. Chinese narrative poetry, on one hand, has been influenced by the lyrical convention in poetry, but on the other hand, it also carries narrative features. As a result, the imagistic and propositional traditions of expression coexist in Chinese narrative poetry.\(^2\) Compared with lyrical poetry, the linguistic features of Chinese narrative poetry tend to be less imagistic and more propositional. Chinese narrative poetry requires a more explicit presence of an agent, and its syntax is more continuous and temporal than lyrical poetry. In other words, lyricism in Chinese narrative poetry carries narrative features, which are different from lyricism found in lyrical poetry. Thus, an understanding of the tradition of Chinese narrative poetry can help us comprehend the scope of lyricism in Chinese poetry.

In addition, Chinese narrative poetry could hardly have avoided fertilization from the tradition of narrative in other literary forms such as Ming and Qing vernacular novels and novellas. Yet the narrative form in poetry differs from narrative forms in other literary genres. As mentioned above, Chinese narrative poetry carries both imagistic and propositional conventions of expression. Compared with other narrative traditions of expression in Chinese poetry, see Dore J. Levy, *Chinese Narrative Poetry: the Late Han through T'ang Dynasties* (Durham: Duke University Press, 1988), pp. 25-27. Further citations from this work will be abbreviated as *Chinese Narrative Poetry*. See also Kao Yu-kung and Mei Tsu-lin, “Syntax, Diction, and Imagery in T’ang Poetry,” *Harvard Journal of Asiatic Studies* 31 (1971): 49-136.
genres such as vernacular novels, the linguistic features of Chinese narrative poetry appear less propositional and more imagistic. Therefore, its syntax is less continuous, and the presence of an agent is less explicit than in novels. In other words, the narrative tradition in Chinese narrative poetry has a strong sense of lyricism, setting it apart from the narrative tradition found in novels. Thus, an understanding of the tradition of Chinese narrative poetry is a key to understanding narrative form in Chinese literature better.

The subject of my doctoral dissertation is sequential structure in Chinese narrative poetry. The reason I have chosen sequential structure to be the subject of my study is that sequential structure is a fundamental feature of narrative expression in Chinese poetry. Texts and genres covered are as follows: the Shijing 詩經 (Book of Songs); Music Bureau (yuefu 樂府) and ancient-style poetry (gushi 古詩) of the latter Han and Six Dynasties; Tang poetry; and Early Qing poetry. The main purposes of my study are to examine the development of sequential structure in Chinese narrative poetry, as well

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3 For a discussion of the fundamental aspects of narrative expression in Chinese poetry, see Levy, Chinese Narrative Poetry, pp. 16-18. The eighteenth-century poet Yuan Mei 袁枚 (1716-1798) pointed out that one of the central concerns of good narrative verse was sequential structure. See Schmidt, Harmony Garden, p. 422. Sequential structure is a favourite topic in contemporary criticism of the modern Western novel. For a general discussion of sequential structure in Western novel, see Gérard Genette, Narrative Discourse: An Essay in Method, translated by Jane E. Lewin (Ithaca: Cornell University Press, 1980), pp. 33-85. Further citations from this work will be abbreviated as Narrative Discourse. See also Mieke Bal, Narratology: Introduction to the Theory of Narrative, 2nd ed. (Toronto: University of Toronto Press, 1997), pp. 80-99. Further citations from this work will be abbreviated as Narratology.
as to explore the interplay of sequential structure between poetry and other literary
genres. This study argues that the development of sequential structure in Chinese poetry
can be divided into four stages. The first stage extends from the Shijing to the Han and
Six Dynasties; the second stage comprises the Tang dynasty; the third stage stretches
from the Song to the Ming; and lastly, the fourth stage begins in the Early Qing dynasty.

The four stages of development are outlined as follows:

**The First Stage:** The development of sequential structure in Chinese poetry
originated in the Shijing, the earliest anthology of poetry in China, which is a collection
of over three hundred poems from the Zhou Dynasty (1020-249 B.C.). The sequential
structure in this anthology became the foundation of sequencing in Chinese poetry
during subsequent ages. This tradition of sequencing evolved further in the Han and Six
Dynasties (206 B.C.-588 A.D.). The most important development of sequencing in the
poetry of that age is found in Yuefu and ancient-style poems. Among the poetry of that
age, “Southeast the Peacock Flies” (“Kongque dongnan fei” 孔雀東南飛) stands out as
the most significant poem. It would be safe to say that the tradition of sequencing in the
poetry from the Shijing to the Han and Six Dynasties reached its apex in this work.

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The Second Stage: The development of sequential structure reached its first high point in the Tang dynasty (618-907). The most important development of sequencing in the poetry of that age can be seen in the works of Li Bai 李白 (701-762), Du Fu 杜甫 (712-770), Liu Zongyuan 柳宗元 (773-819), Yuan Zhen 元稹 (779-831), Bai Juyi 白居易 (772-846), and Wei Zhuang 韦庄 (ca. 836-910). Among these, Wei Zhuang’s “Song of the Lady of Qin” (“Qinfu yin” 秦婦吟) is exemplary, and the tradition of sequential structure in the poetry from the Shijing to the Tang reached its summit in this poem.

The Third Stage: No further significant progress in narrative poetic development was made in the following three dynasties, the Song (960-1279), Yuan (1280-1368) and Ming (1368-1644); therefore, the development of sequencing stagnated. This is probably because the critical attitude of the poets and critics of these dynasties was indifferent or even hostile to narrative poetry.\(^5\) The failure to continue the tradition resulted in the failure to continue the development of sequential structure in poetry during this stage.

The Fourth Stage: Chinese narrative poetry, particularly long narrative poetry, did not enter its golden age in China until the second half of the seventeenth century, i.e., the

first fifty-some years of the Qing dynasty (1644-1911). The successful development of narrative poetry revitalized the development of sequencing in Chinese poetry. The most important poet in this development was Wu Weiye (1609-1672). In addition to the influence of past poetry, Wu adapted narrative devices from other literary forms, such as Ming and Qing vernacular novels (baihua xiaoshuo 白話小說) and novellas (huaben 話本), to create new sequential structures, resulting in the most preeminent examples of sequencing in Chinese narrative poetry.

Although an important tradition of narrative poetry did exist in China, Chinese narrative poetry has been ignored for decades by modern Chinese and Western scholars in Chinese literary studies. Most of the research on Chinese narratives focuses either on novels or historical writings. It was not until the last three decades that modern scholars in Chinese studies became truly interested in Chinese narrative poetry. However, as compared with the field of the vernacular novel, there are still very few scholars who deal with Chinese narrative poetry. Among them, the most important scholars in the

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7 The most important works on Chinese narrative poetry written by modern Chinese scholars are: Liang Rongyuan 梁榮源, “Tangdai xushishi yanjiu” 唐代敘事詩研究 (Taipei: Taiwan daxue zhongyansuo shuoshi lunwen 臺灣大學中研所碩士論文, 1972); Wu Guorong 吳國榮, “Zhongguo xushishi yanjiu” 中國敘事詩研究 (Taipei: Zhongguo wenhua daxue zhongyansuo shuoshi lunwen, 中國文化大學中研所碩士論文, 1985); Huang Jingjin 鄧景進, “Zhongguo xushishi de fazhan” 中國敘事詩的發展, in Zhongguo wenhua fuxing yundong tuixing weiyuanhui 中國文化復興運動推行委員會, ed., *Zhongguo shige yanjiu* 中國詩歌研究 (Taipei: Zhongyang wenwu, 1985); Huang Jinzhu 黃錦珠, “Wu Meicun xushishi yanjiu” 吳梅村敘事詩研究 (Taipei: Taiwan shifan daxue guoyansuo shuoshi lunwen 臺灣師
field of Chinese narrative poetry are Professor Ching-hsien Wang, Professor Dore J. Levy, and Professor Jerry D. Schmidt. Professor Wang published a pioneering article on Tang narrative verse twenty years ago, entitled “The Nature of Narrative in T’ang Poetry.” Professor Levy published a monograph on Chinese narrative verse, entitled *Chinese Narrative Poetry: The Late Han through T’ang Dynasties*. Professor Schmidt published an important article on Qing narrative poetry, entitled “Yuan Mei and Qing-dynasty Narrative Verse.” Not only have their studies made significant

contributions to the field, their findings have also had a great impact on my research.

My research owes a great deal to the research of the aforementioned scholars, particularly that of Professor Schmidt. However, there are some major differences between my research and previous studies. First, my dissertation deals with Chinese narrative poetry covering periods that range from the earliest times to the last dynasty, the Qing. Second, my dissertation displays the development of sequential form in Chinese poetry. Third, my dissertation examines and illustrates the interplay of narrative form between poetry and other literary genres.

The narrative theories that I use in my dissertation are taken from the works of modern European scholars, principally the theory of Gérard Genette. There are three major reasons for choosing Genette’s theory as my primary theoretical foundation. First, Genette’s theory is one of the most widely used narrative theories in the study of Chinese narrative literature. Many modern Chinese scholars, such as David D.W. Wang, Karl S.Y. Kao, Yi Yang, Zhihong Li, and Dan Shen, use Genette’s theory to analyze narrative forms in traditional or modern Chinese novels, and have in turn made significant contributions to the field. Second, Genette’s

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theory consists of many important narrative topics, and the discussions and analyses of each topic are precise and detailed. The application of these topics helps to elucidate the complexity of sequential structure in Chinese poetry. Third, Genette’s theoretical frameworks are clear, practical, and systematic. They can be applied to narrative studies easily, and moreover, serve as excellent aids in analyzing the complexity of sequential structure in Chinese poetry.

It is noteworthy that traditional Chinese literary criticism did pay attention to the study of narrative literature. Important critics were Jin Shengtan 金聖嘆 (1608-1661), Mao Zonggang 毛宗崗 (fl. 1660), and Zhang Zhupo 張竹坡 (1670-1698). Although their narrative theories are mostly concerned with narrative technique, narrative function, and structural pattern, they indeed paid particular attention to narrative time, and created some terminologies to refer to textural linking, textural arrangement, and fictional sequence. However, their classifications of narrative time or sequential structure are...
relatively simple and basic, and are apparently not sufficient to account for the complexity of sequential structure in Chinese narrative poetry. For example, “backward narration” (daoxu 倒敘) is termed “analepsis” in modern Western narratology. In Chinese narrative poetry, there are seven types of analeptic sequence. The simple, basic term daoxu cannot account for the variety of analeptic sequence found in Chinese narrative poetry. Moreover, their terminologies cannot pinpoint the ending point of a narrative, which is important for the classification of sequential form. Without detailed classification of sequential form, we cannot fully understand the sophisticated technique of sequencing and the complexity of sequential structure in Chinese narrative verse.

Although Genette’s theory works well in the study of Chinese narrative poetry and other narrative genres, it does have some limitations. The first is the determination of narrative speed. Genette’s theory is built upon the narrative features of novels. Novels are long. The language of novels is highly descriptive and propositional, and narrative reference in novels is explicit. It is not difficult to determine the speed of a narrative.
However, Chinese narrative poetry is short. Its language is imagistic and highly refined.

It is extremely difficult to establish a base-line to tell the difference between different
narrative speeds in Chinese narrative poetry. Every narrative speed could only be
defined relatively in Chinese poetry.

In addition to limitations in determining narrative speed in Chinese poetry, Genette
and other modern narratologists such as Mieke Bal use modern syntactic and semantic
theory to determine the narrative voice and perspective of a narrative. As mentioned
above, their theories are built upon the linguistic features of novels. However, lyricism
plays an important role in Chinese narrative verse. Chinese poetry usually avoids the
clear indication of pronouns, i.e., omission of clear indication of narrative agent. In
many cases, it is extremely difficult to determine the narrative voice and perspective of
certain poetic lines.

The same can be said of the determination of narrative time. Since the indication of
time and place is explicit in novels, it is much easier to determine which paragraph
describes the past and which describes the present. But, due to the influence of lyricism,
temporal reference in narrative poetry is less explicit than in novels. In other words,
Chinese narrative poetry frequently avoids the clear indication of time. Therefore, it is
difficult to determine the narrative time of a poetic line. For example, Chinese poets like
to describe their emotions or reflections after an account of past events. Because there is no explicit indication of time, such description of emotions or reflections can be seen as having occurred in the past, but can also be seen as being the poet’s present feelings.

In general, sequential structure in Chinese narrative poetry can be divided into two major categories: temporal and non-temporal. Events in a temporal sequence are organized according to their temporal order, while events in a non-temporal sequence are not. In Chinese narrative poetry, there are several techniques of organizing events into a non-temporal sequence, which will be discussed in the following chapter.

Temporal sequences can be further divided into two types: chronological and anachronic. A simple distinction between these two types is that sequences in which events are organized according to their chronological order are defined as chronological, while sequences in which events are not arranged in chronological order are termed anachronies or chronological deviations. The order of events in chronological sequences must obviously be chronological, i.e., events must follow one another according to their chronological order; therefore, the movement of events appears to be

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regular. This regularity of movement restricts the form of presentation of events, resulting in a lack of liveliness and variety of content, and evoking a sense of monotony in the reader. Conversely, anachronies do not have these problems associated with chronological sequences. Anachronies allow events to move back and forth between present and past without restriction, and consequently the movement of events is rendered dynamic. The dynamic temporal movement allows the form of presentation to be more diverse, which together with the movement of events can elicit liveliness and accommodate variety of content, and even convey a special meaning. In the history of Chinese narrative verse, the level of complexity of anachrony accompanies the development of narration in poetry, i.e., the poetry of later ages progressively displays a higher level of complexity in the use of anachrony. It would be safe to say that the level of complexity of anachrony can serve as an index indicating the development of narration in Chinese poetry.

In addition to this Introductory Chapter and the final Concluding Chapter, the main body of my dissertation consists of four chapters. Chapter Two discusses non-temporal sequential structure in Chinese narrative poetry. Special attention is paid to the techniques of sequencing that Chinese poets used to arrange events into non-temporal sequences. The following three chapters examine the development of anachronic
sequential structure in Chinese narrative poetry. Chapter Three traces the development of anachronic sequential structure during the first stage, i.e., from the *Shijing* to the poetry of the Han and Six Dynasties. In other words, this chapter examines the origin of anachronic sequencing in Chinese poetry and its earlier stages of development. Chapter Four examines anachronic sequencing in Tang poetry. Special attention is paid to the increased level of complexity of anachrony in Tang poetry. Chapter Five looks specifically at Wu Weiye’s achievements in the development of anachronic sequencing and his contribution to it. This chapter also examines the interplay of sequential structure between poetry and other literary genres. Appendix 1 is the translation of the Chinese narrative poems used in my dissertation. Some English translations are cited from other scholars’ works, while in some other translations, I have made changes according to commentaries that I believe to be superior. Note that most of Wu Weiye’s poems used in my dissertation are my own original translations. Appendix 2 is the Chinese text of these translated narrative poems.
Chapter Two:

Non-temporal Sequential Structure in Chinese Narrative Verse

In Chinese narrative verse, non-temporal elements such as cardinal points and astronomical patterns are used to organize events into non-temporal sequences. This mode of writing is one of the writing techniques in the principle of *fu* 賦, discussed by ancient Chinese critics. The principle of *fu* may be interpreted as “display, description, or narration” (*puchen* 鋪陳, or *fuchen* 敷陳) or “direct display, direct description, or direct narration” (*zhichen* 直陳). In Chinese narrative poetry, the use of the principle

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11 It is noteworthy that the sequences in which events are organized by the principle of *fu* can be either temporal or non-temporal. Moreover, the order of events in the temporal sequences that are formed by the principle of *fu* is mostly chronological. While this is generally true for Chinese poetry, it does not mean that events in every chronological sequence are arranged by the *fu* principle.

of fu as a means of non-temporal sequencing originated in the Shijing, and moreover, most of the elements that are used to order events in non-temporal sequences were well developed in this anthology. The techniques of non-temporal sequencing of the Shijing had a great impact on later poets, who inherited techniques from this anthology with only a few elaborations. In other words, the techniques of non-temporal sequencing used in Chinese narrative verse are similar. Thus, in this chapter, the discussions concerning these techniques will be presented as a whole, rather than divided into different time periods (i.e., the Shijing, Han and Six Dynasties, Tang Dynasty, and Qing Dynasty).

In general, there are four major elements that are used to order events into non-temporal sequences in Chinese narrative poetry. In the first, different parts of the human body, or different articles of clothing, act as the order of sequencing. This particular technique is most often used to describe a character's outer appearance. A good example of this technique in the Shijing is the second stanza (lines 8-14) of Poem 57, “A Splendid Woman” (“Shuoren” 硕人), which details this technique nicely:

translations of the principle of fu, see Levy, Chinese Narrative Poetry, pp. 35-38. I personally prefer “display,” “description,” or “narration” for puchen 輪陳 or fuchen 敷陳, and “direct display,” “direct description,” or “direct narration” for zhichen 直陳.
Hands white as rush-down, 
Skin like lard, 
Neck long and white as the tree-grub, 
Teeth like melon seeds, 
Lovely head, beautiful brows. 
Oh, the sweet smile dimpling, 
The lovely eyes so black and white.\(^{13}\)

These seven lines show how different parts of the Lady of Zhuang’s body are taken as the order of sequencing to describe her beauty. The focus of the portrayal starts with a description of her hands, then shifts to her skin, neck, teeth, head, eyebrows, smile, and finally, her eyes. This technique of describing a beauty in this poem stands out significantly, and in the opinion of some scholars, may indeed be regarded as the origin of the technique used to portray women in the Chinese \textit{fu} genre (translated as “rhapsody” below).\(^{14}\) In rhapsody, one of the best examples of this technique is Song


\(^{14}\) See Wang Jingzhi, \textit{Shijing tongshi}, p. 143. Wang claims that this work is the origin of \textit{fu} genre works on beautiful women. Following Wang, my study discovers that in addition to having a great impact on the \textit{fu} genre, the techniques of description in “Shuo ren” can be further regarded as the origin of the same techniques in Chinese \textit{shi} poetry. I will illustrate this point later in this chapter.
Yu's 宋玉 (ca. 290-223 B.C.) “Rhapsody on Master Dengtu the Lecher” (“Dengtuzi haose fu” 登徒子好色賦):

Her eyebrows are like kingfisher plumes,
眉如翠羽，

Her skin is like white snow,
肌如白雪，

Her waist is like bundled silk,
腰如束素，

Her teeth are like cowry shells.15
齒如含貝.

In this work, the focus of description starts with the woman’s eyebrows, then moves to her skin, waist, and finally, to her teeth. Cao Zhi’s 曹植 (192-232) “Rhapsody on the Luo River Goddess” (“Luoshen fu” 洛神賦) provides another excellent instance of this technique. In this work, the Goddess’s beauty shifts item by item: from her shoulders, then to her waist, neck, throat, hair, brows, lips, teeth, and finally moving to her eyes and their glances. It is apparent that the technique of description of a woman’s beauty became much more detailed in Cao Zhi’s work:

15 The translation is from David R. Knechtges, translated with annotations, Wen xuan or Selections of Refined Literature (Princeton: Princeton University Press, 1996), vol. 3, p. 351. For the Chinese text, see Zengbu Liuchenzhu Wenxuan 增補六臣註文選 (Taipei: Huazheng, 1980), p. 349. Further citations from this work will be abbreviated as ZLWX.
Her shoulders seem as if sculpted, 肩若削成，
Her waist is like bundled silk. 腰如約素。
On her long throat and slender neck, 延頸秀頸，
White flesh is clearly revealed. 皓質呈露。
Fragrant oils she does not apply, 芳澤無加。
Flower of lead she does not use. 鉛華弗御。
Billowy chignons rise high and tall, 雲髻峨峨，
Long eyebrows are delicately curved, 修眉聳娟，
Scarlet lips shine without, 丹脣外朗，
White teeth gleam within. 皓齒內鮮。
Bright eyes do well at casting sidelong glances, 明眸善睞，
Dimples lie on either cheek. 16 鬧輔成權。

In addition to having a great impact on rhapsody, the technique of using different parts of the human body or different articles of clothing as the order of sequencing in the

*Shijing* was adopted as the principal vehicle of description of beautiful women in *yuefu* poetry of the Han and Six Dynasties. Typical evidence of this technique can be seen in

“Mulberries by the Path” (“Moshang sang” 陌上桑). Lines 7-12 read:

The straps of her basket are of blue silk, 青絲為繩系.

Its handle, a branch of cinnamon. 桂枝為繩鉤.

Her hair has a trailing ponytail, 頭上倭堕髻.

In her ears are bright moon pearls. 耳中明月珠.

Her skirt below is saffron damask, 湘緞為下裙.

Of purple damask, her vest above. 紫衣為上襦.

These three couplets describe the female protagonist Luofu’s 羅敷 attire. The description starts from the basket she holds in her arms, shifts its focus up to her hair-style and ear ornaments, then moves down to her skirt, and finally moves up to her vest. The movement of description goes back and forth, from the middle, up, down, and finally back to the middle. In following this movement, the reader is given a close picture of Luofu’s attire, and thereby appreciates her beauty in slow detail.

17 The translation is from Owen, p. 234. For the Chinese text, see Guo Maoqian 郭茂倩 (fl. 1264-1269), Yuefu Shiji 楊府詩集 (Taipei: Liren, 1999), pp. 410-11. Further citations from this work will be abbreviated as YFSJ.
Another example of this sequencing technique is the Eastern Han yuefu poem “Officer of the Guard” ("Yulin lang" 羽林郎). Four couplets (lines 7-14) describe the beauty of a Hu 胡 girl. The description starts with her long-hung skirt, then moves up to her vest, then up to her head and ear ornaments, and finally, over to her hair-style.

This poem’s descriptive movement is structured in a downward to upward motion, and finally stops at the beauty’s hair-style, displaying a movement different from that of “Mulberries by the Path”:

A long-hung skirt, twined-ribbon sash, 長裾連理帶,  
Billowing sleeves, acacia vest. 廣袖合歡褳.  
On her head she wore Lan-tian jade, 頭上藍田玉,  
In her ears she wore pearls from Rome. 耳後大秦珠.  
Her hair in two buns was so lovely 兩鬟何窈窕,  
There was nothing like them in the world. 一世良所無.  
One bun was worth five million in gold, 一鬟五百萬,  
And the two together, more than ten.18 兩環千萬餘.

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18 The translation is from Owen, pp. 235-36. For the Chinese text, see YFSJ, p. 909.
This technique of sequencing is elaborated more in the anonymous Han yuefu “Southeast the Peacock Flies.” In lines 97-104, the movement of description of Lanzhi’s attire moves between downward and upward foci several times, providing a very detailed portrayal of the lady’s beauty. The initial four lines describe articles of clothing, starting from her silk shoes, then shifting up to her hairpin, then down again to the flowing white gauze at her waist, and finally moving up to her earrings. The following two lines describe the natural beauty of her body. The focus of description in the two lines moves from the previous description of her ear ornaments down to her slim, white fingers, and then up again to her bright red lips. In the final couplet, the focus of description shifts down again to her delicate steps to further emphasize the completeness of her beauty:

On her feet she wore a pair of silk shoes, 
足下繡絲履,

On her head tortoise-shell combs shone; 
頭上玳瑁光,

Round her waist she wore flowing silk gauze, 
腰若流紗素,

On her ears she wore a pair of moon-bright pearl pendants; 
耳著明月璫.

19 The translation of these eight lines is mine. For the Chinese text, see YFSJ, p. 1035.
Her fingers were white and slim like pared scallion stems,

Her lips were colored bright red as if scarlet cinnabar were in her mouth.

She walked with delicate steps,

Such beauty no one can match in the world.\(^\text{19}\)

The use of articles of clothing, actions, and physical appearance of the character to establish the order of narration continued to be one of the principal means of sequencing in Tang poetry. A good example is Bai Juyi’s “The Old Man from Xinfeng with a Broken Arm” (“Xinfeng zhebi weng” 新豐折臂翁). The initial four lines read:

In Xinfeng there lives an old man of eighty-eight,

His hair, his eyebrows and beard as white as snow;

As his grandson’s grandson helps him past the inn,

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\(^{20}\) The translation is from Xianyi Yang and Gladys Yang, trans., *Poetry and Prose of the Tang and Song* (Beijing: Panda Books, 1984), p. 119. For the Chinese text, see *Bai Juyi Quanji* 白居易全集 (Shanghai: Guji, 1999), p. 40. Further citations from this work will be abbreviated as *BJYQJ*. 
His left arm in on the boy's shoulder, his right hangs useless.\(^{20}\)

In the initial two lines, the description of the old man begins with his age, and then proceeds to a description of the color of his hair, the hair at his temples, eyebrows, and beard. In the following two lines, the description shifts its focus to the old man's posture and his two arms: the left arm is used to support himself, and the right is broken. Bai Juyi's "An Old Charcoal Seller" ("Maitan weng" 賣炭翁) is similar in this respect. In lines 3-4, the sequence of description follows the targeting of vision, i.e., the description focusing first on his face, then shifting to the hair at his temples, and finally down to his fingers:

His face smeared with dust and ash the color of woodsmoke,

His hair gone grizzled and grey, his ten fingers utter black.\(^{21}\)

Different parts of the human body and different articles of clothing are also used to set the order of sequencing in Wu Weiye's poetry. An example of this technique can be seen in "The Child from Jinshan" (Jinshan er 菈山兒). In the description of the child's miserable experiences (lines 16-17), the movement of description goes from upward to downward, starting from his naked body, and then moving down to his bare, injured feet:

His body wore no trousers and vest, 身無裨褌,
His feet wore nothing but the stings of caltrop. 足穿蒺藜.

Another example of this technique in Wu's poetry is "Song of Painting Orchids" ("Hualan qu" 畫蘭曲). In lines 5-8, the poet uses this technique to describe the beauty of Bian Min 卞敏. The descriptive focus begins with her fragrant lipstick, then shifts to her light and supple wrist, and finally moves to the heavy bracelet she wears at her wrist.

This movement of description proceeds slowly, suggesting the poet's careful observation and his sincere appreciation of his beloved:

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22 The translation is mine. For the Chinese text, see Wu Meicun Quanji 吳梅村全集 (Shanghai: Guji, 1990), p. 89. Further citations from this work will be abbreviated as WMCQJ.
By the window she unfolded fine paper from Shu, and painted an orchid.

Her lipstick spread a sweet scent, entering her painting brush.

Her light and supple wrist could draw an orchid sprout easily,

But the heavy bracelet at her wrist made it a bit difficult to paint orchid branches and leaves.²³

In addition to different parts of the human body, physical appearances and articles of clothing, different landscapes or geographical locations (the second element) can be used to order the sequencing in Chinese narrative verse. One example of this technique in the *Shijing* is Poem 108, “Oozy Ground by the Fen” ("Fenjuru“ 汾沮洳). This poem recounts that the ruler of Wei 魏 state is diligent and frugal. He often goes to the bank of the Fen 汾 River to pluck vegetables himself, but this extraordinary frugality offends the tradition of nobility.²⁴ This poem is divided into three stanzas, each stanza

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²³ The translation is mine. For the Chinese text, see *WMCQJ*, p. 43.
²⁴ For a discussion on the theme of this work, see Wu Hongyi 吳宏一, *Baihua shijing* 白話詩經 (Taipei: Lianjing, 1998), vol. 2, p. 341.
recounting the ruler of Wei going to a different place to pluck different vegetables. In the first, he plucks sorrel in the oozy ground of the Fen River; in the second stanza, he plucks mulberry-leaves beside the Fen; and the third recounts that he plucks water-plantain at the river bend. The poet uses three different locations as the order of events to organize the three stanzas into a sequence:

There in the oozy ground by the Fen,
He went plucking the sorrel.
Such a gentleman he was,
Lovely beyond compare.
Lovely beyond compare,
More beautiful than any that ride
with the duke in his coach.

There on the riverside by the Fen,
He went plucking mulberry leaves,

彼汾沮洳，
言采其莫。
彼其之子，
美無度。
美無度，
殊異乎公路。

彼汾一方，
言采其桑。

25 The translation is based on the Book of Songs, p. 85, but I have made some changes according to Wang Jingzhi's (Shijing tongshi, pp. 229-31) and Wu Hongyi's (Baihua shijing, vol. 2, pp. 341-44) commentaries. For the Chinese text, see Wang Jingzhi, Shijing tongshi, pp. 229-31.
Such a gentleman he was,
Lovely as the glint of jade.
Lovely as the glint of jade,
More splendid than any that attend
the duke in his coach.

There in the bend of the Fen,
He went plucking water-plantain.
Such a gentleman he was,
Lovely as jade.
Lovely as jade,
More splendid than any that escort
the duke in his coach.²⁵

Another example of using different landscapes or geographical locations to order the
sequencing is Poem 110, “Climb the Wooded Hill” (“Zhihu” 陟岵). This poem
describes a soldier thinking of his family members.²⁶ Of this poem’s three stanzas,

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²⁵ For a discussion of the theme of this work, see Wu Hongyi, Baihua shijing, vol. 2, p. 353.
initial two lines of each start the narration with an account of the soldier thinking of his various family members in different locations. The opening two lines of the first stanza describe his thoughts of his father on a “wooded hill”; those of the second stanza relate his thoughts of his mother on a “bare hill”; those of the third recount his thoughts of his elder brother on a “ridge”:

I climb that wooded hill, 陟彼岵兮,
And look toward where my father is. 睇望父兮.
My father is saying, “Alas, my son is on service, 父曰: “嗟予子,
Day and night he knows no rest. 行役夙夜無已!
Grant that he is being careful of himself, 上慎旃哉,
So that he may come back and not be left behind!” 猶來無止.”

I climb that bare hill, 陟彼屺兮,
And look toward where my mother is. 睇望母兮.

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27 The translation is from The Book of Songs, pp. 86-87. For the Chinese text, see Wang Jingzhi, Shijing tongshi, pp. 232-33.
My mother is saying, “Alas, my young one is on service,
Day and night he gets no sleep.
Grant that he is being careful of himself,
So that he may come back, and not be cast away.”

I climb that ridge,
And look toward where my elder brother is.
My brother is saying, “Alas, my young brother is on service,
Day and night he toils.
Grant that he is being careful of himself,
So that he may come back and not die.”

This technique of using different landscapes or geographical locations to order events continued to serve as a principal vehicle of sequencing in the narrative poetry of the Han and Six Dynasties. A typical example is the Eastern Han yuefu poem “Meeting” ("Xiangfeng xing” 相逢行). In lines 7-12, the poet uses different locations to set the
order of sequencing to describe the sumptuousness of the mansion owned by a family of high-ranking officials, and to display the family’s wealth and extravagance. The description starts from the gate of the mansion, then proceeds to descriptions of the hall, a party in the hall, the trees in the courtyard, and finally centres the focus of description on the lanterns in the courtyard. The movement of description goes from outside to inside the house:

Golden is your gate,
White jade is the hall.
And in the hall are flasks of wine,
And Han-dan singers there perform.
With cinnamon tree in the courtyard
Where sparkling lanterns brightly shine.\(^{28}\)

Another example of this technique is “At Fifteen I Joined the Army” (“Shiwu congjun zheng” 十五從軍征). Lines 7-10 describe the deserted scenes of the house to which the old man returns after a long period of service in the army. The movement of description

\(^{28}\) The translation is from Owen, p. 231. For the Chinese text, see YFSJ, p. 508.
in this poem is the same as that in "Meeting," shifting from outside to inside. These deserted scenes serve to highlight the old man’s suffering during the upheavals of the age:

Hares come in through the dog-holes, 
And pheasants fly up from the beams. 
Wild grains grow in the courtyard, 
Greens take root by the well.²⁹

Another example of this technique can be found in the anonymous Northern Dynasties yuefu poem “Ballad of Mulan” (“Mulan shi” 木蘭詩). In lines 21-28, the poet uses different geographical locations, first the Yellow River and then Black Mountain, to create the order of events. The movement of different locations suggests the passage of time and the shifts in Mulan’s moods, from thoughts of her parents to fears of possible threats by Hu horsemen. As mentioned above, sequences that are formed by the principle of fu can be either non-temporal or temporal. We can see from these eight lines that the events are arranged according to the fu principle, and that the sequence is

²⁹ The translation is from Owen, p. 261. For the Chinese text, see YFSJ, p. 365.
chronological, i.e., the movement between different locations follows the passage of time:

At dawn she took her parents' leave, 旦辭爺娘去，
By the Yellow River she camped at dusk. 暮宿黃河邊；
She did not hear her parents' calls, 不聞爺娘喚女聲，
She heard only the sounds of the waters of the Yellow River rolling. 但聞黃河流水鳴瀾瀾。

In the morning she left the river, 旦辭黃河去，
She came to Black Mountain at dusk. 暮宿黑山頭；
She did not hear her parents' calls, 不聞爺娘喚女聲，
She heard only the sad whinnying but from Hu horsemen on Mount Yan. 但聞燕山胡騎鳴啾啾。

This technique of using different scenery or geographical locations to set the order of sequencing continued to be one of the principal means of sequencing in Tang poetry. An

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30 The translation is from Owen, p. 242, but I have made a minor change. Owen translates Hu as "Turkish," but I would prefer to translate it "Hu." For the Chinese text, see YFSJ, p. 374.
exemplary instance of this technique is Du Fu’s “Journey to the North” (“Beizheng” 北征). In lines 33-40, the poet uses different autumnal scenery to order events in order to describe his experiences on his return from Fengxiang 鳳翔 to his hometown. The description begins with the scene of chrysanthemum blossoms in autumn, and then moves, scene by scene, from the rocks bearing ruts of ancient war-carts, to clouds in the clear sky, and finally, to the various colors of mountain berries. The poet’s appreciation of these autumnal scenery suggests shifts in his mood, from his worries about the national crisis, i.e., the An Lushan 安祿山 (705-757) Rebellion, in the first part of the poem, to a gradual amelioration of his mood later on:

Chrysanthemums hang blossoms of this autumn, 菊垂今秋花,
Rocks carry ruts of ancient chariots. 石載古車轍.
Blue clouds move me to elation, 青雲動高興,
Secluded things are, after all, a joy. 幽事亦可說.
Mountain berries most of them tiny, delicate, 山果多頑細.

31 For a general discussion of this work, see Liang Jianjiang 梁鑄江, selected and annotated, Du Fu shixuan 杜甫詩選 (Taipei: Yuanliu, 1998), pp. 154-172. For a biography of An Lushan, see Xinjiaooben Jiutangshu 新校本舊唐書 (Taipei: Dingwen, 1994), juan 卷 200, pp. 5367-72.

Spread and grow mixed with acorns and chestnuts.

Some red like dust of cinnabar,

Some black like dots of lacquer.  

Another example of this technique of sequencing in Tang poetry is Bai Juyi’s “Song of Everlasting Sorrow” (“Changhen ge” 長恨歌). In lines 43-50, the poet uses different landscapes to order the sequencing in describing Emperor Xuanzong’s grief at the loss of his beloved concubine. The focus of description starts from a scene of yellow dust spreading and cold wind blowing as the emperor climbs up to the Jian’ge Pass, and then moves to the desolate landscape at the foot of Mount E’mei, where travelers are very few, the royal banners shed no light, and the sunbeams are pale. Afterwards, the focus of description shifts to the Shu landscape, then moves to the sorrowful moonlight scene in an exile’s palace that deepens the pain in the emperor’s heart, and finally ends with the sad sound of bells in the night rain that fills him with sorrow:
The yellow dust dispersed, the wind blew cold,

The trail in the clouds twisted around to climb
the Jian’ge Pass.

Under E’mei Mountain a few people passed,

Without light, the day-bright colors of flags and
pennants faded.

The water of the Shu River is green, Shu Mountain
is blue,

The Emperor, day after day, night after night,
grieved.

Pacing the palace, he looked at the moon,
his wounded heart full of longing,

In the night rain he heard bells, but his feelings
cut off their sounds.\(^{33}\)

Wu Weiye also used this technique as one of the principal vehicles of sequencing in his

narrative verse. One good example of this technique is “Fanqing Lake” (“Fanqing hu”

\(^{33}\) The translation is from Levy, *Chinese Narrative Poetry*, p. 131. For the Chinese text, see *BJYQJ*, p. 159.)
In lines 153-58, the internal character-narrator Qingfang 青房, a cousin of the poet, uses different deserted landscapes around his ancestral house to order the sequencing in order to describe his suffering during the disorders of the age. Qingfang chooses to lead the life of a recluse in his ancestral house near Fanqing Lake in order to escape from the military uprisings of the age, but heavy taxes force him to sell his estate, causing the house to be deserted and eventually ruined. The six lines begin with a description of the courtyard where trees are chopped down, leaving only a few dry stumps, and then moves, item by item, from the withered lotus to the dry pond where has nothing left but mud sediment, and from the fields where his house once stood to the now weedy stairs:

The trees in the courtyard grew densely, and below them we used to enjoy the cool, 
But now they were chopped down and all that is left is a few dry stumps.

庭樹好追涼，
翦伐存枯株。

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34 An “internal character-narrator” is a character in the story that the poet-narrator tells, and also a narrator telling another story or his own experience. I will discuss the classification of the narrator’s status in the following chapter.
35 The translation is mine. For the Chinese text, see WMCQJ, p. 229.
The lotus in the pond is withered and has not blossomed for a long time,

The pond has long been nothing but mud sediment for years.

The ancestral house is ruined and levelled to become a field,

Wild shepherd’s purse grows on the stairs.\(^{35}\)

Another example of using different landscapes to order the sequencing in Wu’s poetry is “Second Song of the Donggao Thatched Hut” (“Hou Donggao caotang ge” 後東皋草堂歌). This poem recounts the miserable life of Qu Shisi 翟世耜 and his family after the fall of the Ming, and describes the poet’s grief. The Donggao Thatched Hut, located at the foot of Mount Yu 虞山, near Changshou 常熟, is the name of a famous garden owned by Qu. After the fall of the Ming, Qu went to the Guangdong 廣東 and Guangxi 廣西 areas to defend the Southern Ming from the invading Manchu troops, eventually dying for the empire. While Qu was gone, his family members were constantly mistreated by cruel local officers. Finally, his son, Qu Songxi 翟嵩錫, had no choice
but to sell the garden in order to save their lives.\textsuperscript{36} The poet revisited the garden in 1648, i.e., the fifth year of the Shunzhi 順治 emperor (r. 1644-1661), but found that it had been ravaged and deserted. Through the description of the scenes, the poet expresses his sorrow for the misfortune of the Qu family. The description in lines 29-34 begins with the ruins of a pavilion where nothing is left but the foundations of its pillars, then moves to a dilapidated hedge and its cracked door, a broken bridge and the dried willows lying by it, the shaky wall over which dried creepers hang, the abandoned ancestral temple where thorns grew densely, and finally ends with a description of the memorial tablet hidden in the grass:

\begin{quote}
The stone foundations of pillars are left, but there is no sign of the pavilion, \\
The hedge remains, but is dilapidated, and its door is half ruined.
\end{quote}

\textsuperscript{36} For a biography of Qu Shishi, see Xinjiaoben Mingshi 新校本明史 (Taipei: Dingwen, 1994), juan 280, pp. 719-84. For a discussion of the historical background of the poem, see Wang Tao 王濤, selected and annotated, Wu Meicun shixuan 吳梅村詩選 (Taipei: Yuanjing, 2000), pp. 106-8; see also Zhao Yi 趙翼, Oubei shihua 騰北詩話 (Beijing: Remin, 1998), juan 9, pp. 138-9. According to Zhao Yi, Qu Songxi did post a notice to sell his house, but in fact it was just a strategy to escape troubles and protect his family. The house was not sold.

\textsuperscript{37} The translation is mine. For the Chinese text, see WMCQJ, pp. 67-68.
The broken bridge slants, by its side withered willows drowse,
No one raises up the drunken wall, and only dried creepers hang over it.
The abandoned ancestral temple is still there, in which thorns grow densely,
In there the memorial tablet, hiding among wild grass, is still legible.  

A famous poem of Wu's, "Visiting the Grave of Taoist Priestess Bian Yujing in the Forest of Beautiful Trees" ("Guo jinshulin Yujing daoren mu"), is also a typical example of this technique. In lines 13-16, the order of sequencing follows the different landscapes surrounding the grave. The description starts from the tallow trees at twilight, then proceeds to the beautiful forest and the light rains, and finally moves to the Xiuling pavilion, near the grave, that is surrounded by mist, becoming blurred:
The tallow trees are covered with the frost, 
over which the twilight glows,

In the beautiful Brocade city, Wenjun is buried.\(^{38}\)

Yanzhi rain is falling haphazardly 
on your Red Chamber,\(^ {39}\)

The Xiuling pavilion before your grave is blurred by the mist.\(^{40}\)

The third element that is used to order the sequencing in Chinese narrative verse involves different figures, or different descriptions of the same figure. A typical example of this technique in the *Shijing* is Poem 57, “A Splendid Woman.” In lines 3-7, the poet takes the lady’s various social capacities and titles to order the sequencing, so as to stress her noble family background:

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\(^{38}\) Brocade (Jin 錦) city originally refers to Jinguan 錦官 city, another name for Chengdu 成都, where Wenjun and Sima Xiangru 司馬相如 (179-117 B.C.) used to live. Here Jin city refers to the beautiful forest where Bian Yujing 鞠玉京 was buried. The reference to Wenjun and by association the poet Sima Xiangru implies that Bian fell in love with the poet. See the commentaries in Wang Tao, *Wu Meicun shixuan*, pp. 194-95. For a biography of Sima Xiangru and Zhou Wenjun, see the *Biography of Sima Xiangru* (“Sima Xiangru zhuang” 司馬相如傳) of Xinjiaoben Shiji 新校本史記 (Taipei: Dingwen, 1993), juan 117, pp. 2999-3074; see also the *Biography of Sima Xiangru* (“Sima Xiangru zhuang” 司馬相如傳) of Xinjiaoben Hanshu 新校本漢書 (Taipei: Dingwen, 1995), juan 57, pp. 2529-2612.

\(^{39}\) The Red Chamber originally refers to the one in which Bian used to live, but here refers to her grave. Yanzhi rain refers to the rain with the scent of rouge that brings memories of Bian to the poet.

\(^{40}\) The translation of the four lines is mine. For the Chinese text, see *WMCQJ*, p. 251.
Daughter of the Lord of Qi, 齊侯之子，

Wife of the Lord of Wei, 衛侯之妻。

Sister of the Crown Prince of Qi, 東宮之妹。

Called sister-in-law by the Lord of Xing, 邢侯之嫂。

Calling the Lord of Tan her brother-in-law. 譚公維私。

In addition to the different social roles or statuses of a figure, the Shijing uses different talents or characteristics of a figure to order the sequencing. An example of this technique is Poem 77, “Shu is Always in the Hunting-Fields” (“Shu yu tian” 叔于田).

Shu refers to Gongshu Duan 共叔段, who was a younger brother of Duke Zhuang 莊公 (r. 743-701 B.C.) of Zheng 鄭. Their mother, Lady Jiang 姜, wife of Duke Wu 武公, hated Duke Zhuang but loved Duan deeply. She wished to make Duan heir to the throne of Zheng, and so repeatedly attempted to persuade Duke Wu to change his successor from Duke Zhuang to Duan, but to no avail. After Duke Wu died, and when Duke Zhuang became the ruler of Zheng, Lady Jiang asked Duke Zhuang to assign the city of Zhi 制 to his younger brother. Duke Zhuang refused her request on the pretext

41 The translation is from The Book of Songs, p. 48. For the Chinese text, see Wang Jingzhi, Shijing tongshi, p. 142.

42 Gong 共 is the name of the state where Duan was exiled after losing a battle with Duke Zhuang of Zheng. Shu 叔 or Tai Shu 太叔 is the term that the people of Jing 京 used to show their respect for Duan.
that Zhi was a strategic city, and gave Duan the city of Jing instead. The city of Jing, which was located near the capital city Xinzheng, was one of the biggest cities of Zheng. When governing Jing, Duan won the people’s support and came to be called the Tai Shu or Grand Uncle of Jing City (Jingcheng taishu). He also began to expand his territory and plotted to usurp the throne from his brother. Later, after Duke Zhuang discovered his brother’s ambition and his conspiracy, he ordered his troops to attack Shu, who later fled the state and went to Gong.

This poem describes Duan winning the admiration of the Jing people, thereby increasing his political power while governing the city of Jing, suggesting the poet’s implicit criticism of Duke Zhuang’s incapacity to both deal with Duan and conduct the affairs of his state. This poem is divided into three stanzas, each describing a different personal quality of Duan. The first tells of his beauty and goodness; the second recounts that he is beautiful and loved; the third says that he is beautiful and brave. In other words, the poet uses Duan’s characteristics to order the three stanzas into a sequence:

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44 For a discussion of the historical background of this poem, see Wu Hongyi, Baihua shijing, vol. 2, pp. 149-51.
Shu is away in the hunting-fields,
There seems no one living in our lane.
Is it possible that there is no one
living in our lane?
No, but no one is like Shu,
So beautiful, so good.
Shu has gone hunting in winter,
There seems no one drinking wine in our lane.
Is it possible that there is no one
drinking wine in our lane?
No, but no one is like Shu,
So beautiful, so loved.
Shu has gone to the wilds,
There seems no one driving horses in our lane.

45 The translation is mostly based on The Book of Songs, pp. 65-66, but I have made some changes according to Wang Jingzhi’s (Shijing tongshi, pp. 180-82) and Wu Hongyi’s (Baihua shijing pp. 149-52) commentaries. For the Chinese text, see Wang Jingzhi, Shijing tongshi, pp. 180-82.
Is it possible that there is no one driving horses in our lane?  豈無服馬？

No, but no one is like Shu, 不如叔也，

So beautiful, so brave. 45 河美且武.

This technique continued to be one of the principal methods of sequencing in the poetry of the Han and Six Dynasties. One of the best examples of this technique is "Mulberries by the Path." In lines 13-20, the poet uses the reactions of different characters, including passers-by, young men, plowmen, and hoers, to order the sequencing, so as to describe the beauty of Luofu. Specifically, the opening two lines describe the stunned reaction of passers-by, who put down their loads and stroke their beards; the following two lines (lines 15-16) describe the reaction of young men, who take off their caps and nervously adjust their headbands. In lines 17-18, the focus of description first moves to the plowmen forgetting their plows, and then to the hoers forgetting their hoes. The final couplet serves as the conclusion of the previous six lines:

When passers-by see Luofu, they 行者見羅敷，

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46 The translation is from Owen, pp. 234-35. For the Chinese text, see YFSJ, p. 411.
Drop their loads and stroke their beards;

When young men see Luofu,

Their hats fall off and their headbands show;

Men at the plow forget the share,

Men with the hoe forget the hoe.

When they go home there’s always a fight,

All because of seeing Luofu.\textsuperscript{46}

Another example of this technique is “Meeting.” In lines 25-28, the poet uses different figures to order the sequencing: the eldest wife comes first, then the middle wife, and finally the youngest wife:

The eldest wife weaves the silken mesh,

The middle wife weaves the yellow floss;

The youngest wife does nothing at all,

Harp in her arm, she mounts the hall.\textsuperscript{47}

\textsuperscript{46} The translation is from Owen, p. 232. For the Chinese text, see YFSJ, p. 508.

\textsuperscript{47}
The “Ballad of Mulan” is also a typical example of using different figures to set the order of sequencing. The focus of description in lines 43-48 starts from Mulan’s parents, then moves to her elder sister, and finally to her younger brother:

When her father and mother heard that their daughter had come,

They came out from town, leaning on each other.

When the elder sister heard that her little sister had come,

At the window she made herself up with rouge.

When the younger brother heard that his elder sister had come,

He sharpened his knife and darted like lightning

Toward the pigs and sheep.\(^{48}\)

This technique was also used as a means of sequencing in Tang poetry. A typical example of this technique in Tang poetry is Du Fu’s “Journey to the North.” In lines

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\(^{48}\) The translation is mostly based on Owen, p. 242, but I have made some changes. For the Chinese text, see *YFSJ*, p. 374.
63-72, the poet uses the appearance of different family members to order the sequencing in order to recount his arrival at home after a long journey, as well as to describe his excitement and happiness at reuniting with his family after a separation of many years.

The focus of description begins with his little son, then moves to his two daughters:

The little son that I have spoiled all my days,
Has a face paler than snow.

Seeing his father, he turns his back and cries,
His dirty and grimy feet wear no socks.

Next to my bed my two little girls stand,
In patched dresses that just cover their knees.

The seascapes of billows and waves on the patchwork, broken and not matched,
Cut out from an old embroidery,
out of order and crooked.

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The pictures of two sea gods, Sky Wu and Purple Phoenix, upside down on their short coarse clothes.\textsuperscript{49}

Another example is Du Fu's “Ballad of Pengya” (“Pengya xing” 彭衙行). This poem recounts the hardships that the poet and his family members experienced as they fled from Pengya 彭衙 to Tongjiawa 同家窪 after the An Lushan rebels' sack of Tong 潼 Pass in the fifteenth year of Tian Bao 天寶 (756).\textsuperscript{50} In lines 9-14, the poet uses different members of his family to order the sequencing in order to describe their hunger during their flight:

Crazed with hunger, my daughter bit me, crying, 瘋女饑咬我,
While I feared a tiger or wolf might hear. 啜畏虎狼聞.
Stopping her mouth I carried her in my arms, 懷中掩其口,
While she struggled, howling even more. 反側聲愈喚.
My son, thinking he was clever, 小兒強解事,

\textsuperscript{50} For a discussion of the historical background of this poem, see Wang Yuqi and Wen Guoxin, \textit{Lidai xushishi xuan}, p. 93. Further citations from this work will be abbreviated as \textit{Lidai xushishi xuan}. See also Liang Jianjiang, \textit{Du Fu shixuan}, p. 169.
Demanded bitter, wild berries to eat.\textsuperscript{51} 

This technique can also be found in Du Fu’s “The Conscripting Officer at Shihao” (\textit{“Shihao li” 石壕吏}). In lines 7-12, the internal character-narrator, the old lady (the inn owner’s wife at Shihao Village), uses different members of her family as the order of sequencing in order to describe the miserable plight of her family during the military uprisings of the age. The focus of description moves back and forth from her surviving son to those who have died. Specifically, the initial two lines describe her three sons all joining the army in the defense of Yecheng 鄰城. The following two lines first tell that one of her sons is still alive, and then that the other two have been just killed. In the final two lines, the description shifts back to the surviving son, who can barely manage to live on, and ends with the dead ones, who are gone forever:

I heard as she stepped forward to speak: 聽婦前致詞:

\textsuperscript{51} The translation is from Xianyi Yang, \textit{Poetry and Prose of the Tang and Song}, pp. 48-49. For the Chinese text, see \textit{Dushi xiangzhu}, vol. 1, p. 414.

\textsuperscript{52} The survivor(s) 存者 in this line could refer to either only the old lady’s surviving son, who is still in the garrison at Yecheng and who sent a letter home, or to the old lady, her husband, herself, and her other family members. Since the following four lines (13-16) recount the difficult lives of her grandson and her daughter-in-law, I prefer to interpret it as her surviving son.

\textsuperscript{53} The translation is partially based on Mair, p. 214, but I have made some changes. For the Chinese text, see \textit{Dushi xiangzhu}, vol. 2, p. 529.
“All my three sons went off in the garrison at Yecheng. One son sent a letter just arrived,
Telling that my two sons have just been killed in battle. The surviving one barely clings to life,
But the dead ones are gone forever.”

The use of different figures to order the sequencing can be commonly found in Wu Weiye’s narrative verse. An example is “Fanqing Lake.” Following sixteen lines relating a series of descriptions of the hardships and dangers that the poet and his family members experience while fleeing to Fanqing Lake to seek help from his relatives, lines 33-40 describe the frightened and weak appearances of the poet’s family members after their safe arrival at Fanqing Lake. In these eight lines, the poet uses his different family members to order the sequencing. The description first centres on his father’s wife, Madam Lu 陸, and concubine, Madam Zhu 朱, who is the poet’s mother; then moving to the poet’s grandmother, Madam Tang 湯, then the poet’s wife, Madam Yu 郁, and his two concubines, Pu 浦 and Zhu 朱, and finally moves on to the poet’s eldest daughter:
My two old, weak mothers,
Need to attend upon my grandmother.
She experiences the difficulties of the age, and
her hair is all gray,
She needs assistance to move about.
My wife and concubines are ill and emaciated,
Vomiting along the road.
My eldest daughter, only nine years old,
Is still sobbing after our arrival.\footnote{The translation is mine. For the Chinese text, see \textit{WMCQJ}, p. 227.}

Another example is “Reflection on Meeting an Old Man in the Garden of the Southern Chamber [of the Imperial Academy in Nanjing]: A Poem in Eighty Rhymes” (“Yu nanxiangyuan sou ganfu bashi yun” 遇南廡園叟感賦八十韻).\footnote{The Southern Chamber (nanxiang 南廡, or called nanjian 南監) refers to the Imperial Academy of the Ming Dynasty, located in Nanjing 南京. The Hongwu 洪武 emperor (also called Emperor Taizu 太祖) of the Ming (r. 1368-98) established it as the Imperial Academy in Nanjing. After the Yongle 永樂 emperor (also called Emperor Chengzu 成祖) of the Ming (r. 1403-24) moved the capital from Nanjing to Beijing 北京 and established another imperial academy in the capital, the original one in Nanjing came to be called the Southern Chamber in order to distinguish the two. See Xinjiaoben Mingshi, juan 69, 73, pp. 1678, 1790-91; see also Wang Tao, \textit{Wu Meicun shixuan}, pp. 204-05.} In lines 125-28, the internal character-narrator, the old man of the Southern Chamber, uses different historical figures to order the sequencing in order to recount the causes of the fall of the
Southern Ming. The first two lines recount that after the Hongguang 弘光 emperor (r. 1644) of the Southern Ming was enthroned in Nanjing 南京, Ma Shiying 馬士英 (1591-1646) and Ruan Dacheng 阮大铖 (1587-1646) attempted to hold absolute power to conduct the affairs of the imperial government and eliminated those who did not belong to their own cliques, causing vicious factional battles and resulting in the inversion of the proper order of the state. The following line relates that two Ming generals Gao Jie 高傑 (fl. 1645) and Huang Degong 黃得功 (fl. 1645) did not devote themselves to the defense of the Empire, but fought each other for possession of Yangzhou 揚州. The final line narrates that Zuo Liangyu 左良玉 (1599-1645), the commander of the troops of Wuchang 武昌, led his troops down to the Southern Capital to eliminate Ma Shiying and Ruan Dacheng, and to take revenge on them for seizing the power of the imperial government. Ma and Ruan therefore removed the main troops—which were supposed to defend the Empire from the invasion of the Manchu warriors—

56 For a biography of the Hongguang emperor, see Xinjiaoben Mingshi, juan 120, pp. 3651.
57 For a biography of Ma Shiying and Ruan Dacheng, see Xinjiaoben Mingshi, juan 308, pp. 7937-45.
58 The troops led by the four Ming generals Gao Jie 高傑, Liu Zeqing 劉澤清 (fl. 1645), Liu Liangzuo 劉良佐 (fl. 1645), and Huang Degong 黃得功 were called the Four Major Military Camps of Jiangbei (Jiangbei sizhen 江北四鎮). They commanded, respectively, the troops of Sizhou 泗州, Huai’an 淮安, Linhui 臨淮, and Luzhou 蘭州. At the beginning of the reign of the Hongguang emperor, Shi Kefa 史可法 (1601-1645), a loyal minister of the Southern Ming, established these camps to defend the Empire from Manchu invasions. For a discussion of these historical events, see Wang Tao, Wu Meicun shixuan, pp. 220-21. For a biography of Gao Jie, see Xinjiaoben Mingshi, juan 273, pp. 7003-6; for a biography of Liu Zeqing, see Xinjiaoben Mingshi, juan 273, pp. 7006-8; for a biography of Liu Liangzuo, see Qingshigao 清史稿 (Taipei: Dingwen, 1981), juan 248, p. 9660; for a biography of Huang Degong, see Xinjiaoben Mingshi, juan 268, pp. 6901-3. For a biography of Shi Kefa, see Xinjiaoben Mingshi, juan 274, pp. 7015-24.
59 For a biography of Zuo Liangyu, see Xinjiaoben Mingshi, juan 273, pp. 6987-98.
from the front line of battle to Nanjing in order to fight against Zuo.\textsuperscript{60} These factional battles among the military generals and ministers of the Southern Ming resulted in the downfall of the empire:\textsuperscript{61}

Once Ma Shiying and Ruan Dacheng became the prime ministers,\textsuperscript{62}

They conducted the affairs of the imperial government at their own whim.\textsuperscript{63}

Gao Zhen fought against Huang Degong for the possession of Yangzhou,\textsuperscript{64}

Zuo’s troops came from Wuchang.\textsuperscript{65}

\textsuperscript{60} For a discussion of the historical background, see Xinjiaoben Mingshi, juan 273, 308, pp. 6997-98, 7940, 7942-43; see also Wang Tao, Wu Meicun shixuan, pp. 220-21.

\textsuperscript{61} The translation of the following four lines is mine. For the Chinese text, see \textit{WMCQJ}, p. 26.

\textsuperscript{62} In fact, Ruan Dacheng was the Minister of War (\textsl{bingbu shangshu} 兵部尚書) of the Southern Ming, not the prime minister. However, he collaborated with Ma Shiying to conduct state affairs, so the poet calls them “prime ministers.” For a biography of Ma Shiying and Ruan Dacheng, see Xinjiaoben Mingshi, juan 308, pp. 7937-45.

\textsuperscript{63} This line relates that Ma and Ruan eliminated those who did not belong to their own clique, and that they were absorbed in factional battles rather than the business of defending the empire.

\textsuperscript{64} Gao Zhen 高鎮 is Gao Jie. For his biography, see Xinjiaoben Mingshi, juan 273, pp. 7003-6; for a biography of Huang Degong, Gao’s opponent in this battle for Yangzhou, see Xinjiaoben Mingshi, juan 268, pp. 6901-3.

\textsuperscript{65} Zuo indicates Zuo Liangyu. For his biography, see Xinjiaoben Mingshi, juan 273, pp. 6987-98. For a discussion of the historical background, see Xinjiaoben Mingshi, juan 273, 308, pp. 6997-98, 7940, 7942-43.
This technique of sequencing can be found in the “Song of Donglai” (“Donglai xing”) 東萊行). This work, which was written in the fifth year of the Shunzhi emperor (1648), recounts the stories of four historical figures of the late Ming dynasty before and after its fall, describing the poet’s lament for the loss of his friends. The four martyrs, viz., Jiang Cai (jingshi 進士 1631), Jiang Gai 姜垓 (1614-1653), Song Mei 宋玫 (fl. 1644) and Zuo Maodi 左懋第 (1601-1645), have become known as the “Four Martyrs of Donglai” (Donglai sishi 東萊四士) in honor of their loyalty to the Ming.

The poet’s account of the four martyrs serves to convey his deep sorrow over the Ming’s downfall. In lines 33-44, the poet first relates the story of Song Mei, a famous poet and scholar in the late Ming, whose talent was highly respected by the Chongzhen崇禎 emperor (r. 1628-1644). He was promoted to a high-ranking official position at the age of thirty. However, factional battles were vicious in the late Ming court, and Song’s uprightness offended the corrupt officials of the imperial court. In spite of his dedication to state affairs and his loyalty to the emperor, Song was relieved of his official duties and banished to his hometown, Laiyang 萊陽. Later, at the time of the Manchu invasion

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66 For a discussion of the historical background of this poem, see Wang Tao, Wu Meicun shixuan, p. 91; see also Wang Jiansheng 王建生, Zengdingben Wu Meicun yanjiu 增訂本吳梅村研究 (Taipei: Wenjin, 2000), pp. 155, 392.
67 The four martyrs were all from Laiyang 萊陽, an area near Donglai 東萊 county in the northeastern part of the Shandong 山東 peninsula. Thus, they were called “Four Martyrs of Donglai.”
68 The Chongzhen emperor plays an important role in Wu Weiye’s poetry of historical events. For a biography of the Chongzhen emperor, see Xinjiaoben Mingshi, juan 23, 24, pp. 309-36.
in the last year of the Chongzhen emperor (1644), Song fought to death for the Ming and in defense of Laiyang.⁶⁹ Following the story of Song Mei, Wu Weiye tells the tale of Zuo Maodi, who served as a high-ranking official during the reigns of the Chongzhen and Hongguang emperors. After the fall of the Ming, Zuo was sent by the Hongguang emperor to be a special envoy for peace negotiations with the Qing court. After Zuo’s arrival in Beijing, the Qing court attempted to persuade him to take office there. However, Zuo insistently refused, and was finally sentenced to death.⁷⁰ The final two couplets recount the story of the brothers Jiang Cai and Jiang Gai, who were also high-ranking officials in the late Ming court. The Chongzhen emperor relied heavily on them in state affairs. But their straightforward and serious criticism of the emperor’s favourite officials, such as Wei Zhongxian 魏忠賢 (1568-1627) and Ruan Dacheng, offended the emperor. Jiang Cai was therefore severely punished and imprisoned. While in prison, his father died, and Jiang Gai resigned from the imperial court in order to return home to bury his father. Later, due to military uprisings in the Shandong 山東 area, Jiang Gai and his family fled to Suzhou 蘇州. During the reign of the Hongguang emperor of the Southern Ming, Jiang Cai was released and later joined his family in Suzhou. However, Ruan Dacheng then controlled the Southern Ming court, and the

⁶⁹ For a biography of Song Mei, see Xinjiaoben Mingshi, juan 267, pp. 6879-82.
⁷⁰ For a biography of Zuo Maodi, see Xinjiaoben Mingshi, juan 275, pp. 7048-51.
Jiang brothers fled elsewhere: Cai to Huizhou 徽州, and Gai to Ningbo 宁波. After Ruan was killed, they planned to join each other in Suzhou, but Cai had to return to their hometown, Laiyang, to take care of their mother, leaving Gai alone in Suzhou. Thus, due to these circumstances in combination with military uprisings, they could not meet, but could only miss each other greatly.71

Song Mei usually indulged himself by composing fine poetic lines,72

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71 For a biography of Jiang Cai, see Xinjiaoben Mingshi, juan 258, pp. 6665-68; for a biography of Jiang Gai, see Xinjiaoben Mingshi, juan 258, p. 6668. The following translation is mine. For the Chinese text, see WMCQJ, p. 70.

72 "Minister of Works" (sikong 司空), an official title of high rank in charge of construction and industry, was originally used for one of the six ministers in the central government system of the Western Zhou 周 dynasty. Song Mei used to serve as the vice minister of the Ministry of Works (gongbu 工部). Thus, the poet uses sikong to refer to Song Mei. See Wang Tao, Wu Meicun shixuan, pp. 93-94.

73 The mission refers to the peace negotiation with the Qing court. As mentioned above in the main text, Zuo refused the proposal offered by the Qing court and was willing to die for the Ming instead. Moreover, when the Southern Ming attempted to negotiate peace with the Qing, Zuo’s mother died in his hometown of Tianjin 天津, already occupied by Qing troops at that time. On his way to Beijing to carry out the mission, Zuo risked the return home to bury his mother. Thus, the poet praises Zuo for his completion of both loyalty and filial piety. "Vice Censor-in-chief" (zhongcheng 中丞) is the official title of imperial censor in the Censorate (ducha yuan 都察院) in the Ming. Zuo used to serve as court censor. Thus, the poet uses this title to refer to Zuo. See Wang Tao, Wu Meicun shixuan, p. 99. For a biography of Zuo Maodi, see Xinjiaoben Mingshi, juan 275, pp. 7048-51.

74 Ruqing 孫卿 originally refers to Su Ruqing 蘇孺卿 (ca. first-century B.C.), a younger brother of Su Wu 蘇武 (140-60 B.C.), but here is taken to refer to Zuo Maotai 左懋泰 (fl. 1644), a younger brother of Zuo Maodi. Longsha 龍沙 is the name of desert area in the northern frontier, and refers to the place where Su Wu was exiled by the Xiong Nu 匈奴. In this line, the poet uses the allusion of Su Ruqing to indicate that Zuo Maotai did not follow his brother to die for the Ming, suggesting Wu Weiye’s disapproval of this and his criticism of Zuo Maotai’s disloyalty. See Wang Tao, Wu Meicun shixuan, p. 99. For a biography of Su Wu, see Xinjiaoben Hanshu, juan 54, pp. 2459-68; for a biography of Su Ruqing, see Xinjiaoben Hanshu, juan 54, pp. 2464-65. For a biography of Zuo Maotai, see Xinjiaoben Mingshi, juan 275, p. 7051.

75 Chaishi 柴市 is originally the place where the Southern Song martyr Wen Tianxiang 文天祥 (1236-1283) was sentenced to death, but here refers to where Zuo died. Su Ziqing 蘇子卿 is Su Wu. The poet praises Zuo by likening the Ming martyr Zuo’s loyalty to that of Wen to the Song and that of Su to
Resigned and returned home from his official position after writing a thousand poems.

When the war drums came eastward, his entire family was reduced to white bones in the cold,

The moonlight shone on Mount Lao – where could their spirit go?

Zuo Maodi's remarkable reputation left a page in the history annals,

Crossing the river to carry out his mission, he attained both loyalty and filial piety.\(^{73}\)

If Su Ruqing had also died in Longsha desert, beyond the northern frontier,\(^{74}\)

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76 As mentioned above in the main text, the Jiang brothers offended Ruan Dacheng in the later reign of the Chongzhen emperor. After Ruan gained power over the Southern Ming court, they fled to separate places to avoid both of them being caught together.

77 As mentioned above in the main text, after Ruan was killed, Jiang Cai returned to Laiyang to take care of his mother, while Jiang Gai moved back to Suzhou. Due to the military uprisings of the time, these two brothers also lived apart.

78 The poems of homesickness (sigui shi 思歸詩) refer to those that Jiang Gai wrote to his elder brother.

79 The letters about missing his younger brother (yidi shu 憶弟書) refer to those that Jiang Cai wrote to Jiang Gai. Huqiu originally refers to Mount Haiyong 海涌, located in Suzhou, which the poet uses to refer to Suzhou, where Jiang Gai lived. See Wang Tao, *Wu Meicun shixuan*, pp. 100, 191.
There would have been no one crying for the death of Su Ziqing in Chaishi.\(^\text{75}\)

You two brothers had no one but each other to rely upon, and traveled from place to place.\(^\text{76}\)

Not only lonely and drifting around, but also separated by the uprisings.\(^\text{77}\)

The poems of homesickness were sent through the currents of Guangling.\(^\text{78}\)

The letters about missing his younger brother were sent to Mount Huqiu.\(^\text{79}\)

In addition to different figures, Wu Weiye also uses the different characteristics of a figure to order the sequencing in his works. One of the best examples of this technique is the “Ballad of Rongcheng” (“Rongcheng xing” 茸城行). This poem recounts the story of the notorious, corrupt Ming general, Ma Fengzhi 马逢知 (1609-1657), the commander of the troops of Rongcheng 茸城, which refers to today’s Songjiang 松江. Ma was originally a bandit in the late Ming. He defected to the Manchus after the Ming fell, and was later promoted to commander of the troops of Rongcheng in the twelfth
year of the Shunzhi emperor (1655). During his tenure there, he committed numerous crimes and misdeeds, including robbery, murdering innocent citizens, and kidnapping women. Moreover, he conspired with Zheng Chenggong (1624-1662) to attack the Manchu troops in Nanjing, which is not to revive the Ming, but for his own ambitions. After Zheng’s attempt failed, Ma’s conspiracy was discovered, and he was then arrested and imprisoned in Beijing in the seventeenth year of the Shunzhi emperor (1660). In the early years of the Kangxi emperor (r. 1661-1722), he was sentenced to death in Beijing.\(^8\) In lines 45-48, the poet uses Ma’s misdeeds to order the sequencing. The first line describes his addiction to alcohol; the second line shows his arrogance; the third recounts how he seized the wives of commoners as his own; and the fourth tells that he shot innocent people for fun:

The general was addicted to drinking and did not know

when to stop,

\(^8\) For a biography of Ma Fengzhi, see *Qingshigao*, juan 243, pp. 9588-89; see also Huang Yongnian 黄永年 and Ma Xueqin 马雪芹, trans. and comm., *Wu Weiye shi xuanyi* 吴伟业诗选译 (Chengdu: Bashu, 1991), p. 217.

\(^81\) Wu Bo Qi 伍伯妻, “Wu Bo’s wife,” was the beautiful wife of Wu Bo 伍伯, a soldier in the late Eastern Han. His superior official was attracted to his wife and tried to carry her off as his own. She killed herself to preserve her chastity. “Wu Bo Qi” came to connote the beautiful and chaste wife of a subordinate official, but it can also refer to the wives of other people.

\(^82\) The translation is mine. For the Chinese text, see *WMCQJ*, p. 247.
Sitting in a squatting position in front of banquets, he commanded people with only a tilt of the chin and without speaking.

Drawing a sword, he snatched wives of commoners as his own,\(^{81}\)

And shot arrows to kill the people of good families.\(^ {82}\)

The fourth major element that is used to order events in non-temporal sequences in Chinese narrative verse is the cardinal points. Examples of using the cardinal points as the order of sequencing are very few in the *Shijing*. I only found two works from this anthology, Poem 48, “She was to Wait” (“Sangzhong” 桑中), and Poem 51, “A Rainbow” (“Didong” 蝶嫖), that can be considered examples of this technique. Poem 48 is divided into three stanzas, each recounting a man thinking of a different place where he has a tryst with a different woman.\(^ {83}\) The poet uses different places (the village of Mei, the north of Mei, and the east of Mei) to initiate each stanza and to order the sequencing in the work. In the latter two stanzas, two cardinal points (north and east)

\(^{81}\) This work can be regarded as critical of the social customs of the Wei 衛 state, which were considered dissolute and degrading, or as simply describing the secret meeting of two lovers. For discussions of the theme of this poem, see Wang Jingzhi, *Shijing tongshi*, pp. 123-24, and Wu Hongyi, *Baihua shijing*, vol. 1, pp. 307-8.
are used to indicate different places. Therefore, Poem 48 can be considered an example of this technique:

I am going to gather the dodder
In the village of Mei.
Of whom do I think?
Of lovely Meng Jiang.
She was waiting for me at Sang-zhong,
And came with me all the way to Shang-gong,
And saw me off on the banks of the Qi.

I am going to gather goosefoot
To the north of Mei.
Of whom do I think?
Of lovely Meng Yi.
She was waiting for me at Sang-zhong,

爱采唐矣,
沫之郷矣.
云誰之思?
美孟姜矣.
期我乎桑中,
要我乎上宮,
送我乎淇之上矣.

爱采麦矣,
沫之北矣.
云誰之思?
美孟弋矣.
期我乎桑中,
And came with me all the way to Shang-gong,  要我乎上宮，
And saw me off on the banks of the Qi.  送我乎淇之上矣.

I am going to gather charlock  爱采葑矣，
To the east of Mei.  溯之東矣.

Of whom do I think?  云誰之思？
Of lovely Meng Yong.  美孟庸矣.

She was waiting for me at Sang-zhong,  期我乎桑中，
And came with me all the way to Shang-gong,  要我乎上宮，
And saw me off on the banks of the Qi.  送我乎淇之上矣.

Poem 51 recounts a young lady who elopes with a man rather than waiting for her parents to decide who she will marry. This poem is divided into three stanzas, the first two recounting the elopement, and the last expressing the poet’s disapproval of her conduct. In the opening two stanzas, the poet uses two cardinal points (east and west) as the order of narration.

85 For a discussion of the theme of the work, see Wu Hongyi, Baihua shijing, vol. 1, pp. 323-27.
86 The first line of the first stanza, “there is a rainbow in the east,” indicates that the events in the stanza take place in the evening, while the first line of the second stanza, “there is a morning rainbow in the west,” sets the time frame as morning. These two stanzas, therefore, show that the young lady runs away
There is a rainbow in the east,
No one dares point at it.
A girl has run away,
Far from father and mother,
    far from brothers young and old.

There is a morning rainbow in the west,
The rain will last till noon.
A girl has run away,
Far from brothers young and old,
    far from mother and from father.

To our surprise, she is such a one,
What she thinks is all about marriage.
Never will she do what she has promised,

from her family to join her lover in the evening, stays with him overnight, and elopes with him the next morning. In other words, this work is an example of temporal sequence in which events are organized by the principle of \( \text{fu} \). As mentioned in the beginning of this chapter, the sequences in which events are arranged by the principle of \( \text{fu} \) can be either non-temporal or temporal.

87 The translation is mostly based on *The Book of Songs* (pp. 42-43), but I have made some changes according to the commentaries of Wang Jingzhi (*Shijing tongshi*, pp. 130-31) and Wu Hongyi (*Baihua shijing*, vol. 1, pp. 324-27). For the Chinese text, see Wang Jingzhi, *Shijing tongshi*, pp. 130-31.
Never will she accept her lot.\textsuperscript{87} 不知命也.

The technique of using the cardinal points as the order of sequencing was not often used in the \textit{Shijing}, but was commonly found and well developed in the poetry of the Han and Six Dynasties. This is possibly because of the great influence the \textit{fu} genre (rhapsody), particularly the Han rhapsody on palaces, had on the narrative verse of the Han and Six Dynasties. In the rhapsodies of that age, the cardinal points were commonly used to arrange events into a non-temporal sequence. An example of this is Ban Gu's 班固 (A.D. 32-92) "Western Capital Rhapsody" ("Xidu fu" 西都賦). In lines 102-31, Ban Gu uses the cardinal points to order the sequencing in describing the richness of natural resources in the countryside around the capital. The description starts from the north of the capital, then moves to the eastern suburbs, and finally ends with its western suburbs:\textsuperscript{88}

To the north: \hspace{1cm} 其陰則冠以九嵒,

It is crowned by Nine Peaks,

\textsuperscript{88} In lines 102-17, a description of the northern suburbs of the capital, the poet uses the upper part (the mountains) and lower part (the base of the mountains) as the order of sequencing.

\textsuperscript{89} The translation is from Knechtges, \textit{Wen xuan} vol. 1, pp. 111-14. For the Chinese text, see \textit{ZLWX}, p. 25.
Joined by Sweet Springs Mountain.

Here there are divine palaces rising in the middle of the mountain;

The most spectacular vistas of the Qin and Han,

All eulogized by Wang Bao and Yang Xiong,

Are in this place preserved.

At the base of the mountain:

There are the fertile lands watered by the Zheng and Bo,

Those sources of food and clothing.

The entire acreage totals fifty thousand,

With borders and plots arranged like silk squares.

The ditches and ridges were etched and carved out,

With plateaus and bogs dotting the area like dragon scales.

Dredging canals, they made rain fall;
Shouldering spades, they formed clouds.

The five grains hung heavy with spikes;

Mulberry and hemp spread and flourished.

In the eastern suburbs:

There are transport canals, great waterways.

By breaching the Wei, opening the He,

By diverting the Huai and its nearby lakes,

They could sail their boats east of the mountains.

They merged the waters with the waves of the sea.

In the western suburbs:

There are imperial enclosures and the forbidden park.

Their woods and forests, meres and marshes,

Across sloping terrain stretch to Shu-Han.

Surrounding the park is a circling wall,
Which extends over four hundred li.

The detached palaces and separate lodges

Are thirty-six in number.

Sacred ponds and divine pools

Are located here and there.\(^8^9\)

In lines 439-44 of the same fu, a description of the emperor’s traveling on and around Kunming Lake, the cardinal points are again used to order the sequencing. The order of description in lines 441-44 starts from the south, and then moves to the north, east and west:

Then rising like the wind, tossed like the clouds,

They roam at will, gazing everywhere.

To the south, they ascend the Qinling;

To the north, they cross Nine Peaks.

In the east, they reach the He and Mt. Hua;

In the west, they traverse Qi and Yong.\(^9^0\)

\(^9^0\) The translation is from Knechtges, *Wen xuan*, vol. 1, p. 143. For the Chinese text, see *ZLWX*, p. 32.
This technique is also employed in Ban Gu’s “Eastern Capital Rhapsody” (“Dongdu fu” 東都賦). In lines 206-9, Ban Gu uses the cardinal points to order the sequencing in order to recount the emperor’s conquest of the barbarian tribes on the four borders. In each of four successive lines, Emperor Guangwu 光武 (r. A.D. 25-57) subdues the Rong 戎 tribes on the western border, the Yi 夷 tribes in the east, the Di 狄 tribes on the northern frontier, and finally the Man 蠻 tribes of the south:

Westward he sends tremors to the source of the He; 西濬河源，
Eastward he shakes the strands of the seas. 東濬海瀚，
Northward he stirs the Dark Cliff; 北動幽崖，
Southward he illumines the Vermeil Boundary.91 南燿朱垠。

Some years later after Ban Gu’s completion of these two rhapsodies, known as “Liangdu fu” 兩都賦, Zhang Heng 張衡 (A.D. 78-139), another famous Eastern Han poet, claimed his dissatisfaction with Ban’s works, and thus composed his own pair of rhapsodies, “Western Metropolis Rhapsody” (“Xijing fu” 西京賦) and “Eastern Metropolis Rhapsody” “Dongjing fu” 東京賦), known collectively as “Liangjing fu”

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91 The translation is from Knechtges, Wen xuan, vol. 1, p. 165. For the Chinese text, see ZLWX, p. 37.
兩京賦, to prove that he was superior to Ban Gu in writing rhapsody.\textsuperscript{92} Although both writers share many writing techniques, Zhang’s rhapsodies are more cleverly crafted in terms of the technique of using the cardinal points as the means of sequencing.\textsuperscript{93} An example of this can be found in lines 33-62 of his “Western Metropolis Rhapsody,” where in addition to the cardinal points serving as the primary order of sequencing, relative geographical distances, e.g., distant and nearby areas, are employed to order the sequencing in order to describe the significance of the capital’s location, and the richness and wealth of natural resources of its surroundings. The order of description starts from the eastern suburbs, then moves to the west, south, and finally to the northern rear. In the description of the geographical location of the northern area and its richness in natural resources, Zhang employs different geographical distances to order the sequencing, moving from distant areas to nearby locales:

To the left [east], there are 左有崤函重險,

\textsuperscript{92} See Ouyang Xun 歐陽洵 (557-641), Yiwen leiju 藝文類聚 (Beijing: Zhonghua, 1973), juan 61, p. 1098.

\textsuperscript{93} From my point of view, both writers’ works are similar in the use of many writing techniques such as the structure of composition in their works. But Zhang’s works truly show better achievement in the skills of writing than Ban’s. In addition to the technique of using the cardinal points to be the means of sequencing, Zhang’s works are more rich and clever in terms of the techniques of display and hyperbole. Moreover, Zhang’s works also describe more content concerning the current cultures and social customs of the Han than do Ban’s.
The double defiles of Yao and Han,\textsuperscript{94}

The barrier of Taolin, 桃林之塞.

Connected by the Two Hua peaks. 綴以二華.

Here the Giant Spirit, exerting great force, 巨靈鼎劵.

Reached high with his hands, stretched his legs, 高掌遠蹤.

Thereby allowing the winding He to flow through. 以流河曲.

His prints still survive today. 厥跡猶存.

To the right [west], there is 右有隴坻之隘.

The gap of Longdi,\textsuperscript{95}

Which partitions China from the barbarian lands. 隔閟華戎.

Mounts Qi, Liang, Qian, and Yong, 岐梁汧雍.

The Chen treasure, with its crowing cocks, are here. 陳寶鳴雞在焉.

At its southern front, there are 於前則終南太一,

Zhongnan and Taiyi,

\textsuperscript{94} "The left" refers to the east.
\textsuperscript{95} "The right" refers to the west.
\textsuperscript{96} The translation is from Knechtges, \textit{Wen xuan}, vol. 1, pp. 183-85. For the Chinese text, see \textit{ZLWX}, pp. 42-43.
Twisting upward tall and stately,
Jagged and rough, steeply scarped,
Their ridges forming a chain with Bozhong.
They enfold Du, swallow Hu,
Inhale the Feng, disgorge the Hao.
Then, there is Lantian,
That source of precious jade.

At its northern rear, there are
High hills and level plains,
Leaning on the Wei, nestled against the Jing.
Broad and flat, sloping and slanting,
They form a buttress for the capital environs.

In the distance, there are
Nine Peaks and Sweet Springs,
Frozen and dark, cloistered and cold.
Even when the sun reaches north they are enveloped in a freezing chill,
And thus here one can be cool in summer’s heat.

And then
The broad plateaus, fertile plains,
Their fields are upper first class.
This truly is the most mysterious region and most sacred frontier on earth!  

This technique of sequencing is also employed in Zhang’s “Eastern Metropolis Rhapsody.” In lines 171-230, the cardinal points and different geographical distances are used as the order of sequencing in order to describe the magnificence of the buildings located in the Eastern Capital Luoyang 洛陽. The primary movement of events in these fifty-nine lines follows the order of cardinal points, i.e., starting from the north, then moving to the south, the east, and finally the west. However, this work displays a different form of movement of events, going from the nearby to the distant, opposite to “Western Metropolis Rhapsody,” which moves from distant to nearby places.
Specifically, the starting point of the description in these fifty-nine lines is the Hall of Virtuous Light (Deyang dian 德陽殿), located in the Northern Palace of the capital.

Following this, the description first moves to buildings near the Hall, and then to buildings distant from the Hall, all the while staying within the Northern palace.

Afterwards, the focus of description shifts to buildings in other palaces:

Then they restored the Hall of Exalted Virtue, 乃新崇德,

Built the Hall of Virtuous Light, 遂作德陽,

Opened the conspicuous portal, the Principal Gate of the South, 啓南端之特閾,

And erected the receiving gate, standing grand and stately. 立應門之將將.

The emperor revealed humane kindness in the Gate of Exalted Worthies [east],昭仁惠於崇賢,

And proclaimed words of justice at the Gate of Anti-justice. 抗義聲於金門.

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97 The Gate of Exalted Worthies was a gate on the east side of the Northern Palace. According to the theory of “Five Phases” (“Wuxing” 五行), east corresponds to the element “wood,” and to the virtue of “humane kindness” (ren 仁). See Xinyi Zhaoming Wenxuan 新譯昭明文選 (Taipei: Sanmin, 1997) p. 107; see also Knechtges, Wen xuan, vol. 1, p. 256.
the Metallic Chord [west].

They launched the Cloud Dragon

on the Spring Road [east],

Stationed the Divine Tiger

in the western quarter [west],

And built the two towers of symbolic grandeur

To make known the ancient provisions of

the Six Canons.

Inside the main gate there are:

The halls of Embracing Virtue, Resplendent

Terrace,

Celestial Blessing, Manifest Brilliance,

Gentle Commands, Greeting Spring,

其内則含德章臺，

天祿宣明，

溫飴迎春，

98 The Gate of the Metallic Chord was a gate on the west side of the Northern Palace. According to the theory of Five Phases, west corresponds to the element “metal,” and to the virtue of “justice” (yi 育). See Xinyi Zhaoming Wenxuan, p. 107; see also Knechtges, Wen xuan, vol. 1, p. 256.

99 According to the theory of Five Phases, the “Spring Road” is the “eastern road.” The dragon was the guardian spirit of the east. See Xinyi Zhaoming Wenxuan, p. 107; see also Knechtges, Wen xuan, vol. 1, p. 256.

100 The translation is from Knechtges, Wen xuan, vol. 1, pp. 257-61. For the Chinese text, see ZLWX, pp. 65-66.
Everlasting Peace, Perpetual Tranquility.

Through flying pavilions the emperor moves like a spirit;

To no one can our lord reveal himself.

In Sleek Dragon, Fragrant Grove,

Nine Valleys, Eight Streams,

Lotus covers the water's surface,

Autumn thoroughwort blankets the banks. [...] 

On the south there are:

Front Hall and Divine Tower,

Harmonious Enjoyment, Peace and Good Fortune.

The winding towers of the Separate Gate

Obliquely abut the moats below the walls.

Unusual trees, rare fruits,

Are the charge of the Hook-and-Shield. [...]
In the east, there are

Grand Lake and its pristine preserve.

Its green waters, pitching and rolling,

Within teem with river life,

Without thrive with marsh grass and miscanthus.

For imperial tribute it has soft-shelled turtles, clams,
tortoises, and fish;

For sacrificial offerings it has snails, mussels,
water chestnuts, and fox nut.

On the west, there is

The Peaceful Joy assembly area,

And its belvedere visible from afar.

With the dragon-bird coiled around it,

And the celestial horse rearing itself proudly,

All is unique and unusual, wondrous and strange,

Glittering and glistening, bright and sparkling.

Though lavish, it is not extravagant;

Though frugal, it is not crude.

The model adheres to the royal standard;

All actions conform to the established ideal. [...]100

As mentioned above, the remarkable achievement in the technique of using the cardinal points to order the sequencing in Han rhapsody may have inspired the poets of the Han and Six Dynasties to use this technique of sequencing and to develop this technique further in their poems. One of the most outstanding pieces that uses this technique is the anonymous *yuefu* "South of the River" ("Jiangnan" 江南). In this work, the movement of description follows the order of cardinal points, displaying a lively scene of fish playing around lotus leaves in the pond, and the pickers' joy in the course of their lotus picking:

South of the River [we] can pick lotus,

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South of the River [we] can pick lotus,
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The lotus leaves are so luscious, luscious.

Fish play among lotus leaves.

Fish play east of lotus leaves,

Fish play west of lotus leaves,

Fish play south of lotus leaves,

Fish play north of lotus leaves.101

Another example of this technique is the anonymous Han yuefu “Ballad of the Orphan” (“Gu’er xing” 孤兒行). In lines 7-16, the poet uses different techniques of sequencing to describe the hardships of the orphan during his stay with his brother and sister-in-law after the death of his parents. In lines 9-10, the cardinal points are used to order the sequencing in order to describe his long-term, long-distance travels as a peddler. In lines 13-14, different parts of his body are used as the order of description to portray his dirty outer appearance, displaying his hardships and fatigue after his travels. In lines 15-16, different figures are used to order the sequencing in order to depict his restlessness after his return home, suggesting mistreatment at the hands of his brother and sister-in-law:
Father and Mother are gone,

Big brother and Sister-in-law make me travel as a peddler.

South as far as Jiujiang,

East as far as Qi and Lu.

In the twelfth month I come home,

Not daring to speak of my suffering.

My head is full of lice,

My face is full of dust.

Big brother tells me to cook dinner,

Sister-in-law tells me to look after the horses.  

In “Ballad of Mulan,” the cardinal points are used to order the sequencing, and to cooperate with a series of descriptions of actions in order to portray the young lady’s
complex - double meaning of “peddler” in the context of the ballad, facing as a servant and as a traveler.

swiftness of movement, creating an atmosphere of haste on the eve of her departure for military service:

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102 The translation is mostly based on Hans H. Frankel, The Flowering Plum and the Palace Lady: Interpretations of Chinese Poetry (New Haven: Yale University Press, 1976), pp. 62-63, except that I interpret the narrator of lines 13-16 to be the orphan, while Frankel takes the poet to be the narrator here. For the Chinese text, see YFSJ, p. 567.
In the east mart she bought a fine steed,
東市買新馬,

In the west mart bought blanket and saddle.
西市買新鞍轡.

In the north mart she bought a long whip,
南市買新鞭。

In the south mart bought bit and bridle.  
北市買新韁韃.

The same technique of description, i.e., using the cardinal points to cooperate with the description of action, is also used in lines 49-50 to describe Mulan’s movements in her room, emphasizing the excitement of her homecoming:

Then I opened the door to my room in the east,
開我東閣門，

And I sat on my bed in my room in the west.  
坐我西閣床。

This technique of using the cardinal points to order the sequencing continued to be one of the principal vehicles of sequencing in Tang poetry. One of the best examples is “Song of the Lady of Qin,” which displays the highest achievement in the use of this technique in Chinese narrative verse. In lines 53-84, the internal character-narrator, the

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103 The translation is from Owen, pp. 241-42. For the Chinese text, see YFSJ, p. 374.
104 The translation is mostly based on Owen, p. 242, except that I take the narrative agent of the lines to be the young lady, translating  wo 我 as “I,” while Owen takes the narrator of the lines as the poet, translating wo as “she.” For the Chinese text, see YFSJ, p. 374.
Lady of Qin, uses the cardinal points to order the sequencing in her detailed description of the tragic fates of the young daughters of her neighbors. These thirty-two lines are composed of four segments of heptasyllabic regulated verse (qiyan lushi 七言律詩).

Each segment of eight lines describes the misfortune of a woman living to the east, west, south, and north respectively. The first segment describes the young lady of the eastern neighbour, who was carried off by rebels, and the second depicts her western neighbour’s daughter, who was killed resisting a rapist. The southern neighbour’s daughter was murdered, and her sisters, paralysed by despair, committed suicide by throwing themselves together into a well. Finally, the young wife of the northern neighbour, trapped by a fire, was forced to hang herself:

Our eastern neighbor had a girl just beginning to
paint her eyebrows,
A beauty to overthrow city or state;
hers quality yet unknown.

Long spears forced her to climb up into
a warrior’s chariot,
Turning her head to her fragrant boudoir,
her tears filled her handkerchief.

Now she pulls out golden threads,
learning to mend their banners,
And climbs up to a carved saddle,
to be taught how to ride a horse.

Sometimes from her own horse she may catch a glimpse of her ‘husband’;
She dares not turn away her eyes, but helpless her tears fall.

Our western neighbor had a girl; truly, a fairy spirit!
Sidelong glances flashed like waves from her large, bewitching eyes.

Her toilette complete, she was gazing at her spring beauty in the mirror,
Still young, she did not know what went on outside her gate.
Some scoundrel jumped in over the wall
and leaped up the golden steps,
Pulling her clothes half off her shoulders,
he tried to rape her;
Dragged by her gown, she was unwilling to
leave her vermilion gate –
So rouge, fragrant ointments, and all, she perished
under the knife.
Our southern neighbor had a girl whose name
I do not recall,
Just the day before a good matchmaker had exchanged betrothal gifts for her;
On the shimmering tiles of the staircase she did not hear footsteps coming,
Through her shades of kingfisher blue she saw their shadows too late.
Suddenly we saw her at the courtyard’s edge,
but a sword blade rang;

Her head and body were severed in an instant.

Looking to Heaven, then covering their faces with a single cry,

Her younger and elder sisters together threw themselves into the well.

The young wife of our northern neighbor was hurrying to depart,

Just shaking out her cloudlike hair and wiping green pigment from her brows;

Already she heard battering sounds at her tall gate,

Without thinking, she climbed out onto the eaves and up to her second storey.

Soon from all sides the blaze of fires came;

When she tried to come down the spiral stairs, the stairs had already collapsed.

While her loud screams from the midst of the smoke
still begged for her rescue,

Her corpse hanging on the rafters was already burned to cinders.\textsuperscript{105}

In addition to the cardinal points, astronomical phenomena or patterns are also used to order the sequencing in this work. In lines 41-48, a shower of falling stars is used to order the sequencing, signifying the stampede of the populace of the capital in the rebel’s sack of the city, as well as suggesting that the emperor and his attendants had deserted the capital and the commoners, leaving them to fend for themselves:

Fires burst out with golden sparks which fly up to the Ninth Heaven,

The Twelve Municipal Thoroughfares fill up with flames and smoke.

The sun’s wheel descends to the west, its cold rays are white,

The Lord of Heaven still speaks no word – in vain

\textsuperscript{106} The translation is from Levy, p. 140. For the Chinese text, see \textit{Lidai xushishi xuanyi}, p. 140.
the mind throbs with horror!

Dark clouds ring the sun with a halo of haze,
like troops in formation for siege,
The Minister Stars fall from their paths,
inged with blood,
Purple vapours stealthily follow the Royal Throne
as it shifts position,
Weird rays of light shoot through the darkness,
to destroy the Three T’ai Lords’ stars. 106

In summary, this chapter discusses the techniques of non-temporal sequencing in Chinese narrative verse, and has found that the use of non-temporal elements to arrange events into a sequence is one of the writing techniques in the principle of fu. The techniques of non-temporal sequencing originated in the Shijing and were well developed in this anthology. Later poets inherited these techniques from this anthology, making only a few elaborations on these techniques. Generally speaking, four major elements are used to organize events into non-temporal sequences in Chinese narrative verse.
The first involves parts of the human body or articles of clothing. The sequences in which these elements are used as the order of sequencing are often used to describe a person’s outer appearance, and particularly to portray a woman’s beauty, in both Chinese poetry and rhapsody. Some of the best examples include Poem 57, “A Splendid Woman,” in the Shijing, Han rhapsody such as Song Yu’s “Rhapsody on Master Dengtu the Lecher,” and Cao Zhi’s “Rhapsody on the Luo River Goddess,” and well-known yuefu poetry such as “Mulberries by the Path,” “Officer of the Guard,” and “Southeast the Peacock Flies.”

The second element involves different landscapes or geographical locations. The sequences in which these elements are used are mostly used to describe a long journey, convey a special feeling such as longing for someone or shifts in mood, or sketch a certain scene, such as desolation. This element is commonly used in Chinese narrative verse, and typical examples can be found in Poem 108, “Oozy Ground by the Fen,” in the Shijing, yuefu poems of the Han and Six Dynasties such as “At Fifteen I Joined the Army” and “Ballad of Mulan,” Tang poetry such as Du Fu’s “Journey to the North” and Bai Juyi’s “Song of Everlasting Sorrow,” and the early Qing poet Wu Weiye’s poems such as “Fanqing Lake,” “Second Song of the Donggao Thatched Hut” and “Visiting the Grave of Taoist Priestess Bian Yujing in the Forest of Beautiful Trees.”
The third type of non-temporal element that Chinese poets use to arrange events into a sequence is different figures, or different descriptions of the same figure. The sequences in which these elements are found are often used to describe a woman’s beauty, a typical example of which is “Mulberries by the Path”; to convey a particular emotion such as happiness, examples of which are “Ballad of Mulan” and Du Fu’s “Journey to the North”; to describe a certain experience of hardship, misfortune, or the like, examples of which can be found in Du Fu’s “Ballad of Pengya,” his “The Conscripting Officer at Shihao,” and in Wu Weiye’s “Fanqing Lake”; and to describe a person’s social position, status, or characteristics, examples of which are Poem 57 of the Shijing and Wu Weiye’s “Ballad of Rongcheng”.

The fourth major element is the cardinal points. The technique of using the cardinal points to order the sequencing in Chinese literature achieved its first high point in Han rhapsody. The best examples can be found in the rhapsodies that describe the imperial palaces, such as Ban Gu’s “Liangdu fu” and Zhang Heng’s “Liangjing fu.” The achievement in this technique in Han rhapsody may have had a great influence on the yuefu poets of the Han and Six Dynasties; therefore, the development of this technique in Chinese poetry reached its first high point in the yuefu poetry of that age. This technique became more elaborate and reached its full development in Tang poetry. The
most preeminent example of this technique is the late Tang poet Wei Zhuang's "Song of the Lady of Qin."
Chapter Three:

Anachronic Sequence in the Narrative Verse from the *Shijing*

to the Han and Six Dynasties

3.1. Introduction:

As mentioned in the first chapter, temporal sequences can be divided into ones that are chronological, and those that are termed anachronies (also termed chronological deviations). In the tradition of Chinese narrative verse, most works of early ages and short works of late periods appear to be chronological, while anachrony tends to be used more often in long poems with complicated stories in later periods. Furthermore, the level of complexity of anachrony in poetry appears to be more radical as Chinese narrative verse develops.

Why did anachrony develop so richly in the narrative poems of later periods, but not in those of early ages? My understanding of the development is still elementary, but it may be possible to offer two provisional explanations for this development. First, in the tradition of Chinese narrative verse, the achievement in narration in past poetry always has a great impact on the poets of later ages, who tend to create new forms to
refine the art of narration in their works, transcending the achievements of past poets, and presenting more accurately the current historical and social circumstances that they witness or experience. As a result, the narrative form in Chinese poetry develops gradually, and appears to have been more complex in the works of later ages. Second, in most early narrative poetry, except for a very few masterworks such as “Southeast the Peacock Flies,” the story appears to be relatively simple, while the story in the works of later periods tends to be more complex. A complicated story needs more explanation. In turn, this need for explanation would require anachronic structures to refer back or point ahead in order to bring the many different threads of a story together to form a coherent unity.

The above two reasons suggest that the level of complexity of a story is increased in the works of later ages, and that a complicated story often leads to a complex form of anachrony in Chinese poetry. The development of anachrony parallels the development of narration in Chinese poetry. Therefore, the development of anachrony can be seen as a representation of the development of Chinese narrative verse. Since the development of anachrony has played a very crucial part in the development of narration, particularly in the development of sequential structure, in Chinese poetry, I will focus my study in this chapter and the following two chapters on the form of anachrony and its
development in Chinese narrative verse. Before illustrating the development of anachronic sequences in each period, I would like to briefly introduce the definitions of different types of anachrony.

According to Western narrative theories, narrative is a doubly temporal sequence. It deals with the order of events in the narrative and their chronological sequence in the story.\textsuperscript{107} “Narrative time” refers to the rearranged order of events that may be identical with or different from that in the story, and thus is also called “pseudo-time.”\textsuperscript{108} “Story time” means the original chronological order of events without being arranged to meet the needs of narrative presentation. The chronological sequence in the story is a theoretical construction, which we can make on the basis of the laws of everyday logic that govern common life.\textsuperscript{109} To study the temporal order of a narrative is to compare the order in which events are arranged in the narrative discourse with the order of succession these same events have in the story.\textsuperscript{110}

For example, a narrative may begin with an account of a man and a woman unexpectedly meeting each other at a coffee shop in New York in 1994 after having been divorced for a year. Then it proceeds with a tale relating their wedding and married life.

\textsuperscript{107} Genette, \textit{Narrative Discourse}, p. 33; Bal, \textit{Narratology}, p. 80.
\textsuperscript{108} Genette, \textit{Narrative Discourse}, p. 34.
\textsuperscript{109} Bal, \textit{Narratology}, p. 80.
\textsuperscript{110} Genette, \textit{Narrative Discourse}, p. 35.
Anachrony, therefore, refers to the various types of discordance between the two temporal orderings of story and narrative. Every anachrony comprises, with respect to the narrative into which it is inserted, a narrative that serves to be the first narrative, and a narrative that is temporally second, subordinate to the first. So-called “first narrative” refers to the temporal level of narrative with respect to which anachrony is defined as such. The embeddings (i.e. anachronies) can be more complex, and a case of anachrony can assume the role of first narrative with respect to another that it carries.

In general, anachrony can be divided into two groups: analepsis (retrospection) and prolepsis (anticipation). Analipsis refers to any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment, while prolepsis refers to any maneuver that consists of narration or evoking in advance an

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111 Genette, Narrative Discourse, pp. 33-35, 40.
112 Genette, Narrative Discourse, pp. 48-49.
event that will take place later on. Analepsis can be further divided into three types: external, internal, and mixed.

In external analepsis, the entire temporal field of the analeptic segment remains external to that of the first narrative. For example, if my doctoral studies at UBC from 1998 to 2005 serve as the first narrative, a retrospective narrative of my undergraduate studies at Fu-Jen Catholic University from 1984 to 1988 that is inserted into the first narrative can be defined as a case of external analepsis.

Internal analepsis occurs where the entire temporal field of the analeptic segment remains internal to that of the first narrative. To use the above example, the temporal field of the first narrative ranges from 1998 to 2005, during which I have been doing my doctoral studies. But then the first narrative is interrupted in 2001 and a retrospective tale is inserted, the temporal field of which ranges from 1999 to 2000. This embedded section is an example of internal analepsis.

Mixed analepsis occurs when the temporal field of the analeptic segment begins before and ends at a point later than the beginning of the first narrative. For example, the 1998-2005 temporal field of the first narrative is interrupted in 2001 with a

113 Genette, Narrative Discourse, p. 40.
114 Genette, Narrative Discourse, p. 49.
115 Genette, Narrative Discourse, p. 49.
116 Genette, Narrative Discourse, p. 49.
retrospective event, the temporal field of which ranges from 1996 to 2000. This inserted segment is defined as a case of mixed analepsis.

External analepsis can be further divided into two forms: partial and complete.

Partial external analepsis recounts a moment from the past that remains isolated in its remoteness, and does not seek to join that moment to the present. In other words, it ends at a moment earlier than the starting point of the first narrative and does not rejoin the first narrative. Partial external analepsis poses no problem of joining or narrative juncture: the analeptic tale plainly interrupts itself on an ellipsis, and the first narrative picks up right where it has stopped. An example of this is the same as the above illustration of external analepsis.

Complete external analepsis joins the first narrative without any gap between the two sections of the story. In other words, complete external analepsis ends at the beginning point of the first narrative. In the above example, the 1998-2005 temporal field of the first narrative is interrupted in 2001 with an inserted analeptic tale that starts from 1996 and ends at the moment that I came to UBC for my doctoral studies in 1998. This embedded analeptic tale is defined as complete external analepsis.

117 Genette, Narrative Discourse, p. 62.
118 Genette, Narrative Discourse, p. 63.
119 Genette, Narrative Discourse, p. 62.
Internal analepsis can also be further divided into two forms: partial and complete.

In a case of partial internal analepsis, it ends at a point earlier than the point where the first narrative was interrupted to give up its place to the analeptic segment. For example, the 1998-2005 temporal field of the first narrative is interrupted in 2003 with a retrospective event covering a temporal field from 1999 to 2002. This inserted section is a case of partial internal analepsis.\textsuperscript{120}

Complete internal analepsis starts at a point later than the beginning point of the first narrative, and ends precisely where the first narrative was interrupted to give up its place to the retrospection.\textsuperscript{121} For example, the 1998-2005 temporal field of the first narrative is interrupted at the moment that I moved from Vancouver to Victoria on August 15, 2001 to insert a retrospective section that starts from 1999 and ends at the same moment that the first narrative was interrupted, August 15, 2001.

Mixed analepsis can also be grouped as partial and complete. A case of partial mixed analepsis has a temporal field that starts at a point earlier than the beginning point of the first narrative, passes beyond this point, and then ends at a point earlier than the interrupted point of the first narrative.\textsuperscript{122} For example, the 1998-2005 temporal field of

\textsuperscript{120} Genette, *Narrative Discourse*, pp. 62-63.
\textsuperscript{121} Genette, *Narrative Discourse*, pp. 62-63.
\textsuperscript{122} Genette, *Narrative Discourse*, p. 62.
the first narrative is interrupted in 2002, and a retrospective tale is inserted, the temporal field of which starts from 1996, two years before I came to UBC, and ends in 2000, two years after the beginning of my doctoral studies.

Complete mixed analepsis rejoins the first narrative not at its temporal starting point but at the very point when the first narrative was interrupted to give up its place to the analepsis. In other words, complete mixed analepsis starts at a point earlier than the beginning of the first narrative and ends at the interrupted point of the first narrative.¹²³ For example, the first narrative is interrupted to insert an analeptic tale at the moment I moved from Vancouver to Victoria on August 15, 2001, this embedded segment recounting a tale starting from 1996, two years before I came to UBC, and ending with an account of my moving from Vancouver to Victoria.

Prolepsis (anticipation) appears much less frequently than analepsis (retrospection) both in the Western narrative tradition and Chinese narrative verse.¹²⁴ The most frequently used form of anticipation in Western narrative literature and Chinese narrative verse is the summary at the beginning.¹²⁵ This form of anticipatory summary suggests a sense of fatalism, or predestination, because nothing can be done and the

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¹²⁴ For a discussion of the use of prolepsis in the Western narrative tradition, see Genette, *Narrative Discourse*, p. 67.
¹²⁵ For a discussion of this form in the Western narrative literature, see Bal, *Narratology*, p. 95.
reader can only watch the progression toward the final result. It also decreases the sense of suspense in the narrative. In other words, the sense of suspense generated by the question “How is it going to end?” disappears because we already know the final result. However, another kind of suspense, or rather a tension that keeps the reader engaged, may take its place, prompting questions like “How could it have happened like this?”, with such variants as “How could the hero(ine) have been so stupid?” or “How could society allow such a thing to happen?” or “How did the hero(ine) find out about this?” and so on.126

Theoretically speaking, prolepsis can be divided into three groups: external, internal, and mixed. So-called external prolepsis is an episode or episodes that take place at a point later than the ending point of the first narrative.127 In other words, the entire temporal field of the prolepsis remains external to that of the first narrative. For example, the temporal field of the first narrative ranges from 1998 to 2005, and the proleptic event takes place in 2007. This type of anticipation is therefore defined as external prolepsis. Internal prolepsis occurs where the entire temporal field of the proleptic segment remains internal to that of the first narrative. Specifically speaking, internal prolepsis

126 For a discussion of the function of anticipatory summary at the begging of a given narrative, see Bal, Narratology, p. 95; see also Genette, Narrative Discourse, p. 67.
127 Genette, Narrative Discourse, p. 68. External prolepses functions most often like a kind of epilogues, serving to continue one or another line of action on to its logical conclusion. For a discussion of the function of external prolepses, see Genette, Narrative Discourse, p. 68.
starts at a point later than the point where the first narrative is interrupted and ends at a point earlier than the ending point of the first narrative. For example, the 1998-2005 temporal field of the first narrative is interrupted in 2001, and an anticipatory segment is inserted, the temporal field of which starts from 2003 and ends in 2004. This type of anticipatory segment is thus defined as internal prolepsis. Mixed prolepsis starts at a point later than the point where the first narrative is interrupted and earlier than the point where the first narrative completes, and ends at a point later than the ending point of the first narrative. For example, the 1998-2005 temporal field of the first narrative is interrupted in 2002, and a proleptic tale is inserted, the temporal field of which starts from 2004 and ends in 2007. This embedded tale is an example of mixed prolepsis.

Each of these three types of prolepses can theoretically be further divided into two forms: partial and complete. However, prolepses are mostly of the partial type both in the Western narrative literature and Chinese narrative verse.\textsuperscript{128} Moreover, although prolepses, as mentioned above, can be divided into three types (external, internal, and mixed), I could hardly find any examples of external and mixed prolepses in Chinese narrative verse, and it seems that all prolepses are of the internal type.

\textsuperscript{128} For a discussion of the use of these three types of prolepses in the Western narrative literature, see Genette, \textit{Narrative Discourse}, p. 77.
The tradition of anachronic sequences in Chinese narrative verse originated in the *Shijing*, and was further developed in the poetry of the Han and Six Dynasties, particularly in "Southeast the Peacock Flies," a work that represents the highest achievement in anachronic sequencing in the poetry from the *Shijing* to the Six Dynasties. This tradition reached its first high point in the Tang dynasty. Not only was there a significant increase in the level of complexity of anachronic sequence, but all types of anachrony in Chinese narrative verse were fully established in the poetry of the Tang dynasty. As has been mentioned in the first chapter, the three dynasties following the Tang were not great ages for narrative poetry; therefore, the tradition of anachronic sequencing did not develop further during these times. The tradition of anachronic sequencing did not enter its golden age until Wu Weiye. Wu inherited the rich tradition of anachronic sequence from past poetry, particularly from Tang poetry, but he also adapted sequential forms from other literary genres such as Ming and Qing novels and novellas to enhance the art of narration in his works. As a result, Wu's works display the most complex sequential form in Chinese narrative verse. Such complex sequential form in Wu's works serves to present the political upheaval of that age and to recount the current historical events and figures of his time.
3.2. Anachronic Sequences of the *Shijing*:

Anachronic form, whether analepsis or prolepsis, is relatively simple and basic in the *Shijing*. Generally speaking, this anthology has two types of analepsis: partial external and complete internal. An example of partial external analepsis is Poem 31, "They Beat Their Drums" ("Jigu" 聽鼓). This work recounts how a soldier of Wei 衛 state joins the army and leaves home, going far to the south. Due to long campaigns, he finds he cannot return home to live with his wife, causing him great sorrow.\(^{129}\) This poem is divided into five stanzas, among which the first, second, third and fifth stanzas serve as the first narrative. It begins with an account of the soldier joining the army and leaving for the south (first stanza), proceeding to a description of his feelings of homesickness, these feelings deepening with time (second stanza), and then to a description of the loss of morale among the troops due to the length of their campaign (third stanza). After this account of the problems with morale, the first narrative is interrupted with the insertion of a retrospective section (fourth stanza), which relates the soldier’s recollection of the promise he made to his wife before joining the army. This embedded segment ends at a point earlier than the starting point of the first narrative, so

its entire temporal field remains external to that of the first narrative. After this analeptic account, in the fifth stanza, the first narrative resumes and describes the soldier’s sorrow in the face of his seeming eternal separation from his wife. This stanza also serves to conclude the entire narrative.

Another example of partial external analepsis in the *Shijing* is Poem 59, “Bamboo Rod” (“Zhugan” 竹竿). This poem describes a man’s thoughts of his beloved lady, who has been married to another man and is living in a distant place.\(^{130}\) This poem has four stanzas: the first and fourth stanzas serve as the first narrative, while the second and third are embedded retrospective segments. The first stanza recounts the man fishing in the Qi 淇 River and longing for his beloved lady after she married another man. Following this, the first narrative is interrupted with the insertion of a series of descriptions of the lady’s wedding (the second and third stanzas), including an account of her taking leave of her parents and brothers, and a description of her lovely smile and charming ways and gestures. The inserted retrospective section recounts a moment from the past that remains isolated in its remoteness, and does not join that moment to the present. Therefore, it can be categorized as an instance of partial external analepsis. In

\(^{130}\) There are several different interpretations of the theme of this work. For a discussion of the theme of this work, see Wang Jingzhi, *Shijing tongshi*, p. 150, and Wu Hongyi, *Baihua Shijing*, vol. 2, pp. 37-39. I prefer Wang’s interpretation.
the fourth stanza, the first narrative picks up where it had stopped, and recounts that the man sails a boat to comfort himself.

A typical example of complete internal analepsis in the Shijing is Poem 156, "Eastern Hills" ("Dongshan" 東山). This poem has four stanzas and consists of two types of analepsis: complete internal and partial external. Complete internal analepsis appears in the third stanza, and partial external analepsis occurs in the fourth stanza. Such a work with two types of analepsis, displaying a complex analeptic structure, was rarely found in the Shijing, but commonly found in works of later ages. Specifically, the first narrative begins with a description of a returning soldier’s thoughts and feelings on his way home (the first stanza), then proceeds to a portrayal of the desolate scenes around his house that he sees upon his arrival (the second stanza). Following this, in the initial four couplets of the third stanza, the first narrative is interrupted with the insertion of a retrospective section, which begins with an account of his wife’s reaction when she learned her husband was returning home, including her sighing at his absence in her chamber, her worrying over his safe return in the rain, and her cleaning up the house in order to welcome him home, and finally ends with an account of the soldier’s arrival. This inserted analeptic account starts at a point (the wife learning that her husband was returning home), which may be later than the beginning point of the first narrative (the
returning soldier on his way home), and ends at a point (his arrival) where the first narrative is interrupted to give up its place to the retrospection. Therefore, it can be categorized as a complete internal analepsis. Following this analeptic account, the first narrative resumes and describes their happy reunion in the last two couplets of the third stanza. Later, in the initial five couplets of the fourth stanza, the first narrative is interrupted again with the insertion of a retrospective segment recounting the soldier’s recollection of their joyful wedding in the past. The entire temporal field of this embedded retrospection remains external to that of the first narrative, and ends with an ellipsis, without rejoining the first narrative. Therefore, it is a case of partial external analepsis. In the final couplet, the first narrative picks up where it had stopped, and ends the poem with an account of the soldier and his wife enjoying themselves together, serving as a happy ending to the entire narrative, as well as highlighting the happiness of their reunion after a long period of separation.

As has been mentioned above, prolepsis can, in principle, be divided into three types: external, internal and mixed, and each of the three types can be further divided

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131 There is no clear evidence that we can use to determine absolutely if the starting point of the embedded retrospection (when the wife knew her husband was returning home) is later than the beginning of the first narrative. However, in ancient times, the delivery of messages over long distances required a considerable amount of time. It is very likely that the wife did not receive the message bearing news of her husband’s return until he had already started returning. Thus, I take the starting point of the retrospection as a point later than the starting point of the first narrative.
into two forms: partial and complete, though all prolepsis is of the partial internal type in Chinese narrative verse. The earliest use of internal prolepsis in Chinese narrative verse can be found in the *Shijing*. An example of this is Poem 58, “A Simple Peasant” (‘Mang’ 脩). This poem consists of six stanzas, and has two types of narrators: an external character-narrator (also termed extradiegetic-homodiegetic narrator) and an unknown external narrator who is not a character in the story that he/she tells (also termed extradiegetic-heterodiegetic narrator). The external character-narrator appears

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132 Traditional criticism tries to classify narrators through linguistic designation: first-person and third-person pronouns. (Cohan: p. 90; Bai: p. 21) However, the classification of first- and third-person narrators confuses the narrative voice with perspective. In other words, traditional classification confuses the difference between who tells and who sees. (Genette: p. 186) In narratives, narrators are not necessarily the focalizor who provides perspective. A third-person narrator can tell a story from a first-person’s perspective. A male narrator can tell a story through a female point of view. A narrator can use two or more perspectives to recount a story. In addition, traditional classification fails to distinguish the difference between narrative levels. In a narrative, there can be two or more narrators. They can be the same grammatical person, e.g., the “third-person” narrator, or different grammatical person, e.g., one is the “third-person” narrator, and the others are “first-person.” For example, in a narrative with two third-person narrators, one of the narrators is the poet narrator who tells the primary story, while the other is a character in the story that the poet tells, and also a narrator recounting another story. Both of the two narrators are “third-person,” but they stand at different narrative levels: the poet narrator stands at extra-diegetic level, while the other at (intra-) diegetic level. I will discuss the difference of narrative levels later on. The same limitations of traditional classification can occur in the “first-person” narrator case. For example, in a case of a narrative with three first-person character-narrators, namely A, B, and C, narrator A is the poet narrator who tells the primary story; B is a character in the story that the poet recounts, and also a narrator telling a story of himself; C is a character in the story that B tells, as well as a narrator telling his experience. One of the best examples of a case with three first-person character-narrators in Chinese narrative verse is the famous Tang poem “Song of the Lady of Qin.” The above cases show that in a narrative with different narrators who stand at different narrative levels, traditional classification, i.e., “first-person” and “third-person” narrators, confuse narrative voice with perspective but also fail to show the difference between narrative levels.

In order to avoid the abovementioned limitations of traditional classification, Genette instead defines the narrator’s status both by its narrative level (extra- or intradiegetic) and by its relationship to the story (hetero- or homodiegetic). (Genette, p. 248) According to Genette, narrative levels are divided into extra-diegetic, (intra-) diegetic, meta-diegetic and so on, according to their different hierarchical positions. For example, Wei Zhuang writes the “Song of the Lady of Qin.” Wei Zhuang’s writing of “Song of the Lady of Qin” is a literary act carried out at a first level, which Genette calls extradiegetic. The events told in the “Song of the Lady of Qin” (including an old man’s narrating his experience of suffering) are within the first level, so Genette describes them as diegetic, or intra-diegetic. The events told in the old man’s narrative are therefore described as meta-diegetic. (Genette: p. 228) In addition, the narrator who is absent
in the first, second, fifth, and sixth stanzas, and the unknown external narrator in the third and fourth. The external character-narrator’s account serves as the first narrative of this work, while the unknown external narrator’s account is an embedded segment. The first stanza recounts a lady falling in love with a man. The second stanza first describes her worries and uneasiness as she waits for her beloved’s marriage proposal, and ends with an account of her joyful fulfillment with their wedding after a long period of waiting. Afterwards, in the third and fourth stanzas, the first narrative is interrupted with the insertion of a section foretelling the unhappy end of their marriage. Following this proleptic account, the first narrative resumes and recounts the hardships and domestic violence that the lady experiences after her wedding (the fifth stanza). In the sixth and final stanza, the first narrative ends the story with the lady’s feelings of deep regret and from the story he/she tells is defined as “heterodiegetic,” while the narrator who is present as a character in the story he/she tells is defined as “homodiegetic.” (Genette, pp. 244-245)

Therefore, if we define the narrator’s status by its narrative level and by its relationship to the story, the four basic types of narrator’s status can be represented as follows: (1) extradiegetic-heterodiegetic narrator, a narrator in the first level who tells a story from which he/she is absent; (2) extradiegetic-homodiegetic narrator, a narrator in the first level who tells his/her own story; (3) intradiegetic-heterodiegetic narrator, a narrator in the second level who tells a story from which he/she is absent; and (4) intradiegetic-homodiegetic narrator, a narrator in the second level who tells his/her own story. (Genette: p. 248) In traditional classification, the first and third types of narrator are termed the third-person omniscient narrator; the second and fourth are termed the first-person retrospective narrator.

Genette’s classification successfully distinguishes the difference between who tells and who sees and the difference in levels, but I would prefer to term these four types of narrator’s status in a simpler way in order to provide general readers a clearer understanding of the classification. This first type is therefore simply termed the “external narrator,” who stands at the first level and is not a character in the story he/she tells. The second is the “external character-narrator,” who stands at the first level and is also a character in the story he/she tells. The third is the “internal narrator,” who stands at the second level and is not a character in the story he/she tells. The fourth is the “internal character-narrator,” who stands at the second level and is also a character in the story he/she tells.
sorrow over her marriage. The embedded anticipatory segment (the third and fourth stanzas) starts at a point later than the point where the first narrative was interrupted to give up its place to the proleptic segment, and ends at a point earlier than the point where the first narrative completes. Therefore, it represents a typical example of partial internal prolepsis. However, the use of internal prolepsis in the middle of narration to foretell an event that will take place later in the story is rarely found in Chinese narrative verse. The traditional form of anticipation is rather the summary at the beginning in most Chinese narrative poems, a point which I will illustrate below.

In conclusion, the anachronic forms in the *Shijing* are relatively simple and basic, and complex anachronic forms are rarely found in this anthology. However, these simple and basic forms became the foundation of anachronic sequence in Chinese narrative verse in subsequent ages. Moreover, in those few works with two or more anachronies such as Poem 156, the use of complex anachronic sequence to enrich the variety of content and to underline a special meaning, such as the conjugal love in Poem 156, had a great impact on the works of later ages.

3.3. Anachronic Sequences in the Narrative Verse of the Han and Six Dynasties:
The tradition of anachronic sequences was further developed in the narrative verse of the Han and Six Dynasties. Not only were more forms of anachrony used in the poetry of that age, but there was also an increased level of complexity in anachronic sequences. Among the works of that age, “Southeast the Peacock Flies” stands out as the most significant poem. In my opinion, the tradition of anachronic sequencing in poetry from the *Shijing* to the Han and Six Dynasties reached its apex in this poem.

Prolepsis mostly appears at the beginning and rarely in the middle of narration in Han and Six Dynasties narrative works. One of the traditional forms of prolepsis in the narrative works of that age is a metaphor or a description of scenes which appears at the beginning of the work to create the basic atmosphere for the following story. An example of this form can be found in “Watering My Horse by the Great Wall” ("Yinma changchengku xing"). The initial line “Green, green the grass by the river” describes the expanse of green grass by the river. The line serves as a metaphor that evokes a specific impression associated with the following line, “Thoughts on far travels go on and on” which describes a lady’s endless thoughts of her absent husband. The opening two lines deliver a strong sense of her ceaseless pining, which in turn creates the basic atmosphere for the entire story. The rest

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133 The translation is from Owen, p. 258.
of the story provides a detailed description of the atmosphere presented in the initial couplet.

Another example of this is “Song of White Hair” (“Baitou yin” 白頭吟). In the opening two lines, “As bright as the snow on mountaintop, / as clear as the moon between clouds” 瑠如山上雪, 皎若雲間月, the poet uses “bright snow” and “clear moon” as metaphors to suggest the young lady’s purity, her sincere attitude toward love, and her straightforward and upright personality. Her attitude and personality presented in the initial couplet coincides with her reaction and decision that are recounted in the story that follows, i.e., that she breaks up with her lover without regrets when she learns that he has fallen in love with someone else. In other words, the description of her attitude and personality in the initial couplet serves to predict the development of the story and its final ending.

The other traditional form of prolepsis is a summary at the beginning of a given narrative that serves to briefly foretell the story that will be told in detail later. A good example of this form is the Eastern Han poet Xing Yan’nián’s 辛延年 “Officer of the Guard” (“Yulin lang” 羽林郎). The initial four lines, “A bondsman of the house of

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134 The translation is from Owen, p. 233.
135 There is no reference about Xin Yan’nián’s life background. All we know about Xin is that he was an Eastern Han poet.
Huo, / Feng by name, Feng Zi-du. / Hid behind the Lord General's power, / And trifled
with the Hu tavern girl” 昔有霍家奴, 姓馮名子都. 依倚將軍勢, 謅笑酒家胡, 136
serve to introduce the primary characters, Feng Zidu and the Hu girl, and provides an
outline of the story. The rest of the story is a detailed account of the summary presented
in the initial two couplets.

Analepsis plays a major role in anachronic sequence in the narrative poetry of the
Han and Six Dynasties. There are five types of analepsis found in the poetry of that age:
complete external, partial external, complete mixed, complete internal, and partial
internal. An example of complete external analepsis can be found in “East of Pingling”
(“Pingling dong” 平陵東). This work is a typical example of beginning in medias res,
followed by an expository return to an earlier period of time. 137 This work has two types
of narrators: the first, an external narrator (also called an extradiegetic-heterodiegetic

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136 The translation is mostly based on Owen, p. 235, but I made a minor change. Owen translates Hu 胡
as Turkish, but I prefer to simply translate it “Hu.” There are some reasons for this. Hu sometimes means
Xiongnu 匈奴. For example, in Zhou Li Zhengzhu 周禮鄭註 by Han literary critic Zheng Xuan 鄭玄
and the Hanshu 漢書 (Record of the Han), “Hu” refers to Xiongnu 匈奴. According to Hou Hanshu 後
漢書 (Record of the Eastern Han), “Hu” is a general term referring to the tribes in the northern and
western borders regions of China. According to the late Qing literary critic and historian Wang Guowei
王國維 (1877-1927), the term Xiongnu 匈奴 first appeared during the Warring States period (403-221
B.C.), and it was also called “Hu” The tribe resided in Gansu 甘肅, Shaanxi 陝西, and Shanxi 山西
areas. During the Eastern Han, the tribe was divided into two parts: the Southern Xiongnu (南匈奴) and the Northern Xiongnu (北匈奴). The Southern Xiongnu later surrendered to
the Han, and resided in the north of Shanxi 山西 area, while the Northern Xiongnu resided in Mongol
and Russia territory, and later moved to Europe. The Northern Xiongnu were a people of Turkish origin
known in the West as the Huns. Although the Northern Xiongnu were a people of Turkish origin, there
were no Turks around the Han dynasty. Thus, it would be better just translate the term as “Hu”.
137 For a definition of beginning in medias res, see Genette, Narrative Discourse, p. 36, and Bal,
Narratology, p. 93.
narrator) who is not a character in the story that he tells, and moreover acts like a
onlooker who has no idea about the events; and the second, an internal character-
narrator (also called an intradiegetic-homodiegetic narrator) who serves as the primary
narrator of the story. The external narrator only appears in the initial three lines to
sketch the pastoral setting and to ask the question, “who has kidnapped our good lord?”
不知何人劫義公. These three lines serve to initiate the first narrative, as well as to
establish a context in which the tale of the lord being kidnapped is told from the point of
view of an anonymous eyewitness narrator. After the initial three lines, the first narrative
is interrupted with the insertion of a retrospective tale that is told by the internal
character- narrator. The internal character-narrator first indicates the place where the
lord was kidnapped, then points out that the kidnappers were corrupt, bullying officials,
tells of the amount of ransom (a million coins and a pair of the swiftest steeds), and
finally recounts that because he was poor and the ransom was far more than what he
could pay, he was on his way home to sell his own brown calf in order to ransom the
lord. This inserted retrospection begins before the beginning of the first narrative, and its
end rejoins the first narrative at its starting point.

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138 For the classification of narrator’s status and their definitions, see Note 132.
The second type of analepsis in the narrative poetry of the Han and Six Dynasties is partial external. An example of this is "She Went up the Hill to Pick Angelica" ("Shangshan cai miwu 上山採蘼蕪”). This poem has two types of narrators: an external narrator (the poet-narrator) who is not a character in the story that he/she tells (extradiegetic-heterodiegetic narrator) and two internal character-narrators (intradiegetic-homodiegetic narrators), viz., an abandoned wife and her former husband.\(^{139}\) The poet narrator only appears in the initial three lines to introduce the characters and describe their unexpected encounter after their divorce. The initial three lines serve to initiate the first narrative and to establish a context in which the rest of the story will be recounted by the internal character-narrators. Afterwards, the narrative voice shifts to the abandoned wife, who asks her former husband, now remarried, how he finds his new wife. He answers that his new wife is fine, but lacks his ex-wife's excellence. After hearing his words, she recounts her miserable experience of being abandoned on the day of his wedding to his new wife, amounting to a complaint directed at him. Her account of her past suffering is a retrospection which remains external to the temporal field of the first narrative, and ends with an ellipsis, without rejoining the first narrative. After this retrospection, in the final six lines, the first narrative resumes and

\(^{139}\) For the classification of narrator's status and their definitions, see Note 132.
the narrative voice shifts to the husband, who confesses again that his new wife cannot equal his ex-wife. His confession betrays his deep regret, and there is a sense of apology for what he has done to her. This also serves to conclude the work.

The third type of analepsis is complete mixed, which did not appear in Chinese narrative verse until the Han and Six Dynasties. An example is Ruan Yu’s 阮瑀 (d. 212) ballad, “Driving My Chariot through the Northern Suburbs Gate” (“Jiachu beiguomen xing” 駕出北郭門行). This work has two types of narrators: an external character-narrator (the poet-narrator) who is a character in the story that he tells (extradiegetic-homodiegetic narrator), and an internal character-narrator (an orphan) who is a character in the tale that he recounts (intradiegetic-homodiegetic narrator). The poet-narrator tells the first narrative of the story, while the orphan tells the retrospective tale. In the initial eight lines, the first narrative starts, recounting the poet driving his chariot out of town, but his horses balking and refusing to move on when he arrives at the Northern Suburbs. The poet does not know what to do but gets off his chariot to walk around. Suddenly, a cry from a funeral-grove catches his attention, arouses his anticipation to encounter the orphan, and piques his curiosity about the orphan’s story. Afterwards, in lines 9-22, the first narrative is interrupted with the insertion of a retrospective segment

140 For the classification and definition of narrator’s status, see Note 132.
I recounting the orphan’s suffering. The orphan’s tale starts with a description of a series of abuses that he experienced at the hands of his stepmother after his mother died. He had no food to eat and no clothes to wear in winter, and was frequently beaten with a whip. Moreover, his stepmother confined him to a secret cell, so that his father could not find him. Finally, his tale ends with the statement that he could no longer tolerate the tortures that his stepmother had subjected to him, so that he escaped to his mother’s grave to pour out his sorrow to his late mother. Following this, in the final couplet of the ballad, the first narrative resumes and describes the poet’s reflections after he learns of the orphan’s story. The inserted analeptic tale of the orphan starts at a point earlier than the beginning point of the first narrative, passes beyond it, and then ends at where the first narrative is interrupted to give up its place to the analeptic tale.

The fourth type of analepsis in the poetry of the Han and Six dynasties is partial internal. I will illustrate this type of analepsis later in the discussion of the sequential structure of “Southeast the Peacock Flies.” The fifth type is complete internal analepsis. In the poetry of the Han and Six Dynasties, complete internal analepsis is often used in combination with the first narrative or first analepsis to form a special type of sequence, which I term “co-occurring narratives / analepsis.” The “co-occurring narratives / analepsis” refer to two or more consecutive occurrences of narrative or analepsis
recounting different events that take place within the same temporal field. The best example of this sequential structure is "Southeast the Peacock Flies." This work is not only well-known for its tragic love story, which becomes the basis of tragic romance in Chinese narrative literature in subsequent ages, but also for its complex sequential structure, which, as has been mentioned above, is the most preeminent example of complex sequential structure in Chinese poetry from the *Shijing* to the Han and Six Dynasties.

This work has six types of anachrony that consists of one type of prolepsis – internal prolepsis – and five types of analepsis – complete external, complete internal, partial internal, complete mixed, and co-occurring narratives. Specifically, the poem can be divided into five episodes that consist of fourteen sections in total. The first episode (lines 1-92) narrates that Liu Lanzhi 刘兰芝 is sent away and returns to her parents' home. This episode can be further divided into three sections. In the first section (lines 1-22), Lanzhi relates how she can no longer tolerate her mother-in-law's (Mother Jiao) abuse, and asks her husband Jiao Zhongqing 焦仲卿 to beg his mother to send her away. The initial two lines (lines 1-2) describe that a pair of peacocks love each other deeply but cannot fly away together because the hen is ill, and that the cock lingers and looks back for her every five leagues. These two lines not only engender a sad
atmosphere for the main story, but also anticipate the tragic nature of the upcoming events. The rest of this section comprises Lanzhi’s words to Zhongqing, retrospectively recounting the changes in her life before and after she married him. This retrospective segment first describes in detail Lanzhi’s early education before her marriage, which strongly suggests her good upbringing at an early age; it then recounts her suffering after her marriage, including her hardship in performing her duties and her mother-in-law’s constant grumbling about her slowness regardless her endeavors; finally this segment ends with an account narrating that she could no longer tolerate her mother-in-law’s abuse, and therefore wished to be sent away. The temporal field of Lanzhi’s retrospective account remains external to that of the first narrative, and its ending point joins the first narrative at its starting point. Thus, this is an example of complete external analepsis. Following Lanzhi’s retrospection, in the second section of the first episode (lines 23-56), the first narrative begins, relating Zhongqing’s conversation with his mother after learning of Lanzhi’s plight.

This section begins with Zhongqing’s words to his mother, in which he describes his love for Lanzhi, his wish to stay with her, and defends her character. He then questions his mother as to why she treats Lanzhi unkindly. Zhongqing’s words, however, do not change his mother’s mind; she still insists that he marry a new wife and divorce
Lanzhi, ignoring his pleas and the fact that Lanzhi is a good wife. Finding her adamant, Zhongqing replies that he will never marry again if she sends Lanzhi away. The straightforward manner of Zhongqing, a normally filial son with a timid personality, enrages his mother. Her anger renders him speechless; he dares not speak again to his mother, but hurriedly and helplessly returns to his room to see Lanzhi.

The third section (lines 57-92) describes the couple’s reaction to Mother Jiao’s intransigent stance, beginning with Zhongqing’s words to Lanzhi that he cannot change his mother’s mind and must report to his office shortly. Thus, he feels he has no choice but ask her to return to her parents’ home for a while, telling her that he will fetch her after his return from his office. Hearing Zhongqing’s words, Lanzhi believes that their separation is unavoidable and that there is nothing she can do to save their marriage. She says to him:

“Once in the past, in early spring, 往昔初陽歲，
I left my family, came to your noble gate. 謝家來貴門。
Did all I could to serve your honored mother, 奉事循公姥,

---

When was I ever willful in my ways?

Day and night I kept at my duties,

Though ache and exhaustion wrapped me around.

I know of no fault or error of mine,

I strove only to repay the great debt I owe her.

And now I'm being driven away,

How can you speak of my coming again?\textsuperscript{141}

This segment is a retrospective account of her past sufferings, beginning at the moment of their wedding and ending at the moment of her being driven away. This retrospection begins at a point earlier than the starting point of the first narrative, and ends at a point where the first narrative is interrupted to give up its place to the retrospective segment. Thus, it is an example of complete mixed analepsis. After this retrospection, the first narrative resumes and recounts Lanzhi giving her clothes and articles of clothing to Zhongqing as a memento of her love, asking him not to forget her after he remarries.

The second episode (lines 93-151) describes Lanzhi's parting from the Jiao family.

It can be further divided into two sections. The first (lines 93-126) describes Lanzhi's taking leave of her mother-in-law and sister-in-law. On the day of her departure, she
dresses herself and takes leave of Mother Jiao, without a tear and showing no 
unwillingness to part from her. Afterwards, however, she takes a lachrymose leave of 
her little sister-in-law. Following this sad scene, the first narrative is interrupted with the 
insertion of a retrospective segment, narrating that Lanzhi first joined the Jiao family as 
a bride, when her sister-in-law was so young that she could only stand up with help. 
Now, as Lanzhi is being sent away, her sister-in-law is as tall as she is. This 
retrospection, as in the one discussed above, is an example of complete mixed analepsis. 
After this analeptic account, the first narrative resumes and recounts Lanzhi’s final 
words to her sister-in-law as she walks out of the gate, asking her not to forget the good 
times they had together.

The second section (lines 127-151) describes the sad scenes of the couple’s 
separation, their marriage vows, and Lanzhi’s worries about the difficulties that she will 
encounter after her return to her parents’ home. After their marriage vows, Lanzhi tells 
Zhongqing that her father and brother are violent in temper and will force her to remarry, 
so she wishes Zhongqing to come to fetch her as early as possible. This segment 
listing Lanzhi’s worries serves to foreshadow the upcoming events that she will 
soon experience. In other words, this segment serves as an internal prolepsis foretelling 
the difficulties that Lanzhi will encounter in the future.
The third episode (lines 152-251) relates the events that occur after Lanzhi's return to her family. This episode can be divided into four sections. The first section (lines 152-166) recounts Lanzhi's meeting with her mother (Mother Liu) after returning home, beginning with a description of her sad and shame-filled appearance during the meeting.

Then, the first narrative is interrupted with the insertion of a retrospective segment, in which Mother Liu expresses surprise and anger at seeing her daughter returning home. Mother Liu first describes Lanzhi's early upbringing, suggesting that her efforts to educate and raise Lanzhi were admirable, but Lanzhi failed to meet her expectations. Then she blames Lanzhi for her apparent betrayal of her marriage vows, including her promise to be a good wife and daughter-in-law of the Jiao family. Finally, she questions Lanzhi as to why she was sent home if she did not commit any faults. This retrospection begins before the starting point of the first narrative and ends by joining the first narrative at its point of interruption. Thus, it is an instance of complete mixed analepsis.

After this analeptic account, in lines 164-166, the first narrative resumes, narrating that Lanzhi feels ashamed in her mother's presence and makes a mere simple statement of her innocence, suggesting her deep sorrow and helplessness. After hearing this, Mother Liu finally shows some compassion for her daughter's suffering.

The second section (lines 167-189) tells how the county magistrate sends a
matchmaker to propose marriage to Lanzhi for his third son, and how Lanzhi refuses the proposal. This happens after she has been home about ten days. Mother Liu offers no opinion and asks Lanzhi to decide. Lanzhi tells her mother that she will not break her vow to Zhongqing. After learning this, Mother Liu, on behalf of her daughter, then declines the proposal. Lanzhi’s account of her vow to Zhongqing (lines 176-180) is retrospective. Its temporal field remains internal to that of the first narrative, and it ends before the point when the first narrative is interrupted. Thus, it is an example of partial internal analepsis.

The third section (lines 190-224) narrates that a few days after the magistrate’s matchmaker leaves, an aide comes from the governor with a similar proposal for his fifth son. Lanzhi attempts to refuse, but her older brother, who severely rebukes and threatens her, forces her to accept. This description of her brother’s violent temper, mercilessness and strong desire for wealth, echoes the prolepsis described in lines 146-149. The use of the technique of echoing to describe Lanzhi’s misery shows that her tragic end is inevitable.

The fourth section (lines 225-251) describes the delight of the governor’s family, who are busily making arrangements for the wedding. This atmosphere of elation in this section contrasts sharply with Lanzhi’s deep sorrow described in the following section.
This contrast emphasizes and highlights Lanzhi’s suffering.

The fourth episode (lines 252-343) describes the actions of Lanzhi and Zhongqing on the eve of the wedding. This episode can be divided into four sections. The first section (lines 252-267) describes Lanzhi’s sadness while making her wedding dress and waiting for Zhongqing’s arrival. This section first describes how Mother Liu mercilessly rushes Lanzhi to make her wedding clothes, asking her not to spoil her marriage this time. Then Lanzhi’s sadness is described in the face of her imminent wedding. The following six lines (260-265) only describe her action in making the clothes, without any description of her sadness or her weeping. The six lines read:

She moved her crystal-studded couch,
Placed it in front of the window.
In her left hand took her knife and ruler,
In her right hand held her satins and gauzes.
By morning she had finished her lined embroidered skirt,
By evening she had her unlined gauze jacket.\textsuperscript{142} 

\textsuperscript{142} The translation is from Watson, p. 89.
Lanzhi’s silence described in these six lines resembles the silence described in Bai Juyi’s “The Ballad of the Lute” (“Pipa xing” 琵琶行), suggesting a strong sense of despair, i.e., the female musician’s despair over her life. Alternately, Lanzhi’s silence resembles the sense of loss conveyed in the last line of Li Qingzhao’s 李清照 (1084-ca. 1151) “A Long Melancholy Tune” (“Shengsheng man” 聲聲慢), which reads, “how can that one word ‘sorrow’ grasp it?” 怎一個愁字了得. Lanzhi’s silence seems to communicate a sorrow that is beyond words. Following this, the last two lines of this section (lines 266-267) relate that after a long wait, as the day wears away and darkness falls, Lanzhi goes out the gate to see whether Zhongqing has arrived, but finds no one. Lanzhi cannot keep from bursting into tears.

The second section (lines 268-305) recounts the final meeting of Lanzhi and Zhongqing, and can be divided into three subsections. The first subsection (lines 268-275) is a retrospective segment telling that after hearing of Lanzhi’s impending second marriage, Zhongqing asked for leave from office in order to see her. She, hearing his horse neigh sadly as he neared the Liu house, emerged to greet him. The temporal field of this retrospective account remains internal to that of the first narrative, and it ends by joining the first narrative at its point of interruption. Thus, it constitutes an

143 The translation is from Owen, p. 581.
instance of complete internal analepsis. Additionally, the events that this retrospection recounts take place at the same time that the events in lines 252-267 occur. Therefore, both segments constitute co-occurring narratives. This analeptic tale of Zhongqing’s reactions after learning of the wedding serves as a compensation for a gap in the story.\footnote{For a discussion of the function of internal analepsis, see Bal, Narratology, pp. 91-92.}

After this retrospection, the first narrative resumes and the second subsection (lines 276-299) begins. This subsection begins with Lanzhi’s explanation to Zhongqing, which tells of the coercive actions of her parents and her brother. Unfortunately, Zhongqing disregards her suffering, delivering a strong and angry response, and blaming her for breaking her promise. Firstly, he congratulates her on her rise in social status by her marriage to the governor’s son, which conveys a strong sense of sarcasm towards her acceptance of the marriage proposal. Afterwards, Zhongqing increases his sarcasm further by saying, “The boulder is square and solid / It can last for a thousand years. / But the rush or the reed – its moment of strength / Lasts no longer than dawn to dusk”\footnote{The translation is from Watson, p. 90.}

磐石方且厚, 可以卒千年. 蒲苇一時紆, 便作旦夕間 (lines 288-291), a bitter criticism of Lanzhi for breaking her words, when she said, “You must be like the solid boulder, / I like a rush or a reed. / Rushes and reeds can be strong as well as pliant, / Just
so the boulder does not move”146. 君當作磐石，妾當作蒲草。蒲草紇如絲，磐石無轉移。 (lines 142-145). Finally, Zhongqing says to Lanzhi that he will go to the Yellow Springs alone, which serves to further harden his blame of her. Lanzhi has already experienced deep sorrow at her capitulation to remarry, and her only hope is Zhongqing’s understanding, but his words severely break her heart. Completely helpless and hopeless, she says to Zhongqing that all had been forced on her against their will, and that she will meet him again in the Yellow Springs:

What do you mean by such words! 何意出此言！

Both of us were forced against our will, 同是被逼迫，

You were, and so was I! 君爾妾亦然。

In the Yellow Springs we will meet again, 黃泉下相見，

No betraying the words I speak today!”147 勿違今日言！

In the first three lines, Lanzhi refutes Zhongqing’s criticism, while in the last two lines, she reveals her determination to keep her promise. Following this, in the third subsection (lines 300-305), the third-person poet narrator appears and comments on the

146 The translation is from Watson, p. 86.
147 The translation is from Watson, p. 90.
couple’s decision to commit suicide.

The third section (lines 306-326) narrates how Zhongqing bids farewell to his mother before committing suicide. This section first tells of him returning home for this farewell. His words to his mother are filial and express his sadness at parting with her. After she learns of his planned suicide, she weeps bitterly and tries to change his mind. However, her words still betray a biased and hostile attitude toward Lanzhi, paying no attention to the couple’s love for one another, and displaying again her selfish, stubborn, and difficult personality. In the end, she fails to change her son’s mind.

The fourth section (lines 327-343) recounts the couple’s suicide, and can be further divided into three subsections. The first subsection (lines 327-331) narrates that after taking leave from his mother, Zhongqing returns to his empty room and sighs incessantly. He is finally determined to see his promise through, yet he nevertheless hesitates to carry it out. In the second subsection (lines 332-339), the first narrative is interrupted with the insertion of a retrospective segment recounting Lanzhi drowning herself after parting from Zhongqing. The entire temporal field of this retrospection remains internal to that of the first narrative, and ends just where the first narrative is interrupted. Thus, it is an example of complete internal analepsis. In addition, the events in this retrospection occur at the same time that the events in the first subsection take
place. Thus, both subsections constitute an example of co-occurring narrative. This analeptic account of Lanzhi's suicide not only serves as compensation for a gap in the story, but also serves as contrastive description. In contrast to Zhongqing's weak and indecisive hesitation, Lanzhi's utter lack of hesitation in carrying out her promised suicide strongly displays her fortitude and determination. Following this analeptic tale, the first narrative picks up where it had stopped and recounts that while he was still sitting irresolute in his room, Zhongqing hears of Lanzhi's death. He finally realizes that his promise could not be reversed and that he would never see his beloved wife again. He then makes up his mind, but still hesitates, walking around the tree in the garden, until he finally hangs himself from the southeast limb.

The fifth episode (lines 344-357) is the epilogue of the story, relating how the two families agree to bury the couple together on the side of Mount Hua. After several years, the branches of the trees planted around their graves join together to make a canopy of leaf entwined about leaf; in their midst, a pair of birds raise their heads and cry to each other. This epilogue echoes the initial two lines of the ballad, stressing a strong sense of sadness throughout the entire story.

As has been mentioned above, this work not only displays the most complex anachronic structure up to its time, but also shows the most advanced sequencing
technique in poetry ranging from the *Shijing* to the Han and Six Dynasties. Tang narrative verse demonstrates significant innovations in the forms and techniques of sequencing. Nevertheless, if examining the complexity of sequential structure within one single poem, and not across poems of a historical period, "Southeast the Peacock Flies" is regarded as the single best example demonstrating sophisticated craft in complex sequencing. A higher level of complexity of sequential structure did not appear until the works of the Qing poet Wu Weiye.
Chapter Four:

Anachronic Sequence in Tang Narrative Verse

The development of anachronic sequence in Chinese narrative verse reached its first high point in the Tang dynasty. As mentioned in Chapter Three, all types of anachrony in Chinese narrative verse were present, and moreover, there was an increase in the level of complexity of anachronic sequence in the poetry of that age. The technique of sequencing and the different forms of sequential structure in Tang narrative verse had a great influence on the works of later poets, especially on the poems of Wu Weiye.

Prolepsis appears less frequently in Tang narrative verse than in the narrative works of previous times, and all prolepsis used in Tang poetry is of the internal type. Additionally, most internal prolepsis appears at the beginning of a given narrative, and seldom in the middle. Why is this the case? Three provisional explanations may account for this development. First, Chinese narrative verse is mostly short. Prolepsis occurring at the beginning or in the middle of a narrative often decreases the sense of suspense. Second, compared with poetic works of previous times, Tang narrative verse pays more attention to the sense of suspense. As a result, prolepsis appears less frequently in Tang
poetry than in previous works. Third, in Chinese narrative verse, prolepsis that appears at the beginning of a given narrative mostly serves as an anticipatory summary of the story, or to create a special sense or atmosphere for the entire story, while prolepsis that appears in the middle of a narrative mostly serves to foretell events that will take place later. Although prolepsis appearing at the beginning can hardly avoid giving the effect of decreasing the sense of suspense in a narrative, this effect has a lesser impact compared to the effect of prolepsis that occurs in the middle of a narrative. Consequently, prolepsis in Tang narrative verse mostly appears at the beginning and only rarely occurs in the middle of a narrative. A similar situation exists in the works of Wu Weiye, as will be illustrated in the discussion of Wu’s narrative verse.

An example of prolepsis appearing in the middle of a narrative to foretell future events is Li Bai’s “Ballad of Changgan” (“Changgan xing” 長干行). The narrator of this work is a merchant’s wife who awaits her husband’s return home. The initial nine couplets (lines 1-18) are a partial external analeptic tale, first recounting the couple’s initial encounter in childhood, then their marriage, and finally their inevitable separation. After her account of getting used to the new environment of her husband’s home up to the second year of their marriage, a proleptic segment (lines 13-14) is inserted, anticipating her husband’s departure: “I have the good faith of someone who stands by a
pillar, why should I climb the Terrace for waiting for husbands?” 常存抱柱信，豈上望夫臺。148 Following this, the lady describes her husband’s departure for the west the next spring. After this analeptic tale, the first narrative (lines 19-30) begins, describing her sadness and loneliness while she waits for her husband’s return in the season that the autumn winds come and the leaves fall.

Examples of prolepsis appearing at the beginning of a narrative can be found in Bai Juyi’s “The Salt Merchant’s Wife” (“Yanshang fu” 鹹商婦). The initial five lines of this work not only serve to introduce the primary character, but also serve as an anticipatory summary of the merchant’s wife’s wealth and luxurious lifestyle, which is described in detail later in the main story. The initial five lines read:

The salt merchant’s wife

Has plenty of money,

She needn’t farm, breed silk-worms or weave.

Wherever she goes she always has a home,


149 The translation is from Yang, p. 125.
The boat her house, wind and water her home.149

Another good example of prolepsis appearing at the beginning is Bai Juyi’s “The White-haired Lady of Shangyang Palace” (“Shangyang baifa ren” 上陽白髮人). The initial eight lines of this work are a brief account of the lady’s suffering after being chosen as an imperial concubine of Emperor Xuanzong 玄宗 (r. 713-755), while the following lines provide a detailed account of her plight. Even though the initial eight lines already serve as an anticipatory summary of the main story, they do not decrease the sense of suspense, but instead arouse the reader’s curiosity to look ahead for a detailed account of what exactly happens to her. The eight lines read:

The lady of Shangyang, lady of Shangyang, 上陽人，
Her bloom gone, age creeps on, white grows her hair. 紅顏暗老白髮新。
The palace gate is guarded by eunuchs in green— 綠衣監使守宮門，
How many springs have passed since she was immured there? 一閉上陽多少春。

150 The translation is from Yang, p. 117. I have changed “Ming Huang’s reign” in the fifth line to “Emperor Xuanzong’s reign” in accordance with the Chinese text.
First chosen at the end of Emperor Xuanzong’s reign, 六十。 
Sixteen when she came to the palace, now she is sixty. 入時十六今六十。 
The hundred beauties and more brought in with her 同時採擇百餘人， 
Have flickered out through the long years, 零落年深殘此身。 
leaving her alone.¹⁵⁰

An example of prolepsis serving to create the basic atmosphere for an entire work at the beginning can be found in Bai Juyi’s “Ballad of the Lute” (“Pipa xing” 琵琶行). The initial six lines of this work indicate the place (on the banks of the Xunyang 溆陽 River) and time (one night in late autumn) of the parting, and describes the landscape and the poet’s feelings while he sees off his friend. The indication of the time and place of parting serves to initiate the story, while the description of the landscape and the poet’s feelings creates the basic atmosphere for the entire narrative. Specifically, the second, fifth and sixth lines describe the dreary landscape of late autumn and the poet’s sadness at parting, together conveying a strong sense of sorrow, solitude and loss. This atmosphere described at the beginning dominates the entire narrative, and also serves to
predict the sad stories to come, namely the female musician’s and the poet’s suffering.\textsuperscript{151}

These initial six lines read:

On the banks of the Xunyang River, I was seeing off a guest one night,

The autumn wind sighing in the maple leaves and reed-flowers.

As host, I dismounted and joined my guest on the boat,

Where we raised up our wine and were ready to drink, but had no music of pipes or strings.

Though tipsy, we could not stir up feelings of joy, and were on the point of parting,

As we said farewell, the moon seemed half-submerged in the boundless river.\textsuperscript{152}

As mentioned above, the tradition of analeptic sequence achieved a remarkable

\textsuperscript{151} For a discussion of the use of prolepsis in Bai’s narrative works, see also Lin Mingzhu’s\textit{ Bai Juyi xushishi yanjiu}, pp. 218-9.

\textsuperscript{152} The translation is from Levy, p. 134.
development in Tang verse, and all types of analepsis in Chinese narrative verse were present in the poetry of the time. My research has found seven types of analepsis in Tang narrative verse. The first is complete external analepsis. One of the best examples is Liu Zongyuan’s “Wei Dao’an” (“Wei Dao’an” 韋道安), a work which recounts the story of Wei Dao’an (ca. eighth-ninth century, Han Yu’s 韓愈 (768-824) contemporary), a chivalrous man, who confronts the conflict between the claims of friendship (yì 義) and of loyalty (zhōng 忠) to the emperor, and who finally decides to sacrifice himself in order to preserve both values. The first narrative begins with an account that while passing by Mount Taihang 太行 at dusk, Wei suddenly hears a cry, which he discovers to be coming from an old man trying to hang himself. After this, the first narrative is interrupted with the insertion of a retrospective segment (lines 7-16) recounting the old man’s suffering. This tale narrates that he was a former Prefect (cìshì 刺史) recently relieved from his official duties and banished to the western capital.\(^{153}\) However, while passing through Mount Taihang on his way to the western capital, he and his family were attacked by a group of bandits who looted all of his property and kidnapped his two daughters. His daughters gone, he now sees no option but suicide. Following this retrospection, the first narrative resumes and recounts that after learning of the old man’s

suffering, Wei’s righteous indignation is stirred up, and he proceeds to fight the bandits and rescue the daughters. The entire temporal field of the inserted retrospective tale remains external to that of the first narrative, and the retrospection joins the first narrative at its starting point. Thus, it is an example of complete external analepsis.\textsuperscript{154}

After his daughters are rescued and returned, the old man is grateful to Wei Dao’an and wishes that Wei would marry his daughters. However, Wei does not accept the marriage proposal and instead leaves for his long journey. The following eight couplets (lines 43-58) tell of Wei’s later experiences and his eventual suicide. After leaving the old man and his two daughters, Wei Dao’an devotes himself to learning the classics and Confucian thought for ten years, finally becoming an erudite person. Later on, he meets Zhang Jianfeng 張建封 (ca. 734-800) and wins Zhang’s respect, serving as a high-ranking officer in Zhang’s troops.\textsuperscript{155} Soon after Zhang Jianfeng’s death, Zhang Yin 張愔 (d. 806), Zhang Jianfeng’s son, wants to succeed to his father’s rank, but the government does not grant his request, and thus Zhang Yin leads his troops in revolt.

\textsuperscript{154} This inserted retrospective tale can also be viewed as complete mixed analepsis. The reason for this is that the story described in the beginning of the first narrative is very short – only six lines. The entirety of the content described in these initial six lines, from Wei Dao’an passing by Mount Taihang, to finding the old man attempting to kill himself, can be seen as the beginning point of the first narrative, but can be also seen as a sequence of descriptions. If we take the six lines as a sequence of descriptions, i.e., passing by Mount Taihang, then hearing the cry, and finally finding the old man, then this retrospective tale joins the first narrative at its point of interruption, not its starting point. Thus, it is an example of complete mixed analepsis.

\textsuperscript{155} Zhang Jianfeng used to serve as the Military Commissioner (jiedushi 節度使) of Xuzhou 徐州 (a high-rank official position in charge of all civil and military affairs). Han Yu had served on his staff.
against the government. After Zhang Jianfeng’s death, Wei is still serving as an officer in Zhang Yin’s troops, and he tries to prevent Zhang from rebellion but fails. In the face of the conflict between his friendship to Zhang Jianfeng and his loyalty to the emperor, Wei has to make a choice, and finally decides to sacrifice himself in order to preserve both values. At the end of this poem, the poet praises Wei Dao’an’s virtue and nobility, and criticizes the moral degeneration of his age.

Another example of this type of analepsis is Yuan Zhen’s “Song of Lianchang Palace” (“Lianchanggong ci” 連昌宮詞). This work is one of the best representations of Yuan Zhen’s political and social poems. The exact date of its composition is unknown, but since it describes late spring in its initial lines and makes a reference to the Wu Yuanji 吳元濟 (d. 818) Rebellion, which broke out in 815 and was quelled in 817, it could have been written in the spring of the year 818. The primary narrator of the work is an old man, an eyewitness-narrator, who provides

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156 For a biography of Zhang Jianfeng, see Xinjiaoben Jiutangshu, juan 140, pp. 3828-32; for a biography of Zhang Yin, see Xinjiaoben Jiutangshu, juan 140, p. 3832-33.
157 Lianchang Palace, which was built in 658, is located in Shou’an 壽安 County in Henan 河南 Province, approximately seventy-six li west of the eastern capital, Luoyang 洛陽. It was a temporary palace on the route between the eastern capital and the western capital, Chang’an 長安, and was used for the comfort and convenience of the emperors when they made excursions from one capital to another. For a brief historical introduction to Lianchang Palace, see Angela C.Y. Jung Palandri, Yuan Chen (Boston: Twayne, 1977), pp. 71-72; see also Lidai xushishi xuanyi, p. 90.
158 For a biography of Wu Yuanji, see Xinjiaoben Jiutangshu, juan 145, pp. 3948-52.
159 For a discussion on this work’s composition date, see Lidai xushishi xuanyi, pp. 90-92, and Palandri, Yuan Chen, p. 71.
firsthand information of what he experienced during the upheaval of that age, while the poet Yuan Zhen is a passive listener-narrator who in the initial lines establishes a context for the old man to recount his story. Only twice more in the poem does the poet intrude on the old man’s narrative, once in the middle of the old man’s narrative, and the other time before the conclusion of the poem.¹⁶⁰

This work is an excellent example of a Tang verse demonstrating complex sequential structures. Specifically, the initial five lines begin with a description of the neglected and deserted palace grounds that the poet sees when he visits Lianchang Palace after a long military uprising, and then proceeds to an account of how he comes across an old man weeping by the palace gate. These five lines are used to establish a context in which the tale of the upheaval will be told from the voice and point of view of the old man. Then, the first narrative is interrupted with the insertion of this retrospective tale (lines 6-64), and the narrative voice and perspective shift to the old man. The old man first describes the prosperous days of the palace before the outbreak of the uprising. Then, he gives an account of the An Lushan Rebellion and the misery of the common people during the upheaval. Finally, his tale ends with an account that several years later, after the An Lushan Rebellion had been quelled, he returned home

¹⁶⁰ Palandri, in Yuan Chen, p. 72, claims that the poet intrudes before the conclusion of the poem only once. In fact, he interrupts the narrative twice, once in lines 65-66, and again in the final two lines, 89-90.
from his flight, but found that the once-magnificent palace had been deserted. He could not help but weep at the sight of the deserted building. After the old man’s tale, the first narrative picks up where it had stopped, and the narrative voice and perspective shift to the poet. He first describes his grief after learning of the old man’s story, then questions who it is that brings peace and war to the empire. The entire temporal field of the retrospective tale remains external to that of the first narrative, and it ends at the starting point of the first narrative (i.e., the deserted palace and the old man weeping by the gate). Thus, this constitutes an example of complete external analepsis.161

Following the poet’s query, the first narrative is interrupted again with the insertion of another retrospective section recounting the changes in the political and social situation before, during, and after the An Lushan Rebellion. In this retrospection, the narrative voice and perspective revert to the old man. He first recounts that in the early period of Emperor Xuanzong, when Yao Chong 姚崇 (650-721) and Song Jing 宋璟 (663-737) were ministers, peace reigned over the state, high officials were upright, and

161 This inserted retrospective tale can be also viewed as complete mixed analepsis. The reason for this is the same as that explained concerning Liu Zongyuan’s “Wei Dao’an.” Specifically, the story described in the beginning of the first narrative is very short, only five lines. All of the content described in these lines, including the deserted landscape of the palace and an old man weeping by the gate, can be seen as the beginning point of the first narrative. At the same time, it can also be seen as a sequence of descriptions. If we take the five lines as a sequence of descriptions, i.e., the poet seeing the deserted palace, and then seeing the old man weeping, then the retrospective tale joins the first narrative at its point of interruption rather than its starting point. Thus, it can be seen as an example of complete mixed analepsis.
local magistrates were just.\(^{162}\) However, after the deaths of Yao and Song, Yang Guifei 楊貴妃 (719-756), known as High Consort Yang,\(^{163}\) and An Lushan dominated the palace and controlled the court, causing turmoil in government, and finally bringing about a fifty-year period of political turmoil and military uprisings. After this upheaval, the present Emperor Xianzong 憲宗 (806-820) and far-sighted and loyal ministers such as Pei Du 裴度 (765-839) quelled the Wu Yuanji Rebellion in Huaixi 淮西 (also called the Huaixi Rebellion) and restored peace.\(^{164}\) The old man’s tale ends with an account of his family’s return and subsequent life of peace after the rebels were captured. Then, the first narrative resumes, and the narrative voice and perspective revert to the poet who concludes the poem with his admonition to the present government. This inserted retrospective segment of political and social change before and after the upheaval ends at the moment when the first narrative starts (i.e., the initial encounter of the poet and the old man before the palace), as does the first retrospective tale. Thus, this constitutes an example of complete external analepsis.

The second type of analepsis in Tang verse is partial external. One of the best examples is Du Fu’s “Song of Pengya” ("Pengya xing" 彭衙行). This poem, written in

\(^{162}\) For a biography of Yao Chong, see Xinjiaoben Jiutangshu, juan 96, pp. 3021-29. For a biography of Song Jing, see Xinjiaoben Jiutangshu, juan 96, pp. 3029-36.

\(^{163}\) For a biography of Yang Guifei, see Xinjiaoben Jiutangshu, juan 51, pp. 2178-81.

\(^{164}\) For a biography of Pei Du, see Xinjiaoben Jiutangshu, juan 170, pp. 4413-33.
757, recounts the journey made by the poet and his family as they flee north from Chang’an in order to avoid the rebel army of An Lushan. In the sixth month of the fifteenth year of the Tianbao era (756), after the An Lushan rebels’ assault in Tong Pass, the poet and his family fled north. On the road to Pengya, they met with dangers and difficulties, but finally passed safely. At the marsh of Tongjia, as dusk fell, an old friend Sun Zai received them warmly. In the eighth month of 757, on his way from Fengxiang to Fuzhou, Du Fu wrote this poem to recount this journey and to express his gratitude to Sun Zai.¹⁶⁵

This poem begins with a retrospective tale (lines 1-42), followed by the first narrative (lines 43-46). The opening lines “I recall when I first fled the rebels, / northwards through dangers and difficulties”¹⁶⁶ indicate that the following narrative is an autobiographically retrospective account of the poet’s flight northwards to avoid the rebels. Following this, lines 3-8 describe the distress and exhaustion that Du Fu and his family endured on the trip, as well as the desolate landscape they witnessed upon arriving at Pengya Road late at night. The following lines, 9-24, describe a series of dangers and difficulties they experienced while trudging along the Pengya Road, such as hunger and fear, recurrent thunderstorms, lack of

¹⁶⁵ For a discussion of the historical background of this poem, see Liang Jianjiang, Du Fu shixuan, p. 169.
¹⁶⁶ The translation is from Xianyi Yang and Gladys Yang, Poetry and Prose of the Tang and Song, p. 48.
protection against the rain, muddy ground, discomfort in trudging along rocky streams, and the inconvenience of having to pitch camp in thick fog. The following six lines recount their arrival at the marsh of Tongjia after surviving these tribulations. Just as he planned to leave via Luzi Pass, the poet chanced upon Sun Zai. The retrospection ends with an account of Sun Zai’s hospitality and their stay at his house.

Then, the first narrative begins, describing the poet’s thoughts of and gratitude to Sun after parting from him for a year. The retrospection ends at a point earlier than the starting point of the first narrative, and thus constitutes an example of partial external analepsis.

The third type of analepsis is partial internal. An example of this is Bai Juyi’s “Song of Everlasting Sorrow.” In addition to the internal prolepsis appearing in the initial two lines, summarizing the whole story and foreshadowing the upcoming events, the rest of the work appears to be chronological until its concluding part. Specifically, following the initial two lines, the first narrative begins with an account of the initial encounter of the lovers, Emperor Xuanzong and High Consort Yang, then recounts their romance, the succeeding rebellion led by An Lushan, Yang’s suicide at Mawei Slope, the emperor’s grief during and after his exile, and the emperor’s sending a Taoist priest to search for High Consort Yang. After the Taoist priest finds her on an island of
immortals in the sea, the first narrative is interrupted with the insertion of a retrospective segment (lines 102-112), in which the narrative voice and perspective shift to the internal character-narrator, High Consort Yang, who describes her endless sorrow and longing for the emperor after her suicide. Following this, the first narrative resumes and ends the poem with the poet's comments on this tragic romance. The entire temporal field of this retrospection remains internal to that of the first narrative, and it ends before the point where the first narrative is interrupted. Thus, it constitutes an example of partial internal analepsis. However, this retrospection may also be seen as a complete internal type (the fourth type of analepsis in Tang verse). This is because of the lack of a reference that we can use to determine whether this retrospection ends at a point earlier than the point of interruption of the first narrative, or if it joins the first narrative at its point of interruption. High Consort Yang's eternal longing may last from the past to the "present" of the point of interruption of the first narrative – when she meets the Taoist priest. If so, this retrospection may be considered a case of complete internal analepsis. I will discuss complete internal analepsis later in my discussion of Wei Zhuang's "Song of the Lady of Qin."

The fifth type of analepsis in Tang verse is complete mixed, a typical example of

167 For the classification and definition of narrator's status, see Note 132.
which can be found in Bai Juyi’s “Ballad of the Lute.” This work is one of the best examples of complex sequential structure in Tang poetry, containing three types of anachrony: internal prolepsis, complete external analepsis, and complete mixed analepsis. Specifically, the first narrative of the poem starts with a description of the poet seeing off his friend on the bank of the Xunyang River one night in late autumn, then proceeds to the initial encounter of the poet and the female musician, her first performance on the lute, her account of her life story, and the poet’s tale of banishment and solitude in exile, which serves to respond to the musician’s tale. It ends with a description of the poet’s emotions after listening to a second performance by the musician. The description of parting in the initial six lines of the work, as has been discussed above, conveys a strong sense of sorrow, which creates the basic atmosphere for the entire narrative, as well as predicts the sad stories to come. After these lines, the first narrative recounts that the poet and his friend, on the point of parting, suddenly hear the sound of a lute coming over the water. It then proceeds with a series of descriptions of the poet’s efforts to find the musician, suggesting the poet’s eagerness to find a zhiyin 知音 (literally, “someone who knows music”) who can truly recognize and share his sad feelings in exile. After the poet’s incessant pleas, the musician finally emerges and performs for him and his friend. The sadness conveyed in the music corresponds to the
sorrow described in the first six lines, highlighting the sense of sadness, as well as
establishing a special atmosphere for the upcoming account of the musician’s life. After
the description of her first performance, there is a shift in the narrative voice and
perspective to the musician with the first narrative’s interruption by the insertion of a
retrospective segment recounting the story of the musician’s life. Her account begins
with her family background and early life experiences, and then proceeds to the
prosperous, happy, and carefree days of her youth, followed by several sad events, such
as family deaths, aging, and loneliness. Finally, she married a merchant and languished
in despair. She relates that since her husband went to Fuliang 浮梁 to buy tea a month
ago, she has been living in a boat alone, with only the bright moon and cold water of the
river accompanying her. She then tells of a dream in which she cried out for the old days
that were long gone. Following her story, the first narrative resumes at the point where it
had stopped, and the narrative voice and perspective revert to the poet, who proceeds to
describe his emotions. The musician’s retrospection begins at a point (her early life
experiences) earlier than the starting point of the first narrative (the poet seeing off his
friend on the bank of the Xunyang River), and its ending point (when she cried out in
her dream) can be seen as the one which takes place at the same time that the first
narrative begins. Thus, this can be considered an example of complete external analepsis.
On the other hand, the end point of the retrospection may be seen as a general description of her suffering after the departure of her husband. In other words, the “late at night” 夜深 in line 61 may not refer to the night when she meets the poet, but to all of the nights since her husband’s departure. If so, this retrospection may be seen as a case of partial external analepsis. In my opinion, the former interpretation (i.e., that the end point of the retrospection joins the first narrative at its starting point) fits the development of the story better. That is, when the poet is seeing off his friend on the bank of the Xunyang River, the musician is suffering from her loneliness in the empty boat, and when the poet and his friend are on the point of saying farewell, the musician comes out, playing a lute to comfort herself.

Following the description of the poet’s reactions to the musician’s story, the first narrative is interrupted again with the insertion of a second retrospective segment recounting the poet’s suffering during his exile. The poet’s tale begins with his banishment to the city of Xunyang the year before, then proceeds to a series of descriptions of his solitude and sadness in exile, and finally, ends with his delight upon hearing the music that the musician performed. After this, the first narrative resumes at the point where it had stopped, with the poet asking for another song. The second retrospection begins at a point before the starting point of the first narrative, and joins
the first narrative at its point of interruption. Thus, it constitutes an example of complete
mixed analepsis. The poet's tale of banishment not only echoes the musician's life story,
but also provides a focus for his description on his emotions in the concluding part of
the poem.

The sixth type of analepsis in Tang narrative verse is analepsis within analepsis. It
refers to analepsis in which one or more retrospections are inserted. This type of
analeptic sequence is rarely found in poetry before the Tang. One of the best examples
of this analeptic sequence in Tang narrative verse is Wei Zhuang's "Song of the Lady of
Qin." The first narrative of this poem, which appears in the opening eleven lines,
describes the initial encounter of the poet and the lady outside Luoyang's 洛陽 city
walls in early spring, establishing a context in which the tale of the Huang Chao 黃巢
(d. 884) Rebellion will be told by the lady; the first narrative also appears in the final
couplet (lines 237-238), describing how the lady asks the poet to tell her story to the
Marquis of Jinling 金陵, with whom she wishes to take refuge. The rest of the story
(lines 12-236) is a retrospective tale, the primary narrator of which is the lady, who
recounts Huang Chao's sack of Chang'an 長安 and the ensuing suffering of the

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168 An important study of this poem can be found in Levy, Chinese Narrative Poetry, pp. 86-102, 114-20.
common people.¹⁶⁹ In the lady’s retrospective account, two minor analeptic tales are inserted to serve as complementary accounts, which detail and highlight the misfortune that the upheaval brings to the people. Specifically, after the opening eleven lines, the first narrative is interrupted with the insertion of a retrospective segment, and the narrative voice and perspective shift from the poet to the lady. The initial five lines of her tale (lines 12-16), a brief account of her suffering during the Huang Chao Rebellion, provide an anticipatory summary foreshadowing the disorder and suffering that she will describe in detail later. Thus, these five lines can be seen as an example of internal prolepsis, and moreover, since it is inserted in a retrospective segment, it is also an example of prolepsis within analepsis.

After the proleptic description in the initial five lines, the lady’s retrospection starts to recount in detail her and the people’s misery during the political upheaval. Her tale begins with a description of the tranquility of the capital city Chang’an before the rebels arrived, then proceeds to a series of events during and after the rebels’ sack of the city: the fear and helplessness of the commoners when the rebels attacked, the subsequent slaughter that took place after the sack of the city, the rebels’ reversal of the proper order of the state in their attempts to administer the imperial government, the elation of the

¹⁶⁹ For a biography of Huang Chao, see Xinjiaoben Jiutangshu, juan 200, pp. 5391-98.
captives upon hearing rumors of rescue by imperial troops, followed by their hopes shortly being dashed when the troops met with failure, the rebels and captives being beset by famine and forced to flee, and the lady's flight with other refugees from one place to another. Finally, the lady's tale ends with a description of her hopes for peace under the Marquis of Jinling. The lady's retrospection begins at a point before the starting point of the first narrative, passes beyond that starting point, and ends at the point where the first narrative is interrupted with the retrospection. Thus, the lady's tale is a complete mixed analeptic account.

As has been mentioned above, there are two retrospections inserted into the lady's tale. In order to clearly show the relationship between the embedded retrospections and the lady's retrospection, I take the lady's retrospection as the first analepsis. Specifically, in the lady's account of her flight on the second day, there is another retrospection inserted to recount another victim's suffering during the upheaval. Specifically, on the second day of their flight, when the lady and other refugees passed by Mount Hua, they saw nothing but desolation: ruined houses, deserted fields and gardens, and destroyed trees. She despaired deeply. By the roadside, she encountered an abandoned village idol, the Golden Spirit (Jintian shen), and asked it why it had brought such disaster on innocent people. Afterwards, her retrospection (the first analepsis) is
interrupted with the insertion of another retrospection (lines 163-74), the narrator of
which is the Golden Spirit. He first recounts his own miserable experience during the
upheaval, then tells that he was powerless to save himself and hence, was only able to
watch the people’s sufferings, and finally, ends his tale with his lament for his impotence
and the people’s misfortune. The entire temporal field of the Golden Spirit’s
retrospection remains internal to that of the first analepsis, and thus it is an example of
internal analepsis. However, there is no clear reference that we can use to determine
whether the Golden Spirit’s retrospection joins the first analepsis at its point of
interruption, or whether it ends at a point earlier than the point of interruption. Thus, it
can be considered either a case of complete internal or partial internal analepsis. In
either case, the Golden Spirit’s retrospection and the first analepsis constitute an
example of analepsis within analepsis. Generally speaking, in Chinese narrative verse,
the second analepsis of this special sequential structure serves as a complementary
account, broadening the scope of the content of the first analepsis, and underscoring the
special meaning conveyed in the first analepsis. In this poem, the Golden Spirit’s
retrospection recounts the suffering of a specific victim, which serves as a
complementary account to the lady’s description of the commoners’ misfortunes. The
description of different people’s sufferings broadens the scope of the content in the
lady’s account of the people’s misery, and emphasizes that fate is completely beyond their control. In addition, the Golden Spirit’s retrospection occurs concurrently with the lady’s tale, and thus these two retrospections constitute an example of co-occurring analepsis.

After the Golden Spirit’s retrospection, the first analepsis resumes, and the narrative voice and perspective revert to the lady, who describes her emotions after hearing the Golden Spirit’s sad story. Afterwards, the first analepsis recounts that on her way from the Shaanxi 陝西 plateau to Luoyang, she saw a peaceful, exhilarating landscape that filled her with the hope of finding a place to live again. She praised the virtue of the governors of the area. However, her hopes were soon deflated when she came upon an old man begging for gruel by the roadside. Following this, the first analepsis is interrupted again with the insertion of another retrospection (lines 197-216), the narrator of which is the old man, who recounts his story, starting with an account of the happiness and wealth of his family before the uprising. He then recounts the destruction and looting of half of his property by the Huang Chao rebels, and the pillaging of the rest of his property by imperial troops who were supposed to protect the people from the violence of the rebels but who turned out to be even more violent than the rebels. He ends his tale with an account that because of the loss of his property and
his family, he now leads a lonely and wretched existence. His retrospection starts at a point earlier than the starting point of the first analepsis, and ends at a point later than the starting point. Thus, it is a case of mixed analepsis. Moreover, it is likely that the end point of the old man’s retrospection (his “currently” miserable life) joins the first analepsis at its point of interruption (the old man begging for gruel), and thus I take this to be a case of complete mixed analepsis. However, it is not entirely clear that the end point of the old man’s retrospection joins the first analepsis at its point of interruption, and thus it can be considered to be a case of partial mixed analepsis as well. The old man’s retrospection and the lady’s account constitute another example of analepsis within analepsis, which, as in the former example, serves as a complementary account to highlight the suffering of the commoners. However, it is noteworthy that because the old man’s retrospection does not occur completely within the temporal frame of the lady’s tale, the two do not constitute a case of co-occurring analepsis.

The seventh type of analepsis in Tang narrative verse is co-occurring analepsis. Some of the best examples can be found in Wei Zhuang’s “Song of the Lady of Qin.” As noted above, the tales of the Golden Spirit and the lady constitute an example of this type of analepsis, but the description of the tragic fates of the lady’s four neighbors is perhaps an even better example. In her account, the cardinal points are used to order the
sequencing in order to describe their misery at the hands of the rebels, starting with the
daughter of the eastern neighbor, then the daughter of the western neighbor and the
daughters of the southern neighbor, and ending with the wife of the northern neighbor.
Their misfortunes all took place at the same time, i.e., shortly after the rebels’ sack of
the capital city. The description of their fates underscores the misfortune of the
commoners, and suggests that women suffer the most during such violent times.\textsuperscript{170}

Another example of co-occurring narrative is Yuan Zhen’s “The Pheasant Decoy”
(“Zhimei” 雉媒). The first narrative of this work begins with a description of a happy
pair of pheasants flying wing to wing, and then narrates how one of the pair flies ahead
alone and is caught by hunters, who proceed to mutilate it so that it can be used as a live
decoy. Following this, the first narrative is interrupted with the insertion of a
retrospective segment (lines 17-22), recounting that after its mate suddenly disappeared,
the other pheasant returned to the places where they used to live together in order to
look for its mate, and cried out by their nest, mourning. Afterwards, the first narrative
resumes with a tale of the free pheasant spying its mate from afar after a long search. It
naïvely approaches the decoy, then is trapped by the hunters. After being captured, the
trapped pheasant blames its mate for betrayal. The temporal field of the retrospective

\textsuperscript{170} For a detailed discussion, see pp. 72-76.
account of the pheasant looking for its mate remains internal to that of the first narrative, and it ends before the point where the first narrative is interrupted. Thus, this constitutes a case of partial internal analepsis. Moreover, the events in the retrospection take place at the same time that the events in the account of the pheasant being captured and tamed to become a decoy occur, and thus, both together create a co-occurring narrative structure. The function of the partial internal analepsis in the co-occurring narrative is the same as that of the retrospective account of Zhongqing's reaction after hearing of Lanzhi's imminent remarriage in "Southeast the Peacock Flies." That is, it serves as a compensation for a gap in the story, and to provide information about an actor who has been concerned with other things and disappears during the first narrative, but later turns out to be of importance.

Tang poetry made a significant contribution to the development of anachronic sequencing, but unfortunately, as stated in the first chapter, no significant progress was made in narrative poetry during the three dynasties following the Tang, and therefore, the development of anachronic sequencing stagnated during these times. It was not until the early Qing dynasty that the tradition of narrative poetry was revived and the development of anachronic sequencing reached its summit. Why did narrative poetry develop so richly during the early Qing dynasty? This is probably because the dramatic
events surrounding the fall of the Ming dynasty and the rise of the Manchus provided
the poets a wealth of material for narrative poems on historical and political themes.
Moreover, the poets of the seventeenth century began to reject imitative theories of
literature from the mid-Ming period, and tried to search for new approaches to literature.
In addition, seventeenth-century critics were truly interested in narrative poetry and
began to provide theoretical frameworks for narrative discussion.\footnote{171}

The most important figure in the development of sequential structure in the early
Qing dynasty was Wu Weiye. Wu was inspired by the achievement of Tang poets and
inherited the sequential form from Tang poetry in his works. In addition, Wu adapted
new forms from other literary genres, and was thus able to produce the most complex
forms and preeminent techniques of sequencing in Chinese narrative poetry.

\footnote{171 For a discussion of the reasons why narrative poetry developed so richly during the early Qing dynasty, see Schmidt, \textit{Harmony Garden}, pp. 418-421.}
Chapter Five:

Anachronic Sequence in Wu Weiye's Narrative Verse

As has been mentioned above, Wu Weiye's verse displays the most sophisticated craft in complex sequencing in Chinese narrative verse, if we study the complexity of sequential structure in single poems. All types of anachronic sequence in Chinese narrative verse have been illustrated in previous sections, and thus, in this section, there will be no further discussion regarding each individual type of anachronic sequence. Instead, I will analyze the sequential form in the nine works of Wu Weiye that best exemplify the complexity of sequential structure in his verse.

One of Wu's best poems of complex anachronic sequence is "Song of Donglai." As mentioned in the second chapter, this work recounts the stories of four late Ming loyal martyrs, Jiang Cai, Jiang Gai, Song Mei, and Zuo Maodi, collectively known as the Four Martyrs of Donglai, and shows Wu's lament for the loss of his friends. This work includes three cases of analepsis, all of which are partial external. Specifically, the opening twenty-eight lines of the poem are a retrospective account that can be divided

172 For a biography of Jiang Cai, see Xinjiaoben Mingshi, juan 258, pp. 6665-68; for a biography of Jiang Gai, see Xinjiaoben Mingshi, juan 258, p. 6668; for a biography of Song Mei, see Xinjiaoben Mingshi, juan 267, pp. 6879-82; for a biography of Zuo Maodi, see Xinjiaoben Mingshi, juan 275, pp. 7048-51.
into two sections. The first section (lines 1-12) is a general account of the four martyrs, who were highly trusted and respected by the Chongzhen emperor of the Ming in the early stages of their imperial service. The second section (lines 13-28) describes the suffering of the Jiang brothers in the late stages of their official careers. This section can be further divided into three subsections. The first subsection (lines 13-20) tells of Jiang Cai's straightforward criticism of government affairs and how his impeachment of the corrupt officials, who caused political disorder, irritated the emperor. Jiang Cai was therefore imprisoned and flogged severely. The second subsection (lines 21-24) recounts that after learning of this, Jiang Gai resigned from the imperial court and returned to his hometown. Later in the reign of the Chongzhen emperor, he and his family fled to Suzhou in order to avoid the military uprising in the Shandong area. The second subsection ends by narrating that after Jiang Gai learned of the emperor's death, he considered suicide to demonstrate his loyalty, but decided to live so that he could take care of his elderly mother. The third subsection (lines 21-28) begins by relating that during the period when Ruan Dacheng gained control of the Southern Ming court, the two brothers fled to separate places in order to stay alive, and ends with a description of their sorrow over the death of the emperor and the fall of the Ming. The entire temporal field of the retrospection remains external to that of the first narrative. Thus, it
constitutes a case of partial external analepsis.

Following this retrospection, the first narrative begins and recounts the poet’s surprise encounter with Jiang Gai in Suzhou in the autumn of the fifth year of the Shunzhi emperor (1648), some few years after Jiang Gai returned there from Ningbo. Following the description of this meeting, the first narrative is interrupted again with the insertion of another retrospective segment (lines 33-36) recounting the story of Song Mei. Like Jiang Cai, Song strongly criticized corrupt officials and was therefore banished to his hometown. While the Manchu troops attacked the Shandong area, Song and his entire family fought to the death for the Ming. Immediately following the tale of Song Mei, a third retrospection (lines 37-40) is inserted to recount the story of Zuo Maodi. Zuo, like the other three martyrs, was an upright high-ranking official who strongly criticized the failings of the imperial government; but unlike the other three, he was not punished or even relieved of his official rank. After the exodus of the Ming court from Beijing to Nanjing in 1644, the Hongguang emperor ascended the throne there, and made Zuo a special envoy of the Southern Ming for peace negotiations with the Qing court in Beijing. During Zuo’s duties there, he was sentenced to death because of his refusal to take high office in the Qing court. The events in these three partial external retrospections occur at the same time, i.e., before and after the fall of the Ming,
and thus, they constitute a form of co-occurring analepsis. Although each of the three retrospections tells a different story, they echo each other, underlining the tragic fates of the martyrs during the dynastic change, and highlighting the general chaos and calamity of the age.

Following this, the first narrative resumes, recounting that the Jiang brothers save themselves from persecution by corrupt officials, but live separately for years due to military uprisings (lines 41-44). The following four lines (45-48) show the poet’s grief over the tragic fates of his friends. The concluding lines of the work (lines 49-58) tell how the poet wishes that Jiang Gai could join him in retirement in the mountains. These final fourteen lines suggest the poet’s strong sense of loss at the collapse of the Ming dynasty.

The “Second Song of the Donggao Thatched Hut” is another prime example of complex anachronic sequence. This work recounts how the poet revisits the Donggao Thatched Hut after the martyrdom of its occupant, Qu Shishi 瞿世耜 (1590-1651). In this poem, the poet recalls his friend’s past and describes how the hut had changed, conveying his longing for his friend as well as his sadness over the fall of the Ming.

This poem opens with a twenty-eight line retrospective account, telling of Qu’s

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173 For a biography of Qu Shishi, see Xinjiaoben Mingshi, juan 280, pp. 7179-84.
suffering during and after his service in the imperial court, and describing the hut’s changes over time. This retrospection can be divided into two sections. The first section (lines 1-16) begins with a description of the serenity and elegance of the hut in the past, then recounts Qu’s experience of taking office in the late Ming court. Like the Four Martyrs of Donglai, Qu was a high-ranking and upright official, who impeached corrupt officials, recommended good and loyal candidates for service in court, and criticized the affairs of the imperial government. His earnest endeavors and uprightness offended the corrupt officials, and he was later persecuted and imprisoned. The Chongzhen emperor knew of Qu’s loyalty, and therefore released him, after which Qu retired to his thatched hut. The second section (lines 17-28) first recounts that after the fall of the Ming, Qu left his hometown to join the Southern Ming court in Nanjing, and led troops south to defend the Ming from Manchu aggression in the Guangdong and Guangxi areas but was defeated and finally died for the Ming. Following the story of Qu’s death in the south, the descriptive focus shifts to the misery of his family and to the changes in the Donggao Thatched Hut. After Qu left for the south, his family suffered continual harassment and extortion from corrupt officials, prompting them to leave the hut to escape. After they left, the hut was looted by neighbors and left in ruins. Following this, the first narrative begins, describing the desolation that greets the poet when he revisits
the hut and its garden some years later, after Qu has died and his family members have
gone. The retrospection ends at a point (the present desolation of the hut) where the first
narrative begins, and thus it is an example of complete external analepsis. The repetitive
description of the hut’s desolation stresses the poet’s feelings of sorrow and sympathy
for Qu.

After the description of the present desolation of the hut, the first narrative is
interrupted with the insertion of a retrospective segment (lines 37-40) in which the poet
recalls the joyful times Qu and he had spent together during his first visit to the hut and
its garden in the past. This retrospective account remains entirely external to the
temporal field of the first narrative, and thus, it is a case of partial external analepsis.
The poet’s description of past joys in this retrospection contrasts with the hut’s present
dilapidation that is described in the previous segment. The contrast emphasizes the
disparity between past and present, and moreover, this disparity further underlines the
poet’s strong sense of loss and his longing for his friend Qu.

Afterwards, in the concluding sixteen lines of the work, the first narrative resumes
and focuses on the poet’s emotions and reflections upon seeing the changes in the hut:
his sadness over the desolation of the garden, his longing for and sorrow for Qu, and his
praise for Qu’s loyalty and patriotism. Before the conclusion, the narrative shifts
between past and present several times in order to focus on the description of the
disparity between present and past. The description of change conveys the poet’s
sorrows about it. The description of the poet’s emotions in the conclusion echoes the rest
of the narrative, and thereby underscores the poet’s sense of loss and suggests his sorrow
over the fall of the Ming.

A special technique of description in these two aforementioned poems, i.e., “Song
of Donglai” and “Second Song of the Donggao Thatched Hut,” is noteworthy.
Specifically, in the first part of both poems, the poet acts like a historian using an
objective, less personal, and less emotional point of view to recount the historical events
and to describe the suffering of the historical figures, while the poet’s tone becomes
more personal and his description becomes more emotional in the later part of the poems.
This is one of the typical techniques of description used in the “poetic histories” (shishi
詩史) of Chinese narrative verse, a technique which is termed “inverted triangle
description” by a modern scholar. The best examples of this technique in poetry
before Wu Weiye’s time are Poem 27 of the Shi jing, “The Green Coat” (“Lüyi” 綠衣) in
the “Airs of Bei” (“Beifeng” 北風), Cai Wenji’s 蔡文姬 (ca. late second-early third
century) “Poem of Affliction” (“Beifen shi” 悲憤詩), and Du Fu’s “Journey to the

North.” Through the use of this technique, the focus of description gradually shifts from the “telling” of historical events to the “expression” of the poet’s personal emotions. In works that employ this technique, narrative and lyricism coexist. Therefore, narrative does not disrupt lyricism, and lyricism does not overwhelm narrative. In other words, narrative contains a strong flavor of lyricism. This descriptive technique is one of the most striking devices of Chinese “poetic history,” and is also a distinguishing feature that differentiates Chinese narrative verse from other narrative genres.

The “Poem of Yuan Lake” (“Yuanhu qu” 鴛鴦曲) is another well-known work which relates both historical events and the suffering endured by a friend of the poet. This work has a different sequential structure from the two poems just studied. These two poems begin with retrospection, followed by the first narrative, while “Poem of Yuan Lake” starts with the first narrative, then proceeds to retrospection.

Specifically, in the opening eight lines, the first narrative starts and recounts the poet revisiting Wu Changshi’s (d. 1643) residence at Yuan Lake some years after Wu has died. There, he sees the beautiful scenery surrounding the lake as it was in the past, refreshing his memory of past days that Wu and he had spent together. The description in the initial eight lines serves as a prelude for the story that follows. The first narrative is then interrupted by this story, a retrospective segment (lines 9-40) that
recounts Wu’s suffering during the period of his decline. This retrospection can be divided into two sections. The first (lines 9-28) begins by describing the joyful banquets held at Wu’s residence after he passed the Civil Service Examinations. Wu then left for the capital to take office in the imperial court. Then, the retrospection recounts how Wu was respected, heavily relied upon, and quickly promoted by the Chongzhen emperor. The second section (lines 29-40) first narrates that due to vicious factional battles at court, Wu was persecuted, imprisoned, and executed. The section ends with the poet’s return to Wu’s residence years later, where nothing is left but buildings and landscape.

The end point of this analeptic tale joins the first narrative at its starting point, and thus it constitutes an example of complete external analepsis. Following this retrospection, the first narrative resumes. In the concluding twelve lines of the work, the poet laments Wu’s tragedy, and complains about the unpredictability of life.

176 In the fifteenth year of the Chongzhen emperor (1642), Wu was recommended by the current Prime Minister Zhou Yanru 周延儒 (1593-1643) and promoted from the Director of the Bureau of Ceremonies (yizhi langzhong 儀制郎中) in the Ministry of Rites (libu 禮部) to the Director of the Bureau of Appointments (wenxuan langzhong 文選郎中) in the Ministry of Personnel (libu 史部). This was the fifth-highest ranking appointment and one of the most powerful positions in the late Ming court. Its duties include the appointment, promotion and dismissal of officials. However, factional battles became vicious in the late Ming. The year after Wu was promoted (1643), Zhou Yanru was forced to step down from his position by a rival faction; Wu, then without Zhou’s protection, was persecuted by Jiang Gongchen 蒋政宸 (fl. 1643), charged with corruption and bribery, and finally sentenced to death. For a discussion of these historical events, see Xinjiaoben Mingshi, juan 308, pp. 7930-31; see also Wang Jiansheng, Wu Meicun yanjiu, p. 185, and Huang Yongnian, Wu Weiye shi xuanyi, pp. 19-20. For Wu Changshi’s official positions, see Xinjiaoben Mingshi, juan 24, 254, 258, pp. 333, 6565, 6670. For a biography of Zhou Yanru, see Xinjiaoben Mingshi, juan 308, pp. 7925-31.
Another of Wu Weiye’s historical poems is “Song of the Old Courtesan from Linhuai” ("Linhuai laoji xing" 临淮老妓行). There are two types of anachrony in this poem: one is internal prolepsis, which appears in the beginning section; and the other is complete external analepsis, which serves as the primary story of the work. The narrator of the primary story is the old courtesan, who was a courtesan in the family of the notorious Ming general Liu Zeqing 劉澤清 (fl. 1645). The poet-narrator acts as a listener-narrator, only appearing in the beginning and the concluding parts. The first narrative of the work begins at the moment that the poet encounters the courtesan, some years after Liu was sentenced to death by the Qing court.

Specifically, the initial four lines of the work provide a brief account of Liu Zeqing’s life, recounting Liu’s indulgence in sexual pleasure in his early years, the time that he was the commander of the troops of Huai’an, and his eventual execution by the Manchus after he surrendered to the Qing court. These initial four lines serve as an anticipatory summary of the story that will be told in detail later. Following this, in lines 5-8, the first narrative begins and recounts the initial encounter of the poet and the courtesan, which serves to introduce her and to establish a context in which the following story will be told through her voice and point of view. Then, the first narrative

177 For a biography of Liu Zeqing, see Xinjiaoben Mingshi, juan 273, pp. 7006-8.
is interrupted with the insertion of a retrospective segment, and the narrative voice and perspective shift from the poet to the old courtesan.

The following fifty-nine lines (9-67) narrate the courtesan’s analeptic account of Liu Zeqing’s life story. Her retrospection starts with the story of her early life, then proceeds to the tale of Liu’s life. Her account of Liu begins with a description of his early profligacy, then tells of his flight to Huaiyin after the Manchus defeated his troops, and describes his eventual surrender to the Qing court. Her tale finally ends with an account of how Liu still led an extravagant life while in the custody of the Qing court in Beijing, blind to the impending danger. It was only when he was about to be executed at the Western Market (Xishi) that he finally realized his dream of becoming a king or marquis had come to naught. After this analeptic tale of Liu’s life, the narrative shifts back to the present in lines 62-67, and the courtesan concludes her tale with a description of her sadness at the fall of the Ming. The temporal field of the courtesan’s tale remains external to that of the first narrative, and its end point joins the first narrative at its starting point. Thus, it is a case of complete external analepsis. In the concluding four lines of the work, the narrative voice and perspective reverts to the poet, who comments on the story of Liu Zeqing’s life. This serves to echo the opening four lines and stresses Wu’s criticism of the notorious general.
Among Wu Weiye’s narrative poems, the “Two Artists from Chu” ("Chu liangsheng xing" 楚兩生行) is one of the best examples of the beginning in *medias res*. In the poem, the narrative begins in the middle of the story, then proceeds with a recollection of preceding events. The poem narrates the life experiences of two artists, famed singer Su Kunsheng 蘇昆生 and master storyteller Liu Jingting 柳敬亭, before and after another notorious Ming general, Zuo Liangyu, dies. Specifically, the opening four lines first describe the prosperous days of the two artists when Zuo appreciated and respected their talents, then proceeds to a description of their suffering after Zuo’s death. They wander around the Jiangnan 江南 area, leading lives of poverty. The story described in the opening four lines is told again in detail later in the poem. Thus, the four lines can be seen as an example of internal prolepsis.

Following the opening four lines, the first narrative begins in lines 5-20. These sixteen lines can be divided into two sections, each telling the story of one of the artists. The first section (lines 5-12) recounts Liu’s suffering after Zuo’s death. Liu leads a life of destitution, wandering from place to place and living on storytelling. Eventually, he has no other way for a better life than to serve as storyteller under another notorious

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178 For a biography of Zuo Liangyu, see Xinjiaoben Mingshi, juan 273, pp. 6987-98.
Ming general, Ma Fengzhi.\textsuperscript{179} However, no one recognizes his talent like Zuo did.

Lonely and sorrowful, Liu fishes by a river to comfort himself. The second section (lines 13-20) relates Su’s similar plight. After Zuo’s death, Su too is homeless and wanders through the Jiangnan area singing in his sad and beautiful voice to make a living. He sings songs about Zuo Liangyu and the Southern Ming, and they move his audiences in the Su’nan 蘇南 region. Since the stories of Su and Liu occur at the same time, they constitute a case of co-occurring narratives.

Following the stories of the two artists’ suffering, the first narrative is interrupted with the insertion of a retrospective segment that recounts the dramatic changes in Su’s life before and after Zuo’s death. The retrospection begins with an account relating that due to his talents, Su became immensely popular with Zuo’s guests, but that Zuo himself was old and weak at the time. Then the retrospection proceeds to explain that Zuo’s son, Zuo Menggeng 左夢庚 (fl. 1645), surrendered to the Manchus soon after Zuo passed away.\textsuperscript{180} Su then left Zuo’s troops, and subsequently, led the life of a vagabond. Finally, the retrospection ends with a description of Su’s current life of destitution after he moved to the Su’nan area. The retrospection begins at a point earlier than the starting

\textsuperscript{179} For a biography of Ma Fengzhi, see \textit{Qingshigao}, juan 243, pp. 9588-89.

\textsuperscript{180} Zuo Menggeng surrendered to the Qing court in the fifth month of 1645. For a biography of Zuo Menggeng, see \textit{Qingshigao}, juan 248, pp. 9660-61.
point of the first narrative, then passes beyond the starting point, and finally ends at a
point where the first narrative is interrupted by the retrospective segment. Thus, this is a
case of complete mixed analepsis. This retrospection repeats the events that were
already recounted in previous sections, i.e., the opening and the first narrative section
before the retrospection. This repetition stresses the dramatic reversal of the two artists’
fortunes, and their misery after the fall of the Ming.

Following this retrospection, the first narrative resumes and shifts the focus of the
description from the life story of the historical figures to the poet’s expression of
emotion. The poet first describes his longing for Liu, then expresses his sympathy for
the plight of the two artists. In the concluding lines of the work, the poet invites Su and
Liu to join him in retirement, suggesting the poet’s strong desire to lead a life of
reclusion.

The aforementioned five poems already surpass the achievements of Tang narrative
verse in the technique of complex sequencing. The following four masterworks of Wu
Weiye exceed “Southeast the Peacock Flies,” and display the most complex sequential
structure in Chinese narrative verse up to Wu Weiye’s time. Typical examples of highly
intricate sequential structure can be found in the first of the poems that I will discuss,
In the opening four lines, the first narrative begins, recounting how the Ming general Wu Sangui (1612-1678) defected to the Manchu side and led the Manchu troops to break into the capital after learning that his favorite concubine, Chen Yuanyuan (1623-1695), had been captured by the rebel general Liu Zongmin (fl. 1644), a commander of the rebel troops led by Li Zicheng (1606-1645). Since his motivation for invading the capital city is not for the sake of reviving the Ming but for the sake of his favorite concubine, these lines serve as a severe censure of Wu's betrayal and his selfishness. Then, in lines 5-8, the narrative voice and perspective shift from the poet to Wu, who maintains that his act of treason is not on account of his favorite concubine, contradicting the poet's comment in lines 1-4. This serves to disclose another of Wu's characteristics — hypocrisy — in addition to his disloyalty and selfishness.

After this, in lines 9-40, the first narrative is interrupted with the insertion of a retrospective segment (hereafter called analepsis 1) and the narrative voice and perspective revert to the poet, recounting the romance of Wu Sangui and Chen Yuanyuan. The retrospection begins with a description of the initial encounter and the

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181 For a history of Wu Sangui going over to the Manchu side to rescue Chen Yuanyuan, see Qingshigao, juan 474, p. 12836. For a biography of Wu Sangui and an account of the romance of Wu and Chen, see Qingshigao, juan 474, pp. 12835-53. For a biography of Liu Zongmin, see Xinjiaoben Mingshi, juan 309, pp. 7955, 7956, 7960, 7963, 7965-66, 7968. For a biography of Li Zicheng, see Xinjiaoben Mingshi, juan 309, pp. 7948-69.
marriage vows between Wu and Chen, then recounts the Chongzhen emperor ordering
Wu to defend the empire from Manchu invasion, and finally ends with a description of
Chen’s suffering after being seized by the rebel general Liu Zongmin. The retrospection
ends at a point earlier than the point where the first narrative is interrupted (i.e., Wu’s
treason and his invasion of the city after he learned of Chen’s capture), and thus is a case
of partial external analepsis. This analeptic tale serves to provide information about the
antecedents, which are of importance for the development of the story.

Analepsis 1 can be further divided into three sections. The first section (lines 9-12)
is an account of the initial encounter of the couple and their marriage vows. Following
this, in the second section (lines 13-32), analepsis 1 is interrupted with the insertion of
another retrospective segment (hereafter called analepsis 2) recounting Chen’s suffering
in her earlier years.

Analepsis 2 first relates Chen’s family background. She was originally a lotus
picker from Wanhua 浣花 village near Suzhou. She was lovely and refined, and had
dreamed of becoming the favorite concubine of the emperor since her childhood.

Following this, analepsis 2 recounts her abduction by Tian Hongyu 田宏遇 (fl. 1644),
who abducted her because of her beauty. Chen was later recommended by Imperial
Consort Tian 田貴妃 (d. 1644), a daughter of Tian Hongyu and the favorite concubine
of the Chongzhen emperor,\textsuperscript{182} to be a concubine of the emperor. Unfortunately, Chen did not win the emperor’s favor, and led a life of sadness and loneliness in the palace. She was later transferred to become a courtesan of Tian’s household. Because of her beauty and talents, Chen became immensely popular with Tian’s guests, but remained sad and lonely because she could not find a man who could truly love and appreciate her. Finally, analepsis 2 ends with an account of the initial encounter between Wu and Chen and their eventual marriage vows. Analepsis 2 begins at a point earlier than the starting point of analepsis 1, passes beyond the starting point, and ends at a point where analepsis 1 is interrupted to give up its place to analepsis 2. Therefore, analepsis 2 is a case of complete mixed analepsis. In addition, analepsis 2 is inserted into analepsis 1, constituting a form of analepsis within analepsis. This kind of analeptic sequence is rarely found in poetry before Wu Weiye’s time.

In the third section (lines 33-40), analepsis 1 resumes, narrating that immediately after making their marriage vows, Wu was ordered by the emperor to lead the imperial troops against the advancing Manchu armies. Finally, analepsis 1 ends with a description of Chen’s suffering at the hands of the rebels.

Following analepsis 1, in lines 41-58, the first narrative resumes, recounting the

\textsuperscript{182} For a biography of Imperial Consort Tian, see \textit{Xinjiaoben Mingshi}, juan 114, p. 3545.
reunion of Wu and Chen. Lines 41-50 narrate that after breaking into the capital, Wu subjugates the rebels, finds Chen, and they finally lead a life of great wealth together.

Lines 51-58 tell of Chen's fame spreading through her hometown. Then, in lines 59-64, the first narrative is interrupted again with the insertion of a third retrospective segment (hereafter called analepsis 3) and the narrative voice and perspective shift from the poet to persons from Chen's past, including her singing teacher and the companions who laundered silk with her in the past. The retrospection starts with a recollection of Chen's suffering during her abduction, and ends with a description of her current life of wealth and luxury, suggesting their admiration for the dramatic turn of Chen's fate—how the "swallow" alighting on a branch has been transformed into a "phoenix." Analepsis 3 begins at a point earlier than the starting point of the first narrative, then passes beyond its starting point, and ends at the point where the first narrative was interrupted to give up its place to the retrospection. Therefore, analepsis 3 is an example of complete mixed analepsis. This retrospection serves to highlight the dramatic changes in Chen's life, and to suggest a satirical intention on the part of Wu Weiye: that the price of Chen's transformation from a commoner into a noble is the fall of the Ming dynasty. The poet's satire in these lines echoes his criticism in the opening lines, which stresses the blame that the poet places on Wu's disloyalty and selfishness.
In the concluding fourteen lines (lines 65-78), the first narrative resumes and the narrative voice and perspective revert to the poet, who uses historical allusions to convey his strong criticism of the couple’s romance, and to suggest that Wu Sangui will inevitably suffer a tragic fate. The latter point eventually reveals itself as prophetic.

According to the history of the Qing dynasty, in the twelfth year of the Kangxi emperor (1673), Wu Sangui rebelled against the Qing court and led his troops to resist the Qing. In 1678, Wu set himself up as the King of Zhou 周帝 in Hu’nan 湖南, but died the same year. Soon after, in 1681, Wu’s kingdom was destroyed by Qing armies and most of his family members were killed. 183 Although Wu Weiye had no way of knowing what would happen when he composed this work, the tragic fate of Wu Sangui described in this poem foretells what will actually happen. Thus, we may see it as an “external prolepsis” of the upcoming historical events – Wu Sangui’s tragic end.

Another of Wu Weiye’s best examples of complex sequential structure is “Reflection on Meeting an Old Man in the Garden of the Southern Chamber [of the Imperial Academy in Nanjing]: A Poem in Eighty Rhymes.” One of the most striking features of this poem is the repeated back and forth movement between present and past.

This movement of time serves to describe the change in the Nanjian 南監 (or called

183 For a history of Wu Sangui’s rebellion against the Qing court and his final failure, see Qingshigao, juan 474, pp. 12843-53.
Nanxiang 南廬, the Imperial Academy of the Ming in Nanjing), which conveys the poet’s strong sense of loss in the face of the dramatic change in the academy from the past to the present, and his lament for the tragic end of the Ming. The first narrative of the work begins with an account of the poet revisiting the academy in Nanjing in the fourth month of the tenth year of the Shunzhi emperor (1653), where he comes across the old man, a former member of the poet’s staff. It then proceeds with the poet’s recollection of the bygone prosperous days of the academy, the old man’s account of the changes in the academy and in society that occurred during and after the Manchu’s sack of the city, and finally ends with a description of the poet’s sorrow over the dynastic change.

In the opening twenty lines, the first narrative begins, narrating that some years after the fall of the Ming, the poet returns to the Imperial Academy of the Ming where he once served as the Director of Studies (siye 司業). Here, he meets up with the old man. With the old man as a guide, the poet tours the academy and its garden – his old haunts. In the following lines, 21-102, the first narrative is interrupted several times by the insertion of several retrospections, including complete and partial external types, to

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184 “Director of Studies” (siye 司業) is the second executive official of the Imperial Academy, subordinate only to its Chancellor (jijiu 祭酒). See Xinjiaoben Mingshi, juan 69, 73, pp. 1678, 1790-91; see also Hucker, pp. 130, 459.
recount the prosperous days of the academy in the past and its current desolation. These embedded retrospections center on the changes of certain things, such as scenery, buildings, politics, plants, ceremonial instruments, and valuable books. The result is the constant shifting of time back and forth, from present to past and back to the present. This temporal shifting portrays the passing of the “good old days,” and conveys the poet’s feelings of deep sorrow over the fall of the Ming dynasty. According to these shifts in the temporal setting of the story, the eighty-two lines can be divided into seven sections. The first section (lines 21-36) recounts the poet’s recollections of the prosperous days of the academy. This section first describes the students of the academy as carefully selected, highly talented, and outstanding; then describes the past beautiful natural scenery around the academy; and finally relates how the academy was highly regarded by high-ranking Ming officials. The second section (lines 37-50) is the poet’s account of the decline of the once-prosperous Ming dynasty. In the initial line (37), the first narrative resumes and is immediately interrupted in the following nine lines with the insertion of another retrospective segment, telling that because of the endeavors of talented officials and generals such as Li Wenzhong 李文忠 (1339-1384), Deng Yu 鄧愈 (1337-1377), Xu Da 徐達 (1332-1385), and Chang Yuchun 常遇春 (1330-1369), who were all among the most important founding figures of the Ming, the dynasty was
established and became strong and prosperous. In the final four lines of the section, the first narrative resumes and relates that the “good old days” of the Ming, however, are now gone. The third section (lines 51-56) recalls the decay of the once eminent Lord Zhongshan Xu Da’s family. The third section supplements the final lines of the second section and stresses the decline of the Ming, which suggests the poet’s deep sorrow over the changes effected by this decline. The fourth section (lines 57-64) highlights the changes in the Tongtai Temple from past to present. In the initial two lines of the section, the first narrative resumes and describes the present desolation of the temple. The following eight lines are a retrospective account of the former magnificence of the temple. The direction of movement in the form of description in this section, i.e., from current desolation to past prosperity, moves opposite to previous descriptions, which shift from past to present. The form of description in this section conveys the poet’s longing for the bygone dynasty and underlines the poet’s sense of loss in the face of its fall. The fifth section (lines 65-82) tells of the ruin of Guanxiang Terrace (Observation Terrace). The first narrative resumes in the first line and is immediately interrupted with the insertion of a retrospective segment for the next fifteen lines. This retrospection relates the important role of the Terrace in the history of the Ming. In the final two lines of the section, the first narrative resumes to describe the
poet's lament for the passing of the bygone age. The sixth section (lines 83-94) recounts the tragic fate of ancient trees in the royal Ming graveyard. The initial four lines of the section tell of the poet's recollection of these trees that were majestic in their height. The following two lines recount that after the dynastic fall, these trees were cut down. The final six lines show Wu Weiye's reflection over this event, which he renders tragic. The seventh section (lines 95-102) laments the ruin of the lecture hall and the loss of the valuable book collections and ceremonial instruments of the academy.

After this description of the poet's tour around the academy, the first narrative continues in lines 103-110. The old man invites the poet to his home for a meal, establishing a context in which the following tale will be told from the point of view of the old man. In lines 111-152, the first narrative is interrupted with the insertion of a retrospective segment (hereafter called analepsis A), with the narrative voice and perspective shifting from the poet to the old man, who recounts the changes of society during and after the Manchus' takeover of Nanjing. The old man's tale (analepsis A) first describes the chaos that occurred while the Manchu's sacking of the city and the commoners' suffering at the hands of the Manchus. Then, this retrospection is interrupted with the insertion of a second retrospective segment (hereafter called analepsis B) recounting the political turbulence of the Southern Ming court before the
sack of Nanjing. This embedded retrospection (analepsis B) first relates that the common people around the Jiangnan area lived prosperous and peaceful lives before the Southern Ming court was established in Nanjing. Analpepsis B then recounts how dishonest Southern Ming officials corrupted the state and caused misery among the common people. Then it tells that factional battles amongst the corrupt generals created an empire-wide crisis and caused the dynasty to fall.\textsuperscript{185} The temporal field of analepsis B remains external to that of analepsis A, and it ends at a point earlier than the starting point of analepsis A. Thus, analepsis B is a case of partial external analepsis. Since analepsis B is inserted into analepsis A, both retrospections constitute a typical form of analepsis within analepsis. The second retrospection informs the reader of events necessary for an understanding of the political situation of the Southern Ming court, which is set in contrast to the one of the Qing court that is described next. This contrast suggests the old man’s censure of the officials and generals of the Southern Ming for indulging in factional battles rather than trying to save the state. After analepsis B, analepsis A resumes, narrating that after taking Nanjing, the Qing stamped out

\textsuperscript{185} The corrupt officials are Ma Shiying and Ruan Dacheng. The corrupt generals are Zuo Liangyu, Gao Jie, Liu Zeqing, Liu Liangzuo, and Huang Degong. As has been mentioned above, the troops led by the latter four generals are called the Four Major Military Camps of Jiangbei. For a biography of Ma Shiying and Ruan Dacheng, see Xinjiaoben Mingshi, juan 308, pp. 7937-45. For a biography of Gao Jie, see Xinjiaoben Mingshi, juan 273, pp. 7003-6; for a biography of Liu Zeqing, see Xinjiaoben Mingshi, juan 273, pp. 7006-8; for a biography of Liu Liangzuo, see Qingshigao, juan 248, p. 9660; for a biography of Huang Degong, see Xinjiaoben Mingshi, juan 268, pp. 6901-3.
corruption, restored order to society in the Jiangnan area, and gave peace back to the common people. The entire temporal field of the old man’s retrospective tale remains external to that of the first narrative, and remains isolated in its remoteness. Thus, it constitutes a case of partial external analepsis.

As noted above, the old man’s account censures the officials and generals of the Southern Ming for creating the crisis, and reveals his delight over and praise of the Qing court for restoring political and social order. His comments suggest that the common people only care about whether society is in order, rather than who controls the state.\(^\text{186}\)

In the concluding eight lines of the work (lines 153-160), the first narrative resumes and the narrative voice and perspective revert to the poet. In the concluding part, the poet, on the one hand, describes his delight in seeing society return to normal, but on the other again expresses his sorrow over the fate of the Ming, as well as his reluctance to serve the Qing. The sense of ambivalence in these concluding lines echoes the

\(^{186}\) It is apparent that the poet used a “public” voice for his private expression. In other words, the poet used the old man’s voice to express his praise of the Qing court, which contrasts with the poet’s sorrow over the fall of the Ming. Such a contrast can also be found in other works of Wu Weiye, such as “Fanqing Lake.” Why did the poet lament for the fall of the Ming on the one hand, and praise the capability of the Qing court on the other? He never explained this in his works, but it may be possible to see these contradictory feelings as the poet’s expression of his feelings of ambivalence before taking office in the Qing government: loyalty to one’s emperor is a primary virtue of the Confucian official, and it is shameful to serve two dynasties. At the same time, an official is responsible for contributing meaningfully to society. This perennial tension may be underlying Wu’s ambivalence. Moreover, the Qing appeared to be better at conducting the affairs of state and more capable of bringing people a better life than the late Ming or the Southern Ming. The ambivalence that the poet felt is, in fact, what many Ming loyalists felt after the dynastic collapse.
description of his emotions in the rest of the work.

Wu Weiye’s “A Song on Hearing the Taoist Priestess Bian Yujing Play the Zither” (“Ting nüdaoshi Bian Yujing tanqin ge” 顧女道士卞玉京弹琴歌) constitutes another remarkable example of a historical poem that is structured by complex sequencing. This poem, written in the eighth year of the Shunzhi emperor (1651), recounts the change of fates of the royal concubines and courtesans of the Qinhuaí 秦淮 area before and after the fall of the Southern Ming.187 This work displays a very high level of complexity in sequential structure. In the opening six lines, the first narrative starts with an account of how in the first month of the eighth year of the Shunzhi emperor, the poet unexpectedly comes across Bian Yujing, his once beloved girlfriend, in the Suzhou area after a long period of separation. The six lines start with a description of the sound of flying geese, then shift focus to the beautiful sound of a zither coming from a distance, which catches the poet’s attention and arouses his curiosity to look for the zither player, and finally ends with the poet’s realization that the zither player is Bian Yujung.

Wu’s technique of describing Bian’s first appearance was apparently inspired by Bai Juyi’s “Song of the Lute,” in which Bai initiates the work with a description of

outdoor scenery, then shifts the focus of description to the sound of the lute and the poet's search for the musician, and ends with the appearance of the musician.

Specifically, Bai Juyi's description of the female musician's initial appearance starts with, “Suddenly I heard coming over the water the sound of a *pi-pa*; / I forgot all about going home, and my friend did not set out” 忽聞水上琵琶聲，主人忘歸客不發 (lines 7-8). The reader is surprised to suddenly hear the sound of a lute through the aural perception of the narrator. The above lines are followed by, “We followed the sound and discreetly asked who the player might be” 尋聲暗問彈者誰 (line 9). In this line, not only does the reader follow the narrator in search of the musician, but he also anticipates an encounter with her. Following this, the line, “The sound of the *pi-pa* halted, reluctantly she answered” 琵琶聲停欲語遲 (line 10), creates a sense of suspense, as the narrator wonders whether he will actually meet the musician. And then, “We moved our boat to the side of hers and invited her to meet us; / We ordered more wine, renewed the lanterns, and again began the feast, / A thousand calls, ten thousand pleas, before she emerged” 移船相近邀相見，添酒回燈重開宴。千呼萬喚始出來 (lines 11-13). These lines heighten the sense of suspense and once again promote the reader's sense of anticipation. Finally, under the reader's high expectation, the musician appears; however, she is “Still holding the *pi-pa* in such a way as half to hide her face” 猶抱琵琶半遮面
The musician still retains her mystery, which arouses curiosity in both the narrator and the reader.

Following the opening six lines that describe Bian Yujing's initial appearance, in lines 7-10, the first narrative is interrupted with the insertion of a retrospective segment (hereafter called analepsis 1), with the poet still as narrator. The retrospection recounts his initial encounter with Bian many years ago and Bian's early life, a time that remains temporally isolated and does not join the first narrative at its starting point. Thus, it is a case of partial external analepsis. This analeptic tale of Bian's early life has two functions. The first is to introduce Bian as witness-narrator, recounting the tragic fates of the royal concubines and courtesans during the fall of the Southern Ming. The second is to establish a context in which the tale of the victims will be told from her voice and point of view. After the analeptic tale of Bian's early life, the presence of the poet is forgotten until the last four lines of the poem, where the poet reflects upon Bian's tale, forming the conclusion of the work.

Following the analeptic tale of Bian's early life, in lines 11-67, the narrative voice and perspective shift from the poet to Bian, and another retrospective segment (hereafter called analepsis 2) is inserted to tell the story of the royal concubines and courtesans of

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188 The translation of the eight lines is from Levy, p. 134.
Nanjing during the fall of the dynasty. These fifty-seven lines can be divided into three sections, the first (lines 11-51) of which recounts the tragic fate of the royal concubines, and which can be further divided into three subsections.

The first subsection (lines 11-35) narrates the change in Maiden Zhongshan’s fate before and after the fall of the Southern Ming. She was the daughter of Lord Zhongshan, and was chosen as the imperial consort of the Hongguang emperor of the Southern Ming. The first subsection can be further divided into two parts: lines 11-23 and lines 24-35. The initial nine lines of the first part recount Maiden Zhongshan’s early life before being chosen to be the imperial consort, describing her noble family background, her talent in music, her beauty, and her happy early life. In the following four lines, the focus of description shifts from her early life to the historical events during the fall of the Ming. In 1644, the rebels, led by Li Zicheng, broke into Beijing, causing the Chongzhen emperor to commit suicide at Mount Mei. After the emperor’s death and the loss of the capital, Prince Fu and the Ming government officials fled to Nanjing. Later in the same year, Prince Fu was enthroned in Nanjing as the Hongguang emperor, establishing the Southern Ming dynasty. He then

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189 For a biography of the Chongzhen emperor, see Xinjiaoben Mingshi, juan 23, 24, pp. 309-36.
issued an edict to recruit beauties to court and did not attempt to recover the state.\textsuperscript{190}

Following this historical account, the second part starts and tells of the tragic fate of Maiden Zhongshan after being chosen for the court. In the initial four lines (lines 24-27), the focus of description shifts back to Maiden Zhongshan and recounts that she was chosen to be the imperial consort for her beauty. In lines 28-29, the mood changes sharply to one of foreboding. The witness-narrator Bian Yujing says, “They all said taking on the yellow-canopied carriage was most honorable, / But who could have known her life would be ruined in the twinkling of an eye?”\textsuperscript{191} (lines 28-29), an internal prolepsis that foretells Maiden Zhongshan’s tragic fate and signals the change in atmosphere from cheerfulness to sadness and chaos.\textsuperscript{191}

The following six lines narrate that shortly after Maiden Zhongshan was chosen, Manchu troops attacked Nanjing, causing the Hongguang emperor to flee to a military camp run by the Southern Ming general Huang Degong. Maiden Zhongshan, who had not met the emperor, was instead given to the Manchus by a certain treacherous Ming official.\textsuperscript{192}

Immediately following the retrospective account of Maiden Zhongshan’s suffering,

\textsuperscript{190} See Kang-I Sun Chang, p. 308; see also Xinjiaoben Mingshi, juan 120, p. 3651.
\textsuperscript{191} The translation is from Kang-I Sun Chang, p. 314.
\textsuperscript{192} For a discussion on the historical background, see Kang-I Sun Chang, p. 319; see also Huang Jinzhu, \textit{Wu Meicun xushishi yanjiu}, p. 155.
analepsis 2 is interrupted by the second subsection (lines 36-43), which constitutes a third retrospective segment (hereafter called analepsis 3). This segment recounts the tragic fate of two royal concubines, Qi 福 and Ruan 阮, after the fall of the Southern Ming. The two concubines experienced the same tragic fate as Maiden Zhongshan: they were also selected for their beauty and talent, but never met their new master, and were given to the Manchus. The entire temporal field of the third analepsis remains internal to that of the second analepsis, and thus, it constitutes a case of an internal analepsis. 193

After the analeptic account of the tragic fate of these concubines, in the third subsection (lines 44-51), Bian Yujing describes her sympathy towards them and her sorrow over their tragedies. The description of Bian’s feelings in these eight lines serves to move the focus from historical events and figures to Bian herself, and initiates her account of her own suffering.

Following the description of these royal concubines’ misfortunes, the second section (lines 52-59) begins with a fourth retrospective segment (hereafter called analepsis 4) that recounts Bian’s hardships after the fall of the Southern Ming. She first recounts that after the sack of Nanjing, the Manchus carried off the courtesans from the

193 Since there is no clear reference that we can use to determine whether the end point of the third retrospection is earlier than the end point of the second retrospection, we cannot determine whether this is a case of partial or complete analepsis.
city and neighboring regions. She was nearly captured, but escaped by becoming a Taoist priestess, remaining secluded and leading a life of poverty in order to avoid capture.\textsuperscript{194} The entire temporal field of the fourth analepsis remains internal to that of the second analepsis, and thus, this constitutes a form of an internal analepsis.

Among the aforementioned three analeptic tales (i.e., the tragic fate of Maiden Zhongshan in the second analepsis, the misfortune of the concubines Qi and Ruan in the third analepsis, and Bian Yujing’s suffering in the fourth analepsis), the latter two retrospections serve as complementary accounts to the former one. Moreover, all three tales occur at the same time (after the fall of the Southern Ming), and thus, they together constitute a typical form of co-occurring analepsis. This concurrence serves to stress the women as innocent victims of violence during the political upheaval, and suggests the poet’s censure of the Hongguang emperor’s indulgence in sensual pleasures and neglect of state matters.\textsuperscript{195}

The third section (lines 60-67) of the second analepsis shifts back to the present and serves as the ending of her entire song. This section describes the current desolation of Suzhou. Bian first tells of Suzhou’s former prosperity, when it was known for singing

\textsuperscript{194} See Kang-I Sun Chang, pp. 302, 304, 320.
\textsuperscript{195} For a discussion of the accusation that the Hongguang emperor and the Southern Ming court indulged themselves in the pleasures of Nanjing rather than tried to save the nation, see Kang-I Sun Chang, p. 318.
and dancing, and that now it is silent and desolate, and most of her courtesan friends are
gone. She ends her song with her lament for the misery of her friends, suggesting her
deep sorrow over the passing of the Ming.

The beginning point of the second analepsis (the early life of Maiden Zhongshan) is
earlier than the starting point of the first narrative (one day some years later, after the
fall of the Ming, when the poet appears somewhere in Suzhou), and its end point (when
Bian plays a melody before audiences in Suzhou) joins the first narrative at its point of
interruption (when the poet hears Bian’s song). Thus, it constitutes an example of
complete mixed analepsis.\(^{196}\)

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\(^{196}\) Lines 11-67 in totality can be seen as a single retrospection in which another two retrospective tales are inserted. They can also be viewed as a single narrative, moving from past, to present, to past, and back to present. Specifically, lines 11-35 are the retrospective account of Maiden Zhongshan’s life before and after the fall of the Southern Ming. This retrospection itself is an example of partial external analepsis (hereafter called the second analepsis). Immediately following the retrospective account of Maiden Zhongshan’s experience of suffering, in lines 36-43, another retrospection (hereafter called the third analepsis) begins and recounts the tragic fate of the two royal concubines after the fall of the dynasty. The entire extent of the third analepsis remains external to the extent of the first narrative, and thus the third analepsis itself is a case of partial external analepsis. After the analeptic account of the tragic fate of the royal concubines of the Southern Ming, in lines 44-51, the narrative shifts from past to present, and tells of Bian’s reflection on the miserable plight of the royal concubines. Afterwards, in lines 52-59, another retrospection (hereafter called the fourth analepsis) is inserted to recount Bian’s experience of suffering after the fall of the Southern Ming. The entire extent of this retrospection remains external to the first narrative, and thus her life tale itself is a case of partial external analepsis. In the following eight lines (60-67), the narrative shifts back to the present and describes the current desolation of the Suzhou region, as well as her deep sorrow over the tragic fates of her courtesan friends. It is apparent that the third and fourth retrospections serve as complementary accounts to the second one, and that all of the three analeptic tales (that is, the later part of the second analepsis, the third analepsis, and the fourth) occur at the same time, i.e., during the dynastic change. Thus, these three tales constitute a form of co-occurring analepses. As has been mentioned in the main text, these co-occurring analepses serve to stress the miserable plight of women during the age of political upheaval, and suggest the poet’s accusations of the imperial court’s corruption. It happens often in Chinese narrative poetry that different approaches or perspectives result in different analyses of sequential structure of a poetic work. This is because the Chinese language does not have verb tenses. It is difficult to determine exactly whether certain lines or words refer to the present or the past. Moreover, one of the striking features of Chinese narrative poetry is its strong lyricism. Often in Chinese narrative poetry, an expression of emotion, or a reflection,
In the final four lines of the work (68-71), the first narrative resumes, and the
narrative voice and perspective reverts to the poet, who ends the entire story with his
reflections on Bian’s tale. The poet’s expression of sorrow in the final lines echoes
Bian’s sadness described in previous lines, which serves to underline the poet’s
sympathy for the victims of the dynastic change, and suggest his grief over the collapse
of the Ming. The entire story concludes with a sense of pervasive sadness.

The work that displays the most complex sequential structure in Wu Weiye’s
poems – and indeed in Chinese narrative poetry up to Wu’s time – is the “Song of Xiao
Shi at the Green Gate” (Xiaoshi qingmen qu) 蕭史青門曲. The exact date of the
composition of the work is unknown, but it is possible that it was written sometime
between 1653 and 1656 (i.e., between the tenth and thirteenth year of Shunzhi’s reign),
when the poet took office in the Qing court in Beijing.¹⁹⁷ This poem is a well-known
work about the dramatic change in the fate of the princesses of the Ming and their
husbands (viz, Princess Rongchang 榮昌 (fl. seventeenth-century); Princess Ningde 寧
德 (fl. 1644) and her husband Liu Youfu 劉有福 (fl. 1644); Princess Le’an 樂安 (d.

¹⁹⁷ According to Wang Mian, the work was possibly written between 1653 and 1656. See Wang Mian 王
勉, Wu Weiye 吳偉業 (Taipei: Sanmin, 1993), p. 93. However, according to Kang-I Sun Chang, this
poem was written in the decade after the fall of the Ming. See Kang-I Sun Chang, p. 297.
1643) and her husband Gong Yonggu 鞏永固 (d. 1644); and Princess Changping 長平 (1627-1645) and her husband Zhou Shixian 周世顯 (fl. 1645) before and after the fall of the Ming. The dramatic change in the fate of these princesses parallels the change of the Ming dynasty itself. The name “Xiao Shi” 蕭史 refers to Zhou Shixian, and the “Green Gate” (“Qingmen” 青門) refers to the Zhangyi Gate 彰義門, the location of Princess Changping’s grave, which is surrounded by green willow trees.

The narrator of the primary story of the work is Zhou Shixian, an internal character-narrator, and the secondary narrator is Princess Ningde, a character-narrator inside the story told by Zhou Shixian. The poet-narrator, acting as an audience for Zhou’s tale, appears only in the opening lines and then remains silent throughout the rest of the work. Specifically, in lines 1-8, the first narrative of the work starts with the narrator as the poet, who describes the desolate scene of the graveyard where Princess

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198 These princesses described in the work have different statuses. Princess Rongchang was the daughter of Emperor Shenzong 神宗 (r.1573-1619) and the aunt of the Chongzhen emperor (r.1628-1644), and was thus entitled Grand Senior Princesses (Dazhang gongzhu 大長公主). Princesses Ningde and Le’an were the daughters of Emperor Guangzong 光宗 (1620) and the sisters of the Chongzhen emperor, and were thus entitled Senior Princesses (Zhang gongzhu 長公主). Princess Changping was the daughter of the Chongzhen emperor, and was thus entitled Princess (Gongzhu 公主). In other words, the title of Grand Senior Princess refers to the aunt of the current emperor; the title of Senior Princess refers to the sister of the current emperor; and the title of Princess refers to the daughter of the current emperor. See Xinjiaoben Mingshi, juan 121, pp.3676-78; see also Cheng Muheng 程穆衡, Wu Meicun shiji jianzhu 吳梅村詩集箋注 (Hong Kong: Guangzhi), pp. 148-52.


200 For the classification and definition of narrator’s status, see Note 132.
Changping lies, and narrates that one night some years later, after the fall of the Ming, Zhou Shixian stands before the graveyard and laments the passing of the Ming. The poet’s description of the desolation and of Zhou’s sorrow in the opening lines serves to introduce Zhou as the primary narrator, and establishes a context in which he will tell the tale of the princesses in his voice and from his perspective. Moreover, the sadness conveyed in these initial lines creates the basic atmosphere for the rest of the story. In other words, the mood set in the opening lines serves as an internal prolepsis that foreshadows the story of the princesses.

Then, in lines 9-70, the first narrative is interrupted with the insertion of this retrospective segment (hereafter called analepsis 1), and the narrative voice and perspective shift to Zhou. The first analepsis starts from the wedding of Princess Le’an and Gong Yonggu, and ends with the plight of Princess Ningde and her husband after the fall of the Ming. The end point of the first analepsis may join the starting point of the first narrative, and thus it may be seen as a case of complete external analepsis.²⁰¹ The sixty-two lines can be divided into seven sections. Specifically, the first section (lines

²⁰¹ There is no clear reference in the work that can be used to determine whether the first analepsis joins or ends earlier than the starting point of the first narrative (i.e., when Zhou stands before the graveyard, and laments the bygone dynasty). According to Xinjiaoben Mingshi (juan 121, pp. 3677-3678), Princess Changping died in the third year of Shunzhi’s reign (1646), i.e., three years later after the fall of the Ming. After the dynastic turnover, Princess Ningde and her husband wandered destitute from place to place with only their lives. It is possible that the first analepsis ends the same point in time as the beginning of the first narrative. Thus, I consider the first analepsis to be an example of complete external analepsis.
9-18) first describes that Gong Yonggu was courteous, talented, and fond of scholarship and learning. Gong won recognition from the Chongzhen emperor, and married Princess Le’an in the first year of Chongzhen’s reign (1628). Following the description of their wedding, in the second section (lines 19-28), the first analepsis is interrupted with the insertion of a second retrospective segment (hereafter called analepsis 2) recounting the sumptuous wedding of Princess Ning’de and Liu Youfu during Xizong’s reign (1621-1627). The entire temporal field of analepsis 2 remains external to that of analepsis 1, and thus, it constitutes an example of partial external analepsis. Moreover, analepsis 2 is inserted into analepsis 1, and thus, both retrospections constitute a form of analepsis within analepsis. In addition, it is noteworthy that although both retrospections describe royal weddings, their techniques of description are different. In the first retrospection, the poet describes the wedding of Princess Le’an and Gong Yonggu simply and briefly, without any detail. By contrast, in the second retrospection, the poet uses detailed and hyperbolic description to portray the extravagance of the wedding of Princess Ningde and Liu Youfu. This technique can be termed “contrastive parallelism”

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202 For a story of Princess Le’an and Gong Yonggu, see Xinjiaoben Mingshi, juan 55, 121, pp. 1400, 3677.

203 Emperor Xizong 嘉宗 (Zhu Youjiao 朱由校) and Emperor Sizong 思宗 (Zhu Youjian 朱由檢), i.e., the Chongzhen emperor, were the first and fifth sons of Emperor Guangzong. After the death of Xizong, Chongzhen ascended the throne. Please see Xinjiaoben Mingshi, juan 22, 23, pp. 297-298, 309-310.
(‘fandui’ 反對) which serves to reveal the subtle nuances of difference within the
sameness. This difference in description serves to foreshadow the difference in
conduct of the two couples in the face of the fall of the Ming. In the sixteenth year of the
Chongzhen emperor (1643), in the midst of national crisis in the late Ming, Princess
Le’an died of worry and sadness. The next year (1644), during the sack of the capital
and after the death of the emperor, Gong Yonggu and his children committed suicide for
the Ming, but Princess Ningde and Liu Youfu chose to lead a life of destitution, implying the poet’s praise for Le’an and Gong’s loyalty and his censure of Ningde and
Liu’s misconduct.

After the description of Princess Ningde’s wedding, in the third section (lines
29-34), the first analepsis resumes and recounts that the two princesses and their
husbands led a life of wealth and glory after getting married, and that the two sisters’
families got along well. In the following section (lines 35-42), the first analepsis
continues to describe the members of the royal family, but shifts the focus of description

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204 For a discussion of this technique, see Rolston, How to Read the Chinese Novel, p. 107.
205 On the nineteenth day of the third month of the seventeenth year of the Chongzhen emperor (1644),
the Li Zicheng rebels sacked the capital city and the emperor committed suicide. See Xinjiaoben Mingshi,
juan 121, p. 3677: “The Princess [Le’an] was dead but had not been buried yet. [Gong] Yonggu tied five
of his children with yellow string to the Princess’s coffin, and said that ‘They are the emperor’s nieces and
nephews and must not be insulted by the rebels.’ Then he cut his own throat with sword and burned his
whole family to death.” 公主已薨，未葬, 永固以黃繩縛子女五人繫柩旁，曰: “此帝甥也，不可污賊
手。” 舉劍自刎, 閣室自焚死.
from the sisters to the Grand Senior Princess Rongchang, who was elderly but still in good physical shape, leading a life of luxury and happiness early in the reign of the Chongzhen emperor. The third and fourth sections serve to describe the prosperity of the Ming in the past.

Immediately following the description of the prosperity of the royal family, in the fifth section (lines 43-56), the atmosphere changes sharply from prosperity and happiness to decline and sadness. Line 43, “It is regrettable that all the prosperities eventually came to an end” 萬事榮華有消歇, is the turning point of the story, serving as an indication of the passing of prosperity, as well as an internal prolepsis foretelling the tragic fate of the Ming. The following lines (44-52) describe Le’an’s death and Gong’s sorrow over his loss. Afterwards, lines 53-56 tell of the difficulty of the Chongzhen emperor, who was lonely after Le’an’s death, as he had only one sister, Ningde, left to comfort him during the crisis.

The sixth section (lines 57-62) describes the tragic fate of the royal family members during and after the fall of the Ming. The section first tells that Queen Zhou 周皇后 (1614-1644) and the emperor committed suicide within two days of each other during
the Li Zicheng rebels’ sack of the capital.\textsuperscript{206} The following lines tell that Gong Yonggu
died for the Ming after its fall, and that Princess Ningde chose not to commit suicide
simply because she did not want to be separated from her husband. Finally, in the
seventh section (lines 63-70), the first analepsis ends with an account relating the
suffering of Ningde and Liu, recounting how they sold their property to eke out a scanty
livelihood.

Immediately following this first analepsis, in lines 71-84, another two retrospective
segments (analepsis 3 and 4) are inserted to serve as complementary accounts to the first
analepsis. Here, the narrative voice and perspective shift from Zhou Shixian to Princess
Ningde. These fourteen lines can be divided into two sections. The first section (lines
71-78) describes the tragic life of Princess Changping during and after the fall of the
dynasty. This section (analepsis 3) first narrates that during the sack of the capital, the
Chongzhen emperor cut off Princess Changping’s left arm, intending to let her bleed to
death in order to save her from being kidnapped by the rebels. But Changping merely
lost consciousness, awaking five days later to live a life of grief. In the second year of
the Shunzhi emperor (1645), Princess Changping wrote to the emperor to ask his

\textsuperscript{206} Queen Zhou committed suicide on the eighteenth day of the third month of the seventeenth year of the
Chongzhen emperor; the emperor committed suicide one day after his queen’s death. For an account of the
emperor’s and his queen’s suffering on the eve of the fall of the Ming, see Xinjiaoben Mingshi, juan 24,
114, pp. 334-336, 3542-3545.
permission to become a Buddhist nun, which he denied, asking her rather to follow her father’s will and marry Zhou Shixian. A year later, after marrying Zhou, Princess Changping died of sadness.\(^{207}\) The entire temporal field of this retrospection remains internal to that of the first analepsis, and it ends before the end of the first analepsis. Thus, this constitutes a case of partial internal analepsis.\(^{208}\) Moreover, the tale of Princess Changping occurs concurrently with the tale of Princess Ningde, both forming co-occurring analepsis, which serves to emphasize the tragic fate of the royal family during the dynastic change.

Following the story of Changping’s suffering, the second section (lines 79-84, analepsis 4) recalls the prosperous days in the early period of the Chongzhen emperor and the prosperous and joyful lives of the members of the royal family. The entire temporal field of this analeptic tale remains internal to that of the first analepsis, and it ends before the end of the first analepsis, and thus it is an example of partial internal analepsis. The atmosphere of happiness and prosperity described in this section contrasts with the sadness described in the previous section on Princess Changping’s tragedy. The

\(^{207}\) In the last year of the Chongzhen emperor (1644), when Princess Changping was sixteen, the emperor selected Zhou Shixian to be her husband, but due to the advance of the rebels on the capital, the wedding was postponed. For an account of Princess Changping’s experience, see Xinjiaoben Mingshi, juan 121, pp. 3677-3678.

\(^{208}\) By definition, partial internal analepsis refers to a case that ends at a point earlier than the point where the first narrative is “interrupted” to give up its place to the analeptic segment. In this work, the point where the first analepsis is interrupted to give up its place to the retrospections is its end point.
contrasting descriptions in these two sections serve to convey a strong sense of sadness over the loss of the dynasty, which in turn serves to echo the sense of desolation described in the concluding part of the work.

In the final eight lines of the poem (lines 85-92), the narrative moves from past to present, and the narrative voice and perspective shift from Princess Ningde to Zhou Shixian. The first four lines describe the current desolation before Princess Changping’s grave, which suggests that prosperous times have become part of the past. In the following two lines, Zhou describes the prosperity of the new dynasty on the one hand, and the decline and desolation of the past dynasty on the other. The contrasting descriptions in these two lines stress again the sense of sadness over the fall of the Ming. In the final two lines, the story ends with Zhou’s lament for the dynastic change. The atmosphere of sadness and helplessness displayed in the final eight lines serves to echo the atmosphere in the rest of the narrative, as well as to underscore the tragic fate of the Ming. Through the concluding lines, the sense of sadness and helplessness lingers after the end of the narrative.

As has been mentioned above, the level of complexity in sequencing in Wu Weiye’s verse was unprecedented. This may have been due to his talent, but it may also have been inspired by other literary forms. Professor Qian Zhonglian 钱仲联, one of
the great modern experts on Qing-dynasty verse in general, pointed out that Wu adapted the narrative form of Ming drama (chuanqi 傳奇) to use as a vehicle of narration in his works.\(^{209}\) As Wu himself was a playwright, this influence was indeed possible.

However, it is also possible that complex sequential form in Wu’s verse was inspired by other narrative genres such as vernacular novels and novellas, both of which were well developed in the Ming dynasty. Because their substantial length provides enough space for a complex story, vernacular novels display the most intricate sequential structure in Chinese literature. However, Chinese narrative verse is relatively short in length. It would have been difficult for poets to use the complex sequential structure of novels in the much shorter form of narrative verse. A more valid comparison might be made with the novellas, for in spite of their short length, they display highly complex sequential structure. Therefore, it is appropriate to compare Wu’s narrative verse with Ming novellas to show the interplay of sequential structure between these two different narrative genres. However, it is uncertain whether the complex sequential structure in Wu’s verse was definitely influenced by novellas; it is nevertheless an alternative way to

\(^{209}\) “Meicun form was transformed from ‘Changqing form’ (i.e., Yuan Zhen’s and Bai Juyi’s style) and adopted the beautiful language from the ‘Four Great Poets of the Early Tang’ (Wang Bo 王勃 [649-676], Yang Jiong 楊炯 [650-c.694], Lu Zhao Lin 盧照鄰 [c.634-c.684], and Luo Binwang 骆賓王 [640-684]) and the narrative style of Ming drama.” 梅村體由長慶體一轉手，熔冶四杰的藻采與明代傳奇特色於一爐 See Qian Zhonglian, Mengtiaoan Qingdai wenxue lunji 夢苕盦清代文學論集 (Ji’nan: Qilu, 1983), as cited in Pei Shijun 奴世俊, Wu Meicun shige chuangzuo tanxi 吳梅村詩歌創作探析 (Yinchuan: Ningxia renmin, 1994), p. 105.
explore the interplay of narrative form between Wu’s narrative verse and other literary genres.

The Chinese novella was developed during the Song and Yuan dynasties and achieved its maturity in the late Ming.\(^{210}\) The most important figures in this development were the late Ming literati Feng Menglong 馮夢龍 (1574-1646) and Ling Mengchu 凌濛初 (1580-1644). Their anthologies, Feng’s *San yan* 三言 and Ling’s *Liang pai* 兩拍, displaying highly complex sequential structure, made significant contributions to the novella form.\(^{211}\) Comparatively speaking, *Liang pai* demonstrates a higher level of complexity of sequential form than *San yan*. Moreover, the sequential structure of some novellas in *Liang pai* displays a form similar to that in Wu’s narrative works.\(^{212}\) Therefore, a novella (chapter 20) from *Chuke pai’an jingqi*, a work with

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\(^{211}\) Feng’s *San yan* is the collective title of three collections of forty novellas each, including *Yushi mingyan* 喻世明言 (Enlightened Words to Instruct the World), *Jingshi tongyan* 警世通言 (Universal Words to Alarm the World), and *Xingshi hengyan* 醒世恆言 (Lasting Words to Awaken the World). Ling’s *Liang pai* is also the collective title of two collections, including *Chuke Pai’an jingqi* 初刻拍案驚奇 (Stories at which to Pound the Table in Amazement, Volume One), containing forty novellas, and *Erke Pai’an jingqi* 二刻拍案驚奇 (idem, Volume Two), comprising thirty-nine novellas and one comedy drama (*zaju* 雜劇). For a useful introduction to these collections of novellas, see Wilt Idema and Lloyd Haft, *A Guide to Chinese Literature* (Ann Arbor: University of Michigan, Center for Chinese Studies, 1997), pp. 214-217.

\(^{212}\) An important study of Ling Mengchu’s *Liang pai* is Patrick Hanan, “The Nature of Ling Meng-ch’u’s
complex sequential structure, will be used to illustrate the possible interplay of narrative form between Wu's works and this literary genre.²¹³

This work tells the story of a good, philanthropic-minded man, Liu Yuanpu 劉元普, whose kindness and charity earn him a fortune, illustrating the belief that good deeds are always rewarded. In the opening passage of the main story, the primary narrator (a third-person omniscient narrator) outlines the story, creating an internal prolepsis that foretells events that will take place later.²¹⁴ In other words, the main story begins with an anticipatory summary of the story, and the rest of the story serves to provide the explanation or detailed account of the outcome presented at the beginning. This form, i.e., the summary at the beginning, is often employed in novellas to initiate the main story. Theoretically speaking, this form suggests a sense of predestination and may rob the narrative of suspense. However, the sense of suspense can still be generated if the following story can create enough tension to keep the reader engaged. Ling Mengchu successfully generates a sense of suspense and creates a series of tensions that keep the

²¹³ Many works in Liang pai demonstrate a high level of complexity in sequential form. Among these, chapter 11, 12, 20, 24 and 27 stand out as the most significant works.
²¹⁴ In Ling's Liang pai, the typical form of narrative usually consists of three parts: a highly opinionated introduction, then a very short story, and finally a main story of some length. The introduction serves to direct the angle of the reader's attention to both the short story and the main story, while the short story serves as a prologue or prologue story. The prologue often differs from the main story. In some cases, the prologue may be a fabliau or an apologue, while the main story is a drama. In other cases, the prologue may be a fantasy, while the main story is realistic. See Hanan, "The Nature of Ling Meng-ch'u's Fiction."
reader engaged by using two special narrative techniques: a highly intricate sequential structure, and paralipsis.\textsuperscript{215} I will illustrate these two techniques in the following discussion.

Following the anticipatory summary, the first narrative recounts that at the age of sixty, Liu retires from office and returns to Luoyang 洛陽, his hometown. Shortly after his retirement, he marries a Luoyang woman surnamed Wang 王, and starts helping local people in various ways. However, for years, the couple is unable to bear children. During the Qingming 清明 Festival,\textsuperscript{216} he comes across a Taoist priest while on his way home from visiting the graves of his family members. The priest explains to him that his wife’s nephew, Wang Wenyong 王文用, who is also the chief of staff in Liu’s business, treated some townsfolk cruelly when they came to seek help, bringing bad luck to Liu’s family. Liu reprimands Wang for his conduct and tries to compensate the people by treating them charitably so that Wang Wenyong’s sins could be absolved.

After this, the first narrative is interrupted with the insertion of a retrospective segment (hereafter called analepsis 1) telling how Li Kerang 李克讓, the magistrate of

\textsuperscript{215} Paralipsis refers to the omission of some important action or thought of the focal hero, which neither the hero nor the narrator can ignore, but which the narrator chooses to conceal from the reader. See Genette, pp. 195-196. This is termed the “principle of deferred or postponed significance” by Jean-Yves Tadié in \textit{Proust et le roman} (Paris, 1971), p. 124, as cited in Genette, p. 57.

\textsuperscript{216} Qingming 清明, a festival for visiting family graveyards, falls on the fifth or sixth day of the fourth month, also known as Tomb-Sweeping Day.
Qiantang County, wrote a letter on the eve of his death to entrust his family to Liu. The first retrospection starts with an account that at the age of thirty-six, Li passed the Civil Service Examinations and was appointed magistrate of Qiantang County.

Following this, analepsis 1 is interrupted with the insertion of a second retrospective segment (hereafter called analepsis 2), recounting Li’s suffering in his youth, his poverty, and financial incapability, which rendered him unable to take the examinations in the capital. Some years later, he finally took, and passed, the examination, and was thereby appointed magistrate. The temporal field of the second analepsis remains external to that of the first analepsis, and its end point rejoins the first analepsis at its starting point.

Thus, it is a case of complete external analepsis. Moreover, it is inserted into the first analepsis, thus both retrospections constitute a form of “analepsis within analepsis.” The second retrospection serves to indicate the antecedents that the first retrospection does not reveal. After the analeptic account of Li’s difficulty in his youth, the first retrospection resumes, recounting that less than a month after he took office in Qiantang County, he became ill. He heard from his friends that Liu Yuanpu was a charitable man, so he wrote a letter before his death to entrust his family to Liu. The first analepsis ends with an account telling that after Li’s death, his wife and son brought his letter to seek help from Liu. The temporal field of the first analepsis remains internal to that of the
first narrative, but there is no clear reference that determines whether its end point joins
the point where the first narrative is interrupted. Thus, we can only regard it as a case of
internal analepsis. This inserted internal analeptic tale serves as a sidetrack to the story
that the first narrative tells, and gives information about a newly introduced actor who,
during the events of the first narrative, has been concerned with other things that
afterwards turn out to be of importance to the development of the primary story.\textsuperscript{217}

Moreover, the first analepsis occurs at the same or similar time as the above-mentioned
part of the first narrative, and thus both constitute a case of co-occurring narratives.
Each of them tells a different story of different actors, and then joins the other to make a
single narrative at the moment when Li's wife and son come to seek Liu's help.

Following the first analepsis, the first narrative resumes, telling of the meeting
between Li's family and Liu. In spite of the fact that Liu has never met Li Kerang before,
he pretends to be an old acquaintance, giving Li's wife and son a warm welcome and
saying that because of his advanced age, he cannot remember when he had met them
before. Li's son, Li Yanqing 李彦青, responds that he and his mother have never met
Liu, but his late father had been a close friend of his. Then, the first narrative is

\textsuperscript{217} For a discussion of the functions of internal retrospection, see Bal, \textit{Narratology}, pp. 91-92.
interrupted again with the insertion of a retrospective segment (hereafter called analepsis 3), and the narrative voice and perspective shift from the third-person narrator to Li Yanqing, who tells the story of his family. Yanqing’s retrospection first recounts his father passing the examinations and being appointed the magistrate of Qiantang, his father’s subsequent illness and death, and finally tells of the letter. This story is exactly the same as the one told in the first retrospection, and indeed such identical repetition often appears in Chinese novels. For example, in vernacular novels, the narrator often uses several chapters as a unit to recount the story of a hero, and another series of chapters as a unit to tell the story of another hero. When the first hero reappears following his absence during the stories of the other heroes, the narrator often briefly re-sketches the first hero’s story in order to remind the reader of the hero, and to connect his story with the new episode. This narrative form was apparently influenced by the tradition of storytelling. In this tradition, the storyteller briefly retells a story in order to provide background for a new story, so that audiences may follow the transition, or briefly recounts the story of a hero introduced earlier that has been absent in order to refresh the audience’s memory of the hero.

Following the third analepsis, the first narrative resumes, recounting that after hearing Yanqing’s words, Liu becomes more confused. He opens Li Kerang’s letter to
figure out exactly what had happened, but finds that the paper is blank. After thinking for a while, Liu suddenly realizes what Li’s intention is: since Li did not know Liu at all, he felt it inappropriate to ask Liu directly to accept his family. Leaving the letter blank would allow Liu more alternatives in making the decision. However, neither the omniscient narrator nor Liu points out Li’s motives. Instead, it is concealed from the reader until the end of the story. This principle of deferred or postponed significance fits into the mechanism of enigma, which serves to create a sense of suspense, arousing the reader’s curiosity for disclosure of the secret. After understanding Li’s actions, Liu happily accepts responsibility for Li Kerang’s wife and son, treats them as he would treat his own family, and takes good care of them. Afterwards, the focus of the first narrative shifts to another story with new characters. Liu and his wife (Madam Wang) have been married for years, but remain childless. Feeling guilty for failing to produce an heir for Liu, she sends her nephew Wang Wenyong and matchmaker to the capital to seek a concubine for Liu. After this, the first narrative is interrupted again with the insertion of another retrospective segment (hereafter called analepsis 4) recounting the story of Pei Anqing, the provincial governor of Xiangyang, and his daughter Pei Lansun.

The retrospective tale first describes Pei as a kind and morally upright official who
won the support and trust of his subjects. One day, in the sixth month of some year, Pei, worried that prisoners might be unable to endure the extreme summer heat, ordered their chains unlocked and gave cool water to them. Following this, the retrospection is interrupted with the insertion of an internal prolepsis foretelling that the prisoners would escape from prison and that Pei would be himself imprisoned. After this prolepsis, the retrospection resumes, narrating that one day in the seventh month of the same year, after a festival celebration, the prisoners took advantage of the inebriation of the jailers, killed them, then broke out of prison. But because they were grateful to Pei Anqing, they did not kill him or his daughter. Pei was therefore imprisoned for dereliction of duty, later died of illness in prison. Lansun had no money to bury her father. She felt she had no choice but to sell herself as slave so that she could give him a proper burial. The retrospection ends with an account in which the matchmaker, who was an old acquaintance of Pei's, happened to meet Lansun in the capital. The first narrative starts at the moment Liu turns sixty, and is interrupted at a point when he is nearly seventy, and his wife sends the matchmaker to find a concubine. The retrospective tale about Pei and Lansun takes place within a few years. Thus, the temporal field of the retrospection remains internal to that of the first narrative. Moreover, the end point of the retrospection joins the first narrative at its point of interruption. Therefore, the
retrospection is a case of complete internal analepsis. As does analepsis 1, this internal analeptic tale serves as a sidetrack to the story that the first narrative tells, providing information about a newly introduced actor who is important to the development of the story. Additionally, the events in the retrospective tale take place at the same time as the abovementioned segment in the first narrative, and thus, both constitute a form of co-occurring narrative. Each of the two narratives, telling a different story with a different hero, joins the other to become a single narrative when the matchmaker meets Lansun.

Following the analeptic tale of Pei Anqing and Lansun, the first narrative resumes, relating that Lansun comes to see Liu Yuanpu. Liu is touched by the story of Pei’s good deeds and feels sorry about Pei’s misfortune. He rejects his wife’s marriage arrangement, and moreover, adopts Lansun as his daughter and betroths her to Yanqing. One night, after Liu gives Li Kerang and Pei Anqing an elaborate funeral, Li and Pei appear in his dream to express their gratitude to him. They give him two messages. First, because of Liu’s good deeds, God will prolong his life for thirty years. Second, God will grant Liu two sons, and one of them will marry Li Kerang’s posthumous daughter, who is yet to be born. These two messages foretell events that will be told later in the poem, and thus, they can be regarded as examples of internal prolepsis.
In the passages that follow, the first narrative recounts that the next morning, Li Kerang’s widow gives birth to a baby girl, exactly as Liu had dreamed the night before. Soon, Liu’s wife becomes pregnant. Afterwards, the focus of the first narrative shifts to another story recounting Yanqing setting forth to the capital to take the Civil Service Examinations. Afterwards, the first narrative is interrupted with the insertion of another retrospective segment (hereafter called analepsis 5), telling of Lansun’s uncle’s search for her. Several months earlier, Lansun’s uncle Zheng was promoted from the post of Military Commissioner (*Jiedu shi* 節度使) of Xichuan to become the Vice Commissioner (*Fushi* 副使) of the Bureau of Military Affairs (*Shumiyuan* 極密院). It was not until Zheng took office that he learned of his brother-in-law’s misery. He then started to look for Lansun, finally discovering that Lansun and Yanqing were married and living in Liu’s house. Zheng invited the couple to join him in Luoyang. The temporal field of this retrospection remains internal to that of the first narrative.

Moreover, it ends at the moment that Zheng discovers the couple in Luoyang. The first narrative, however, is interrupted at the point when Yanqing sets forth to Luoyang to take the examinations. It seems likely that the end point of the retrospection is earlier than the point of interruption of the first narrative. Therefore, the retrospection may be best regarded as an example of partial internal analepsis. This tale not only serves as a
sidetrack to the story that the first narrative tells, but also provides information about a newly introduced actor who is important to the development of the primary story. In addition, the retrospective tale takes place at the same time or at a similar time as the story that tells of Lansun’s entry into Liu’s family. Thus, both narratives constitute forms of co-occurring narrative. Following the analeptic tale of Uncle Zheng’s search for Lansun, the first narrative resumes and tells that on the eve of Yanqing and Lansun’s departure for the capital, the Liu and Li families agree on marriage arrangements for their newly born children (Liu Yuanpu’s son Liu Tianyou and Li Kerang’s posthumous daughter Li Fengming) who will indeed marry in their adulthood.

In the following passages, the focus of the first narrative shifts to another story, telling that Liu Yuanpu takes his maid Zhaoyun as his concubine, and that several months later, she gives birth to his second son (Liu Tianci). The next day, Liu receives news that Yanqing has not only passed the State Examinations, but also has earned the title of Zhuangyuan (top examinee at the capital). Following this, the first narrative recounts that Yanqing is later promoted to the position of the Minister of Rites (libu shangshu). Yanqing then writes to the emperor praising Liu’s charity, asking the emperor for permission to return to Luoyang for a visit, which the emperor grants. Yanqing and his family then go to visit Liu to express their gratitude.
During the banquet, Liu explains to Yanqing and his mother the reasons that he helped them several years ago when they first came to seek his aid. Liu’s retrospection (analepsis 6) starts with a description of them coming to him, then relates that when he found that Li Kerang’s letter was blank, he was perplexed, but after thinking it over, divined Li’s true intention and welcomed the destitute family. The contents of this partial internal analeptic tale mostly overlap with the one told in the first narrative, but the tale also serves as a complementary account providing the information that had been concealed in the previous tale. As has been mentioned previously, this narrative technique of concealing important information until the end is termed paralipsis, a device that enables deferred or postponed significance. This device is the principal vehicle of promoting the sense of suspense in Chinese novels.

After Liu’s retrospection, the first narrative resumes, telling that years later, Liu’s two sons successfully pass the examinations at all levels, and also marry good wives who bear them sons. The first narrative ends with an account of Liu’s death at the age of one hundred.

One of the most striking narrative features in this work is the use of various anachronic sequences, which operates along with the constant movement of narrative focus from one character to another, to create an intricate sequential structure, as well as
to tell a complex story. This technique acts as a principal narrative device in Wu Weiye’s verse. For example, in “Song of Xiao Shi at the Green Gate,” the narrative movement goes from the current desolation of Princess Changping’s grave and Zhou Shixian’s sorrow, to a retrospective account of Princess Le’an’s wedding. It then shifts to an inserted retrospection of Princess Ningde’s wedding, and then to the story of Le’an’s and Ningde’s happy lives in the early period of the Chongzhen emperor. After a series of shifting focuses, the story then moves: to the tale of Princess Rongchang, to the death of Le’an, to the emperor’s difficulties during the national crisis, to Ningde and her husband’s suffering after the fall of the Ming, to an inserted retrospective account of Princess Changping’s tragic fate during and after the fall of the dynasty, to another inserted retrospection of the royal family members’ happy past, and finally, back to the current desolation of Princess Changping’s grave and Zhou Shixian’s deep sorrow over the dynastic change.

The second feature of this work is the use of special narrative forms – analepsis within analepsis and co-occurring narratives – to tell a story that had not been told in a previous section or to repeat a story that had been told previously. These two sequential forms were not commonly used in poetry before Wu Weiye’s time, but were frequently
employed in Wu’s poems to increase the level of complexity of sequential structure, as well as to convey specific meaning. A typical example of this is demonstrated in Wu’s “Song of Yuanyuan.” In the analeptic account of the romance of Wu Sangui and Chen Yuanyuan, the poet-narrator uses analepsis within analepsis to relate the twists in Chen Yuanyuan’s fate before, during, and after meeting Wu Sangui. This form increases the level of complexity of the sequential structure in this work, while it also conveys the poet’s criticism of the couple’s romance – its cost, this change in Chen Yuanyuan’s fate, is the fall of the Ming. Another good example of these narrative devices is seen in “Song of Xiao Shi at the Green Gate.” Following the tale of Ningde’s suffering, two retrospective accounts are inserted to tell different stories. One tells of Changping’s tragic fate, while the other tells of Ming royal members’ prosperity in the early reign of the Chongzhen emperor. The events described in these two retrospections take place at the same time as the events described in the first analepsis. Moreover, these two retrospective tales are inserted within the first analepsis. Thus, both retrospections together with the first analepsis constitute a case of co-occurring analepsis, as well as analepsis within analepsis. These complex forms of sequential structure serve to describe the vicissitudes of the Ming while also allowing the poet to express his deep sorrow over the dynastic fall.
The third feature of this work is its complex but coherent story. In Chapter Twenty, several side tales are inserted into the primary story. These side tales serve as complementary accounts to the primary story, and also provide important information about newly introduced actors who are important to the development of the story. Although these inserted tales tell of different actors and events, they are also closely related to the primary story. And while their inclusions render the story complex, they also render it coherent. Such characteristics were rarely found in poetry before Wu Weiye’s time, but were commonly found in Wu’s poems. For example, in “A Song on Hearing the Taoist Priestess Bian Yujing Play the Zither,” Maiden Zhongshan’s suffering serves as the primary story, while the royal concubines’ fates, and Bian’s plight, serve as side tales. Overall, all these stories together stress the tragic fate of women in the Jiangnan area during the dynastic change.
Chapter Six: Conclusion

The present dissertation examines sequential structure, primarily non-temporal and anachronic sequential structures, in Chinese narrative verse, and has found that the technique of non-temporal sequencing in Chinese narrative verse originated in the *Shijing*, and that later poets inherited these techniques from this anthology with only a few elaborations. I also show that four major elements are used to organize events into a non-temporal sequence. The first type of non-temporal element that Chinese poets used to order the sequencing is different parts of the human body or different articles of clothing. These sequences in which these elements are used to order the sequencing are mostly used to portray a person’s outer appearance, or to describe the beauty of a woman in Chinese poetry and rhapsody. The second major device is to use scenery or geographical locations. These sequences in which these elements occur are often used to describe a long journey, to convey a special meaning or emotion, e.g., longing for someone, to describe shifts in mood, or to sketch a certain scene or landscape, e.g., desolation. The third type of non-temporal element involves different human figures, or different descriptions of the same figure. These sequences in which these elements appear are normally used to describe a beautiful woman, to convey a special meaning or
emotion, e.g., happiness, to describe a certain experience, e.g., hardship or misfortune, or to describe a person's status or characteristics. The fourth major element is the cardinal points. The technique of using the cardinal points as the order of sequencing in Chinese poetry may have been inspired by Han rhapsody on imperial palaces, and reached its first high point of development in yuefu poetry of the Han and Six Dynasties. This technique became more elaborate and reached its full development in Tang poetry.

Anachrony in Chinese poetry developed gradually, with its level of complexity increasing in the works of later ages. Anachrony can be divided into two groups: analepsis and prolepsis. There are seven types of analepsis in Chinese narrative verse: partial external, complete external, partial internal, complete internal, complete mixed, analepsis within analepsis, and co-occurring. In Chinese narrative verse, prolepsis appears much less frequently than analepsis. The most frequently used form of prolepsis in Chinese narrative verse is the summary at the beginning of a given narrative. Moreover, all instances of prolepses in Chinese narrative verse are of the partial internal type.

The development of anachronic sequence in Chinese narrative verse can be divided into four stages. The first stage ranges from the Shijing to the Han and Six Dynasties. Only three types of anachrony were used in the Shijing: partial external analepsis,
complete internal analepsis, and internal prolepsis. Moreover, the anachronic form, either analepsis or prolepsis, is relatively simple and basic in this anthology, and complex anachronic forms are rarely found. However, it was these basic forms that later became the foundation of anachronic sequencing in Chinese narrative verse.

Additionally, in those few works, e.g., Poem 156, the technique of using a more complex form of anachrony to enrich the content or to underscore a special meaning influenced the later works.

This tradition of anachronic sequencing evolved further in Han and Six Dynasties poetry. More forms of anachrony were developed, and the complexity of anachronic sequencing increased as well in the poetry of that age. Prolepsis mostly appears at the beginning of a given narrative, and rarely in the middle. One of the traditional forms of prolepsis in the narrative poetry of that age is a metaphor or a description of scenery which appears at the beginning of a narrative, establishing the basic atmosphere for the entire story. The other traditional form of prolepsis is a summary at the beginning of a given narrative that briefly foretells the story that will be told in detail later.

Analepsis plays a major role in anachronic sequencing in the poetry of the Han and Six Dynasties. Five types of analepsis can be found in the poetic works of this period: complete external, partial external, complete mixed, complete internal, and partial
internal. In addition, complete internal analepsis is often used in combination with the first narrative or first analepsis to form a special sequential structure, i.e., “co-occurring narratives / analepsis.”

The most important development of anachrony in Han and Six Dynasties poetry is found in yuefu and ancient-style poems, among which “Southeast the Peacock Flies” stands out as the most significant poem. There are six types of anachrony in this work, including one type of prolepsis – internal prolepsis – and five types of analepsis – complete external, complete internal, partial internal, complete mixed, and co-occurring narratives. This work displays the most complex anachronic structure and the most advanced sequencing technique in poetry from its inception in the Shijing to the Han and Six Dynasties. A more complex sequential structure did not appear until the works of Qing poet Wu Weiye.

The second stage of development of anachronic sequencing is the Tang dynasty, during which this development reached its first high point. All types of anachrony in Chinese narrative verse were present in Tang poetry, and anachrony became more complex than before. Prolepsis was used less frequently in Tang narrative verse than in narrative poems of previous times, and most (internal) prolepsis appeared at the beginning of a given narrative, and seldom in the middle. Prolepsis appearing at the
beginning is most often used to introduce a character, to create a special atmosphere for an entire work, or to provide a brief account of the upcoming story, while prolepsis appearing in the middle of a given narrative is often used to foretell events that will take place later.

Seven types of analepsis are found in Tang narrative verse: partial external, complete external, partial internal, complete internal, complete mixed, analepsis within analepsis, and co-occurring analepsis. The most important developments in analeptic sequencing in Tang poetry are found in the works of Li Bai, Du Fu, Liu Zongyuan, Yuan Zhen, Bai Juyi, and Wei Zhuang. Among these works, Wei Zhuang’s “Song of the Lady of Qin” is the most significant poem, demonstrating the preeminent example of analeptic sequencing in Tang narrative verse.

The following three dynasties (the third stage), i.e., the Song, Yuan, and Ming, were not great ages for narrative poetry, and the development of anachrony stagnated. It was not until the early Qing dynasty (the fourth stage) that the tradition of narrative poetry was revitalized, and that the development of anachrony entered its golden age.

The most important poet of this development was Wu Weiye, whose poetry displays the most sophisticated anachronic sequencing in Chinese narrative verse. Of his works, those which exhibit the most highly complex sequential structure are “Song of
Donglai,” “Second Song of the Donggao Thatched Hut,” “Poem of Yuan Lake,” “Song of the Old Courtesan from Linhuai,” “Two Artists from Chu,” “Song of Yuanyuan,” “Reflection on Meeting an Old Man in the Garden of the Southern Chamber: A Poem in Eighty Rhymes,” “A Song on Hearing the Taoist Priestess Bian Yujing Play the Zither,” and “Song of Xiao Shi at the Green Gate.” The first five poems already surpass the achievement of Tang poetry in the technique of sequencing, while the latter four poems exceed “Southeast the Peacock Flies,” and display the most complex sequencing in Chinese narrative verse up to Wu Weiye’s age. Among these works, “Song of Xiao Shi at the Green Gate” stands out as the most significant poem, demonstrating the most sophisticated sequencing technique in Chinese poetry. It would be safe to say that the tradition of sequencing in Chinese narrative verse reached its apex in this poem. My research has also suggested that the highly complex sequential structure in Wu’s verse may have been influenced by other literary genres such as Ming novellas, because of the fact that some novellas in Liang pai display a narrative form similar to that found in Wu’s narrative poems.

My dissertation research, i.e., the study of sequential form in Chinese narrative verse, makes potential contributions to the following three areas: it reviews the status of a poet in the development of Chinese poetry; it assesses the significance of a poetic
work in the development of Chinese poetry; and it appraises the contribution of the poetic works of a specific period, e.g., Tang poetry, to the development of Chinese poetry.

As mentioned earlier, traditional Chinese literary criticism has been biased in favor of lyrical poetry rather than narrative verse. As a result, lyrical poetry has been considered to be the most important poetic genre in the tradition of Chinese literature for centuries, and lyricism has become the defining feature of Chinese poetry. Traditional Chinese literary criticism tends to define the status of poets by their achievement in the lyrical tradition, to treat narrative verse as lyrical poetry, and to use lyrical aesthetics to study the features and styles of narrative verse. As a result, there is no major difference between lyrical and narrative poetic works in terms of style and form, and the definitive styles and forms of narrative verse have therefore been ignored. However, an important tradition of narrative verse did exist in China; therefore, the bias that traditional literary criticism used lyrical aesthetics as the absolute criteria to determine the worth of all contributions to the development of Chinese poetry can now be challenged in light of the important tradition of narrative verse. The study of the tradition of Chinese narrative verse is key to fully understanding the style of Chinese poetry, to more accurately defining the status of poets, and to assessing the achievement of the poetic works of a
specific period in the development of Chinese poetry.

The famous narrative poem, "Southeast the Peacock Flies," can be used to illustrate the points I have described above. Traditional and modern Chinese literary criticism regards this work as one of the masterpieces of Chinese narrative verse. However, studies of this work mostly focus on its theme or feelings that this work expresses, often concluding that this work is a masterpiece of tragedy, that it represents the misfortune of innocent women in patriarchal society, and that the female protagonist Liu Lanzhi is the typical representation of tragic women in traditional Chinese society. It is apparent that the study of theme, feelings, or characterization cannot distinguish the difference between lyrical and narrative poetic works. On the contrary, poetic form, an essential element in poetic works, can serve as an important index to differentiate narrative from lyrical poetry.

Specifically speaking, due to the short length of lyrical poetry and its special emphasis on "speaking of the aspirations" or "following feelings," temporality is presented as either simply past or present in lyrical poetry, which serves to stress the poet's current feelings conveyed in the work. However, narrative verse is different in its presentation of time. Despite the influence of the lyrical tradition on Chinese narrative verse, the objective of narrative poetry is to tell a story. A story mostly consists of
various temporal forms, e.g., past, present, and future, and moves frequently between
different temporal points. These different arrangements of time result in different forms
of presentation of a story. A particular form of presentation of a story can increase
tension, elevate the sense of suspense, or convey a certain feeling or meaning. How to
arrange events, i.e., how to use special sequential forms, to tell a story is one of the
primary tasks of narrative verse. Therefore, sequential form can serve as one of the most
important indexes to determine the achievement of a narrative work in narration.

Because the length and complicated story of "Southeast the Peacock Flies" are not
found in other works of the same period, its date of composition has been questioned.\textsuperscript{218}
If only theme and expression of feeling are examined, no conclusive evidence can be
ascertained to date it to the Eastern Han, the Six Dynasties period, or the Tang. This is
because there is no significant difference, as far as these poetic elements show, between
this poem and other works such as the Eastern Han \textit{yuefu} "Ballad of the Sick Wife"
("Fubing xing" 婦病行), or Cao Pi's 曹丕 (187-226) "Poem of a Widow" ("Guafu
shi" 寡婦詩) or "In Qinghe I saw a Boat Puller Parting from his New Bride" ("Qinghe
jian wanchuanshi xinhun yu qibie zuo" 清河見挽船士新婚與妻別作), all of which
describe the tragic fate of women and convey a strong sense of sadness. On the contrary,

\textsuperscript{218} "Southeast the Peacock Flies" is the longest Chinese \textit{shi} poem at 353 lines and 1765 characters. (Other
versions have 355 lines and 1775 characters, or 357 lines and 1785 characters.)
the study of narrative form, e.g., sequential form, shows clear differences between this poem and other contemporary poetic works. "Southeast the Peacock Flies" demonstrates a far richer complexity of sequential form than those poems, and this difference can be revealed only through the analysis of sequential structure. Consequently, the study of narrative form offers a valid alternative to the accurate dating of the poem.

As mentioned above, in addition to determining the achievement of a specific work in the development of narrative verse, the study of narrative form can serve to define the status of a specific poet. The work of "poetic histories," a special kind of narrative verse in China, can be used to illustrate this point. Traditional and modern literary criticism of "poetic histories" has established that Du Fu is the most significant shishi 詩史 poet, while other important poets such as Yuan Zhen, Bai Juyi, and Wu Weiye are merely regarded to be his successors who were unable to surpass Du’s achievement in the writing of this genre. Such opinions can be challenged if we study their shishi poems by studying the narrative forms of their works. The Qing poetic critic Shen Deqian 沈德潛 (1673-1769) defined shishi as “reflecting upon the problems of his age and feeling sorrowful about upheaval, the poet uses poetry as history [to record recent historical and political events]” 感時傷亂，以詩為史. 219 Zhao Yi 趙翼 (1728-1814), a famous poet

219 See Shen Deqian, Qingshi biecaiji 清詩別裁集, as cited in Pei Shijun, p. 34. The translation is mine.
as well as an important literary critic of the Qing, described shishi as follows: "feeling sorrowful about the current [historical and sociopolitical] events of his age, and facing his experience of life, ... the poet uses his poems to verify history, and uses history to prove [what he writes in] his poems" 感時事, 俯仰身世, ..., 因詩以考史, 援史以證詩. 220 In other words, in poetic histories, the poet both describes what he witnesses of the historical and sociopolitical events of his age, and expresses his emotions he feels towards these events. Du Fu and Wu Weiye are the great poets of the genre, having largely historical corpuses concerned with the current historical and sociopolitical events and the common people's suffering during the political upheaval of their ages. Moreover, their shishi works describe personal involvement in the problems of their times, expressing their personal sentiments and political opinions. In areas of theme and sentiment, Du clearly influenced Wu's poetic histories a great deal. However, in narrative form, i.e., the form of recounting historical events, Wu apparently outdid Du.

In other words, different perspectives or approaches can lead to different opinions of the relative poetic achievement. Even considering Du's profound influence, Wu's poetic histories represent the best examples of narrative form in the shishi tradition.

Consequently, the study of narrative form can lead to a more accurate evaluation of

220 Zhao Yi, Oubei shihua, juan 9, pp. 130, 137. The translation is mine.
poetic merit, and the re-evaluation of a poet's contribution to the development of Chinese poetry.

In addition, the study of narrative form can be used to redefine the contribution of the poetic works of a specific period to the development of Chinese poetry. Traditional and modern literary criticism alike have been biased in favour of lyricism, frequently taking the development of lyrical poetry as representing the entire Chinese poetic tradition. This has led to the common misconception that the poetic tradition as a whole reached its summit in the Tang, and even the belief that little poetry was written after the Tang. Instead, the Song, Yuan, Ming, and Qing are known only as the high points of development for other literary genres, namely lyrics (ci 詞) in the Song, drama (qu 奏) in the Yuan, and the novel in the Ming and Qing. This unfortunate notion seriously degrades the valuable contribution of the poets of these four dynasties to the development of Chinese poetry. As has been illustrated in Chapters 2-5, in spite of the preeminence of lyrical poetry, an important tradition of narrative verse did exist in China. The development of Chinese narrative verse entered its golden age in the Qing dynasty, whereas the Tang served rather as an important period of development for Chinese narrative verse, not its "golden age." More significant development of narrative poetry occurred after the Tang. In a similar line of argument, my dissertation found that Qing
dynasty actually shows a rich tradition of classical Chinese poetry, which directly challenges the opinions commonly held by modern scholars in Chinese studies after May Fourth that considered vernacular literature to be the primary literary works characterizing the period of Qing Dynasty. Therefore, the study of narrative form in poetry can also serve to challenge and break down this long-standing biased literary view, enable scholars to redefine the relative status of the poetic works of a specific period, and provide a more complete picture of the tradition of Chinese poetry.

In addition to the study of narrative form, which can serve to compensate for the limitations of traditional studies of Chinese poetry, my research deals with the entire development of Chinese narrative poetry rather than the narrative verse of a specific poet or period. A study of Bai Juyi's narrative verse in isolation, for example, can provide a detailed understanding of the features and style of the poet's works, but obviously, does not give a complete picture of the development of Chinese narrative verse. Rather, an understanding of the entire development of the narrative verse tradition is needed to properly measure the contribution of a given poet or period to this tradition.

My dissertation is the first study that proposes a four-stage theory in an attempt to
account for the entire sweep of the development of traditional Chinese narrative verse.\textsuperscript{221}

This theory could serve as a theoretical foundation for further research on Chinese narrative verse, and also as an index to gauge the achievement of a particular poet, or ascertain the value of the works of a specific period.

The present study is limited in a way, but it opens up important new areas for possible future research in the field. Specifically, in addition to sequential structure, narrative focalization, catenation (\textit{dingzhen ge} 頂真格), and rhyme change are the important topics for the study of Chinese narrative verse. Narrative focalization, a major topic in the study of Western and Chinese narrative, consists of a triadic relation formed by the narrator who tells, the focalizor who provides narrative perspective, and the focalized which is being seen and told.\textsuperscript{222} The tradition of focalization in Chinese narrative verse originated in the \textit{Shijing}, further developed in the poetry of the Han and Six Dynasties, and reached its apex in the Tang dynasty, which displays the most complex form of focalization. Why did focalization develop so richly during the Tang dynasty? Two provisional explanations may be able to account for this development.

\textsuperscript{221} My theory of four-stage is inspired by Professor Schmidt's research, which provides a concise and precise account of the development of Chinese narrative verse. See Schmidt, \textit{Harmony Garden}, pp. 415-421.

\textsuperscript{222} Cohan, \textit{Telling Stories}, p. 95. For a detailed discussion of focalization and narrator, see Genette, \textit{Narrative Discourse}, pp. 161-211, 212-262; see also Bal, \textit{Narratology}, pp. 19-31, 142-161. For current studies of focalization in Western narrative literature, see Genette, \textit{Narrative Discourse}, and Bal, \textit{Narratology}. For current studies of focalization in Chinese narrative literature, see Note 7.
First, the development of classical tales (*chuanqi xiaoshuo* 傳奇小說), in reaching its high point in the Tang, refined narrative focalization and other techniques of description used in their composition. This may have prompted Tang poets to use similarly sophisticated techniques of description in their works of narrative verse. Second, Tang narrative poems are largely concerned with current political or social events of that age, and many of them suggest the poets’ criticism of the current sociopolitical situation.

Multiple focalizations, which are formed by multiple narrative voices and perspectives, can strengthen the appearance of objectivity in narration, which in turn can be of use in the evasion of political attacks. This tradition of focalization continued to develop in Wu Weiye’s verse. Wu used intricate form of sequential structure in combination with the complicated form of focalization to produce the best examples of complex narrative form in Chinese poetry.

Catenation is a major narrative device in Chinese poetry. Some modern scholars have been aware of the importance of catenation in Chinese narrative verse, and their studies mostly focus on the role of catenation in sequential structure. However, catenation has many other important additional functions. In general, it primarily serves to promote the smoothness of narration, and is often used in combination with transitions between plots, events, narrative times, or narrative voices. For example, in
Wu Weiye’s poems with complex sequential structure, such as “Song of Xiao Shi at the Green Gate,” catenation is mostly used in combination with transitions between narrative times. The frequent movement of narrative times in this work creates a sense of chaos occurring during the dynastic change. The smoothness of narration that catenation produces causes readers to neglect transitions of times, and thereby results in a sense of time confusion, which in turn promotes the sense of chaos. The strong sense of chaos suggests the poet’s sorrow over the collapse of the Ming. The development of catenation in Chinese narrative verse originated in the Shijing, the most important example being Poem 243, “Footsteps here Below” (“Xiawu” 下武), which established the foundation of catenation for the poetry of subsequent ages. This tradition continued to develop in yuefu and ancient-style poems of the Han and Six Dynasties, with “East of Pingling,” “Ballad of the Western Island” (“Xizhou qu” 西洲曲), and Cao Zhi’s “Presented to Biao, the Prince of Baima” (“Zeng Baimawang Biao” 賞白馬王彪) as the most important examples. In the early Tang, catenation occurs more frequently in narrative poetry, but poets mostly inherited the form and narrative function from past poetry and did not make significant contributions to its development. It was not until the mid and high Tang that this development reached its first high point, notably in the poetry of Li Bai, Du Fu, and Bai Juyi. This tradition began to decline in the late Tang,
when poets seemed uninterested in catenation. Indeed, there were only a few late Tang narrative works that used catenation as a device of narration, and no new forms were created. During the following three dynasties, the development of catenation stagnated. It was not until Wu Weiye’s time that the development of catenation was revitalized and entered its golden age.

Like catenation, rhyme change is a principal device of narration in Chinese poetry. Rhyme change primarily serves to stress a specific sense, meaning, or feeling in Chinese narrative verse. It is often used in combination with transitions between plots, events, feelings, atmospheres, narrative times, or narrative voices. For example, in Wu Weiye’s works about the tragic fates of the innocent people during the dynastic change, such as “A Song on Hearing the Taoist Priestess Bian Yujing Play the Zither,” rhyme change is mostly used in combination with transitions between plots. The variety of plots richly represents the immensity of people’s suffering experienced in political upheaval, while different rhymes serve to convey different senses of sadness. In combination, rhyme change and these plot transitions dramatically underscore and intensify the tragic fates of individuals during the fall of the dynasty. The development of rhyme change in Chinese poetry originated in the Shijing. However, rhyme change was rarely used in this anthology, and did not carry a significant function of narration. It was not until the Han
and Six Dynasties that yuefu poets began to realize the importance of rhyme change in narration and became interested in the use of rhyme change in their works. The most important examples of rhyme change in yuefu poetry of that age are "Ballad of the Orphan" and "Ballad of the Sick Wife." Rhyme change reached its first high point with the mid Tang poet Bai Juyi. This is possibly because modern-style poetry (jinti shi 近體詩) and the theory of rhyme and tonal pattern in Chinese poetry had become well established by that time. In some of his long poems, Bai uses the form and rhyme pattern of regulated verse (lùshi 律詩) and quatrains (jueju 絕句) to construct poems that indeed appear just like combined sections of regulated poems and quatrains. The most important examples of rhyme change in Bai's narrative verse are "Ballad of the Lute" and "Song of Everlasting Sorrow." In these two works, the narrative function of rhyme change was elevated, and rhyme change itself became more strictly formalized. Specifically, rhyme change in these two poems mostly occurs every four lines, with a few exceptions of every eight or twelve lines. Compared with his predecessors, Bai Juyi paid much more attention to rhyme change. Still, in most of his works rhyme either changes arbitrarily or not at all. The tradition of rhyme change entered its "golden age"

223 For an analysis of rhyme change in yuefu poems of the Han and Six Dynasties, see Xie Yunfei 謝雲飛, Wenxue yu yinyun 文學與音韻, second edition (Taipei: Dongda, 1994), pp. 103-106. This edition provides a useful introduction to the use and function of rhyme in Chinese poetry.

224 An important study of rhyme change in Bai Juyi's narrative works is Lin Mingzhu, Bai Juyi xushishi yanjiu, pp. 247-258.
with Wu Weiye, who promoted the role of rhyme change in narration to the highest level
seen in all Chinese narrative verse up to his time. Wu further formalized patterns in
rhyme change, and his employment of the device was generally highly crafted. In most
of his heptasyllabic ancient-style poems, now called "Meicun form" (Meicunti 梅村體),
Wu changed rhyme every four lines, and used rhyme shift in combination with
catenation to disturb equilibrium of his works.\textsuperscript{225}

In summary, sequential structure, focalization, catenation, and rhyme change are
the four most fundamental topics in the study of narrative form in Chinese poetry. This
dissertation has analyzed and traced the development of sequential form in Chinese
narrative verse. For a better understanding of narrative form and its development in
Chinese poetry, a complete study of the other three topics is essential and necessary;
therefore they will be the focus of my future research.


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Poem 31: *They Beat Their Drums*\(^2\) (jigu 擊鼓)

They beat their drums with a loud noise,
Leaping and prancing weapon in hand,
Building earth-works at the capital or fortifying Cao.
We alone march to the south.

We were led by Sun Zi-zhong
To subdue Chen and Song,
He does not bring us home;
My heart is sad within.

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\(^2\) The translation is from *The Book of Songs*, pp. 27-28, but I have made a minor change according to the commentaries of Wang Jingzhi (*Shijing tongshi*, pp. 88-90) and Wu Hongyi (*Baihua Shijing*, vol. 1, pp. 195-200).
Here we stop, here we stay,
Here we lose horses
And here find them again
Down among the woods.

"For good or ill, in death as in life;
This is the oath I swear with you,
I take your hand
As token that I will grow old along with you."

Alas for our bond!
It has not lasted even for our lifetime.
Alas for our troth!
I cannot perform my vow.

Poem 58: A Simple Peasant227 (mang 糜)

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227 The translation is from The Book of Songs, pp. 49-51, but I have made a minor change according to the commentaries of Wang Jingzhi (Shijing tongshi, pp. 145-50) and Wu Hongyi (Baihua Shijing, vol. 2, pp. 25-33).
We thought you were a simple peasant
Bringing cloth to exchange for thread.
But you had not come to buy thread;
You had come to arrange about me.
You were escorted across the Qi
As far as Beacon Hill.
"It is not I who want to put it off;
But you have no proper match-maker.
Please do not be angry;
Let us fix on autumn as the time."

I climbed that high wall
To catch a glimpse of Fuguan,
And when I could not see Fuguan
My tears fell flood on flood.
At last I caught sight of Fuguan,
And how gaily I laughed and talked!
You consulted your yarrow-stalks
And their patterns showed nothing unlucky.

You came with your cart

And moved me and my dowry.

Before the mulberry-tree sheds its leaves,

How soft and glossy they are!

O dove, turtle-dove,

Do not eat the mulberries!

O ladies, ladies,

Do not take your pleasure with men.

For a man to take his pleasure

Is a thing that may be condoned.

That a girl should take her pleasure

Cannot be condoned.

The mulberry-leaves have fallen

All yellow and seared.

Since I came to you,
Three years I have eaten poverty.

The waters of the Qi were in flood;

They wetted the curtains of the carriage.

It was not women who were at fault;

It is men who have altered their ways,

It is men who are unfaithful,

Whose favors are cast this way and that.

Three years I was your wife.

I never neglected my work.

I rose early and went to bed late;

Never did I idle.

First you took to finding fault with me,

Then you became rough with me.

My brothers disowned me;

“Ho, ho,” they laughed.

And when I think calmly over it,

I see that it was I who brought all this upon myself.
I swore to grow old along with you;

I am old, and have got nothing from you but trouble.

The Qi has its banks,

The swamp has its sides;

With hair looped and ribboned

How gaily you talked and laughed,

And how solemnly you swore to be true,

So that I never thought there could be a change.

No, of a change I never though;

And that this should be the end!

Poem 59: *Bamboo Rod*228 (zhugan 竹竿)

How it tapered, the bamboo rod

With which I fish in the Qi!

It is not that I do not long for you,

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228 The translation is from *The Book of Songs*, pp. 51-52, but I have made some changes according to the commentaries of Wang Jingzhi (*Shijing tongshi*, pp. 150-2) and Wu Hongyi (*Baihua Shijing*, vol. 2, pp. 35-39)
But it is so far that I cannot come.

The Well Spring was on the left;
The Qi River on the right.

When a girl was married
She was far from brothers, from father and mother.

The Qi River was on the right
The Well Spring was on the left;
But, oh, the grace of her loving smile!
Oh, the quiver of her girdle stones!

The Qi spreads its waves;
Oars of juniper, boat of pine-wood.
I take a boat, sailing away,
That I may be rid at last of my pain.
I went to the eastern hills;

Long was it till I came back.

Now I am home from the east;

How the drizzling rain pours!

I am back from the east,

But my heart is very sad.

You made for me that coat and gown

I will not join the army, going secret ways.

Restless the silkworm that writhes

When one puts it on the mulberry-bush;

Staunch I bore the lonely nights,

On the ground, under my cart.

I went to the eastern hills;

Long, long was it till I came back.

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Poem 156: *Eastern Hills*\(^{229}\) (*dongshan* 東山)

The translation is from *The Book of Songs*, pp. 124-5, but I have made some changes according to Wang Jingzhi's commentary in *Shijing tongshi*, pp. 321-5.
Now I am home from the east;

How the drizzling rain pours!

The fruit of the bryony

Has spread over the eaves of my house.

There are sowbugs in this room;

There are spiders’ webs on the door.

In the paddock are the marks of wild deer,

The light of the watchman glimmers.

These are not things to be feared,

But rather to rejoice in.

I went to the eastern hills;

Long, long was it till I came back.

When I came from the east,

How the drizzling rain did pour!

A stork was crying on the ant-hill;

My wife sighed in her chamber.

Sprinkled and swept the house,
I am back from our campaign.

There are the gourds piled up,

So many, on the firewood cut from the chestnut-tree.

Since I last saw them

Till now, it is three years!

I went to the eastern hills;

Long, long was it till I came back.

When I came from the east,

How the drizzling rain did pour!

The oriole was in flight,

Oh, the glint of its wings!

A girl was going to be married.

Bay and white, sorrel and white were her steeds.

Her mother had tied the strings of her girdle;

All things proper had been done for her.

"When newly married the bride was beautiful,

But how does she look when she becomes old?"
Green, green the grass by the river,

Thoughts on far travels go on and on;

I can’t bear to think on his travels,

I saw him last night in my dreams,

In dream I saw him right by my side,

When I woke he was off in another land,

In another land and a different place,

I tossed and turned and saw him no more.

The mulberry, bare, knows Heaven’s wind,

The ocean’s waters know Heaven’s cold.

Whoever comes shows love for his own,

And no one wants to comfort me.

---

The translation is from Owen, p. 258.
A stranger came from a far-off land,
And gave me a paired-carp letter case;
I called for the boy to cook the carp
And in it I found the letter.
I read the letter on my knees,
And what did the letter say? –

It began, “Take care of yourself,”
And ended, “I love you forever.”

Song of White Hair\textsuperscript{231} (baitou yin 白頭吟)

As bright as the snow on mountaintop,
As clear as the moon between clouds,
I have heard that you love another,
I have made up my mind to break it off.

\textsuperscript{231} The translation is from Owen, pp. 233-34.
We meet today with a flask of wine,

Then tomorrow at dawn, by the royal moat,

We'll linger there by the royal moat,

Where the water flows off east and west.

Sad and dreary, sad and dreary,

When a woman marries, she should not cry,

I wanted a man with a faithful heart,

Till white hair came, never to part.

The bamboo pole bends with the strike,

The fish's tail flips violently.

In a man value true feeling;

Money is no use at all.

Officer of the Guard\textsuperscript{232} (yulin lang 羽林郎)

\textsuperscript{232} The translation is from Owen, pp. 235-36, but I have made a minor change. Owen translates Hu as "Turkish," but I would prefer to translate it "Hu." See Note 136.
A bondsman of the house of Huo,

Feng by name, Feng Zidu,

Hid behind the Lord General's power

And trifled with the Hu tavern girl.

Fifteen was the Hu maid,

Alone at the bar one day in spring,

A long-hung skirt, twined-ribbon sash,

Billowing sleeves, acacia vest.

On her head she wore Lantian jade,

In her ears she wore pears from Rome,

Her hair in two buns was so lovely

There was nothing like them in the world:

One bun was worth five million in gold,

And the two together, more than ten.

"I never expected this dashing guard

To stop by our tavern so gallantly,

His silver saddle sparkling,

His blue-covered coach waiting empty."
“And he comes to me wanting clear wine:
   I brought him a rope-handled jug.
And he comes to me wanting fine things to eat;
   A golden plate with carp fillet.
And he gives me a green bronze mirror
   And grabs hold of my skirts of red gauze.”

“I don’t care if my red gauze gets torn,
   Such cheap treatment is what I expect:
A man always wants a new woman,
   But a woman values the man she has;
In human life there are new things and old,
   The highborn do not mix with the low.
No thank you, officer of the guard,
   Private love isn’t worth it.”

*East of Pingling*233 *(pingling dong* 平陵東*)

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233 The translation is from Owen, p. 229, but I have made some changes.
“East of Ping-ling, the royal tomb,
Beech tree, cypress, and pine,
Who has kidnapped our good lord?”

“They kidnapped our good lord
Right from his own great hall,
The ransom is set at a million coins and a pair of the swiftest steeds.
A pair of the swiftest steeds
Is going to be hard indeed:
I look back and see the wardens coming, my heart quails and grows cold,
My heart grows cold within,
The blood drains dry,
I am going home to tell the kin that the brown calf must be sold.”

She went up the hill to pick angelica;
She came down the hill and met her former husband.

She Went up the Hill to Pick Angelica²³⁴ (shangshan cai miwu 上山採藥)

²³⁴ The translation is from Watson, pp. 102-3. I have placed quotation marks around lines to indicate the narrative agent.
She knelt and asked her former husband,

"How do you find the new wife?"

"The new wife I would say is fine,

But she lacks the cold wife's excellence.

In face and complexion they're much alike,

But quite unlike in skill of hand."

"When the new wife came in the gate,

The old wife left by the side door."

"The new wife is good at weaving gauze,

The old wife was good at weaving plain stuff.

Weaving gauze, one does a bold a day,

Weaving plain stuff, five yards or more.

And when I compare the gauze with the plain stuff,

I know the new wife can't equal the old!"

---

Driving My Chariot through the Northern Suburbs Gate\textsuperscript{235} (jiachu beiguomen xing

駕出北郭門行)

\textsuperscript{235} The translation is from Minford and Lau, p. 421.
I drove my chariot through the Northern Suburbs Gate,

When my horses balked and refused to gallop on.

I got down from my chariot, not knowing what to do,

Looked up and broke a branch from a dead willow-tree.

Turning my head, I heard from a funeral-grove,

The sorrowful sound of someone weeping there.

I called to the mourner, begged him to come out,

And asked him what had brought him to this place.

"My mother died and left me all alone,

My stepmother hates me, orphan that I am.

Hungry and cold, I have no clothes or food,

At every move I am beaten with a whip.

My bones dissolve, my flesh is cut away.

My body is like the bark of a withered tree.

They hide me away within an empty room,

When my father comes home, he does not know where I am.

I came to this graveyard to look for our old tomb,

But the living and dead are thrust apart for ever.
How can I ever see my mother again?

My tears fall down, my voice is hoarse with sobbing.

They have cast me away and left me in this place,

What have I done to merit such poverty and danger?"

I have set down this story for later generations,

That through this they may understand such things.

Southeast the Peacock Flies236 (Kongque dongnan fei 孔雀東南飛)

Southeast the peacock flies,

And every five li it hesitates in flight.

“At thirteen I knew how to weave plain silk,

At fourteen I learned to cut clothes;

At fifteen I played the many-stringed lute,

At sixteen recited from the Odes and Documents.

At seventeen I became your wife,

236 The translation is from Watson, pp. 82-92.
But in my heart there was always sorrow and pain.

You were a clerk in the government office,

I guarded my virtue and was never untrue.

At cockcrow I began my work at the loom,

Night after night never resting.

In three days I turned out five measure of cloth,

But the Great One grumbled at my slowness.

It's not that I'm so slow at weaving,

But it's hard to be a bride in your home.

The work is more than I can cope with –

What use in my staying any longer?

So I beg of your honored mother,

Let her send me away at once!

When the clerk heard this,

He ascended the hall, addressed his mother:

"Your son is blessed with little fortune,

But luckily I've found this wife."
From the time we bound our hair, we’ve shared pillow and mat,
And we’ll go together to the Yellow Springs.
But it’s scarcely been two or three years,
No time at all since we married.
There’s nothing wrong in the woman’s conduct –
Why do you treat her so harshly?"

His mother said to the clerk,
“How can you be so foolish and doting!
This wife knows nothing of propriety,
Her actions are selfish and willful.
For a long time I’ve found her infuriating –
How dare you try to have your own way!
The family east of us have a virtuous daughter –
Qin Luofu is her name,
Beautiful in form, no one to rival her –
Your mother will arrange it for you.
This other must be sent away at once.
Send her off and don’t dare detain her!”

The clerk, humbly kneeling, replied,

“I beg to say this to my mother,

If this wife of mine is sent away,

Till death I will never have another!”

His mother, hearing this,

Pounded on her chair in a fit of rage.

“Little one, have you no caution?

How dare you speak up for your wife!

I’ve wasted kindness enough on her already –

You’ll never have my permission for this!”

The clerk was silent, unspeaking;

He bowed once more, then returned to his room,

Started to tell his wife what had happened

But sobs choked him till he couldn’t speak.

“I’m not the one who’s sending you away –

My mother forces me to it.”
Just go home for a little while.
I must report to my office,
But before long I will return
And then I will surely come and fetch you.
Let these words of mine calm your fears,
Take care and do not disobey them!"

The young wife said to the clerk,
“No more of this muddling talk!
Once in the past, in early spring,
I left my family, came to your noble gate,
Did all I could to serve your honored mother –
When was I ever willful in my ways?
Day and night I kept at my duties,
Though ache and exhaustion wrapped me around.
I know of no fault or error of mine –
I strove only to repay the great debt I owe her.
And now I’m being driven away –
How can you speak of my coming again?

I have an embroidered vest

So lovely it shines with a light of its own.

I have double bed curtains of scarlet gauze

With scent bags hanging from each of the four corners.

I have boxes and hampers, sixty or seventy,

Tied with cords of green and turquoise and blue.

Each is a little different from the rest,

And in them are articles of all kinds.

But if a person is lowly, her things too must be worthless –

They would never do for the one who comes after.

But I leave them so they may be used for gifts.

From now on we won’t be meeting again –

Look at them sometimes if it should please you,

And over the long years, do not forget me!”

Cocks crowed, outside the dawn was breaking;

The wife rose, dressing herself with care,
Put on her lined embroidered skirt,

Going through each motion four or five times.

On her feet she wore silken shoes,

On her head shone a tortoiseshell comb;

Round her waist she wrapped some flowing white gauze,

In her ears fastened moon-bright pearls.

Her fingers were slim as scallion roots,

Her mouth as though lined with vermilion or cinnabar.

Lithely she walked, with delicate steps,

In loveliness unequalled in all the world.

She ascended the hall, knelt before the mother;

The mother agreed to let her go, did nothing to stop her.

"In the past when I was a child,

Being born and bred in the countryside,

I had no proper training or instruction,

And added to my disgrace by entering your noble family.

I've received from you numerous coins and bolts of cloth,

Yet have never succeeded in serving you well.
Today I go back to my old home,

Though I fear my departure may leave your household short-handed."

Then she went to take leave of her little sister-in-law,

Tears falling like strands of pearls.

"When I first came here as a bride,

You could barely stand up by holding to the bed,

Yet today, when I'm being sent away,

You're fully as tall as me!

Be diligent, take good care of your mother,

And look out for yourself as well.

When the seventh and the twenty-ninth come around,

Remember the games and good times we had together."

Then she went out the gate, mounted the carriage and left,

Her tears falling in a hundred streams or more.

The clerk had ridden off on horseback,

The wife set out later by carriage,

Bump-bump, rumble-rumble went the wheels,
When the two chanced to meet at the entrance to the highway.

The clerk dismounted, climbed into the carriage,

Lowered his head and spoke into her ear,

"I swear I will never leave you –

Only go home for a little while.

I must be off to the government office

But before long I will be back.

I swear to Heaven I won't be untrue!"

The young wife said to the clerk,

"I am grateful for your kind concern.

If indeed you think so much of me,

I may hope you will come before long.

You must be like the solid boulder,

I like a rush or a reed.

Rushes and reeds can be strong as well as pliant,

Just so the boulder does not move.

But I have a father and older brother
With tempers as violent as thunder.

I doubt they will let me have my way –

Just thinking of it makes my heart blanch!”

They lifted their hands in endless endearments,

Two souls bound by a single longing.

Through the gate, into her house went the young wife,

Not knowing how to face her family.

Her mother slapped her palms together:

“I never expected this child to return!

At thirteen I taught you to weave,

At fourteen you knew how to cut clothes;

At fifteen you played the many-stringed lute,

At sixteen understood the rules of decorum.

At seventeen I sent you to be a bride,

Thinking you would never betray your vows.

But now, if you haven’t committed some fault,

Why have you come home unsummoned?”
Lanzhi was ashamed before her mother,

"Truly, I've done nothing wrong!"

And her mother felt great pity for her.

When she had been home ten days or so,

The magistrate sent his matchmaker:

"It concerns the magistrate's third son,

A handsomer young man nowhere in the world,

Just turned eighteen or nineteen,

Clever in speech, a boy of many talents —"

The mother said to her daughter,

"Here is a proposal worth answering!"

But her daughter, tear-choked, replied,

"When I came home this time,

The clerk pleaded with me again and again,

And we made a vow that we'd never part.

Today if I went against those feelings,

I fear nothing lucky could come of it!"
Let us break off these negotiations,

Or say we need time to think it over slowly.”

The mother informed the matchmaker,

“This child of our poor and humble home

Has just been sent back from her first marriage.

If she wasn’t fit to be the wife of a clerk,

How could she be suitable for a magistrate’s son?

I beg you to make inquiries elsewhere –

We could never give our consent.”

A few days after the matchmaker left,

An aide came from the governor with a like request,

Saying that Lanzhi’s family

For generations had served as officials,

That the governor's fifth son,

A favorite child, was as yet unmarried,

That the aide had been sent as go-between,

Had come with a secretary to open discussions.
"In the governor’s family," he reported,

"There’s this fine young gentleman –

They wish to conclude a marriage alliance

And hence have sent me to your honored house."

The mother apologized to the matchmaker:

"My daughter has given her word elsewhere –

What can an old woman like me say?"

When Lanzhi’s older brother heard of this,

He was troubled and angry in heart.

He went and said to his little sister,

"How thoughtless a way to plan things!

Formerly you were married to a clerk,

Now you could marry this gentleman.

Your lot would be as different as heaven from earth –

You could assure yourself of a brilliant future!

If you do not marry this fine gentleman,

How do you intend to get along?"
Lanzhi lifted her head and answered,

"What you say is quite reasonable, brother.

I left my family, went to serve a husband,

But midway came back to my brother's house.

Your wishes should rule in this matter –

How could I hope to have my way?

Though the clerk and I made our promises,

I seem fated never to see him again.

Let us give our consent at once

And get on with the marriage arrangements."

The matchmaker got down from his seat,

With "Yes, yes," and then "Fine, fine!"

He returned and reported to the governor,

"Your servant has carried out his task –

The tasks have ended in splendid agreement."

When the governor heard this,

His heart was filled with delight.
He looked at the calendar, consulted his books,
Decided that this month was just right.
"The six accords are right now in agreement,
The thirtieth is an auspicious day.
Today is already the twenty-seventh –
Go again and arrange the wedding!"

Talks were held, preparations rushed,
Unceasing bustle like streams of floating clouds.
Green sparrow and white goose boats,
Dragon pennants at their four corners
Fluttering gracefully in the wind,
Golden carriages with jade-trimmed wheels,
Dapple-gray horses stepping slowly,
Gold-threaded saddles with colored pompons,
A wedding gift of three million cash,
All the coins strung on green cords,
Three hundred bolts of cloth in assorted hues,
Rare seafoods purchased in Jiao and Guang,

Attendants, four or five hundred,

All setting out in droves from the governor's gate.

The mother said to the daughter,

"You have received the governor's letter.

Tomorrow they will come to fetch you —

Why aren't you making the clothes you'll need?

Don't go and spoil things now!"

The daughter was silent, unspeaking,

Her handkerchief muffling her sobs,

Her tears coming down in cascades.

She moved her crystal-studded couch,

Placed it in front of the window,

In her left hand took her knife and ruler,

In her right hand held her satins and gauzes.

By morning she had finished her lined embroidered skirt,

By evening she had finished her unlined gauze jacket,

And as the day wore away and darkness fell,
With somber thoughts she went out the gate weeping.

When the clerk heard of this change in matters,
He asked leave to go home for a while,
And when he was still two or three li away,
His weary horse began to neigh sadly.
The young wife recognized the horse’s neigh,
Stepped into her shoes, went out in greeting,
Peering into the distance anxiously,
And then she knew that her husband had come.
Raising her hand, she beat on the saddle,
With sobs that tore at her heart.
“Since I took leave of you,
Unimaginable things have happened!
I can no longer be true to my former promise,
Though I doubt you will understand why.
I have my parents to think of,
And my brother has pressed me as well,
Making me promise yourself to another man –

How could I be sure you would return?”

The clerk said to his wife,

“I compliment you on your rise in the world!

The boulder is square and solid –

It can last for a thousand years.

But the rush or the reed – its moment of strength

Lasts no longer than dawn to dusk!

You will grow mightier, more exalted daily –

I will go alone to the Yellow Springs.”

The young wife said to the clerk,

“What do you mean by such words!

Both of us were forced against our will,

You were, and so was I!

In the Yellow Springs we will meet again –

No betraying the words I speak today!”

They clasped hands, then went their separate ways,

Each returning to his own family.
Still alive, they were parted as though by death,
With grief and regret beyond describing,
Thinking now to take their leave of the world,
Knowing that their lives could last no longer.

The clerk returned to his home,

Ascended the hall, bowed to his mother:

"Today the winds blow fierce and cold,
The cold winds break the tree limbs,
And harsh frost collects on the orchids in the garden.
Your son today goes into darkness,
Leaving you behind all alone.
I do this bad thing of my own will –
Do not rail at the gods or spirits.
May your years be like the rock on the southern mountain,
Your four limbs sturdy and straight."

When his mother heard this,
Her tears fell in time to her words:
‘You are the son of a great family

Who have served in high government office.

Don’t be foolish and die for this woman,

When she is so far beneath you!

The family to the east have a virtuous daughter,

Her beauty the boast of the whole city.

Your mother will arrange for you to have her,

It will be done in the space of a day!’

The clerk bowed once more and withdrew,

In his empty bedroom sighed unendingly,

Then made his plan, determined to see it through,

Turned his head, looked toward the door,

Grief pressing in on him more cruelly than ever.

That day the cattle lowed, the horses neighed,

When the bride entered the green enclosure.

And after the darkness of evening had come,

When all was still and people had settled down,
She said, "My life will end today,
My soul take leave, my body remaining."

She lifted her skirt, stepped out of her silken shoes,
And threw herself into the clear pond.

When the clerk heard of this,
He knew in his heart they must part forever.

He circled the tree in the garden,

Then hanged himself from the southeast limb.

The two families agreed to bury them together,
To bury them by the side of Flower Mountain.

To east and west they planned pine and cypress,
Left and right set out parasol trees.

The branches came together to make a canopy,
Leaf entwined about leaf.

And in their midst a pair of flying birds,
The kind called mandarin ducks,

Raised their heads and cried to each other
Night after night till the hour of dawn.

Travelers halted their steps to listen,

Widows got up and paced the room.

And this I say to you of later ages:

Take warning and never forget this tale!

Tang Narrative Verse

Li Bai 李白 (701-762): *Ballad of Changgan*\(^ {237} \) (*changgan xing* 長干行)

While my hair was still cut straight across my forehead

I played about the front gate, pulling flowers.

You came by on bamboo stilts, playing horse,

You walked about my seat, playing with blue plums.

And we went on living in the village of Changgan:

Two small people, without dislike or suspicion.

\(^ {237} \) The translation is from Minford and Lau, p. 743, but I have changed the translation of lines 13-14. See Note 148.
At fourteen I married My Lord you.

I never laughed, being bashful.

Lowering my head, I looked at the wall.

Called to, a thousand times, I never looked back.

At fifteen I stopped scowling,

I desired my dust to be mingled with yours

"I have the good faith of someone who stands by a pillar,

Why should I climb the Terrace for waiting for husbands?"

At sixteen you departed,

You went into far Qutan yan, by the river of swirling eddies,

And you have been gone five months.

The monkeys make sorrowful noise overhead.

You dragged your feet when you went out.

By the gate now, the moss is grown, the different mosses,

Too deep to clear them away!
The leaves fall early this autumn, in wind.

The paired butterflies are already yellow with August

Over the grass in the West garden;

They hurt me. I grow older.

If you are coming down through the narrows of the river Kiang,

Please let me know beforehand,

And I will come out to meet you as far as Changfeng Sa.

Du Fu 杜甫 (712-770): Song of Pengya\(^\text{238}\) (pengya xing 彭衙行)

I remember when we first fled the rebels,

Hurrying north over dangerous trails;

Night deepened on Pengya Road,

The moon shone over White-water Hills.

A whole family endlessly trudging,

Begging without shame from the people we met:

Valley birds sang, a jangle of soft voices;

\(^{238}\) The translation is from Watson, pp. 223-4.
We didn’t see a single traveler returning.

The baby girl in her hunger bit me;

Fearful that tigers or wolves would hear her cries,

I hugged her to my chest, muffling her mouth,

But she squirmed and wailed louder than before.

The little boy pretended he knew what was happening;

Importantly he searched for sour plums to eat.

Ten days, half in rain and thunder,

Through mud and slime we pulled each other on.

There was no escaping from the rain,

Trails slick, clothes wet and clammy;

Getting past the hardest places,

A whole day advanced us no more than three or four li.

Mountain fruits served for rations,

Low-hung branches were our rafter and roof.

Mornings we traveled by rock-bedded streams,

Evenings camped in mists that closed in the sky.

We stopped a little while at the marsh of Tongjia,
Thinking to go out by Luzi Pass;

An old friend there, Sun Zai,

Ideals higher than the piled-up clouds;

He came out to meet us as dusk turned to darkness,

Called for torches, opening gate after gate,

Heated water to wash our feet,

Cut strips of paper to call back our souls.

Then his wife and children came;

Seeing us, their tears fell in streams.

My little chicks had gone sound to sleep;

He called them to wake up and eat from his plate,

Said he would make a vow with me,

The two of us to be brothers forever.

At last he cleared the room where we sat,

Wished us goodnight, all he had at our command.

Who is willing, in the hard, bleak times,

To break open, lay bare his innermost heart?

Parting from you, a year of months has rounded,
Tartar tribes still plotting evil,
And I think how it would be to have strong wings
That would carry me away, set me down before you.

Liu Zongyuan 柳宗元 (773-819): Wei Dao'an²³⁹ 韋道安

Wei Dao’an was originally a young Confucian scholar,
Famous for his talent in shooting and swordsmanship.
At twenty, he traveled to Mount Taihang,
One night, at dusk he heard the sound of a cry.
He came forward hurriedly to find out what it was,
And there was an old man, wearing a hat with lovely tassels hanging down.²⁴⁰

The old man said: “I used to be a district magistrate,
I was recently relieved of my duty, and on my way returning to the Western Capital.²⁴¹
I happened to meet a group of bandits, who looted all of my property,
I have nothing left at all.

²³⁹ The translation is mine.
²⁴⁰ “Wearing a hat with lovely tassels hanging down” (chuhuayin 垂華缨) describes the old man who was downcast and sad.
²⁴¹ The Western capital refers to Chang’an 長安.
The loss of material goods and money do not matter,

But both of my two daughters are pretty and young.

They were carried off hurriedly,

Who knows if they are dead or alive?

I planned to kill myself here,

And had decided not to leave for my trip tomorrow.”

Learning of this, Wei Dao’an’s righteous indignation was stirred up,

His eye sockets popped out, and his liver and gall boiled with anger.\(^{242}\)

He hung up his bow, and asked the old man where the bandits went,

Then he swiftly and vigorously crossed steep mountains.

He found the bandits hiding by a cold mountain brook,

Quarrelling with one another over the division of the old man’s property.

Wei Dao’an shot an arrow and killed the chief of the bandits,

The remaining bandits were crying and terrified.

Wei Dao’an ordered the bandits and tied them one by one,

And then bound them together with rope.

\(^{242}\) Zilie 睜裂 (literally, eye sockets were broken) describes Wei who was so angry, it looked as if his eyes might pop out. Gandan 肝膽 (literally, liver and gall) refers to the heroic spirit. Gandan heng 肝膽横 (literally, his liver and gall were angry) refers to Wei’s heroic spirit or his courage being stirred up.
The two beauties were frightened out of their wits,
Waiting to be killed by a knife blade.

Wei Dao’an treated them modestly and courteously,243
And told them that he was following their father’s orders.244

He gathered everything together, and carried it on his shoulders,
And then started to return, following the same way he came.

While traveling in the night, they used flints to light torches,
With this light, the forest was as bright as it is in daytime.

When the father and daughters were reunited, they embraced each other,
Weeping profusely.245

The old man bowed to Wei Dao’an, and wished to give him money and goods.
And to betroth his daughters to him.246

Dao’an flourished his robe, then left.247

He valued justice and despised profit.

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243 Literally, “Wei Dao’an stands backwards, having no hand contact between him and the two ladies.”
Queli 却立 literally means “stand backwards,” and here is used to describe Wei Dao’an’s politeness and modesty. Bu qinshou 不親授 literally means “no contact between a man and a woman,” or “no passing objects from hand to hand,” and here is used to describe Wei’s courtesy.

244 The Chinese character 行 can be read as “xing” with the second tone, which means “orders” (ming 命), or “hang” with the second tone, which means “generation” (bei 輩). According to the context, the former reading is favored.

245 Literally, “Their tears and blood were intermingling.” “Their tears of blood were intermingling.”

246 Jiu 娘 means “father-in-law,” sheng 子 means “son-in-law.” Literally, “And to betroth his daughters to him, and then they can call each other father-in-law and son-in-law.”

247 An alternate translation: “Dao’an declines the old man’s offers, and then flicks his clothes and leaves.”
Forced wedding has been regarded as a disgrace since ancient times.\textsuperscript{248}

Marriage should not be arranged by force.\textsuperscript{249}

Henceforth, Wei devoted himself to learning the ways of the Confucian scholar.\textsuperscript{250}

After ten years, he learned the essence of Confucianism.

How generous and chivalrous Zhang Xuzhou was,\textsuperscript{251}

Before his official, red-painted residence, his military flag fluttered.\textsuperscript{252}

Wei Dao’an sought to serve under Zhang, and was appointed to the position he desired,

He served as a vanguard, leading the troops out of the capital.

At the gate of the office of the general, a remarkable man stood.\textsuperscript{253}

Over the Huai river, the autumn wind rises.\textsuperscript{254}

Once Zhang Jianfeng passed away,

His subordinate officers and generals fought each other.

\textsuperscript{248} “Forced wedding” (shihun 師婚) means “gaining wife or concubine by military power or force.” See Xinjiaoben Weishu 新校本魏書 (Taipei: Dingwen, 1993), juan 4 xia 下, pp. 104-5.

\textsuperscript{249} Hexing 合姓 literally means “combining two surnames” and refers to marriage.

\textsuperscript{250} Rushu 儒術 (the ways of the Confucian scholar) refers to the classics and Confucian thought.

\textsuperscript{251} Zhang Xuzhou 張徐州 is Zhang Jianfeng 張建封, who used to serve as the Military Commissioner (jiédùshi) of Xuzhou.

\textsuperscript{252} Zhudi 朱邸 (red-painted official residence) refers to Zhang’s official residence in the capital. This line describes Zhang’s visit to the capital to see the emperor.

\textsuperscript{253} Qishi 奇士 (a remarkable man) refers to Wei Dao’an.

\textsuperscript{254} This is an allusion to a couplet by Tao Yuanming’s 陶淵明 (365-427) “In Praise of Jing Ke” (“Yong Jing Ke” 詠軒軒): “A plaintive wind begins its lonely wail, / The cold waves surge in the swelling flood.” The translation is from James Robert Hightower, The Poetry of T’ao Ch’ien (Oxford: Clarendon Press, 1970), p. 224. For the Chinese text, see Lu Qinli 陸欽立, Tao Yuanming ji 陶淵明集 (Taipei: Liren, 1985), pp. 131-2. The poet uses Jin Ke to describe Wei Dao’an’s bravery and loyalty. For a biography of Jin Ke (d. 227 B.C.), see Xinjiaoben Shiji, juan 86 (Cike liezhuang 刺客列傳), pp. 2526-38.
They then supported Zhang's son as his successor against the emperor's orders. Consequently, the sound of bells and drums spread across the open countryside. Wei Dao'an could not stop the water from flowing out of dike, and changing allegiances was not what he wanted. He raised his head and killed himself, in order to preserve the value of justice, he did not care for his body. A martyr does not despise death, and his death is always in the name of loyalty. Alas! Those who die for political power, still struggle restlessly for power and fame even at their prime. My song does not lament his death, what I lament is the ways of the world.

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255 Soon after Zhang Jianfeng's death, Zhang’s son, Zhang Yin, wanted to succeed to his father’s rank, but the government did not grant his request, and thus Zhang Yin led his troops in revolt against the government. For a biography of Zhang Jianfeng, see Xinjiaoben Jiutangshu, juan 140, pp. 3828-32; for a biography of Zhang Yin, see Xinjiaoben Jiutangshu, juan 140, p. 3832-33.

256 This line describes Zhang Yin leading his troops in revolt against the government.

257 An alternate translation is: “Wei Dao’ an could not stop the overflowing of evil tides.” Hengliu 横流 refers to Zhang Yin’s rebellion against the emperor.

258 “His death” refers to Wei Dao’an’s.
Yuan Zhen 元稹 (779-831): *Song of Lianchang Palace*²⁵⁹ (lianchanggong ci 連昌宮詞)

Lianchang Palace is overgrown with bamboo,
Long years untended, it has turned into a thicket;
The double-flowering peach trees, towering above the wall,
Shed red showers when the wind stirs.

By the palace gate an old man with tears told me:

"Once in my youth I was there to bring food to the palace.
The Grand Emperor was in Wangxian Hall,
Taizhen leaned against the railing by his side.
Above the hall and in front, whirled jade and pearls,
Sparkling, reflecting heaven and earth.
I left as if in a dream, with my sense gone.
How could I relate in full these palace affairs?

²⁵⁹ The translation is from Angela C.Y. Jung Palandri, pp. 73-75.
"The Feast of Cold Food had just come, a Hundred and six days after winter solstice,

No chimney smoke rose from rooftops and palace trees were turning green.

At midnight when the moon was high string music was heard upstairs –

Master He’s *pipa* set the stage for chamber music.

"Then Eunuch Gao called out the order to find Niannu,

Who was elsewhere entertaining her guests in private.

Soon she was found and urged to hurry;

By special edict, the streets were lit with candles.

A scene of spring loveliness, she lay amid red silk;

Tidying her cloudlike hair, her hurriedly dressed.

"When she sang her voice soared to the ninth heaven,

Followed by the treble of Prince Pin’s flute.

The twanging music of Liangzhou filled the palace,

The deeper tunes of Qiuci followed along.

Outside the palace wall, holding his flute,

Li Mu stole several new melodies he overheard.
“At dawn the imperial entourage departed from Lianchang,
And thousands of people danced in joy along the road;
Processions of officials avoided the path of Prince Qi and Xue;
In their carriages, the Yang sisters raced with the wind.

“In the tenth month of the following year, the Eastern Capital fell:
The imperial road, still intact, the rebels now trod.
Pressed for provisions, no one dared to hide.
Silently the people shed secret tears.

“Six or seven years after both capitals were restored,
I came back to search for my homesite near this palace –
The village was razed by fire, only dried wells remained;
The palace gate was shut: trees and gardens were still there.

“Since that time six emperors have ascended the throne,
But Lianchang Palace remains long unvisited,
Young travelers coming here, talked about Chang’an:
They said Xuanwu Tower was now completed, but Hua’e abandoned.

"Last year an order came to cut down the palace bamboo,

By chance I found the gate open and stepped in:

Thorns and brambles thickly clogged the imperial pond,

Proud foxes and doltish hares capered about among the trees;

The dance pavilion had collapsed, its foundation still there;

The ornamented windows were dim, but the screens still green;

Dust covered the old filigree on painted walls;

Crows had pecked the wind chimes, scattering pearls and jade.

"The Grand Emperor enjoyed terraced flowers,

His royal couch still lay aslant above the garden steps.

Snakes emerged from swallows’ nests and coiled on beams;

Mushrooms grew out of the altar in the central hall.

Adjoining the royal bedchamber was Duanzheng Tower

Where Taizhen once washed and combed her hair.

In the early dawn the curtains which cast dark shadows –
Even now, are hung by coral hooks, upside down.

“Pointing out these things to others, I could not but grieve,
My ears continued to fall long after I left the palace.
Since then the palace gate has been closed once more,
Night after night foxes enter the gate and towers.”

Hearing his words, I ached in my heart and bones:
Who brings peace to the empire? Who brings war?
“What difference is there,” said the old man, “to a peasant like me?”
I only tell of what my ears have heard and my eyes have seen.

“When Yao Chong and Song Jing were ministers
Their counsel to the emperor was firm and earnest.
The yin and yang were in accord, the harvest was full;
Harmony prevailed and peace reigned over the land,
High officials were upright, local magistrates just.
For they were all chosen by the ministers.
“The *kaiyuan* period closed with the death of Yao and Song,

Gradually, the imperial consort had her way at court.

Into the palace, she brought An Lushan as her ‘adopted son’;

The front of Madame Guo’s palace was busier than a marketplace.

“I have forgotten the names of those powerful ministers

But vaguely remember they were Yang and Li

Who caused turmoil in government that shook the four seas –

For fifty years the nation has groaned from its wounds.

“Our present emperor is wise and the ministers have foresight,

No sooner came the imperial order than Wu and Shu surrendered;

Now government troops have captured Huaixi from the revels;

When those rebels are caught the world will be at peace.

For years we have tilled the wasteland before the palace,

Now I won’t send my sons and theirs to do the plowing.”

I am deeply moved by the old man’s story;

Let’s direct our efforts to put an end to all wars.
When a pair of pheasants live together in the wild,
They share the same hobbies and interests.
Their feathers grow one after the other,
With the same vibrant colors and patterns.
One day, one of the pair flies ahead on its own,
Flying over fragrant green grass.
It is then trapped by a net amidst the thick growth of grass,
And is secretly locked in a cage.
The hunters cut its six main feathers,
And sew its eyes with silk thread.
After being fed and trained for a while,
It is already tamed to be a live decoy.
It loses its natural ways,
And becomes the hunters' confidante.
The hunters put it among the fragrant grass,

\(^{260}\) The translation is mine.
Using it to entrap more of its kind.

The free pheasant, which had lost its mate,

Thought of its mate with deep affection.

It flew to their old haunt everyday,

Always crying out by their nest.

This morning, the free pheasant is mourning on a tree,

The sad sound of its cry stops and then continues.

It spies its mate's color and pattern from afar,

Knowing that its mate is lying in the grass.

The free pheasant sings to call its mate,

Flaps its wings, and watches its mate from afar.

Its mate is afraid of him and not willing to approach its old partner,

Pretending to peck at food before the cage.

The free pheasant folds its wings and dashes towards its mate from a distance,

It flies swiftly and hurriedly.

The free pheasant is then trapped by a net right in front of its mate:

Hastily, the newly captured pheasant says to its mate:

"I trusted you beyond all doubt, and
To my surprise, you have betrayed me.

I regret that I flew too high,

I was negligent of the net and have accidentally been trapped.

Look at the eagle sitting on the stand,

Which will eat the meat of the innocent.

What do you think about that?

You will still stay in that decorated cage.”

Bai Juyi 白居易 (772-846): The Salt Merchant’s Wife²⁶¹ (yanshang fu 鹽商婦)

The salt merchant’s wife has plenty of money;

She needn’t farm, breed silk-worms or weave.

Wherever she goes she always has a home;

The boat her house, wind and water her home.

From a poor Yangzhou family,

She married a big merchant west of the Yangzi.

Growing rich, many gold hair-pins adorn her glossy hair;

²⁶¹ The translation is from Yang, pp. 125-6.
Growing plump, the silver bracelet on her arm is tight.

She orders about her servants and maids;

Yet how did she become so wealthy?

Her husband has been a salt merchant for fifteen years;

Not controlled by the district, but only by the emperor.

Each year when the salt monopoly profit goes to the state,

The smaller share is for the government,

The larger one for private hands.

So the government profits less than private people,

But the ministry far away is not aware of this.

Besides, fish and rice are cheap in the Yangzi Valley;

With red herring, yellow oranges and fragrant rice.

She can eat well, dress herself up and lean by the stern-tower,

Her red cheeks glowing like a blooming flower.

How lucky she is to have married a salt merchant!

Good food every day, fine clothes all year round.

But who’s the source of these fine clothes and food?

She ought to thank Sang Hongyang for them.
San Honghang died a long time ago.

But he wasn’t only in the Han Dynasty,

There are such people around today too!

Bai Juyi: *The White-haired Lady of Shangyang Palace*\(^{262}\) (*shangyang baifaren* 上陽白髮人)

The lady of Shangyang, lady of Shangyang!

Her bloom gone, age creeps on, white grows her hair.

The palace gate is guarded by eunuchs in green –

How many springs have passed since she was immured there?

First chosen at the end of Emperor Xuanzong’s reign,

Sixteen when she came to the palace, now she is sixty;

The hundred beauties and more brought in with her

Have flickered out through the long years, leaving her alone.

She remembers how she swallowed her grief and left home;

They helped her into the carriage, forbade her to cry;

\(^{262}\) The translation is from Yang, pp. 117-9. I have changed “Ming Huang’s reign” in the fifth line to “Emperor Xuanzong’s reign” in accordance with the Chinese text. See Note 150.
Once in the palace, they said, she would be favoured,

For her face was fair as a lotus, her bosom like jade.

But before he royal master could see her face,

The Lady Yang cast jealous eyes on her,

And consigned her secretly to Shangyang Palace

To pass the rest of her days in a lonely chamber.

In that empty room the autumn nights were long,

Long, sleepless nights when it seemed dawn would never come;

Dim, dim the lamp threw her shadow on the wall,

Chill, chill the rain pattered all night on her window;

The spring days dragged so slowly;

As alone she sat all day long, and dusk would not fall.

How she wearied of the palace orioles’ warbling,

Long past envying the swallows in pairs on the beam;

Then orioles and swallows were gone and all was still;

Spring passed and autumn came, she lost count of time;

Only, watching the bright moon above the palace,

Four hundred times and more she has seen it wax and wane,
And today she is the oldest palace lady —

The sovereign, far off, gives her the title Shang Shu.

Her shoes are pointed, her gown tightly fitted,

With a dark pencil she draws her long slender eyebrows,

And people outside would laugh if they could see her,

For this is the fashion of the last years of Tian Bao.

What grief she has known, the lady of Shangyang,

Grief in girlhood, grief in old age!

What can come of this lifetime of grief?

Know, then, that Lü Xiang wrote An Ode to the Fair Maid

And today we sing of this white-haired lady of Shangyang.

Bai Juyi: *Ballad of the Lute*[^263] (pipa xing 琵琶行)

On the banks of the Xunyang River, I was seeing off a guest one night,

The autumn wind sighing in the maple leaves and reed-flowers.

As host, I dismounted and joined my guest on the boat,

[^263]: The translation is from Levy, pp. 133-8.
Where we raised up our wine and were ready to drink, but had no music of pipes or strings.

Though tipsy, we could not stir up feelings of joy, and were on the point of parting;

As we said farewell, the moon seemed half-submerged in the boundless river.

Suddenly I heard coming over the water the sound of a *pipa*;

I forgot all about going home, and my friend did not set out.

We followed the sound and discreetly asked who the player might be.

The sound of the *pipa* halted, reluctantly she answered

We moved our boat to the side of hers and invited her to meet us.

We ordered more wine, renewed the lanterns, and again began the feast.

A thousand calls, ten thousand pleas, before she emerged

Still holding the *pipa* in such a way as half to hide her face.

She turned the pegs and plucked the strings for several notes;

Even before they became a song, they began to reveal her emotion.

With every string she pressed or released, each note was full of memories,

As if to complain that throughout her life she had never fulfilled her desires.

She lowered her brows, let her hands go and played continuously,

Expressing all that was in her heart without keeping anything back.
Pressing lightly, vibrating slowly, alternately strumming and plucking,

First she played "The Rainbow Skirt," then "Sixes in Dice."

The large strings drummed with a noise like the rush of rain,

The small strings whispered as if they told a secret,

Drumming and whispering mingled in her playing

Like big pearls and small pearls pouring into a dish of jade.

There was the call of a hidden oriole, rolling out from under the flowers,

And the muffled sob of a flowing spring as its water poured down the bank.

The water of the spring seemed cold, as if the strings were freezing,

Their freezing kept the spring from flowing; the sound gradually choked to a halt.

The music ceased in deep melancholy; then hidden griefs came forth;

Those moments of silence were more powerful than those with sounds of music.

A silver pitcher suddenly broke, the liquid burst out,

Armored cavalry rushed forth with the ringing of blades and spears,

At the end of the piece she paused with her plectrum, then struck right across the heart;

All four strings gave one sound like the tearing of silk.

The boats around us east and west were silent, without a word,

Just the white light of the autumn moon was seen in the heart of the river.
As if deep in thought, she put the pick in its place under the strings,

Then she arranged her clothes, sat up and composed her face.

She told us that originally she was the daughter of a family in the capital,

She lived in a house at Hama, at the foot of the ridge,

At the age of thirteen her studies of the *pipa* had been perfected;

Her name belonged among the names of the Imperial musicians.

Whenever she played, she was always admired by those with real talent,

Whenever she was all dressed up, she was envied by the girls of the season,

Wuling's youths vied with each other for her attentions,

For just one song, who knows how many rolls of red silk they offered,

Silver combs with gold inlay were broken keeping time to her playing,

Blood-red silk were soaked by wine cups overturned,

One year's happiness and laughter were followed by next year's,

Autumn moons and spring breezes passed unheeded.

Then her little brother went into the army, and her aunt (on her mother's side) died,

The evening went, the morning came, and her beauty faded;

Her gateway grew desolate, carriages and horses few,

As she grew older she made a match, to be a merchant's wife.
The merchant valued his profits, and made light of being separated from her—

Last month he went out to Fuliang to buy tea.

Since had gone, at the river’s mouth she kept watch in the empty boat;

Surrounding the boat the bright moon and the river water were cold.

Deep in the night she would suddenly dream of the doings of her youth,

In her dream she cried out, her face streaming with tears and rouge.

When I heard the *pipa* I was already sighing,

When I had heard her words as well, I sighed once again.

“We are both lost wanderers at the ends of the earth;

Meeting here, what need have we to have known each other before?

Last year I bade farewell to the imperial capital;

In exile I live, pining away in the city of Xunyang.

Xunyang is a place so remote that there is no music—

For a whole year I have not heard the sound of the strings or flutes.

I live near Penjiang, where the ground is low and damp,

Yellow rushes and bitter bamboos press in around my dwelling,

In such a place, morning and evening, what sort of thing do I hear?
The cuckoo cries its bloody cry, and the apes wail mournfully,

In spring on the river are flowery mornings, in autumn are moonlite nights,

But any time I go to fetch wine, I must always drink alone.

Oh, I'm not without 'mountain songs' and 'village pipes,'

But they do sound uncouth and shrill, and grate on my ears.

This evening, when I heard the voice of your pipa,

It was like hearing immortals' music, and my ears became clear again.

Don't refuse me! Sit down for a while and play another song.

And I will in return compose a 'Ballad of the pipa for you.'

Moved by these words of mine, she stood for a long while,

But finally sat and hurried the strings' tempo even faster;

In their forlorn emotion not the same as she played before;

The whole company listened again, and everyone hid their tears.

Of those among the company, who wept most of all?

I, sub-perfect of Jiangzhou; I soaked my blue sleeve through.
Bai Juyi: *Song of Everlasting Sorrow* (changhen ge 長恨歌)

The Emperor prized beauty, and longed for a woman to topple a kingdom,
Through a reign of many years he searched without obtaining her.
There was a girl of the Yang family, just about grown,
Who had been reared in the inner chambers – no one knew of her yet,
She had beauty and charms granted by Heaven, difficult to conceal,
And so one day was chosen to be the concubine of her sovereign.
A glance exchanged, a single smile; she showed a hundred charms,
The painted beautifies of his Six Palaces seemed to have no allure.
In the cold of early spring she bathed in the Flower-Clear Pool,
The warm spring's water polished her skin translucent white and glossy smooth.
A servant helped her up; she was graceful, so helplessly languid –
That was the first time the emperor bestowed his favor on her.
Her clouds of hair, her lovely face, her swaying, gold-shoed steps,
Within hibiscus canopies they passed their spring nights in warmth.
The spring nights seemed very short, the sun would rise high;

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264 The translation is from Levy, pp. 129-33.
But from that time His Majesty would not attend the early court.

They took their pleasure at feasts and entertainments without pause,

The spring came, and passed on as night followed night.

There were three thousand other beauties in the women’s palace;

For him, all their three thousand charms were combined in one body.

In the golden room, her toilette complete, she seductively attended him all night,

In the jade tower, the feasting finished, she harmonized with spring delights.

Her sisters and brothers were all given rank and titles;

To the dismay of many, her glory reflected on her family,

And so throughout the empire the hearts of mothers and fathers

Did not value the birth of a boy, but valued that of a girl.

In the upper stories of Li Palace, piercing the blue sky,

Fairy music wafted on the wind, to be heard everywhere,

Slow-paced songs and languorous dances were played by strings and flutes:

Though he gaze all day, His Majesty could not gaze on her enough.

Then the war-drums from Yuyang came, shaking the earth,

Abruptly breaking off the songs of the “Rainbow Skirt” and the “Robe of Feathers.”

The Nine Rings of the Forbidden City threw up smoke and dust,
Thousands mounted, ten thousand in carts moved off to the southwest.

The Imperial banner fluttered, then its movement stopped

West of the city gates more than a hundred li.

There the six armies refused to budge, no matter what the cost,

Until he yielded his moth-browed beauty to die before the horses,

Hairpins like flowers flung to the ground, with no one to catch them,

A kingfisher crown, golden birds and hair-tassels of jade.

The Emperor could only cover his face; he was unable to save her.

Looking back, the blood and tears were flowing together.

The yellow dust dispersed, the wind blew cold,

The trail in the clouds twisted around to climb the Jian’ge Pass.

Under E’mei Mountain a few people passed,

Without light, the day-bright colors of flags and pennants faded.

The water of the Shu River is green, Shu Mountain is blue;

The Emperor, day after day, night after night, grieved.

Pacing the palace, he looked at the moon, his wounded heart full of longing,

In the night rain he heard bells, but his feelings cut off their sounds.
Heaven and Earth swung 'round again, and the dragon-cart returned,

When they came to that spot he hesitated, and could not go on.

She was in the earth under the Mawei Slope,

He could not see her jade face—the place where she died was empty.

Lord and courtier, when they met, would soak their clothes with tears,

Looking east to the city gates, they trusted their horses to know the way back.

When they returned, the pools and parks were as in the olden days,

Hibiscus from Lake Taiyi, and Weiyang Palace willows.

The hibiscus were like her face, the willows like her brows,

So when he looked at them, how could he help but weep?

In the spring wind the peaches and plums blossomed with the days,

In the autumn rains the wutong trees shed their leaves in season.

The West Palace and the Southern Enclosure were full of autumn grasses,

Failing leaves covered the stairs with red, and were not swept away.

The attendants of the Pear Garden, their white hair was new,

The Pepper House eunuchs' young eyebrows began to show their age.

Fireflies flew in the evening halls; he thought quietly of her,

The wick in his lonely lamp burnt out, and yet he would not sleep.
Slowly, slowly, the bells and drums began each long night,

Brighter, brighter the Milky Way, urging the sky to dawn.

The roof-tile mandarin ducks were cold, the frost was bright and thick,

His kingfisher-feather covers were cold, for who was to be with him?

His thoughts were on the distance between life and death, year after year without end,

But her spirit would not return, or come to enter his dreams.

A Taoist adept of Linqiong was a voyager in the heavens
Able because of his devout conviction to contact spirits.

Moved by their sovereign’s constant torment of longing,

Some sought out this adept to search diligently for her.

He marshaled the clouds and drove either before him, quick as lightening,

Up in the sky, down into the earth, he looked for her everywhere.

He rose to the ends of the jade-green sky, he plumbed the Yellow Springs,

In both places, look as he might, he did not see her.

Suddenly he heard of a mountain of immortals in the sea,

The mountain was in the misty realm of emptiness.

Splendid towers and gates rose up from the five-color clouds,
And in the mist of these delights there were many immortals.

Among them was one called “Most Genuine,”

With snowy skin, a flower face, who could be compared with her?

At the gold towers on the west side he knocked on the jade door,

And asked a little jade attendant to inform the one of the paired perfections.

When she heard the Chinese court had sent an envoy from the Emperor,

She was awakened from her dreams in her nine-flowered canopied bed.

Pushing aside her pillow, she dressed and rose like a flying swallow,

Rushed over to open the pearly door and the silver screen.

New-wakened from sleep, her cloud of hair tilted to one side,

Her flower cap was not set straight when she came down to the courtyard,

The wind sighed in her immortal sleeves and raised them up in dancing,

As if this were the dance of the “Rainbow Skirt” and the “Robe of Feathers.”

On her jade face from loneliness the tears trickled down,

Like pear blossoms on a branch when the spring brings down the rain.

She restrained her emotions, calmed her eyes and thanked the emperor:

“Since we parted our voices and faces are dim to one another,

Cut off was our happy love in the Court of the Bright Sun,
And the long days and nights in Penglai Palace.

But when I turn my head to gaze down at the mortal world,

I can never see Chang'an, but only fog and dust.”

She gave the envoy the old things that were pledges of their love,

A golden hairpin in its case she gave him to take away;

But of the hairpin she kept one branch, of the box she kept one hair,

Breaking the hairpin’s yellow gold and the hinge of the box.

“Tell him our love should be as whole as this hairpin and its case –

In heaven or in the world of men we will meet again.”

About to part, she charged him further to take these words,

In these words was meaning only their two hearts knew:

“On the seventh day of the seventh month, in the Palace of Long Life,

At midnight, with no one else there, we exchanged a secret vow:

That in the heavens we wished to fly, tow birds with joined wings,

And on the earth we wished to grow, two trees with branches entwined.”

Heaven endures, earth’s span is long, but something both will end –

This sorrow everlasting will go on forever.
Wei Zhuang 韋莊 (ca. 836-910): *Song of the Lady of Qin* \(^{265}\) (qin fu yin 秦婦吟)

In the third year of the Zhonghe reign, the third month of the spring,

Outside Luoyang’s city walls the blossoms massed like snow;

East, west, south, north the people on the road had vanished,

The green willows were quiet and still, the fragrant dust had settled.

At the roadside I suddenly came upon a lady like a flower—

Alone she had gone to the green willows, and sat down to rest in the shade,

Her phoenix clasp was tilted, bell-bird hairpins askew, lock-ends falling every which way,

Her rouge smeared off, her brow paint beaded, the line of her eyebrows broken.

"Young lady, where have you come from?" I asked.

She composed her features and started to speak, but her voice first broke into a sob,

So she turned her head to adjust her sleeves, then courteously answered me.

"Swept along by the waves of rebellion, how can I bear to speak of it?"

Three years I remained in the rebels’ hands, detained in the land of Qin,

Blurred and obscured in my memory are the things that happened there.

---

\(^{265}\) The translation is from Levy, pp. 138-49.
Sir, if you have the time to loosen your golden saddle for me,
I likewise will rest my jade foot to keep you company.

The year before last, which was Gengzi, on the fifth day of the last month,
Just as I was closing the golden cage of my parrot after its lesson,
I reached over to take up my bell-bird mirror, lazily combed my hair,
And peacefully leaned on the carved balustrade, still idle and without speaking,
I suddenly saw that outside the gates of the house red dust was rising,
Already I glimpsed in the street men frantically beating on metal drums.
The inhabitants then rushed out to them, breathless and terrified;
Courtiers, returning, stood incredulous.
But just then from the west end government troops marched into the city,
Ready to march to Tong Pass, thus confirming disaster.
Everyone said that the Boye troops could hold the enemy back,
Everyone said that the rebels were coming, but could never get this far!
An instant later my husband came galloping up and arrived at home,
Dismounting, he entered the gate and stood stunned like a drunken man.
By chance he had met the Purple Imperial Coach in flight, covered with the dust of exile;

Already he saw the rebels’ white flags stream in from and the land all around.

Supporting the weak, leading children by the hand, shouting to make themselves heard,

Some climb to the roofs, others flee by the walls, with no trace of decorum or order,

Neighbors run to their northern friends’ hiding places,

Neighbors east escape to their neighbors in the west.

The women of our northern neighbor’s household come out like a herd together,

Bursting their gate like a hurricane, stampeding as if they were cattle.

Rumbling, rumbling, a rolling roar! Heaven and earth both shake.

The thunder of ten thousand horses wells up from the earth.

Fires burst out with golden sparks which fly up to the Ninth Heaven,

The Twelve Municipal Thoroughfares fill up with flames and smoke.

The sun’s wheel descends to the west, its cold rays are white,

The Lord of Heaven still speaks no word—in vain the mind throbs with horror!

Dark clouds ring the sun with a halo of haze, like troops in formation for siege,

The Minister Stars fall from their paths, tinged with blood,
Purple vapors stealthily follow the Royal Throne as it shifts position,

Weird rays of light shoot through the darkness, to destroy the Three Tai Lords' stars.

Every household flows with blood, bubbling like a spring,

Everywhere screams of atrocity; the screams shake the earth.

The dancers and the singing girls are all despoiled,

Infants and young girls are cast aside to lose their lives.

Our eastern neighbor had a girl just beginning to paint her eyebrows,

A beauty to overthrow city or state; her qualities yet unknown.

Long spears forced her to climb up into a warrior's chariot,

Turning her head to her fragrant boudoir, her tears filled her handkerchief.

Now she pulls out golden threads, learning to mend their banners,

And climbs up to a carved saddle, to be taught how to ride a horse.

Sometimes from her own horse she may catch a glimpse of her "husband";

She dares not turn away her eyes, but helpless her tears fall.

Our western neighbor had a girl; truly, a fairy spirit!

Sidelong glances flashed like waves from her large, bewitching eyes.

Her toilette complete, she was gazing at her spring beauty in the mirror,

Still young, she did not know what went on outside her gate.
Some scoundrel jumped in over the wall and leaped up the golden steps,

Pulling her clothes half off her shoulders, he tried to rape her;

Dragged by her gown, she was unwilling to leave her vermilion gate –

So rouge, fragrant ointments, and all, she perished under the knife.

Our southern neighbor had a girl whose name I do not recall,

Just the day before a good matchmaker had exchanged betrothal gifts for her,

On the shimmering tiles of the staircase she did not hear footsteps coming,

Through her shades of kingfisher blue she saw their shadows too late.

Suddenly we saw her at the courtyard's edge, but a swordblade rang;

Her head and body were severed in an instant.

Looking to Heaven, then covering their faces with a single cry,

Her younger and elder sisters together threw themselves into the well.

The young wife of our northern neighbor was hurrying to depart,

Just shaking out her cloudlike hair and wiping green pigment from her brows,

Already she heard battering sounds at her tall gate,

Without thinking, she climbed out onto the eaves and up to her second storey.

Soon from all sides the blaze of fires came;

When she tried to come down the spiral stairs, the stairs had already collapsed.
While her loud screams from the midst of the smoke still begged for her rescue,

Her corpse hanging on the rafters was already burned to cinders.

I by some chance had been preserved intact from the rebels' deadly weapons,

I did not dare to hesitate, to linger or look back,

But combed out my hairstyle's 'cicada wings' to follow the path of the troops,

And forcing my brows to a cheerful look, I went out from my gate.

From that time on I could never again return to my old ward,

From that time on there was no place I might look to find my kinfolk;

It has been three years since the time I first fell into the rebels' hands,

Each day long I have trembled and grieved, my heart and courage broken.

At night when I rested a thousand ranks of swords and spears surrounded me;

At the morning meal, each taste seemed like silvered human livers.

Although I 'entered the curtains of marriage,' how could I enjoy 'marital bliss'?

Although I had plenty of precious goods, they were not things I could enjoy.

Her hair unkempt, his face filthy, his eyebrows bright red!

If I gave my man even a sidelong glance, I still could not bear the sight.

His clothing was put on inside out, the language he spoke was uncouth,
On his face there were boasts of his deeds—the words being tattooed there!

On the Cypress Terrace, the 'Censorate Scholars' had all become fox spirits,

At the Orchid Bureau the 'Official Recorders' were all rat demons;

They kept trying to wear ornate hairpins in their short hair,

Without taking off their robes of state, they rolled up in embroidered quilts.

With ivory tablets held upside down, some aped the Three Lords of State,

Golden fish tail up and turned wrong way round, some became 'Historians of the Left and Right.'

In the morning I could hear them report to the Throne and enter the audience chamber,

In the evening I could see them go to the wine shops in a brawl.

One morning in the fifth watch everyone rose up in alarm

With shouting and clamor conflicting, there seemed to be secret tidings.

During the night a mounted scout had entered the Imperial city –

Yesterday government troops had taken the town of Chishui.

The distance from Chishui to the city is only a hundred li.

If they set out at day break, ah! by evening they ought to arrive!

The big, fierce men on their horses now silently gulp back sighs,
While their female companions in their chambers secretly vent their delight.

All say that outrage and injustice this time will be avenged,

Surely, we say, these monstrous troops will die this very day!

They gallop their horses in full retreat, really frightened by the rumors,

At last they say the army advances, to enter in full force!

Now Big Peng and Little Peng may well look at each other and worry,

This fine fellow and that fine fellow may cling to their saddles and weep.

But for several days we drift on and on, without any news at all,

This must mean that the vanguard troops already 'have jade tablets in their mouths.'

Waving standards and brandishing swords, the rebels then came back

To tell us the government's forces were all completely defeated.

From this time on, on every side, our suffering grew more dire:

A peck of yellow gold bought but a single pint of grain,

In Shang Rang's kitchen they prepared the bark of trees to eat,

On Huang Chao table they carved the meat of men.

The Southeast was cut off from us, no roads would bring supplies,

The moat 'round the city gradually filled, while the people grew fewer and fewer.
Outside the Gates of the Six Armies lay heaps of stiffened corpses,

Inside, the Qijia camp was filled with those who starved to death.

Chang'an lies so still, so still; what is left there now?

Ruined markets, desolate streets where shoots of wheat are sprouting,

For firewood they chopped down the last of the trees that bloomed in the Apricot Gardens,

For building their fortress they doomed the willows along the Imperial Canal.

Splendid coaches with paint-patterned wheels were all smashed and scattered,

Of the mansions with their vermilion gates, not even half survive.

On the floor of the Hanyuan Audience Hall foxes and rabbits roam,

The approach to the Hua'e Tower is filled up with brambles and thorns.

The luxury of former times – now destroyed and buried;

A dreary waste as far as the eye can see – not a single familiar thing there.

The Imperial Treasury was burned to the very ash of its brocades and embroideries,

On the Street of Heaven were trampled to dust the bone of State Officials.

So we set out on the road east of the city, when day was breaking,

The wind-borne smoke made the land outside the city look like the frontiers.
At the roadside we sometimes came upon wandering parties of soldiers,

At the foot of the slope, no guests were welcomed or sent off as they used to be.

Gazing off to the east at Baling, all signs of men’s dwelling were gone,

Tree-clouded Li Shan’s gold and kingfisher blue had all been destroyed.

The great highroads had all become forests of brambles,

And travelers had to pass the night in a roofless house under the moon.

Next morning at dawn we arrived at the highway to Sanfeng,

In hundreds and thousands of homes, not a single family remained.

In the barren, deserted fields and gardens only punk-weeds were left,

The bamboos and trees were completely destroyed, and all was derelict.

By the roadside was Hua Shan’s Golden Spirit, whom I tried to question,

But the Golden Spirit would not speak; he was even more grieved than we.

Of the ancient cypresses before the shrine, only shattered stumps were left,

From the temple’s golden incense burners, only some dark dust rose.

‘Ever since that frenzied bandit laid waste to the heartland,

Heaven and earth have been clouded with gloom, and the wind and rain are black.

The holy water before the altar failed in its protective spell,
The underworld warriors on the wall were unable to drive back the rebels.

In the days of peace I falsely accepted kind libations and offerings,

For in times of danger I could bring no aid, nor exert any divine power.

Now I am filled with shame for my ineptness as a god;

I should flee deep into the mountains and hide myself away!

Within my domains, no sound of flutes and pipes,

No place for me to look for a sacrificial victim on its bamboo mat.

The marauding nightmare demons came from all sides around my village,

And slaughtered all living beings before a day was done.'

When I heard this speech, my melancholy deepened –

Heaven sends down calamity in due season, not of its own accord.

If this spirit runs to the mountains in order to flee his danger,

How can we turn accusing looks to the nobles of the East?

Year before last, I finally emerged to see the Yangzhen Pass,

Raising my head to view Mount Jing at the borders of the clouds,

It was like coming out of a world of darkness and reaching the human world,

I immediately felt that the times were clear and Heaven and Earth at peace.
The governor of Shan Zhou is a loyal and virtuous man,
He does not rise up in rebellion, but only guards his city.
The governor of Pujin is able to keep down fighting there,
A thousand li of tranquility, without the sound of weapons.
One can carry precious goods by day without anyone molesting,
At night wearing golden hairpins one can travel alone.

The next morning we again went on, passing east of Xin’an,
And on the road we came upon an old man begging gruel.
Hoary and old, his careworn face the color of moss and lichens,
He tried to conceal himself in a tangled mass of rushes.
I asked the old man, ‘In former times, what was you native place?
What forced you under the cold sky, to lodge with frost and dew?’
The old man gradually stood erect, wanting to tell his story,
But sank back hiding his face in his hands and wept aloud to Heaven.
‘My native land fields originally were part of Dongji province,
Year after year my mulberry groves adjoined crown lands,
Each year I would sow two hundred chan of fertile fields,
The household tax I paid each year was thirty million cash.

My daughters were expert weavers of heavy damask robes.

My daughters-in-law were able to cook red millet for their meals.

I had a thousand granaries! Ten thousand chests as well!!

Even after Huang Chao came through, only half had been destroyed.

But ever since, from around Luoyang, where the armies are encamped,

Day and night patrolling soldiers enter the village walls,

The swords they draw are “Green Serpents,” glittering like autumn waters in their scabards,

The high winds on their banners blow out the symbol of the White Tiger.

Entering the gates, they dismount and swoop down like a whirlwind,

Despoil the houses, emptying purses in piles as if they were heaping up earth.

Once my household goods were all gone, my flesh and blood were torn from me,

So now in my declining years I am all alone, bitter and wretched.

But that one person should suffer – alas! – How should that be my only lament?

For in the mountains are ever more, thousands and thousands of families:

By day hunger gnaws them as the hunt wild raspberries on the hillsides,

By night they shelter with the frost, sleeping on reeds and flowers.'
I heard this poor old father's heartrending words;
For the rest of the day I cried and cried, my tears flowed down like rain.
I left my home only to hear the cry of the owl, signifying rebellion,
Even more do I wish now to hasten east, but where shall I find to live?
Yet again I hear that traffic is cut off on the road to Bian,
And they say on the road west to Pengmen they are slaughtering one another.
Facing that wilderness warriors' ghosts flee from their bodies,
At the fords, the waters mingle with the blood of murdered men.
I have just now heard of a traveler who has come here from Jinling,
Hearing him speak of Jiangnan, it seems the scenery there is different.
For there, though the frenzied bandit subjugated the central plain,
No muster of war horses overflows that land's four borders.
There they feel destroying criminals is work of divine merit,
They treat all people with mercy and love, just as if they were children.
The walls and moats are a secure protection of metal and boiling water,
The taxes levied are like clouds, and are sent straight on to the fortresses.
How can it be helped that all within the four seas is in violent flux?
Yet this one district is clear as a mirror and life there smooth as a whetstone!
We who have lived by the royal palace must flee to escape disaster

And in our yearning for peace must envy Jiangnan’s very ghosts.

I pray you, Sir, to raise your oars and go farther and farther east

And chant this long song as an offering to His Excellency of Jinling.”

**Wu Weiye’s Narrative Verse**

*_Song of Donglai*_

The Han emperor finished examining scholars on the “Heaven and Men,”

In the second month he went on his inspection trip east to Mount Jieshi,

They bestowed rhapsodies traversing clouds, the two scholars from Lu,

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266 The translation is mine.

267 This couplet is an allusion to Emperor Wu 武 of Han (r. 141-87 B.C.) selecting officials through his examination system on the theory that man is an integral part of nature, known as the theory of *Tianren* 天人. This was proposed by Dong Zhongshu 董仲舒 (179-104 B.C.). See *Dong Zhongshu zhuang* 董仲舒傳 in *Xinjiaoben Hanshu*, juan 56, pp. 2495-2527. Mount Jieshi is located in Changli 崑黎 county in today’s Hebei 河北 province. The couplet refers to the Chongzhen emperor’s selection of the Jiang brothers in the Palace Examination (*Dianshi* 殿試 or called *Tingshi* 廷試).

268 “Bestowing rhapsodies traversing clouds” (*xianfu lingyun* 仙賦凌雲) likens the literary talent of Jiang Cai and Jiang Gai to Sima Xiangru, who impressed Emperor Wu with rhapsodies such as “Rhapsody of Sir Vacuous” (“Zixu fu” 子虛賦) and “Rhapsody of the Imperial Park” (“Shanglin fu” 上林賦). See *Sima Xiangru zhuang* 司馬相如傳 in *Xinjiaoben Shiji*, juan 117, pp. 2999-3074; see also *Sima Xiangru zhuang* in *Xinjiaoben Hanshu*, juan 57, pp. 2529-2612. This refers to the Jiang brothers who were selected...
Were living near Penglai, where they watched magnificent sunrises.

Zhongru was drafted to the Palace of Bright Light,\(^{269}\)

Serving as a minister, entitled Palace Attendant, he advised the emperor.\(^{270}\)

Shuzi served as an inspector, traveling about the empire,\(^{271}\)

The Jiang family, having two talented individuals, held high repute in the Shandong area.

Their fellow villagers who at the same time were serving in the court,\(^{272}\)

Were Zuo Tu and Song Yu, whom the emperor relied on heavily,\(^{273}\)

Among the officials from Laiyang, Song Mei was the most talented,\(^{274}\)

At the age of thirty, he was promoted to a high-ranking position.

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by the Chongzhen emperor for top official positions because of their outstanding talent. Lu 魯 is the area presently occupied by Shandong 山東 province. Liangsheng 樂生 refers to Jiang Cai and Jiang Gai.\(^{269}\)

Guanfu Zhongru 灌夫仲儒 (ca. Western Han) refers to Jiang Cai. The Palace of Bright Light was a palace in Chang’an. Here, it refers to the imperial palace of the Ming.\(^{270}\)

Buguo shiyi 補過拾遺 refers to the duty of advising the emperor. Palace Attendant (shizhong 侍中) is a supplementary title awarded to officials of the central government chosen by the emperor as his confidential advisers. See Hucker, *A Dictionary of Official Titles in Imperial China* p. 423. This line emphasizes the Chongzhen emperor’s heavy reliance on Jiang Cai in state affairs.\(^{271}\)

Shuzi 叔子 refers to Jiang Gai. Youxuan 有軒 originally refers to a kind of cart, and later refers to the position of inspector, who travels about the Empire to make sure that no official is shirking his proper duty. This line stresses the Chongzhen emperor’s reliance on Jiang Gai in state affairs.\(^{272}\)

“The villagers” refers to Zuo Maodi and Song Mei.

Zuo Tu 左徒 originally means Qu Yuan 屈原 (ca. 339-ca. 278 B.C.), and here, it refers to Zuo Maodi. Song Yu 仲玉 (ca. 290-223 B.C.) refers to Song Mei.\(^{273}\)

As described in Note 72, “Minister of Works” (sikong 司空), an official title of high rank in charge of construction and industry, was originally used for one of the six ministers in the central government system of the Western Zhou 周 dynasty. Song Mei used to serve as the vice minister of the Ministry of Works (gongbu 工部). Thus, the poet uses sikong to refer to Song Mei. See Wang Tao, *Wu Meicun shixuan*, pp. 93-94.\(^{274}\)
The Jiang brothers received the emperor’s favor,

And worried and wept outside the Chang’an Gate for the difficulties of the Empire,\textsuperscript{275}

Jiang Cai remonstrated with the emperor on state affairs several times,

And wrote to him to impeach corrupt high-ranking officials for causing political disorder.\textsuperscript{276}

The emperor was not happy and the officials were angry,

Imperial guards seized him by the hair and dragged him out of the court;

The emperor issued a decree to flog Jiang Cai, a severe punishment,

His court costume was coloured with blood, and he was seen by passersby on his way home.

His beloved younger brother Jiang Gai then resigned after he was relieved of his office,

And took his family to flee to Jiangdong to escape the military uprising,\textsuperscript{277}

Jiang Gai, an official of a bygone empire, originally considered suicide.\textsuperscript{278}

\textsuperscript{275} “Outside the Chang’an Gate” means that they did not reveal their sadness to the emperor in order to avoid stressing the emperor’s worry.

\textsuperscript{276} “Facing the parade of insignia of power” (duizhang 面仗) is an allusion to the imperial system of the Tang. When the emperor attended the court, there was a parade of insignia of power (yizhang 仪仗). The officials reported to the parade, not directly to the emperor. Pingjin 平津 originally refers to a Han prime minister Gongsun Hong 公孙弘 (200-121 B.C.), Marquis Pingjin 平津侯. Here it refers to the high-rank officials of the late Ming.

\textsuperscript{277} Jiangdong 江東 refers to Suzhou.

\textsuperscript{278} Zhuchen 逐臣 means the officials of bygone empire. Gouhuo 濤戮 means commit suicide.
But because he had to take care of his elderly mother, he decided to live through the upheaval.

The Jiang brothers wandered from place to place for many years, as if in a dream.

There was nothing left but weeds moving in the wind before the emperor’s tomb;

They were still alive, and their old friends sympathized with them in their affliction,

Whenever they touched their painful thighs, they thought of the late emperor.

I walked with a stick, coming to Suzhou, to meet my dear friends,

While drinking wine and discussing literary works with my friends, I came across Ziyou;

We both were travelers in a strange land and longing for our hometowns, but yours was much farther away,

Are any of our friends with the same tune still alive in the capital?

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279 During the period when corrupt officials such as Ruan Dacheng controlled the Southern Ming court, the two brothers fled to separate places to save their lives.
280 Maoling 茂陵 is originally the name of the mausoleum of Emperor Wu of Han, but refers to that of the Chongzhen emperor in this line.
281 Literally, “The thigh was still painful for the emperor.” The pain on the thigh refers to Jiang Cai’s flogging.
282 The final three syllables “guo shantou” 過山頭 is an allusion to a couplet from “A Suite in the Qingping Mode” (“Qingping diao” 清平調) by Li Bai: “If you do not find her by the Mountain of Numerous Jewels, / You may head for the Jasper Terrace to meet her beneath the moon” 若非群玉山頭見，會向瑤臺月下逢. For the Chinese text, see Quan Tangshi 全唐詩 (Beijing: Zhonghua, 1996), vol. 5, p. 1703. The translation of the couplet is from Mair, The Columbia Anthology of Traditional Chinese Literature, p. 301.
283 Ziyou 子由 is the second name of Su Che 蘇辙 (1039-1112), the talented younger brother of Su Shi 蘇軾 (1037-1101), and is meant to refer to Jiang Gai – also a talented younger brother of Jiang Cai.
Song Mei usually indulged himself by composing fine poetic lines,

Resigned and returned home from his official position after writing a thousand poems.

When the war drums came eastward, his entire family was reduced to white bones in the cold,

The moonlight shone on Mount Lao – where could their spirits go?

Zuo Maodi’s remarkable reputation left a page in the history annals,

Crossing the river to carry out his mission, he attained both loyalty and filial piety.

If Su Ruqing had also died in Longsha desert, beyond the northern frontier,

There would have been no one crying over the death of Su Ziqing in Chaishi.

You two brothers had no one but each other to rely upon, and traveled from place to place,

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284 As described in Note 72, sikong 司空 refers to Song Mei.

285 As described in Note 73, the mission refers to the peace negotiation with the Qing court. As has been mentioned, Zuo refused the proposal offered by the Qing court and was willing to die for the Ming instead. Moreover, when the Southern Ming attempted to negotiate peace with the Qing, Zuo’s mother died in his hometown of Tianjin 天津, already occupied by Qing troops at that time. On his way to Beijing to carry out the mission, Zuo risked the return home to bury his mother. Thus, the poet praises Zuo for his completion of both loyalty and filial piety. “Vice Censor-in-chief” (zhongcheng 中丞) is the official title of imperial censor in the Censorate (ducha yuan 都察院) in the Ming. Zuo used to serve as court censor. Thus, the poet uses this title to refer to Zuo. See Wang Tao, Wu Meicun shixuan, p. 99. For a biography of Zuo Maodi, see Xinjiaoben Mingshi, juan 275, pp. 7048-51.

286 As described in Notes 74 and 75, Su Ruqing 蘇瑞卿 是 Su Xian 蘇玄 (ca. first-century B.C.), a younger brother of Su Wu 蘇武 (140-60 B.C.). Here, it refers to Zuo Maotai 左懋泰 (fl. 1644), a younger brother of Zuo Maodi. Longsha 龍沙 refers to a deserted place. Chaishi 柴市 originally is the place where Wen Tianxiang 文天祥 (1236-1283) was executed. Here, it refers to the place of Zuo’s execution.

287 The Jiang brothers offended Ruan Dacheng in the later reign of the Chongzhen emperor. After Ruan gained power over the Southern Ming court, they fled to separate places to avoid both of them being caught together.
Not only lonely and drifting around, but also separated by smoke and frost.\(^{288}\)

The poems of homesickness were sent through the currents of Guangling.\(^{289}\)

The letters about missing his younger brother were sent to Mount Huqiu.\(^{290}\)

When I looked back to the wind and dust, my tears fell down my cheek.\(^{291}\)

My hometown was desolate, the sea and sky were dreary in autumn;

Tian Heng Island was still there, and fish and dragons still swam in the cold rivers,\(^{292}\)

Luanda City was desolate, and its weeds and trees, sad.\(^{293}\)

In the past, emperor Wu of Han led ten thousand cavalry,

When singing “Song of Autumn Wind” during the sacrificial rites, how high the emperor’s spirit was!\(^{294}\)

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\(^{288}\) “Smoke and frost” (yanshuang 煙霧) means uprisings. After Ruan was killed, Jiang Cai returned to Laiyang to take care of his mother, while Jiang Gai moved back to Suzhou. Due to the military uprisings of the time, these two brothers also lived apart.

\(^{289}\) As described in Note 78, the poems of homesickness (sigui shi 思歸詩) refer to those that Jiang Gai wrote to his elder brother.

\(^{290}\) As described in Note 79, the letters about missing his younger brother (yidi shu 遺弟書) refer to those that Jiang Cai wrote to Jiang Gai. Huqiu originally refers to Mount Haiyong 海湂, located in Suzhou, which the poet uses to refer to Suzhou, where Jiang Gai lived. See Wang Tao, *Wu Meicun shixuan*, pp. 100, 191.

\(^{291}\) Fengchen 風塵 (literally, “wind and dust”) refers to the fall of the Ming and the poet’s suffering during the upheaval.

\(^{292}\) Tian Heng Island is an allusion to the story of Tian Heng 田橫 (fl. 202 B.C.). The loyalty of Tian Heng to the Qi 齊 parallels that of Jiang Cai to the Ming. See *Tian Dan zhuan* 田儋傳 in *Xinjiaoben Shiji*, juan 94, pp. 2643-49. Yulong 魚龍 is an allusion to a couplet from the fourth poem of “Autumn Stirrings: Eight Poems” (“Qiuxing bashou” 秋興八首) by Du Fu: “Fish and dragons grow silent now, autumn rivers grow cold, / The life I used to have at home is the longing in my heart” 魚龍寂寞秋江冷, 故國平居有所思. For the Chinese text, see *Dushi xiangzhu*, juan 17, vol. 4, pp. 1489-90. The translation is from Owen, p. 436. This allusion refers to the poet’s longing for the Ming.

\(^{293}\) Ruanda City is located in what is now Shandong, and is near Laiyang. It refers to Laiyang, the hometown of the Jiang brothers.

\(^{294}\) The story of Emperor Wu of Han refers to the Chongzhen emperor.
The ruined memorial tablet recorded the date of sacrifice,

Who, among the Boliang attendants, could compose poems for the emperor now?295

Lu Zhonglian did not want to leap into the East Sea for fame,296

Fang Li did not leave by boat to save his life.297

A man’s downfall is determined by time and fate,

Why should we be like passengers, sad and longing for home?

I hope to live a life in retirement, fishing in the azure river,298

Tomorrow I will go with you to live in the mountains.

Second Song of the Donggao Thatched Hut299 (hou donggaocaotang ge 後東皋草堂歌曲)

Qu Shishi’s house, Donggao Thatched Hut, was located at the foot of Mount Yu,300

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295 “Boliang attendants” (boliang shicong 柏梁侍從) is an allusion to Emperor Wu of Han. Boliang is Boliang Terrace, built by Emperor Wu, who ordered his attendants to compose poems for him.

296 See Lu Zhonglian zhuan 魯仲連傳 in Xinjiaoben Shiji, juan 83, pp. 2459-69.

297 Chi Yi refers to Fan Li 范蠡 (b. 517 B.C.). See the story of Fan Li in Xinjiaoben Shiji, juan 41, pp. 1740-56.

298 Canglang alludes to a certain story of Qu Yuan 屈原 (ca. 340-278 B.C.), described in the poem “Fisherman” (“Yufu”漁父) in the Chuci 楚辭 (Songs of the South). See Jiang Ji 賈駿 (Qing dynasty), comm., Shandainzhu Chuci 山海闡註楚辭 (Taipei: Chang’an, 1984), pp. 179-81.

299 The translation is mine.

300 Donggao Thatched Hut was located at the foot of Mount Yu 虢山.
A hundred *qing* were surrounded by clear springs, watering flowers and bamboos;

There were several hundred scrolls of Shen Zhou’s calligraphy and paintings,\(^{301}\)

All were in Qu’s personal favourite collections.

Reclining pillows and a duster accompanied him in his elegant villa,\(^{302}\)

A goose, flying high, was envied by hawks and owls;\(^{303}\)

The white hut and the green mountain were still there;\(^{304}\)

When police with a prison cart came to arrest him.\(^{305}\)

The emperor pitied him and let him return home,

He returned to his old place of reclusion;

He walked with a short stick, looking at the mountain behind his residence,

There was a small boat tied to the tree before the gate.

Although corrupt, ruthless officials controlled the court,\(^{306}\)

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\(^{301}\) Shen Zhou 沈周 (1427-1509), a native of Suzhou, was a famous Ming artist known for his calligraphy and paintings of pastoral scenes and flowers.

\(^{302}\) This line refers to Qu’s simple and contented life in his hut.

\(^{303}\) The first four syllables, "*honghu gaofei*" 鴻鵠高飛 ("a goose flying high"), refers to Qu’s great ambition. *Yingzhun* 鷹隼 ("hawks and owls") refers to corrupt, ruthless officials.

\(^{304}\) Baishe 白社 (White hut) is originally the name of a famous Taoist ancestral temple, and was later used to refer to the residence of a recluse. Here it refers to the Donggao Thatched Hut because Qu led a reclusive life before taking office in the Ming court. *Qingshan* 青山 (green mountain) refers to Mount Yu.

\(^{305}\) Huangmen beisi 黃門北寺 is the name of an imperial prison. See *Li Ying zhuân* 李膺傳 in *Xinjiaoben Houhanshu* 新校本後漢書 (Taipei: Dingwen, 1994), juan 67, p. 2195.

\(^{306}\) Factional battles were vicious in the late Ming. *Goudang* 助黨 ("Hook Party") refers to Wen Tiren’s 温體仁 (1573-1639) clique. See *Qu Shisi zhuân* 翟式耜傳 in *Xinjiaoben Mingshi*, juan 280, pp. 7179-84; see also *Wen Tiren zhuân* 温體仁傳 in the *Xinjiaoben Mingshi*, juan 308, pp. 7931-37.
The emperor knew that he was a loyal and upright official;\(^{307}\)

His being relieved of his office was because of Wen Tiren’s accusation,

His being able to lead a life in retirement in his hut was due to the emperor’s grace.

Once the emperor died, he left his hometown,

The long period of battles stopped him from returning home;\(^{308}\)

Alas! The noble Vice Censor-in-chief’s family members,\(^{309}\)

Sadly posted a notice on the gate to sell their house.\(^{310}\)

Qu’s son, alone, had difficulty running his household,

Bullying officers came often, angrily calling to open the door, and extorting money from him;

After searching through all the worn-out cases, he could not find any money,

He had no choice but to abandon his elegant villa.\(^{311}\)

Neighbours took the flowers to their own houses at will,

\(^{307}\) *Zhejian chen* 折戟沉 is an allusion to the story of Han loyal and upright official Zhu Yun 朱雲 during the reign of Emperor Cheng 成 of Han. See *Zhu Yun zhuan* 朱雲傳 in *Xinjiaoben Hanshu*, juan 67, pp. 2912-17. The story of Zhu Yun is meant to refer to Qu, also a loyal and upright official.

\(^{308}\) These two lines tell that after learning of the emperor’s death, Qu left home to join the Southern Ming court, and led troops to defend the Southern Ming from Manchu aggression in the Guangdong and Guangxi areas.

\(^{309}\) “Vice Censor-in-chief” (*zhongcheng* 中丞) refers to Qu Shishi, who used to serve as Investigating Censor (*jiancha yushi* 監察御史).

\(^{310}\) Qu’s son Qu Songxi 翟嵩緒 did post a notice to sell his house, but in fact it was just a strategy to escape troubles and protect his family. The house was not sold. See Zhao Yi, *Oubei shihua*, juan 9, pp. 138-9.

\(^{311}\) *Chengnan chiwu* 城南尺五 is an allusion to residences in Chang’an owned by the noble Wei 韋 and Du 杜 of the Tang dynasty. Here it refers to Qu’s villa.
Pine trees, which had not been trimmed for a long time, were chopped down and taken away by monks;

Fishing boats came to fish in the garden pond,\(^{312}\)

On the broad driveway, people carried off the Taihu stones from the garden;\(^{313}\)

The stone foundations of pillars are left, but there is no sign of the pavilion,

The hedge remains, but is dilapidated, and its door is half ruined.

The broken bridge slants, by its side withered willows drowse,

No one raises up the drunken wall, and only dried creepers hang over it.

The abandoned ancestral temple is still there, in which thorns grow densely,

In there the memorial tablet, hiding among wild grass, is still legible.

In the morning, old farmers sing and shout before the stairs,

Which causes the passersby more regret, and makes them sigh.

When I visited your house for the first time,

It was in the ninth month, the Chongyang festival, when we drank,\(^{314}\)

\(^{312}\) Xijiachi 畿池 is an allusion to the pond of the garden owned by the Zhuxi 諸羲 family, an eminent family during the Jin 晉 dynasty. Here it refers to the pond in Qu’s garden. See Shan Jian zhuan 山簡傳 in Xinjiaoben Jinshu 新校本晉書 (Taipei: Dingwen, 1992), juan 43, pp. 1228-30.

\(^{313}\) Daogongshi 到公石 is an allusion to the story of Dao Gai 到 (Liang 梁 dynasty). See Dao Gai zhuan 到傳 in Xinjiaoben Nanshi 新校本南史 (Taipei: Dingwen, 1994), juan 25, pp. 678-80. In the pond of Dao’s garden, there was a huge rare stone. Here it refers to the Taihu 太湖 stones in Qu’s garden.

\(^{314}\) An alternate translation is: “We drank in the ninth month, and it was the Chongyang festival.” “Yellow flower” 黃花 is the chrysanthemum, which refers to the Chongyang 重陽 festival, which occurs on the ninth day of the ninth month. The use of the chrysanthemum to stand for the Chongyang festival can be
We enjoyed Shen Zhou's fine painting, "Brook and Mountain in Autumn,"

And sighed in admiration for his authentic work.

It is said that the owner of this painting has changed again,

How many of your guests are still alive?

I see “Brook and Mountain” has again changed its original appearance,

Its carved railings and jade green thresholds are no more!

Leaf and flower fall fluttering, and know deeply the sadness of Song Yu,

The goose flying to Hengyang disappears in the Chu skies; it is late autumn.

Twilight has regrets, where is your home?

I gaze at the distant river shore and cannot say a word; the river flows on of itself.

I come to visit your hut, but where I can reside?

seen in Yiwen leiju 藝文類聚, juan 4 (Suishibu zhong 歲時部中), pp. 81-84.

315 “Brook and mountain” (Xishan 溪山) refers to the Donggao Thatched Hut. The change refers to the decline of Qu’s family.

316 This is an allusion to the two lines of the first poem of the Jiu bian 九辯 (Nine Changes) attributed to Song Yu: “Alas for the breath of autumn, / Wan and drear: flower and leaf fluttering fall and turn to decay” 悲哉秋之氣也。蕭瑟兮草木搖落而變衰. The translation of these two lines is from David Hawkes, trans, The Songs of the South (London: Penguin Books, 1985), p. 209. For the Chinese text, see the Shandaige zhu Chuci, p. 182. The sadness of Song Yu is later taken by Chinese literati to symbolize their sentiment observing the change of seasons in autumn.

317 The final three words jia he zai 家何在 mean “does your home exist?”. The Ming is past, and Qu’s house has likewise been deserted. The poet thus emphasizes that Qu can return to neither the Ming nor his home.

318 This is an allusion to a line from “Xiang Jun” 湘君 (The Goddess of the Xiang) in the Jiu ge 九歌 (Nine Songs) by Qu Yuan 屈原 (ca. 339-ca. 278 B.C.): “Gazing at the distant Cenyang mooring” 望沓陽兮極浦. The translation is from Hawkes, The Songs of the South, p. 107. For the Chinese text, see the Shandaige zhu Chuci, p. 61. An alternate translation is: “The river shore in the distance has no words, but the river flows of itself.”
I light a lamp and write a second long song at night;\textsuperscript{319}

The things of the past ten years turn out to be a sad memory,

This song expresses my sorrow again, and it is too sad to read it.

Wei Boudoir and Liang Garden both are gone,\textsuperscript{320}

Only the cuckoo cries sadly in the lonely west wind;\textsuperscript{321}

Level Spring and Lone Joy are now buried among the wild thickets,\textsuperscript{322}

I am now in the desolate, silent village, listening to the sound of a bell in a cold, rainy night.\textsuperscript{323}

\textit{Poem of Yuan Lake}\textsuperscript{324} (\textit{yuanhu qu} 鴛湖曲)

Green grass by Yuan Lake grows far, merging with the sky,

It is early Spring in the second month, a good time to go boating on the lake;

\textsuperscript{319} "Second long song" is Wu's poem "Second Song of the Donggao Thatched Hut."
\textsuperscript{320} Wei Boudoir (weiqin 細箇) refers to Cao Cao's 曹操 (155-220) bedroom in the Bronze Sparrow Terrace (Tongque tai 鐵雀臺). Liang Garden (liangyuan 梧園), also called "Rabbit Garden" (Tuyuan 兔園), refers to the elegant garden, built by Liu Wu 劉武 (ca. 184-144 B.C.), Prince Liangxiao 梁孝王 of Han, in Kaifeng 開封. It was a place where Han literary figures gathered. Here, Weiqing and Liangyuan refer to Qu's hut.
\textsuperscript{321} An alternate translation is: "Only the lonely cuckoo cries sadly in the west wind."
\textsuperscript{322} "Level Spring" (Pingquan 平泉) is the name of a Luoyang villa with an elegant garden owned by Li Deyu 李德裕 (787-850), a Tang dynasty prime minister during the reign of Emperor Xianzong 憲宗. "Lone Joy" (Dule 獨樂) is the name of another famous Luoyang garden owned by Sima Guang 司馬光 (1019-1086), a minister, scholar, and literary figure of the Northern Song dynasty. Here, Pingquan and Dule refer to Qu's garden.
\textsuperscript{323} Literally, "Cold rain, desolate, silent village, I listen to the sound of a bell at night."
\textsuperscript{324} The translation is mine.
Thousands of long, thin willow branches are waving in the wind, looking like fine drizzle,

Peach flowers are blossoming by the brook, which seems to be filled with mist.

In the mist and rain, I cannot tell where Wu Changshi’s residence is;

The lake bank looks as it used to be, I still can recognize the trees before the gate;

Orioles on the trees are singing in two and three,

Ten years ago, I visited here, riding a small boat.

The host was hospitable, giving a sumptuous banquet to his guests,

The wind was blowing, sending the sound of laughter from the pavilion over the water;

The sound of a drum caused the dancers to appear in a line on the stage,\footnote{An alternate translation is: “Following the sound of drum, the singers and dancers appeared in line on stage.”}

Following the sound of the flute, they performed the Mulberry Branch dance;

They dressed charmingly, wearing light boots and narrow sleeves,

Clear wind music and complex string music mingled and competed in their playing;

Dancers with floating cloud-like hair-coils performed according to “Rainbow Skirts,”\footnote{“Rainbow Skirts” (Nishang 繡裳) refers to “Song of Rainbow Skirts and Feather Garments” (“Nishang yuyi qu” 繡裳羽衣曲).}

White-faced dancers performed the Mynah dance.\footnote{Canjun 参軍, literally “adjutant,” is the name of a role in a special kind of comedy here, and refers to the dancers in this line. In the Mynah (quyu 津曲) dance, dancers imitate the bird’s actions.}
After drinking, we took boats to the winding pavilions to the west,³²⁸

The lake was full of light at dusk, and we, returned, drunk.

The next morning, new songs were performed,

By those beautiful female dancers at the willow bank;

Joy went on day after day, night after night,

Even the prominent officials and eminent personages could not have such joys;

The huge rush-leaf canvas sails with strong winds,

Sends you off along the Chang’an road.³²⁹

In the capital, you enjoyed wealth and glory, riding the fine, jade-white horse,

Maids held a censer, following you to attend early morning court;

You told the old flowers and willows by South Lake to keep their good looks,³³⁰

 Maintain the blossoming flowers and bright moon to welcome my returning boat.³³¹

Who would expect life suddenly changed like a dream?³³²

³²⁸ 曲橋, literally “winding pavilion,” refers to how the pavilions were connected to each other by winding bridges or corridors.
³²⁹ The couplet tells that Wu Changshi passed the civil service examinations and left for the capital to take office. Chang’an 長安 refers to Beijing 北京. “Chang’an road” 長安路 refers to Wu’s bright future.
³³⁰ “Old flowers and willows” (Jiu huailiu 舊花柳) refers to the dancers.
³³¹ “Returning boat” (literally “returning oars”) (Guirao 歸櫓) refers to Wu’s glorious homecoming.
³³² An alternate translation is: “Who knows if things changed suddenly; life is like a dream,” Because of factional battles, Wu was accused of corruption and bribery, and later sentenced to death. For the story of Wu Changshi, see Xinjiaoben Mingshi, juan 24, 252, 253, 254, 258, 308; pp. 333, 6524, 6540-41, 6565-66, 6670-71, 7928-31.
The sunlight was gloomy, the sad wind blew;\textsuperscript{333}

Ji Kang’s music was terminated before its end,\textsuperscript{334}

What use was Duke Shan’s recommendation?\textsuperscript{335}

Wu, in his official dress, was executed at the Eastern Market,\textsuperscript{336}

Mount Beimang had no place left for his burial,\textsuperscript{337}

Even the white poplars by the graves of Wu’s family are occupied by others,

The dancers know the buildings are not as they used to be.\textsuperscript{338}

After the military uprising, Wu’s famous garden has nothing but foxes and hares

scampering about,

\textsuperscript{333} "Sunlight" (riying 日影) is a reference to the Wei (220-265) musician and poet Ji Kang 程康 (223-262). Ji was well known for playing the Guangling san 廣陵散, and thus, he was also named Ji Zhongsan 程中散. He was falsely accused and executed. See Ji Kang zhuan 程康傳 in Xinjiaoben Jinshu, juan 49, pp. 1369-74. The story of Ji Kang refers to the tragedy of Wu Changshi, who was also falsely accused and executed according to Wu Weiye’s point of view.

\textsuperscript{334} The interruption of Ji Kang’s music refers to Wu’s death stopping him from completing his life ambition.

\textsuperscript{335} “Duke Shan” is Shan Tao 山濤 (205-283), who recommended highly talented candidates to the emperor. His recommendation was called Shan Gong Qishi 程公啟事. A biography of Shan Tao is in Xinjiaoben Jinshu, juan 43, pp. 1223-28. This line suggests that it is useless that Wu Changshi was talented and highly respected by his contemporaries. He was still executed by the emperor.

\textsuperscript{336} Dongshi chaoyi 東市朝衣 (literally, “wearing court robes at the Eastern Market”) is an allusion to the story of Chao Cuo 招錯 (200-154 B.C.). Chao Cuo’s political suggestions offended the feudal princes and lords of the Han, and he was later falsely incriminated by his political opponents Yuan Ang 袁盎 (fl. 148 B.C.) and Dou Ying 竺嬰 (fl. 131 B.C.) and executed at the Eastern Market during Emperor Jing 景 of Han. This parallels Wu’s similar accusation and subsequent execution by his political enemy Jiang Gongchen 蒋拱宸.

\textsuperscript{337} Mount Beimang 北邙, also called Mount Mang 山南 or the North Mountain 北山, was where the graveyard for royalty during the Eastern Han and Western Jin was located. The term later came to be used for graveyards in general. This line suggests that Wu Changshi died without a place for burial.

\textsuperscript{338} An alternate translation is: “Those dancers knows the prosperous days of the buildings are all gone.” It suggests that the dancers have left and the buildings are empty.
In order to avoid irritating the old soldiers, I only dare to peep stealthily at the painted pavilion;\textsuperscript{339}

I wish that you had died for the empire at that time,\textsuperscript{340}

Rather than witness how the government and society have changed.

I lean against the boat’s hull, looking at the lakeshore,

Viewing the mist and rain, and the terrace and pavilion, I am doubly dejected;

Upon suddenly seeing the green grass, I thought it was the green dance fan,

Upon seeing the fallen petals, I mistook them for the brightly coloured dance dresses.\textsuperscript{341}

The joy and sorrow of life will pass away after all is done,

Time comes and goes; it is too sad to look back at the past;

Hearing the sound of a flute, you needn’t sigh for Shi Jilun’s suffering,\textsuperscript{342}

Just drink, and learn from Tao Yuanming to lead a life of retirement in the mountains.

Look there! How dangerous is rowing a small boat in the white-crested waves, surging and swelling sky high,

\textsuperscript{339} Wu Weiye revisited Wu Changshi’s residence after Qing troops took control of the south. Wu Changshi’s residence was occupied by the Qing troops.

\textsuperscript{340} To “die for the empire” (moxianguan 没殺官) is a euphemism for Wu Changshi’s execution by the emperor.

\textsuperscript{341} These two lines describe the poet’s thoughts of the joyful time he had with Wu Changshi in the past, and his longing for his friend.

\textsuperscript{342} Shi Jilun is Shi Chong 石崇 (249-300). He was known for his extravagance, failed in factional battles and was killed by Sun Xiu 孫秀. A biography of Shi Chong is in Xinjiaoben Jinshu, juan 33, pp. 1004-8. Here, the story of Shi Chong refers to the cause of Wu Changshi’s death by vicious factional battles in the late Ming.
Even withdrawing the pole in time, I am still afraid that it will be too late to turn the boat;

The people of the world suffer infinitely from wind and waves,

I will tell this to the old fisherman by the lakeshore.

_Song of the Old Courtesan from Linhuai_³⁴³

The general from Linhuai was domineering and powerful,³⁴⁴

Indulging in sexual pleasure rather than strengthening his troops;³⁴⁵

The white bones of men should be better left in the battlefields,

But he chose to return to dust with his young, beautiful courtesans.³⁴⁶

An elderly courtesan of the Liu family is still alive,

Mulberry branch still remembers the songs of the Kaiyuan period;³⁴⁷

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³⁴³ The translation is mine.
³⁴⁴ Liu Zeqing, a notorious Ming general, commanded the troops of Huai’an 淮安. Huai’an was part of Linhuai 臨淮 County in the Han dynasty. Thus, the poet calls Liu “general from Linhuai.”
³⁴⁵ Literally, “Does not seek to strengthen his body but indulge in song and dance.” “Strengthen his body” (shenqiang 身強) here means strengthening troops. “Song and dance” (gewu 歌舞) is a euphemism for sexual pleasure.
³⁴⁶ Literally, “Those young, beautiful ladies have turned to dust themselves.” These two lines together suggest that the general would rather die with the women than fight to death for the empire.
³⁴⁷ “Mulberry branch” (zhezhi 柘枝) refers to the old courtesan. The Kaiyuan period was one of the most prosperous eras of the Tang, but here refers to the reign of the Chongzhen emperor of the Ming. The songs of the Kaiyuan period therefore also refer to the songs of Chongzhen’s reign, and to its historical events.
When she has just started to sing, her tears begin falling,

Before the wine cups, she tells of her suffering from a lonely, wandering life.

I used to be the courtesan of Liu family,

My courtesy name is Dong’er, and I am known for singing *Song of Liangzhou*,\(^{348}\)

Using the rewritten lyrics of *Song of Shuidiao* to teach Taoye,\(^{349}\)

Demonstrating *pipa* songs to teach Mochou.\(^{350}\)

In the past, Marquis Wu’an showed off the prosperity of singers and dancers of his family,\(^{351}\)

Du Qiu’niang’s talent in singing was admired by her contemporaries.\(^{352}\)

The Tian family welcomed and drove me to their house in a calf cart,

And later transferred me to the house of Liu Zeqing.

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\(^{348}\) *Liangzhou* 梁州 refers to the “Song of Liangzhou” ("Liangzhou qu" 潼州曲 or 梁州曲).

\(^{349}\) *Shuidiao* 水調 is the *name of a song*. Taoye 桃葉 originally is the *name of a favourite concubine of the famous Jin calligrapher Wang Xianzhi 王獻之 (344-388), who was the seventh son of Wang Xizhi 王羲之 (303-361). Here it refers to the courtesans of the Liu family.

\(^{350}\) *Kunxian* 軍弦 refers to the *pipa* (lute) song. Mochou 莫愁 is originally the *name of a woman famed for her beauty*, and here refers to the courtesans of the Liu family.

\(^{351}\) Marquis Wu’an 武安侯 is Tian Fen 田盼 (fl. 131 B.C.). He was a maternal brother of Emperor Jing 景 of Han. A biography of Tian Fen is in *Xinjiaoben Hanshu*, juan 52, pp. 2377-81. Tian Hongyu’s 田宏遇 daughter, the High Consort Tian 田貴妃, was a favourite concubine of the Chongzhen emperor. In other words, Tian Hongyu was a relative by marriage to the emperor. Thus, the poet uses Tian Fen to refer to Tian Hongyu.

\(^{352}\) This is an allusion to Du Qiu’niang 杜秋娘 (ca. eighth to ninth century), a famed courtesan of the imperial family in the Tang. Here it refers to the old courtesan. For a biography of Du Qiu’niang, see Du Mu’s 杜牧 (803-ca. 852) “Song of Du Qiu’niang, with Preface” (“Du Qiu’niang shi bing xu” 杜秋娘詩幃序), in *Quan Tangshi*, juan 520, vol. 16, pp. 5938-39.
Liu was originally a knight-errant in the Shangdong area.\footnote{In fact, Liu was not a knight-errant in his youth, but a ruffian. This is an ironical description. See a biography of Liu in \textit{Xinjiaoben Mingshi}, juan 273, pp. 7006-8.}

In his camp, the sound was silver zither music, and the groups of dancers were all pretty;

While practicing shooting, he was attended by girls with charming smiles,

While playing ball, he was accompanied by beauties with heavy make-up and beautiful dresses.

Although I was old among the courtesans, I still had a good figure,

Compared with the military troops, the singers and dancers were better;\footnote{This relates that the singers and dancers that Liu owned were better than his troops. It suggests the poet's criticism of Liu's indulgence in sexual pleasure rather than strengthening his troops to save the state.}

Like Yang Kan's maids, we were able to race on horseback;\footnote{Yang Kan 羊侃 (495-549) is a famous Liang 梁 general. See a biography of Yang Kan in \textit{Xinjiaoben Nanshi}, juan 63, pp. 1543-48.}

Like Li Po's younger sister, we were good at shooting.\footnote{For the story of Li Po 李波 (ca. fifth century) and his sister Li Yongrong 李雍容 (ca. fifth century), see \textit{Li An'shi zhuan} 李安世传 in \textit{Xinjiaoben Weishu}, juan 53, pp. 1176-77.}

We were gorgeously attired, dressed in light and soft garments with embroidered sashes,

Holding bows and pellets, and racing on horseback to the south of the city;

We suddenly heard that yellow dust was rising in the capital,

The sight of killing filled the rivers and mountains.

Who could be a spy and get to the capital to ascertain what really had happened?
The legs of the thousand li “Chasing the Wind” horses were idle;\textsuperscript{357}

Messages were not reliable, how could one visit the two palaces?\textsuperscript{358}

I had served in the Tian family before, and was familiar with Tian’s house and the capital.\textsuperscript{359}

I, therefore, asked for permission to enter the former capital,

I rode at full gallop and did not rest until crossing over the Yellow River;

Passing over the enemy troops in the dark, I arrived at Tian’s house,

I was surprised to hear the strains of strings and bamboo in the dance hall.

I found Lushan’s vice generals carrying bows and knives,\textsuperscript{360}

Listening to the music, drunkenly embracing beautiful courtesans in their arms;

Coming across someone in a hurry, I asked about the two princes,

But what I found was that Tian Hongyu’s family members held each other and cried;

\textsuperscript{357} “Chasing the Wind” \textit{(Zhuifeng 追風)} was the name of a racing horse in ancient China. This line indicates that Liu’s subordinates were all awed by the difficulty of the mission and not willing to enter the capital to find out what really happened.

\textsuperscript{358} “Two palaces” refers to the two sons of the Chongzhen emperor, namely Zhu Cizhao 朱慈炤, Prince Yong 永 of Ming, and Zhu Cican 朱慈燿, Prince Ding 定 of Ming. The “messages” refer to the ones concerning the fate of the two princes who disappeared after the rebels broke into the capital.

\textsuperscript{359} Jinzhang 金張 is an allusion to Jin Midi 金日磾 (134-86 B.C.) and Zhang Anshi 張安世 (fl. 62 B.C.). See a biography of Jin Midi in \textit{Xinjiaoben Hanshu}, juan 68, pp. 2959-63. See a biography of Zhang Anshi in \textit{Xinjiaoben Shiji}, juan 20, p. 1060; see also \textit{Xinjiaoben Hanshu}, juan 18, p. 692. Jin and Zhang were nobles, and here are used to refer to Tian Hongyu.

\textsuperscript{360} “Lushan’s vice generals” \textit{(lushan pijiang 穀山裨將)} refer to Li Zicheng’s deputy commanders.
The Zhou and Tian family members became nobles with great political power because of their daughters.\(^{361}\) But they did not want to adopt the two sons of the emperor during the national crisis; While returning from the capital to Liu's house, I met the Southern troops,\(^{362}\) Which were just leaving their camps and retreating to Huaiyin. During this difficult time, Liu never sought ones willing to die with precious swords, But used bright pearls to attract beautiful women; In his army, men showed their heroism by drinking heavily, Women had no worry and sang soft, beautiful songs. Alas! The west wind was angry, screaming aloud,\(^{363}\) Breaking off the poplars on the mountains,\(^{364}\) The general retreated with his troops to camp in the Huai River; He was not hesitant to spend money to hire sailers, He attempted to carry off his beautiful women to flee to the Southeast.\(^{365}\)

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\(^{361}\) "Zhou" refers to Queen Zhou, and "Tian" refers to High Consort Tian.

\(^{362}\) "Southern troops" (nanbing 南兵) refers to Liu's troops.

\(^{363}\) "West wind" (xifeng 西風) refers to the Manchu troops. Nu 怒 ("angry, screaming aloud") describes the swift and forceful attack of the Manchu armies.

\(^{364}\) "Poplars on the mountains" (shanyang shu 山陽樹) refers to Liu's troops.

\(^{365}\) Literally, "Xi Shi took a boat to flee to southeast." This is an allusion to the story of Fan Li 范蠡 (b. 517 B.C.) and Xi Shi 西施 (ca. sixth century B.C.), who fled to escape troubles. See the story of Fan Li and Xi Shi in the *Hereditary House of King Gou Jian of Yue*, (Yuewang Gou Jian shijia 越王勾踐世家, in *Xinjiaoben Shiji*, juan 41, pp. 1739-56.)
The big waves in the Yuzhou area were higher than mountains,

He wandered at sea and had no place to return;

He had no choice but to return to Huai’an, surrendering to the Qing court,

His whole family was sent northwards, passing through the Huai River, to the capital.

Once he left the Huai River, when would he be returning?

During his stay in the capital, he thought his residence was for a king or marquise;

Only when police came to his gate, did the songs and dances stop,\textsuperscript{366}

Only when he was about to be executed in the dreary Western Market, did he realize that he was nothing but a prisoner under Qing custody.\textsuperscript{367}

I am an elderly woman, and my hair is all white now,

I’ve recalled all the sad happenings of the fall of the Ming and the rise of the Qing;\textsuperscript{368}

I’ve seen the locust trees shedding their leaves in the old palaces in autumn,

And the grass growing along the footpath in the south fields in spring.

\textsuperscript{366} Liu was charged with betrayal and executed by the Qing court. See the story in \textit{Qingshigao}, juan 4, and 240, pp. 97, 112, 9544-45.

\textsuperscript{367} Literally, “At the dreary Western Market, he sighed for the Southern Cap.” “Western Market” (\textit{xishi} 西市) was a place of execution in ancient China. “Southern Cap” (\textit{nanguan} 南冠), also called “Chu Cap” (\textit{chuguan} 楚冠), is an allusion to \textit{nanguan er zhì} 南冠而繫 (“one wearing the Southern Cap was imprisoned”). See the story in \textit{Chenggong chuanjiunian} 成公傳九年 in \textit{Chunchiu Zuozhuan Zhengyi} 春秋左傳正義, juan 26, p. 448. \textit{Nanguan} refers to \textit{Chuguan} 楚冠, which originally refers to a kind of hat worn in Chu, and later came to be used to refer to prisoners.

\textsuperscript{368} An alternate translation is: “I sadly recalled the past happenings about the fall of the Ming and the rise of the Qing.”
I still play the strings and pipes facing the eastern wind,\(^{369}\)

Among the guests, I recognize some old acquaintances;

The Jingu garden has turned to dust and ashes,\(^{370}\)

Moreover, the dancers and singers are all gone.

In Chuzhou, the moon has set, and the water of the clear river is cold,\(^{371}\)

The sound of the piping flute fills me with sadness!"

\textit{Two Artists from Chu}\(^{372}\) (\textit{chuliangsheng xing} 楚兩生行)

On Mount Yellow Crane, there were two artists from Chu,\(^{373}\)

They were the honoured guests of the Zhengnan General because of their superb performances.\(^{374}\)

After the death of the general, the dynasty changed,

Their exquisite performances followed the sound of river and passed away.

\(^{369}\) The eastern wind is of the spring.

\(^{370}\) The Jingu garden (Jingu yuan 金谷園) was built by Shi Chong. It refers to Liu Zeqing’s elegant garden in Huai’an.

\(^{371}\) Chuzhou 楚州 refers to Huai’an.

\(^{372}\) The translation is mine.

\(^{373}\) “Yellow Swan Rock” (huanghu ji 黃鶴磯), also called Yellow Swan Mountain (huanghu shan 黃鶴山) or Yellow Crane Rock (huanghe ji 黃鶴矶), is located in Wuchang 武昌, where Zuo Liangyu’s 左良玉 troops garrisoned. The two artists are Su Kunsheng 蘇昆生 (1600-1679) and Liu Jingting 柳敬亭 (ca. 1592-ca. 1676).

\(^{374}\) The Zhengnan General 征南將軍 refers to Zuo Liangyu.
One artist rests chin in hand and gives an admirable, skillful storytelling performed.\(^{375}\)

He has Lou Hu's eloquence and Chunyu Kun's humor.\(^{376}\)

Feeling grateful for Zuo's past kindness, he cries bitterly,

However, his humor still satisfies his young audience.\(^{377}\)

Poverty drives him to serve as a storyteller under the Fubo General once more.\(^{378}\)

Wearing close-fitting military uniform is not what he wants.

Storytelling is just for receiving pay from the general's office,

At his leisure, he lifts up his skirt, fishing by the river alone.

One artist chews the zheng notes and embraces the shang notes in his mouth,\(^{379}\)

He is worried about the disappearance of the ancient Jiangnan music.

He rediscovers and accurately sings the ancient sounds, which the older generation admires,

He composes wonderful songs, which can entertain emperors.

\(^{375}\) "One artist" (yisheng — 生) is Liu Jinting.

\(^{376}\) Junqing 君靉 is the courtesy name of Lou Hu 樑穀 (fl. 32-7 B.C.). Chun Yu refers to Chunyu Kun 沛于覈 (ca. 386-310 B.C.). Lou Hu and Chunyu Kun were known for their eloquence. For a biography of Lou Hu, see Youxia Liezhuan 有下列傳 in Xinjiaoben Hanshu, juan 92, pp. 3076-79. For a biography of Chunyu Kun, see Guji Liezhuan 古ji列傳 in Xinjiaoben Shiji, juan 126, pp. 3197-99.

\(^{377}\) This couplet describes Liu Jinting's storytelling before audiences after Zuo's death. He would cry when he came to an episode that jogged his memory of Zuo, but remained humorous in other parts of his performance. His humors satisfied the young audiences.

\(^{378}\) The Fubo 伏波 General originally refers to a famous Eastern Han general, Ma Yuan 马援 (14 B.C.-49 A.D.), and is used to refer to Ma Fengzhi in this line. For a biography of Ma Yuan, see Ma Yuan zhuan 馬援傳 in Xinjiaoben Houhanshu, juan 24, pp. 827-53.

\(^{379}\) Su Kunsheng, the artist referred to, sings with great skill by manipulating the zheng and shang notes (or their scalar extensions) of the traditional pentatonic scale. This line stresses Su's great skill in singing.
His voice, like a silk thread, resonates far and winds around; like a dish of jade, it is
gentle and smooth,

The pitch of his tones perfectly fit the measurements of Banshu and Yuchi.  

His “Song of Leaving the Great Levee of the West” especially,

Fills audiences with the heartbreak of Du Dangyang.

Recall the past days when General Zuo was at the peak of his power,

General Zuo had grand gatherings with his guests at Yellow Crane Tower, and praised
the historic place.

Su Kunsheng asked for a drink, and then started to sing,

In the bright moonlight, the barracks were solemn and silent.

After hearing Su’s song, the General sat in an armchair,

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380 Banshu 半黍 and Yuchi 玉尺 were musical measurements in ancient China. See Rao Zongyi 饒宗頤, ed., Shishou xinyu jiaojian 世說新語校譯 (Taipei: Zhengwen, 1976), juan 20, p. 530.

381 The “Song of Leaving the Great Levee of the West” (“Dati xiqu qu” 大堤西去曲) is also called the “Song of the Great Levee” (“Dati qu” 大堤曲). This song was used to allude to the current political events.

382 Du Dangyang 杜當陽 is Du Yu 杜預 (222-285), a famous Jin general and great scholar. Here it refers to Zuo Liangyu. For a biography of Du Yu, see Du Yu zhuan 杜預傳 in Xinjiaoben Jinshu, juan 34, pp. 1025-33. This line relates the historical events that Zuo led his troops down to Nanjing to eliminate Ma Shiying and Ruan Dacheng. After the Hongguang emperor was enthroned in Nanjing, Ma Shiying and Ruan Dacheng controlled the imperial court. Zuo led his troops there to eliminate them. Ma and Ruan moved the front line of imperial troops from their position defending the Manchu advance to Nanjing to fight Zuo’s troops. This resulted in the swift advance of Manchu troops and ultimately the fall of the Southern Ming.

383 An alternate translation is: “The bright moon in the sky was shining down on the solemn, silent barracks.”
He tapped his thigh, and sighed that he had gone through a hundred battles, but now was weak and ill.

Once Zuo died, his son raised a flag of surrender,

The brave, fierce warriors were all gone, and there were no defending troops.

The huge tomb, shaped like Mount Qilian, wept in the west wind,\(^{384}\)

The guest in Archery Hall was distressed and unkempt.\(^{385}\)

He stayed long in the lonely house, with only the setting sun to accompany him,

He heard the sound of sobbing coming from the fields in the distance.

Treading on the green grass, alone he looked for Jiangling’s residence,\(^{386}\)

With the flowers in full blossom, he thought of Du Qiu’niang before her tomb.\(^{387}\)

Dancing and the songs of flute went on endlessly, from one to another,

Who would strike the war-drum to lead the troops on the river?\(^{388}\)

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\(^{384}\) The “tomb the height of Qilian” (Qilian gaozhong 齊連高塚) is an allusion to Huo Qubing 霍去病 (140-117 B.C.), a Han general. After his death, Emperor Wu of Han built a huge tomb for him in the shape of Mount Qilian. For a biography of Huo Qubing, see Wei Qing Huo Qubing liezhuan 衛青霍去病列傳 in Xinjiaoben Hanshu, juan 55, pp. 2478-91. This refers to the tomb of Zuo Liangyu in this line.

\(^{385}\) The guest refers to Su Kunsheng.

\(^{386}\) Jiangling 江令 refers to poet Jiang Zong 江總 (519-594), whose residence was located in Nanjing. Jiang was a prime minister of the last emperor of Chen 陳, i.e., Chen Houzhu 陳後主 (r. 582-589). During the national crisis, Jiang still accompanied the emperor to indulge in pleasure rather than trying to save the state. For a biography of Jiang Zong, see Jiang Zong zhuan 江總傳 in Xinjiaoben Chenshu 新校本陳書 (Taipei: Dingwen, 1993), juan 27, pp. 343-47. Jiang’s residence represents Ruan Dacheng’s residence in this line.

\(^{387}\) Du Qiu’niang may refer to those courtesans of the Hongguang emperor of the Southern Ming.

\(^{388}\) This couplet suggests that the generals of the Southern Ming also indulged in pleasure rather than defending the state from the invasion of the Manchu armies.
Su Kunsheng regretted that he had no place to return,

The young men of Wu were never willing to admire Su more than themselves.

I miss the white-haired old man from the Han River,$^{389}$

Do you [Su] know it was because of his humor that he [Liu] escaped adversity?

Your frustration leaves nothing but worry for your wife and children,

Leave your trouble! Don’t fall into the feudal lord’s hands.$^{390}$

Frustration always comes from too much fame,

Seeing your downfall, I think of your friend.

I have become old and haven’t heard from Liu in years,

I sent both of you a copy of my new poem.

I use allusions and conceal your names in the poem to protect you from ridicule,

The willows along the Gusu Terrace will bring the eastern wind back again.$^{391}$

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$^{389}$ The Han River (Hanjiang 邳江) is also called Hangou 邳溝, the name of a canal in ancient China. The canal begins in Yangzhou 楊州, Liu Jingting’s hometown. Thus, the “white-haired old man from the Han River” refers to Liu. See Gao Zhangcai 高章采, *Wu Weiye shi xuanzhu* 吳偉業詩選注 (Shanghai: Guji, 1986), p. 120.

$^{390}$ The feudal lord refers to Ma Fengzhi, a notorious Ming general.

$^{391}$ Wu Weiye employs paronomasia here. The word “su” 蘇 in “Gusutai” 姑蘇臺 is homophonous with the su of Su Kunsheng. “Liu” 柳 (“willow”) in “dongfengliu” 東風柳 is a homophone of Liu Jingting’s surname. “Bring the eastern [i.e., spring] wind” suggests that their difficulties will soon be resolved.
When the Emperor had departed from the world of men,

General Wu destroyed the enemy and took the capital, descending through Jade Pass.

With grievous sobbing, all six Armies dressed in mourning,

But bristling with anger, their general was enraged about a beauty,

"This beauty, stranded and alone, is not my concern,

The rebels, doomed by Heaven, still indulge in wild debauchery.

Not until I swiftly wipe out the Yellow Turbans, pacify Black Mountain,

And mourn for the late emperor before his tomb, will I meet the lady again."

They had first met at the homes of Tian and Dou,

In a marquis’ mansion, with song and dance, she came forth like a flower.

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393 According to Coleman and Shen’s translation, the narrative voice of lines 5-8 is ambiguous. Line 5 looks like Wu Sangui’s words, and lines 6-8 are more like a third-person’s narrative. Moreover, diansao huangjin ("wipe out the Yellow Turbans"), ding heishan ("pacify Black Mountain"), and kuba junqin ("mourn for the late emperor before his tomb") are three consecutive acts, and their subject is General Wu, not Lord and Lady. Thus, I take these four lines as Wu Sangui’s words, and make some changes. Coleman and Shen’s translation is: “This beauty, stranded and alone, should not be my concern; / The rebels, doomed by Heaven, still indulged in wild debauchery. / Swiftly General Wu wiped out the Yellow Turbans and pacified Black Mountain; / When the mourning ended, Lord and Lady met again.”

394 An alternate translation is: “In a marquis’ mansion, singers and dancers come forth like flowers.”
Thus the palace zither girl was promised to the general,395
As soon as he could fetch her in a lacquered carriage.
She came originally from Wanhua Village in Gusu,
Yuanyuan was her nickname; she was lovely and refined.
She dreamed that she would journey to the gardens of Fuchai,
And that when she entered with the throngs of palace ladies, the Emperor would rise.
In a former life she must have been a lotus picker,
Before whose gate the waters of Heng Pond stretched out.
Across Heng Pond a pair of oars came flying,
Who was the mighty lord abducting her by force?396
At that instant she did not know that she was not ill-fated,397
At that moment she could only soak her robe with tears.
This lord’s vaunted power reached into the palace chambers,
But Yuanyuan’s sparkling eyes and pearly teeth went unnoticed by the Emperor.
Back they dragged her to Eternal Lane, then shut her up within the mansion,
And taught her some new songs to entrance her guests.

395 An alternate translation is: “Tian Hongyu promised to give the zither girl of his home to the general.”
396 Coleman and Shen’s translation is: “A certain mighty lord abducted her by force.”
397 Coleman and Shen’s translation is: “At that instant could she know that she was not ill-fated?”
The guests drank on and on; the red sun set,

Her mournful song – for whom intended?

The fair-complexioned one, of Tonghou rank, was youngest of the guests,

In choosing from among the flowers, repeatedly he looked her way.

Soon from its cage he freed this lovely bird,

But when could they cross the Milky Way to join each other?

How sad that military orders rushed him away,

How bitter that the meeting they had pledged was thwarted.

They had pledged each other deep devotion, but for them to meet was hard,

One day, hordes of rebels swarmed like ants, engulfed Chang'an.

How sad the wistful wife was when the willows near her tower,

Were seen as powdery catkins at horizon’s edge.

The rebels, searching the environs for Green Pearl, besieged the inner mansion,

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398 Coleman and Shen translated 一朝 as “one morning,” It may be translated as “one day”.
399 Loutouliu 樓頭卯 may be an allusion to the poem “Boudoir Sorrow” (“Guiyuan” 閨怨) by Wang Changling 王昌齡 (ca. 698-ca. 757): “The young wife in her chamber has no sorrow, / On a spring day, she, prettily dressed, mounts the tower. / She suddenly sees the willow trees by the roadside, / She regrets that she asked her husband to seek the rank of marquis.” 閨中少婦不知愁，春日凝妝上翠樓。忽見陌頭楊柳色，悔教夫婿觅封侯. For the Chinese text, see Quan Tangshi, juan 143, vol. 4, p. 1446. This line describes Chen Yuanyuan longing for Wu Sangui and her regret at not stopping him from going to war.
400 “Powdery catkins” (fenxu 粉絮) is liuxu 柳絮 (willow catkins). It suggests that the rebels regarded Chen Yuanyuan as a prostitute.
And loudly called for Scarlet Tree to come forth from the ornamented portals.\textsuperscript{401}

Had he and his troops not been all-victorious,\textsuperscript{402}

Could he have won his mounted moth-browed beauty back?\textsuperscript{403}

Calling out, they led the moth-browed beauty in on horseback,

Her cloudy locks were disarrayed; her startled soul had barely settled.

The torches blazing on the battlefield to greet her,

Revealed her makeup, marred by crimson streaks.

Then with pipes and drums they marched off for Qin River,

Upon Gold Oxen Road a thousand chariots advanced.

Where the clouds within Xie Valley deepened, painted towers rose,

As the moon went down behind San Pass, she opened up her mirrors.

By the time that Yuanyuan’s fame had spread throughout the river district,

Ten times the tallow’s scarlet flowers had seen the frost.

Her singing teacher was pleased she still lived,\textsuperscript{404}

\textsuperscript{401}Lines 37-40 describes Chen Yuanyuan’s suffering at the hands of the rebel general Liu Zongmin. Coleman and Shen’s translation of these four lines does not clearly indicate who the general is. Their translation is: “How sad that to the wistful wife the willows near her tower / Seemed like catkins at horizon’s edge. / Then searching the environs of Green Pearl, the general besieged the inner mansion, / And loudly called for Scarlet Tree to come forth from the ornamented portals.”

\textsuperscript{402}Coleman and Shen’s translation is: “Had he not been a hero, all-victorious.” However, there is no the word “hero” in the Chinese text.

\textsuperscript{403}An alternate translation is: “He could not have won his mounted moth-browed beauty back.”

\textsuperscript{404}In Coleman and Shen’s translation, the subject of the line is Chen Yuanyuan. However, according to the context, the subject of the line should be Yuanyuan’s singing teacher, not Yuanyuan herself. I have
The girls who laundered silk with her missed their companion. \footnote{405}{According to the Chinese text, it is apparent that the subject of the line is the girls who laundered silk with Chen Yuanyuan, not Chen herself. I have changed the translation accordingly. Coleman and Shen's translation is: "She recalled when she had been among the girls who laundered silk."}

To the old nest all these swallows had borne mud together,

But one alighted on a branch and was transformed into a phoenix.

While her friends often gazed at their goblets and lamented growing old, \footnote{406}{I added "often" to Coleman and Shen's translation.}

Yuanyuan's husband was aspiring to the rank of feudal lord. \footnote{407}{Houwang \\侯王 originally refers to the two ranks of marquis and lord, but here refers to Wu Sangui being invested with the title of Lord Pingxi 平西王 by the Qing court. I changed "king" to "lord." Coleman and Shen's translation is: "Yuanyuan's husband was aspiring to be king."}

"At that time she was entangled only by her fame,

The noble and the powerful vied with each other to invite her.

One peck of bright pearls: ten thousand pecks of sorrow,

Adrift amidst mountains and passes, her waist grew thin.

She unjustly blamed the violent wind for buffeting the falling blossoms, \footnote{408}{Kuangfeng yang luohua 狂風揚落花 ("the violent wind buffeting the falling blossoms") refers to her suffering when she was a courtesan at Tian's home.}

But then spring's boundless beauty came again to earth and heaven." \footnote{409}{This line suggests that Chen's encounter with Wu Sangui at Tian's home brought her wealth and glory. I take lines 59-64 as the words of her past singing teacher and companions.}

We have often heard of beauties who could bring down towns and kingdoms,

But, more than this, she even made her Zhou Lang famous.

\begin{flushright}
changed the translation accordingly. Coleman and Shen's translation is: "Yuanyuan was pleased her singing teacher still lived there."
\end{flushright}
How can a woman involve great plans of state?

It is unfortunate that a hero is always a man of passion.\textsuperscript{410}

Now, as the bleached bones of his whole family turn to dust,

She illumines history's record as the beauty of the age.

For don't you see:

Once Guanwa Palace was built, a pair of mandarin ducks dwelt there,

The girl of Yue was like a flower; the king never tired of looking at her.\textsuperscript{411}

Now dust accumulates on Fragrant Path and birds call out alone,

From Echo Corridor all have vanished and moss grows undisturbed.

The changes in tone result in ten thousand miles of sorrow,\textsuperscript{412}

She, wearing bright pearls and green jade, dances and sings the ancient "Song of Liangzhou."\textsuperscript{413}

\textsuperscript{410} The couplet refers to Wu Sangui's going over to the Manchu side. This irritated Li Zicheng, who then killed Wu's entire family. Coleman and Shen's translation is not clear. Their translation is: "How can a woman heed great plans of state, / Or a hero help but be a man of passion?"

\textsuperscript{411} Coleman and Shen's translation of the couplet is: "The Guanwa Palace rose from a love-bird's nest; / The girl of Yue was like a flower; never could he tire of looking." The Guanwa Palace is the name of a palace owned by the King of Wu 吳王 (r. 495-473 B.C.), Fu Chai 夫差 (d. 473 B.C.). The pair of mandarin ducks, a conventional trope for a loving couple, refers to Fu Chai and Xishi. Qi 起 means "build". I have rectified Coleman and Shen's translation accordingly.

\textsuperscript{412} \textit{Huanyu yigong} 換羽移宮 means "the changes in tone" in general, not the change from \textit{yu} tone to \textit{gong}. Coleman and Shen's translation: "from 'do' to 'la,' ten thousand miles of sorrow," is incorrect.

\textsuperscript{413} \textit{Zhuge cuiwu} 琥翠舞 means that Chen Yuan yuan, wearing pearls and jade, sang and danced, not "songs like pearls, kingfisher dances ..." as in Coleman and Shen's translation. Moreover, \textit{gu Liangzhou 古梁州} refers to the ancient "Song of Liangzhou" 梁州曲 or 漳州曲, and alludes to the place where Chen Yuan yuan and Wu Sangui were staying. It is not "Old Liang Province" as in Coleman and Shen's translation: "Songs like pearls, kingfisher dances as in Old Liang Province."
Now I have sung for you a different song about Wu Palace,

The waters of the Han flow southeast night and day.

Reflection on Meeting an Old Man in the Garden of the Southern Chamber of the Imperial Academy in Nanjing: A Poem in Eighty Rhymes (yu nanxiangyuansou ganfu bashiyun 遇南廬園叟感賦八十韻)

Cold waves strike against abandoned fortresses,

The red mound looks like a fire cloud,415

I arrived at Jinling in the fourth month,

On the tenth day I walked by the Dahang Bridge.

This is the place where I once took office,

But all traces of me have been forgotten.

On the way I came across an old farmer,

Who asked me where I was from.

I still could recognize him as an old servant of the Academy,

414 The translation is mine.
415 The red mound refers to Mount Qingliang 清涼山, also called Mount Stone (Shitou shan 石頭山). It is located in Nanjing.
Our meeting after a long separation filled us with sadness.

He opened a door, and invited me to have a seat,

What I saw was a broken wall and a low fence.

He pointed to the deserted underbrush, and said:

"That is the Garden of the Southern Chamber."

The offices and buildings are ruined,

He tills the fields as a tenant farmer to pay taxes.

He changed his career to make a living,

Because he is grateful for past kindness, he chose to stay at the garden.

Although it is difficult to take care of this land,

He is unwilling to leave for another place.416

I took this opportunity to visit the old site,

On the way, my longing for the past days gradually increased.

The Garden fronted water and had a green mountain behind,

My residence was located in the middle.

We selected the best candidates from everywhere to be the students of the Academy,

416 Lines 14-20 may also be seen as the old man telling of his story in the first person. Thus, an alternate translation is: "It is the Garden of the Southern Chamber. / The offices and buildings are ruined, / I till fields as tenant farmer to pay taxes. / I change career to make a living, / Because I am grateful for past kindness, / I choose to stay with the garden. / Although it is difficult to take care of this land, / I am unwilling to leave for another place."
In the six halls, we examined and recorded their works.\textsuperscript{417}

Pine and cypress trees were old and tall,

The sound of bell and flute music was clear and melodious.

On the spacious clear lake before the halls, green waves rippled gently,

Along the lakeshore, weeping willows were planted abundantly.

A resplendent pavilion was on the water in the lotus lake,

The lotus flower blossomed and its fragrance followed the wind.

The guests we talked and laughed with were all eminent personages,

In the flowering morning and moonlit evening, we emptied wine pots and goblets.\textsuperscript{418}

There was a pavilion in the south,

Where the leaves of parasol trees and bamboos produced cool.

I looked back at Mount Jilong,\textsuperscript{419}

\textsuperscript{417} Liuguan 六館 refers to the six Halls, including Shuaixing 率性, Xiudao 修道, Chengxin 誠心, Zhengyi 正義, Chongzhi 崇志, and Guangye 廣業. Students who had passed the examinations on the Four Books (Sishu 四書) and had not taken the examinations on the Classics (jing 經), lived in the Hall of Zhengyi, Chongzhi, or Guangye. Those who were good at writing and reasoning lived in the Hall of Xiudao or Chengxin. Those who had good knowledge of the Classics and Histories, and were good at writing and reasoning, were promoted to the Hall of Shuaixing. See Xinjiaoben Mingshi, juan 69, pp. 1676-78.

\textsuperscript{418} An alternate translation is: “Under the moonlight, with the blossoming flowers, we emptied wine pots and goblets.”

\textsuperscript{419} Mount Jilong 雞籠山 is located in the central area of today’s Nanjing. Zhu Yuanzhang 朱元璋 (1328-98), the Hongwu 洪武 emperor of the Ming (r. 1368-98), founded the Temple of Loyal Ministers (Gongchen miao 功臣廟) at Mount Jilong in memory of the twenty-one loyal ministers who had made distinguished contributions to the founding of the empire. See Lizhi si 禮志四 in Xinjiaoben Mingshi, juan 50, pp. 1304-5.
In the temple, there were statues of the feudal lords.\textsuperscript{420}

Li Wenzhong was on the left hand side, while Deng Yu and Mu Ying were on the right.\textsuperscript{421}

Xu Da and Chang Yuchun were in the middle.\textsuperscript{422}

The figure with a frost-like beard, showing his fortitude

Is the old general Dong’ou Tang.\textsuperscript{423}

In addition to the six lords, sixteen marquises were enshrined subordinately in the temple.\textsuperscript{424}

They wore swords, and lined up sternly.

The Ming empire had these outstanding talents to be its generals and ministers,

How could it be possible for the empire to worry about its state affairs and borders?

The north wind blew furiously on the river,

\textsuperscript{420} “Feudal Lords” (\textit{zhu houwang 諸侯王}) refers to the twenty-one loyal ministers.
\textsuperscript{421} Li is Li Wenzhong 李文忠 (1339-1384). For a biography of Li, see \textit{Li Wenzhong zhuan 李文忠傳} in \textit{Xinjiaoben Mingshi}, juan 126, pp. 3741-46. Deng is Deng Yu 鄧愈 (1338-1378). For a biography of Deng, see \textit{Deng Yu zhuan 鄧愈傳} in \textit{Xinjiaoben Mingshi}, juan 126, pp. 3478-51. Mu is Mu Ying 沐英 (1344-1392). For a biography of Mo Ying, see \textit{Mo Ying zhuan 沐英傳} in \textit{Xinjiaoben Mingshi}, juan 126, pp. 3756-59.
\textsuperscript{422} Xu is Xu Da 徐達 (1332-1385). For a biography of Xu Da, see \textit{Xu Da zhuan 徐達傳} in \textit{Xinjiaoben Mingshi}, juan 125, pp. 3723-30. Chang is Chang Yuchun 常遇春 (1330-1369). For a biography of Chang Yuchun, see \textit{Chang Yuchun zhuan 常遇春傳} in \textit{Xinjiaoben Mingshi}, juan 125, pp. 3732-37.
\textsuperscript{423} Dong’ou Tang 東甌湯 is Tang He 湯和 (1329-1395), Lord Dong’ou 東甌王. For a biography of Tang He, see \textit{Tang He zhuan 湯和傳} in \textit{Xinjiaoben Mingshi}, juan 126, pp. 3751-56.
\textsuperscript{424} In fact, there were fifteen, not, as Wu records, sixteen figures. Among the fifteen, thirteen were \textit{Guogong} (Dukes of State), one was \textit{Jun’gong} (Commandery Duke), and one was \textit{Hou} (marquis). See \textit{Kongchen miao 功臣廟} in \textit{Xinjiaoben Mingshi}, juan 50, pp. 1304-5.
The waves surged like ten thousand horses galloping.\footnote{425}{The couplet suggests the fall of the Ming and the swift advance of the Qing army.}

I revisited this historic relic,

But I see nothing but cattle and sheep in the setting sun’s light.

Alas! The descendant of Lord Zhongshan,\footnote{426}{The descendant of Lord Zhongshan refers to Xu Qingjun 徐青君 (ca. seventeenth century). He inherited property from his family, but squandered his wealth on pleasure, and was soon reduced to poverty. He then made a living begging and acting as a surrogate by receiving legal punishments in lieu of the accused. See Yu Huai 余懷 (1616-1696), \textit{Banqiao zaji 板橋雜記}, juan xia 巷下, as cited in Wang Tao, \textit{Wu Meicun shixuan}, p. 211.}

Why is your pride no longer so high?

If a person degenerates like this,

It would be better to die by the roadside.

It is regrettable that the shame of you naked and flogged for others

Occurred in the Mansion of Lord Zhongshan.

Tongtai Temple is desolate now,\footnote{427}{Tongtai Temple was built by Emperor Wu 武 of Liang 梁 (r. 502-549), Xiao Yan 蕭衍 (464-549), but was later destroyed in a military uprising. In the twentieth year of the Hongwu emperor of the Ming, 1387, Jiming Temple \textit{(jiming si 疊鳴寺)} was built on the place where Tongtai Temple formerly stood. For a history of Tongtai Temple, see \textit{Xinjiaoben Nanshi}, juan 7, pp. 205-25.}

Lying on the south of Mount Jilong.

At that time, the pagoda of Monk Baizhi,

Was fragrant from heavenly flower petals falling on it.

His body was put in a golden coffin, and moved elsewhere to be buried,
The Hongwu emperor issued an imperial edict to praise him,

His cassock was placed in Guling Temple,

All of these were carried out according to Xiao of Liang's will.\(^{428}\)

The Observation Terrace was a thousand feet high,\(^ {429}\)

Where the court astronomer recorded the good omens.\(^ {430}\)

He looked northwards at the start Maosu,\(^ {431}\)

And sadly found that the star was shining brightly every night, a portent of war.

Emperor Gao of Han bequeathed his clothes,

The later generations offered sacrifices to the clothes every year.\(^ {432}\)

Books were put on the jade table,

Bows and swords were placed on the golden stand.

I had temporarily acted as the officer offering sacrifices,

\(^{428}\) This refers to the golden coffin, reburial, imperial praise, and his cassock being placed in Guling Temple. "Xiao of Liang" refer to Emperor Wu of Liang.

\(^{429}\) "The Observation Terrace" (guanxiangtai 觀象臺) is an astronomical observatory.

\(^{430}\) "Court astronomer" (taishi 太史) is "Directorate of Astrology" (taishi jian 太史監). During the Ming dynasty, the primary duty of Taishijian is to observe the stars, calculate the calendar, and record good and bad omens. See Zhiguan san 職官三 in Xinjiaoben Mingshi, juan 74, pp. 1811-12.

\(^{431}\) Maotou 面頭 is another name of the star Maosu 霊宿, an omen of war. See Tianguanshu diwu 天官書第五 in Xinjiaoben Shiji, juan 27, pp. 1305-6.

\(^{432}\) Emperor Gao of Han is Liu Bang 劉邦 (256-195 B.C.), the founder of the Han. This analogy is to the Hongwu emperor and founder of the Ming, Zhu Yuanzhang 朱元璋 (1328-1398). The allusion to Emperor Gao of Han is as follows: After his death, his clothes were placed in the Gaoqin 高寢, located in a place near his tomb. His clothes were taken to his tomb every month. See Liu Jing Shu Suntong liezhuan 劉敬叔孫通列傳 in Xinjiaoben Shiji, juan 99, pp. 2725-26. According to the Ming's system of ritual, the imperial officials offered sacrifices to the clothes of the former emperors. See Lizhi wu 禮志五 in Xinjiaoben Mingshi, juan 51, pp. 1316-17, 1322-24.
Making obeisance to the emperor, and then exhibiting his clothes.

Due to the ceremony, the imperial palace was swept.\textsuperscript{433}

The gate of the palace was opened.\textsuperscript{434}

There were mottles on the emperor’s bed,

Rust was gathering on the gate knockers.

The attendants in the temporary palace were all looking forward to the emperor’s arrival,

The guards holding two-pronged spears were guarding the gate.

This has all changed now,

All of them have passed away like the Yangzi River rushing eastwards.

In Zhongling there were one hundred thousand pine trees,

The large ones were high and reached into the skies.

Their roots and knots were like bronze,

Their trunks were twisted, and their green bark was dry.

Who knows what age they came from?

Recently, they have been chopped by axes.

\textsuperscript{433} Nan nei 南內 is originally another name of Xingqing 興慶 Palace of the Tang, and refers to the imperial palace of the Ming in Nanjing.

\textsuperscript{434} Literally, “Bronze dragon-shaped gate knocker opened the Weiyang Palace.” Tonglong 銅龍 is bronze dragon-shaped gate knocker, and refers to the gate of palace. Weiyang 未央 is originally the name of a palace of the Han, and refers to the imperial palace of the Ming in Nanjing.
During the past hundred thousand years,

How could there be no rise and fall of dynasties?

Furthermore, they were chopped down by the common people,

Among these people, who is not engaged in farming?

These common people and the trees,

Were all brought up by the emperor.

Ethics and cardinal virtues have all vanished,

It is not surprising that the lecture hall is ruined.

But what concerns me most are the whereabouts of the books,

They were all bound with fine covers.

In the Confucian Temple, there were fine bronze wine vessels shaped like oxen,

Their colours were moltted, green mixed with yellow.

They are all abandoned among the underbrush,

They are scattered, and no one collects them.

The old man thinks that they have talked for a while,

He discussed with his wife and son in private, and then said to me:

"You are tired, and your horses are fatigued,

It is time to cut scallions and cook rice with yellow millet."
Please don't look down on my poverty,"

He arranged wine and food on the table.

During the dinner, he started to recount the military uprising from the beginning,

And told of the misery he witnessed, filling him with sadness:

"The Qing army came from the north,

When hearing of its arrival, the inhabitants were terrified.

The army announced that they were going to enter the city,

And made a requisition on the villagers for houses.

The chief of the village brought the government announcement to the Academy,

And posted a note on the building which had been built by the former emperor's orders.

The military flag was planted on the roadside,

To keep people away from the building; no one could stop it.

The people only hoped to keep their own flesh and blood alive,

And would not dare to carry off their own baskets and suitcases.

People supported the old and carried the young to escape,

Children who got lost cried out for their fathers and mothers.

In the Jiangnan area before the upheaval,

The inhabitants led a life of wealth and peace.
Once Ma Shiying and Ruan Dacheng became the prime ministers,\textsuperscript{435}

They conducted the affairs of the imperial government at their own whim.\textsuperscript{436}

Gao Zhen fought against Huang Degong for the possession of Yangzhou,\textsuperscript{437}

Zuo’s troops came from Wuchang.\textsuperscript{438}

These factional battles gradually turned into a national crisis,

These past events were too complex to recount in detail.

During the early stage when the Qing army governed Xialu,\textsuperscript{439}

Officials were far greedier than wolves.

According to household records, they arrested rich men,

And extorted large sums of money from them.

They thought this was all very talented and clever,

But this was only for stuffing their moneybags.

\textsuperscript{435} As described in Note 62, Ruan Dacheng was the Minister of War (\textit{bingbu shangshu} 兵部尚書) of the Southern Ming, not the prime minister. However, he collaborated with Ma Shiying to conduct state affairs, so the poet calls them “prime ministers.” For a biography of Ma Shiying and Ruan Dacheng, see \textit{Xinjiaoben Mingshi}, juan 308, pp. 7937-45.

\textsuperscript{436} As described in Note 63, this line relates that Ma and Ruan eliminated those who did not belong to their own clique, and that they were absorbed in factional battles rather than the business of defending the empire.

\textsuperscript{437} Gao Zhen 高鎬 is Gao Jie. For his biography, see \textit{Xinjiaoben Mingshi}, juan 273, pp. 7003-6; for a biography of Huang Degong, Gao’s opponent in this battle for Yangzhou, see \textit{Xinjiaoben Mingshi}, juan 268, pp. 6901-3.

\textsuperscript{438} Zuo indicates Zuo Liangyu. For his biography, see \textit{Xinjiaoben Mingshi}, juan 273, pp. 6987-98. For a discussion of the historical background, see \textit{Xinjiaoben Mingshi}, juan 273, 308, pp. 6997-98, 7940, 7942-43.

\textsuperscript{439} Xialu 下路 refers to Nanjing. Jinling 金陵 (Nanjing) was renamed Baixia 白下 in the early Tang. It was later renamed Jiankang lu 健康路, and then Jiqing lu 集慶路 during the Yuan. See \textit{Dilizhi san} 地理志三 in \textit{Xinjiaoben Jiutangshu}, juan 40, p. 1584, and \textit{Dilizhi wu} 地理志五 in \textit{Xinjiaoben Yuanshi} 新校本元史 (Taipei: Dingwen, 1992), juan 62, p. 1501.
One day, people were asked to deliver fodder,

The next, they were asked to repair public embankments.

Excessive demands from officials hurt people so deeply,

Abscesses grew all over their bodies.

Recently I read an imperial decree,

And know that the government is carrying out new policies and seeking good officials.

Melon fields have their own boundaries,

Ditches have their own embankments.

It is not until now that I started to realize that ruling a state

Cannot be done without morality.

After spring arrives, rain water is sufficient,

Farm villages are filled with happiness and bustle.

My sons and I are making an effort to plow,

In order to pay taxes after the harvest.

After my suffering, I’ve finally regained a life of peace,

I am poor and old, but it doesn’t matter to me.”

It is dusk, and I should not stay longer,

In the glimmering twilight, the evening scenery looks green and grey,
When I am about to whip my horse and leave,

Sadness breaks my heart.

I admire and envy this old man,

Who can be free to sing the “Song of Canglang” while carrying a plough.440

I am sad for myself having been busy with worldly affairs,

Heaven and earth are nothing but a blur.

*A Song on Hearing the Taoist Priestess Bian Yujing Play the Zither*441 (ting nü-daoshi

*Bian Yujing tanqin ge 聽女道士卞玉京琴歌)*

The wild goose meets a heavenly gale,

Startled, it flies northward and cries,

Flying and crying bitterly into the night,

I overheard a melody played on the zither,

I ventured to ask who the player was,

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440 Wu Weiye here expresses his desire for the simple life and retirement from politics. “Singing the ‘Song of Canglang’” (Ge Canglang 歌滄浪) is an allusion to Qu Yuan, when he came across an old fisherman while walking distressed along the riverbank. The fisherman urged him to dispense with his concern for worldly affairs. See “Fisherman” (Yufu 漁父) in the *Chuci*. See *Sandaige zhu Chuci*, pp. 179-81.

441 The translation is from Kang-I Sun Chang, pp. 314-20.
Some said she was the Bian Yujing of earlier years.

Yujing and I met in the south,

Her home was on the Great Merit Road.

"The Green Tower in the small Compound was by the main avenue,

Across from it there lived the Lord Zhongshan.

Zhongshan's daughter was a peerless beauty,

Her eyes were bright, her teeth sparkling, her gleaming pearl earrings dangled down.

Once when she was singing and dancing at a banquet,

I caught a glimpse of her dabbing a powder-puff on her cheeks.

I inquired her age. Sixteen and not yet married,

But already knew music and played the Qing-shang melodies.

When she returned, her companions washed off her rouge for her,

What a waste to have this great talent glorify Ping-kang,

Only such beauty is worthy of a marquis.

Everything was in a frenzy during the southern retreat,

For how many days could the noble families resist?

Suddenly an imperial edict was issued for recruiting beauties.

Slender horses and light chariots innumerable.
The fair lady of Zhongshan alone lingered,

For the beauty of the time was ignored.

Her splendid looks should have been made known to the world,

But behind the lofty gate she feared the envy of others.

They all said taking on the yellow-canopied carriage was most honorable,

But who could have known her life would be ruined in the twinkling of an eye?

No sooner had the Cassia Palace been built in the Southern Court

Than it was reported the northern army was closing in on Gua-bu.

I've heard the Emperor had run off on his jewelled steed.

No longer is the oxcart needed for betrothing concubines.

Fortunately, she was being carried into the Chen Palace,

But her name had already been written in the register of Dai.

I can vaguely remember Qi and Ruan,

They were selected into the Three Palaces at the same time.

What a pity, none of them saw the emperor,

The Military Bureau already set them apart as those to be taken away.

Slowly they sang “Jasper Trees of the Coming Spring,”

Their jade visages faded, their flowery hairpins were cast away.
At that time, they resented Han Qinhu deeply, 

For Zhang and Kong had enjoyed the emperor’s favor for ten years. 

Let her see the emperor, if only for one day, 

Yu’er was willing to die for Marquis Donghun. 

Who can understand their longing for the emperor’s sedan? 

But, now, the green tomb is so desolate. 

In front of the blossoms, I strum an unadorned zither, 

With every note I heave three sighs to express my sorrow. 

Quietly I play the tune of ‘Departing Geese and Phoenixes,’ 

Imparting to it the sound of grieving wind and bitter rain. 

Last night, atop the city wall, came the sound of bamboo pipes. 

Those in the music academy were recruited at once. 

Unmarried girls feared the summons, 

Ladies of the Lu family wept outside the music quarters. 

Secretly I changed attire and went out to the riverbank, 

Where I chanced upon a boat from Danyang mooring at the islet. 

I cut out a robe of yellow silk and vowed to become a Taoist, 

Carrying my green patterned zither to sing a story of beauties.
This place used to be known for singing and dancing,

Three troupes of singers played the music of Ten-beat Drum.

The moon is bright, but strings are cold and silent,

Shan-tang is desolate, suffering from the ravages of war.

Of my ten-year companions, only two or three are left.

The rouged faces of Sha and Dong have turned to dust.

Women of royal chambers have become dust on the road,

We who wander about are many.”

On hearing this, the audience began to sigh,

From the desolate rivers and mountains came the faint melody of a fife.

Let us not play the Frontier Song of Lady Cai

And cause all the blossoms to fall in King Wu’s garden.

_Song of Xiao Shi at the Green Gate_\(^{442}\) (**xiaoshi qingmen qu** 蕭史青門曲)

Xiao Shi at the Green Gate looks up at the bright moon,\(^{443}\)

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\(^{442}\) The translation is mine.

\(^{443}\) Xiao Shi is an allusion to the story of Xiao Shi and Nong Yu. Xiao Shi was a famous musician during the reign of Duke Mu of Qin (r. 659-621 B.C.). He was a flute virtuoso, and the sound of his playing could attract the phoenixes and white cranes. Duke Mu’s daughter Nong Yu liked Xiao’s music,
He seems to see the green phoenix tail sweeping the broad Milky Way.

Hao Zhi’s pond and terrace are desolate and buried in the white reeds.\(^{444}\)

Fu Feng’s mansion is buried in yellow dust.\(^{445}\)

In the past, there were prosperous markets near the mansions of Queen Zhou’s and High Consort Tian’s families,

At present, they are silent; only crows are left, crying on locust trees at dusk.

I still remember Qing Yuan, the mansion of Princess Qinshui,\(^{446}\)

However, there are only spring orioles left, crying over the flowers of Shangyang Palace.\(^{447}\)

---

so the duke married her to him. Xiao taught Nong Yu to play as well, and several years later, the sound of her music attracted a phoenix to their house. Eventually, the couple flew away on a phoenix. See Liu Xiang 劉向 (77-6 B.C.), Liexian zhuan 列仙傳, as cited in Cheng Muheng, Wu Meicun shiji jianzhu, p. 150. In the poem, Xiao Shi stands for Zhou Shixian, and Nong Yu for Princess Changping. “Green Gate” (qingmen 赤門) refers to the Zhangyi Gate 彰義門, the location of Princess Changping’s tomb, which is surrounded by green willow trees. See Ma Ling’na 馬錫娜, “Luetan Wu Meicun de qiyan gushi qiqi xiaooshi qingmen qu” 略談吳梅村的七言古詩及其墓史青門曲, Wenzue Yichan Zengkan 文學遺產增刊 11 (October 1962): p. 45. See also Huang Jinzhu, Wu Meicun Xushishi yanjiu, p. 158.

\(^{444}\) Hao Zhi 好時 is an allusion to Geng Yan 歌的 (3-58), Marquis Hao Zhi 好時侯, of the Eastern Han. Many of his descendants married Han princesses. For a biography of Geng Yan, see Geng Yan liezhuan 歌的列傳 in Xinjiaoben Houhanshu, juan 19, pp. 703-30. The reference is to the husbands of the princess of the Ming.

\(^{445}\) Fu Feng 扶風 is an allusion to Dou Rong 賀融 (16 B.C.-62 A.D.), a native of Fu Feng during the Han. Many of his descendants married imperial members. For a biography of Dou Rong, see Dou Rong liezhuan 賀融列傳 in Xinjiaoben Houhanshu, juan 23, pp. 795-826. Here this reference is to the husbands of the Ming princesses.

\(^{446}\) Qin Yuan 湾園 originally refers to the mansion and garden of Princess Qinshui 湾水公主, a daughter of Emperor Ming 明 of the Eastern Han (r. 58-76). See Dou Rong liezhuan in Xinjiaoben Houhanshu, juan 23, p. 812. Here Wu is alluding to the mansions of the princesses of the Ming.

\(^{447}\) Shangyang is the name of a Tang palace. See Dilizhi yi 地理志一 in Xinjiaoben Jiutangshu, juan 38, p. 1421. The reference is to the palaces where the Ming princesses lived. The “flowers of Shangyang” suggests the passing of prosperity, because the princesses are gone and only the buildings and flowers are left.
“Alas! The late emperor had few brothers,

Only noble imperial princesses were close blood kin to the emperor.\(^{448}\)

Who was the most talented among Commandant-escorts?\(^{449}\)

It was Gong Yonggu whose talent was like Wang Ji.\(^{450}\)

He wore Confucian conduct as if it were his own clothing,

His fondness for scholarship and learning was praised highly by the dukes and high ministers.

The imperial court spent a fortune marrying Le’an to Gong,

It was because she was Guangzong’s daughter that the court paid special attention to her wedding;

It was also because the Chongzhen emperor had just ascended the throne,\(^{451}\)

That Le’an was given a most sumptuous wedding.

\(^{448}\) The imperial noble princesses who were the closest blood kin to the Chongzhen emperor are Princesses Ningde 寧德, Shuiping 達平, and Le’an 樂安. Shuiping married Qi Zanyuan 齊贊元. See Xinjiaoben Mingshi, juan 121, pp. 3676-7.

\(^{449}\) The official rank of Commandant-escort (fengche duwei 奉車都尉) was first established by Emperor Wu of Han. This position is usually assigned to the husbands of princesses who escorted the emperor to ensure his safety during his ride. Fengche duwei is also called Fuma duwei 賀馬都尉, another reference to the husbands of princesses. See Xinjiaoben Shiji, juan 12, p. 475, and Xinjiaoben Mingshi, juan 76, p. 1856. See also Hucker, p. 219.

\(^{450}\) Gong gong 鳳公 is Gong Yonggu, the husband of Princess Le’an. Wang Ji 王濟 (ca. third century), well known for his talent, married Princess Changshan 常山公主, a daughter of Emperor Wu 武 of Jin 晉 (r. 265-290), Sima Yan 司馬炎 (236-290). See Xinjiaoben Jinshu, juan 42, pp. 1205-7.

\(^{451}\) Congdailai 從代來 is an allusion to Emperor Wen 文 of Han (r. 180-157 B.C.), Liu Heng 劉恆 (203-157 B.C.). Emperor Wen of Han was appointed as the King of Dai 大 by Emperor Gao 高 of Han (r. 206-195 B.C.) in 196 B.C. After the death of Queen Lù 呂后 (291-180 B.C.), he ascended the throne. See Xiaowen benji 孝文本紀 in Xinjiaoben Shiji, juan 10, pp. 413-38.
Before this, the imperial court opened up Weiyang Palace,

The heavenly beauty Ningde married the man Liu Youfu.

On the streets, people told each other in turn about how beautiful the Senior Princess

was,

And how luxurious her husband was, and how no one could compete with him.

A hundred carriages filled the roads leading to the capital,

Wedding chests filled with a thousand in gold were sent out from her sculptured chamber.

In her chamber with red windows and a small yard, she was training her parrot,

Rich zither music came from her chamber summoning phoenixes.\(^{452}\)

She wore a pair of white pearls and jade earrings, given by her wet nurse,\(^{453}\)

And wore riding clothes with a green vest and wide sleeves.

They were like blazing peach-trees and luxuriant plum blossoms.\(^{454}\)

The two sisters, elder and younger, were charming and pretty.

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\(^{452}\) This line alludes to the story of Xiao Shi and Nong Yu, suggesting that the match of Ningde and Liu Youfu was extraordinarily fitting, as if made in heaven.

\(^{453}\) The “pair of white pearls and jade earrings” (baishou fuji 白首傅瓊) expresses the wet nurse’s wish that the couple reach old age together.

\(^{454}\) Literally, “Buxom peach-tree and its blazing flowers, and gorgeous plum.” This line is an allusion to Poem 6 “Tao Yao” 桃夭 (Peach tree) and Poem 24 “Hebi nongyi” 何彼襛矣 (Gorgeous in their Beauty) of the Shijing. Both of the poems describe beautiful young women in their wedding clothes. For the Chinese text of the two poems, see Wang Jingzhi, Shijing tongshi, pp. 45-46, 74-75. For the English translation, see The Book of Songs, pp. 8, 21.
The jade hairpins they wore were decorated with nine phoenixes,

Costing millions in gold and craftsmanship.

Their houses were filled with the scent of incense curling up from censers like clouds,

Before their gates, fine carriages and eminent guests coursed like water.

Among the married princesses, the one with the highest status in the family,

Was the Princess Rongchang, who was still alive.

She could still remember the face of the Queen Mother Xiaochun,

When the crown prince was carried to her, she still could call him by name.

The royal members in the Six Palaces saw each other as family,

On holidays and the New Year, the royal house often gave gifts to relatives by marriage.

Princesses and their husbands came together to Longde Palace to show their gratitude

for the emperor's grace,

The painted carts they rode together stopped in front of the Yuehua Gate.

It is regrettable that all this prosperity eventually came to an end,

Le'an became ill, and then passed away.

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455 Queen Mother Xiaochun, surnamed Liu, was the Chongzhen emperor's mother. After his birth, she lost Emperor Guangzong's favor, and was sent away. Soon after, she died, and was buried on Mount West 西山 by Guangzong in order to conceal her death from Emperor Shenzong. After Chongzhen came to the throne, she was reburied in the imperial graveyard. See Xinjiaoben Mingshi, juan 114, p. 3540.
Water grass mat and bamboo mat seemed to sigh for the evanescence of life like the morning dew.\(^{456}\)

The royal coffin was placed in the empty chamber.\(^{457}\)

Valuable curios for her tomb were donated by the imperial court,

The princess expressed her will to the emperor that her funeral rites follow normal practice.

This filled her husband with unbearable sadness,

And the emperor wept over this memorial.

An imperial decree with gold cover invested Le'an with the rank of crown princess, and gave her a pearl burial costume,

And her mirror, trousseau, hairpin, and chest were returned to her husband.

At this moment, none of the emperor's siblings were left but Ningde,

Who came to the court with a genuine smile.

The emperor was worried about the four borders, and busy with state affairs,

He only had his sister Ningde to talk with about his difficulties.

\(^{456}\) *Wan* 莕 is a long-stemmed aquatic grass, and *ruo* 莕 is an aquatic plant. *Wanruo* 莕蓷 often refer to *wanjian* 莕蓷 or *wanxi* 莕席 (water grass mat). *Taosheng* 桃笙 is another name for *dian* 簾 (bamboo mat). See Cheng Muheng, *Wu Meicun shiji jianzhu*, p. 80. Water grass mat and bamboo mat are buried along with the deceased.

\(^{457}\) *Wenming miqi* 溫明秘器 is "the royal coffin." See *Xinjiaoben Hanshu*, juan 68, p. 2948; see also *Xinjiaoben Houhanshu*, Liyi zhi 禮儀志 6, p. 3148; see also *Xinjiaoben Nanqishu* 新校本南齊書 (Taipei: Dingwen, 1993), juan 40, p. 701.
The next year, rebels sacked the capital and burned the palaces,

The emperor and queen said farewell to each other in haste.

At Fairy Maiden Tower, Ningde and her husband witnessed the ashes flying,

By Weaver Bridge, they heard the gushing of blood.\(^{458}\)

Ningde found it difficult to follow Gong Yonggu in suicide,

It was because she was afraid of leaving her husband Liu Yongfu.

The couple helped each other flee from the military upheaval,

Although the dynasty has changed, they are still alive.

Her cosmetics grindstone and rouge field have been confiscated by county officials,\(^{459}\)

Her boudoir and dance hall have been taken away and occupied by a powerful family.

The fine-looking princess, whom people admired and envied on the main road in the capital before,

Now wears a worn-out hat, and exposes herself to the wind and snow.\(^{460}\)

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\(^{458}\) This couplet describes how Ningde and her husband witnessing the tragic fate of royal family. Here Wu Weiye may be alluding to a couplet from “Fenghe chuchun xing Taiping Gongzhu Nanzhuang yingzhi” 奉和初春幸太平公主南莊應制 by Li Yong 李邕 (678-747): “By the Weaver Bridge, magpies rise / At Fairy Maiden Tower, phoenixes fly.” 織女橋邊烏鵲起，仙人樓上鳳凰飛. For the Chinese text, see Quan Tangshi, juan 115, vol. 4, p. 1169.

\(^{459}\) “Cosmetics grindstone” (fenwei 粉磨) and “Rouge field” (zhitian 脣田) are Ningde’s toiletries. Here, they refer to Ningde and Liu Youfu’s personal property.

\(^{460}\) Alternate translations are: “People have seen the fine-looking princess, who they had admired and envied on the main road in the capital before, / now wearing worn-out hat, and exposing herself to the winds and snows;” or “The people had admired and envied the fine-looking princess on the main road in the capital before, / But now, they see her wearing worn-out hat, and exposing herself to the winds and snows.”
After selling her jewellery to buy rice, she returns to her humble cottage,

To whom can she speak of her sadness and loneliness?"

"I bitterly recall that the emperor wept sadly,

And worried about the safety of Princess Changping, the youngest and most loveable.

The Qingping sword shed her nephrite blood, intending her life as the result,\textsuperscript{461}

But Purple Jade’s ghost returned and then married after the dynastic change.\textsuperscript{462}

We all sighed for Zhou, who had been selected as Changping’s husband,

Greatly surprised that the Girl of Qin had so soon climbed to immortality.\textsuperscript{463}

\textsuperscript{461} As has been mentioned in Chapter 5, the Chongzhen emperor cut off Princess Changping’s left arm, intending to let her bleed to death so that she would not be kidnapped by the rebels. But Changping only lost consciousness, awaking five days later to live a life of grief. Qingping 青萍 is the name of a treasured sword in ancient China. “Nephrite blood” (xiebi 血碧) is an allusion to a passage in Zhuangzi 莊子: “Chang Hong died in Shu, and his blood turned green after being stored for three years” 莫弘死於蜀, 藏其血而三年化爲碧. Chang Hong 莫弘 (d. 492 B.C.) was a Zhou loyalist. See Chen Shouchang 陳壽昌, ed., Nanhua zhenjing zhengyi (Zhuangzi zhengyi) 南華真經正義 (莊子正義) (Taipei: Xintiandi, 1977), pp. 447. Here, “nephrite blood” refers to the emperor wanting Changping to die for the empire.

\textsuperscript{462} “Purple Jade’s ghost returned” (Zi Yu hungui 紫玉魂歸) is an allusion to the story of Zi Yu (Purple Jade) 紫玉 and Han Chong 韓重 in Soushen ji 搜神記. Zi Yu, a daughter of Fu Chai, was talented and pretty. She fell in love with Han Chong and wanted to marry him, but her father disagreed. She died of sadness. When Han eventually returned, he offered sacrifices to her tomb. Her spirit came back, and they were married. See Xinjiao Soushenji 新校搜神記 (Taipei: Shijie, 1979), juan 16, pp. 122-24. Here, Wu Weiye parallels this story with Changping’s experience of losing and then regaining consciousness to marry Zhou Shixian.

\textsuperscript{463} The zhiguai 志怪 tale “The Girl of Qin Climbs to Immortality” (Qinni dengxian 秦女登仙) is found in the Soushen ji. Twenty-three years after the girl’s death, she met Xin Daodu 辛道度, and the two were married. She told Xin that she was a ghost and could only stay with him for three days at most. Before their separation, she gave him a treasured object of hers, a gold pillow. He later sold the pillow, which the Queen of Qin recognized as her daughter’s. Du told her his story, but she did not believe him. An investigation was launched, it was found he had told the truth, and he was rewarded with the official appointment of Commandant-escort (fuma dawei 勇馬都尉). See Xinjiao Soushenji, juan 16, p. 124. The story of “qinni dengxian” simply refers to Changping’s death and her love for Zhou.
It was Cold Food Festival, and the early spring wind blew the willows.\(^{464}\)

The grave beside the Zhangyi Gate was cold.”

“Last night, I still dreamed that before the west window,

My younger sister Le’an held a joyful feast again,

The late Queen Zhou called maids to roll up screens,

High Consorts laughed, while breaking off cherry tree branches.

As the white dew on the jade staircase cooled, they walked out of the palace gate.\(^{465}\)

The spring water of the royal moat floated the shards of flowers.”

Looking at fallen petals, I recall things past and find everything is different,

In the small hours of the dawn, my lamp has gone out, and tears soak my clothes.

Don’t speak of the fair face of He Pingshu,\(^{466}\)

Don’t look at Wei Shao’er burning incense.\(^{467}\)

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\(^{464}\) “Cold Food Festival” (Hanshi jie 寒食節) is the day before spring festival, during which only cold food is served.

\(^{465}\) An alternate translation is: “They stepped on the jade staircase, wet with cold dew, and walked out the palace gate.” This line suggests that the feast lasted far into the night. The phrase “the white dew on the staircase was cold” (yujie luleng 玉階露冷) alludes to a line from “Jade-Staircase Grievance” (“Yujie yuan” 玉階怨) by Li Bai: “The jade staircase produces white dew” (玉階生白露). For the Chinese text, see Quan Tangshi, juan 164, vol. 5, p. 1701.

\(^{466}\) He Pingshu is He Yan 何晏 (d. 249). He Yan was handsome and had a “fair face.” Emperor Ming 明 of Wei 魏 (r. 227-239) suspected if he was using face powder, and so invited him to a feast and asked him to eat hot noodle soup. He Yan, sweating, used his red clothes to wipe his face, but it was still bright white. See Shishou xinyu jiaojian, juan 14, p. 465. He Pingshu refers to the husbands of princesses.

\(^{467}\) Wei Shao’er was the elder sister of Queen Wei, the wife of Emperor Wu of Han and mother of the general Huo Qubing. See Xinjaoben Hanshu, juan 55, pp. 2471-2, 2478. Wei Shouer refers to the princesses of the Ming.
Where are the past times when mouth organs and singing rang down the main streets?

Whose mausoleum is that facing the slanting sunlight?

Just look at those marble domes and onyx galleries in the sky at night,

Year after year, magpies will fly alone.\footnote{468}{According to Chinese myth, on the seventh day of the seventh month of each year, magpies spread their wings to form a bridge across the Milky Way, enabling the Oxherd (the star Altair) and the Weaver Girl (a star in the constellation Vega) to meet for one night. The rest of the year the lovers are separated by the Milky Way, looking skyward. This line suggests that Changping and Zhou Shixian will never meet again.}
Appendix 2: Chinese Texts

詩經四首

Poem 31: 鄴風·擊鼓

擊鼓其鐘，蹄騖用兵。士國城漕，我獨南行。
從子仲仲，平陳與宋。不我以歸，憂心有忡。
爰居爰處？爰喪其馬？于以求之？于林之下。
死生契闊，與子成說。執子之手，與子偕老。
于嗟闕兮，不我活兮。于嗟洵兮，不我信兮。

Poem 58: 衛風·氓

氓之蚩蚩，抱布貿絲。匪來貿絲，來即我謀。送子涉淇，至于頓丘。
匪我愆期，子無良媒。將子無怒，秋以爲期。

乘彼垝垣，以望復關。不見復關，泣涕涟涟。既見復關，載笑載言。
爾卜爾筮，體無咎言。以爾車來，以我賄選。

桑之未落，其葉沃若。于嗟鸠兮，無食桑葚。于嗟女兮，無與士耽。

士之耽兮，猶可說也。女之耽兮，不可說也。

桑之落矣，其黃而陨。自我徂爾，三歲食貧。淇水湯湯，漸車帷裳。

女也不爽，士貳其行。士也罔極，二三其德。

三歲爲婦，靡室勞矣。夙興夜寐，靡有朝矣。言既遂矣，至于暴矣。

兄弟不知，咥其笑矣。靜言思之，偪自悼矣。

及爾偕老，老使我怨。淇則有岸，隰則有泮。總角之宴，言笑晏晏。

信誓旦旦，不思其反。反是不思，亦已焉哉！

Poem 59: 衛風-竹竿

籫籬竹竿，以釣于淇。豈不爾思，遠莫致之。

泉源在左，淇水在右。女子有行，遠兄弟父母。
淇水在右，泉源在左。巧笑之瑳，佩玉之傩。

淇水滺滺，檜楫松舟。駕言出游，以寫我憂。

Poem 156: 凍風-東山

我徂東山，慆慆不歸。我來自東，零雨其濛。我來自東，零雨其濛。我心西悲。我心西悲。

制彼裳衣，勿士行枚。蜎蜎者蠋，烝在桑野。敦彼獨宿，亦在車下。敦彼獨宿，亦在車下。

我徂東山，慆慆不歸。我來自東，零雨其濛。果嬴之實，亦施于宇。果嬴之實，亦施于宇。伊威在室，蟏蛸在戶。町疃鹿場，熠燿宵行。不可畏也，伊可懷也。不可畏也，伊可懷也。

我徂東山，慆慆不歸。我來自東，零雨其濛。鷃鳴于垤，婦嘆于室。鷃鳴于垤，婦嘆于室。灑掃穹窒，我征聿至。有敦瓜苦，烝在栗薪。自我不見，于今三年。自我不見，于今三年。

我徂東山，慆慆不歸。我來自東，零雨其濛。倉庚于飛，熠燿其羽。倉庚于飛，熠燿其羽。之子于歸，皇駭其馬。親結其縵，九十其儀。其新孔嘉，其舊如之何？其新孔嘉，其舊如之何？
漢魏六朝敘事詩七首

飲馬長城窟行

青青河畔草，綿綿思遠道。遠道不可思，宿昔夢見之。夢見在我傍，忽覺在他鄉。

他鄉各異縣，輾轉不相見。枯桑知天風，海水知天寒。入門各自媚，誰肯相為言。

客從遠方來，遺我雙鲤魚。呼兒烹鲤魚，中有尺素書。長跪讀素書，書中竟何如？

上言加餐飯，下言長相憶。

白頭吟

豈如山上雪，皎若雲間月。聞君有兩意，故來相決絕。今日鬥酒會，明旦溝水頭。

蹀躞御沟上，溝水東西流。淒凄復淒凄，嫁娶不須啼。願得一心人，白頭不相離。

竹竿何姍姍，魚尾何簫簫。男兒重意氣，何用錢刀為！

羽林郎

昔有霍家姝，姓馮名子都。依倚將軍勢，調笑酒家胡。胡姬年十五，春日獨當壠。
長袍連理帶，廣袖合歡襦。頭上藍田玉，耳後大秦珠。兩鬟何窈窕，一世良所無。一鬟五百萬，兩鬟千萬餘。不意金吾子，娉婷過我廬。銀鞍何煖煖，翠蓋空蛆蛆。就我求清酒，絲繩提玉壺。就我求珍肴，金盤鮧鱔魚。貽我青銅鏡，結我紅羅裾。不惜紅羅裂，何論輕賤褲。男兒愛後婦，女子重前夫。人生有新故，貴賤不相逾。多謝金吾子，私愛徒區區。

平陵東

平陵東，松柏桐，不知何人劫義公。劫義公，在高堂下，交錢百萬兩走馬。兩走馬，亦誠難，顧見追吏心中惻。心中惻，血出澱，歸告我家賣黃犊。

上山採蘼蘼

上山採蘼蘼，下山逢故夫。長跪問故夫："新人復何如？"

"新人雖言好，未若故人姝。顏色類相似，手爪不相如。"

"新人從門入，故人從閣去。" "新人工織繒，故人工織素。織繒日一匹，織素五丈餘。將織來比素，新人不如故。"
駕出北郭門行

駕出北郭門，馬樊不肯馳。下車步踟躕，仰折枯楊枝。顧聞丘林中，嗷嗷有悲啼。

借問啼者出："何為乃如斯？" 親母舍我殁，後母憎孤兒。饑寒無衣食，舉動鞭捶施。
骨消肌膚盡，體若枯樹皮。藏我空室中，父還不能知。上塚祭故處，存亡永別離。
親母何可見，淚下聲正嘶。棄我於此間，窮厄豈有貨。傳告後代人，以此為明規。

孔雀東南飛

孔雀東南飛，五裏一徘徊。"十三能織素，十四學裁衣。十五彈箜篌，十六誦詩書。
十七為君婦，心中常苦悲。君既爲府吏，守節情不移。賤妾留空房，相見常日稀。
雞鳴入機織，夜夜不得息。三日斷五尺，大人故嫌遲。非爲織作遲，君家婦難爲。
妾不堪驅使，徒留無所施。便可白公姥，及時相遣歸。" 府吏得聞之，堂上啟阿母：
"兒已薄祿相，幸復得此婦。結髮同枕席，黃泉共為友。共事二三年，始爾未爲久。
女行無偏斜，何意致不厚？" 阿母謂府吏："何乃太區區。此婦無禮節，舉動自專由。
吾意久懷忿，汝豈得自由。東家有賢女，自名秦羅敷。可憐體無比，阿母爲汝求。
便可速遣之，遣去慎莫留。" 府吏長跪告："伏惟啓阿母，今若遣此婦，終老不復取。"
阿母得聞之，槌床便大怒："小子無所畏，何敢助婦語。吾已失恩義，會不相從許。"
府吏黙無聲，再拜還入戶。舉言謂新婦，哽咽不能語。「我自不驕擯，逼迫有阿母。
卿但暫還家，吾今且報府。不久當歸還，還必相迎取。以此下心意，慎勿違吾語。」
新婦謂府吏：「勿複重紛紜。往昔初陽歲，謝家來貞門。奉事循公姥，進止敢自專。
晝夜勤作息，伶俜縛苦辛。謂言無罪過，供養大恩。仍更被驅遣，何言復來還。
妾有絓腰襦，葳蕤自生光。紅羅複舞舞，四角垂香囊。箱簀六七十，綠碧青絲繩。
物物各自異，種種在其中。人賤物亦鄙，不足迎後人。留待作遺施，於今無會因。
時時為安慰，久久莫相忘。」雞鳴外欲曙，新婦起嚴妝。著我織褌褌，事事四五通。
足下蹑絲履，頭上玳瑁光。腰若流纨素，耳著明月 RequestContext continues...
入門上家堂，進退無顔儀。阿母大拊掌： "不圖子自歸。十三教汝織，十四能裁衣。十五彈箜篌，十六知禮儀。十七適汝嫁，謂言無誓違。汝今無罪過，不迎而自歸。"

蘭芝懼阿母： "兒實無罪過。" 阿母大悲摧。

還家十餘日，縣令遣媒來。云 "有第三郎，窈窕世無雙。年始十八九，便言多令才。"

阿母謂阿女： "汝可去應之。" 阿女謝媒： "蘭芝初還時，府吏見丁寧，結誓不別離。

今日達情義，恐此事非奇。自可斷來信，徐徐更謂之。" 阿母白媒人： "貧賤有此女，始適還家門。不堪吏人婦，豈合令郎君。幸可廣問訊，不得便相許。"

媒人去數日，尋遣丞請還。誰有蘭家女，承籍有宦官。云有第五郎，嬌逸未有婚。

遣丞為媒人，主簿通語言。直說太守家，有此令郎君。既欲結大義，故遣來貴門。

阿母謝媒人： "女子先有誓，老姥豈敢言。" 阿兄得聞之，悵然心中煩。舉言謂阿妹：

"作計何不量。先嫁得府吏，後嫁得郎君。否泰如天地，足以榮汝身。不嫁義郎體，

其住欲何云。" 蘭芝仰頭答： "理實如兄言。謝家事夫婿，中道還兄門。處分適兄意，

那得自任專。雖與府吏要，渠會永無緣。登即相許和，便可作婚姻。"

媒人下床去，諾諾復爾爾。還部白府君： "下官奉使命，言談大有緣。" 府君得聞之，

心中大歡喜。視曆復開書，便利此月內。六合正相應，良吉三十日。 "今已二十七，
卿可去成婚。”交語速裝束，絡繹如浮雲。青雀白鵲舫，四角龍子幡。婀娜隨風轉，金車玉作輪。鄭騮青驄馬，流蘇金纓鞍。齋錢三百萬，皆用青絲穿。雜彩三百匹，交廣市鮫珍。從人四五百，鬱鬱登郡門。

阿母謂阿女：“適得府君書，明日來迎汝。何不作衣裳，莫令事不舉。”阿母默無聲，手巾掩口啼，淚落便如瀉。移我琉璃榻，出置前窗下。左手持刀尺，右手執縫羅。朝成縫袂裙，晩成單衣衫。煩煩日欲暝，愁思出門啼。

府吏聞此語，因求假暫歸。未至二三裏，摧藏馬悲哀。新婦識馬聲，蹔履相逢迎。懷裏遙相望，知是故人來。舉手拍馬鞍，嗟歎使心傷。“自君別我後，人事不可量。果不如先願，又非君所詳。我有親父母，逼迫兼弟兄。以我應他人，君還何所望。”府吏謂新婦：“賀卿得高遷。磐石方且厚，可以卒千年。蒲萻一時紛，便作旦夕間。卿當日勝貴，吾獨向黃泉。”新婦謂府吏：“何意出此言。同是被逼迫，君爾妾亦然。黃泉下相見，勿違今日言。”執手分道去，各各還家門。生人作死別，恨恨那可論。念與世間辭，千萬不復全。

府使還家去，上堂拜阿母：“今日大風寒，寒風摧樹木，嚴霜結庭蘭。兒今日冥冥，令母在後單。故作不良計，勿複怨鬼神。命如南山石，四體康且直。”阿母得聞之，
零淚應聲落。“汝是大家子，仕宦於台閣。慎勿爲婦死，貴賤情何薄。東家有賢女，
窈窕豔城郭。阿母為汝求，便復在旦夕。”府吏再拜還，長歎空房中，作計乃爾立。
轉頭向戶裏，漸見愁煩迫。其日牛馬嘶，新婦入青廬。廬廬黃昏後，寂寂人定初。
我命絶今日，魂去屍長留。捫裙脫絲履，舉身赴清池。府吏聞此事，心知長別離。
徘徊庭樹下，自掛東南枝。

兩家求合葬，合葬華山傍。東西植松柏，左右種梧桐。枝枝相覆蓋，葉葉相交通。
中有雙飛鳥，自名爲鸞鶴。仰頭相向鳴，夜夜達五更。行人駐足聽，寡婦起彷徨。
多謝後世人，戒之慎勿忘。

唐朝敘事詩十首

李白：長干行

妾髪初覆額，折花門前劇。郎騎竹馬來，繞床弄青梅。同居長千里，兩小無嫌猜。
十四爲君婦，羞顏未始開。低頭向暗壁，千呼不一語。十五始展眉，願同塵與灰。
常存抱柱信，豈上望夫臺。十六君遠行，瞿塘縈潈堆。五月不可觸，猿聲天上哀。
門前遲行跡，一一生綠苔。苔深不能掃，落葉秋風早。八月胡蝶來，雙飛西園草。
感此傷妾心，坐愁紅顏老。早晚下三巴，預將吾報家。相迎不道遠，直至長風沙。

杜甫：《贈衛八處士》

憶昔避賊初，北走經險艱。夜深彭衙道，月照白水山。盡室久徒步，逢人多厚顏。

參差谷鳥吟，不見游子還。痴女饑咬我，啼畏虎狼聞。懷中掩其口，反側聲愈嗚。

小兒強解事，故索苦李餐。一旬半雨雪，泥濘相牽攀。既無御雨備，徑滑衣又寒。

有時經始闊，竟日數楹間。野果充飽糧，荜枝成屋椽。早行石上水，暮宿天邊煙。

少留同家宿，欲出還子闕。故人有孫宰，高義薄曾雲。延客已曛黑，張燈啓重門。

暖湯濯我足，剪紙招我魂。從此出妻孥，相視涕漣漣。眾雛煬熾睡，數起沾盤飧。

誓將與夫子，永結為弟兄，遂空所坐堂，安居奉我歡。誰肯棄難際，豁達露心肝。

別來歲月周，胡羯仍構患。何時有翅翮，飛去墮爾前？

柳宗元：《韋道安》

道安本儒士，頗擅弓劍名。二十游太行，暮聞號哭聲。疾驅前致問，有叟垂華纍。

言我故刺史，失職還京師。偶為群盜得，毫毬無餘贏。貨財足非吝，二女皆娉婷。

蒼黃見驅逐，誰識死與生。便當此殞命，休複事晨征。一聞激高義，皆裂肝膽橫。
掛弓問所往，趙捷超嵐滄。見盜寒闊陰，羅列方忿爭。一矢斃酋帥，餘黨號且驚。
麾令渡束縛，繫索相拄撐。彼姝久褫魄，刀下俟誅刑。卻立不親授，誅以從父行。
招收自擔肩，轉道趨前程。夜發敵石火，山林如畫明。父子更抱持，涕血紛交零。
頷首願歸貨，紃女稱舅甥。道安奮衣去，義重利固輕。師婚古所病，合姓非用兵。
竭來事儒術，十載所能逞。慷慨張徐州，朱邸揚前旌。投轎獲所願，前馬出王城。
轅門立奇士，淮水秋風生。君侯既即世，麾下相欽傾。立孤抗王命，鐘鼓四野鳴。
横潰非所壅，逆節非所嬰。舉頭自引刃，顧義誰顧形。烈士不忘死，所死在忠貞。
咄嗟徇權子，翕習猶趂榮。我歌非悼死，所悼時世情。

元稹：連昌宮詞

連昌宮中滿宮竹，年度無人森似束。 又有牆頭千葉桃，風動落花紅蔌蔌。
宮邊老翁為余泣，小年進食曾因入。 上皇正在望仙樓，太真同憑闌千立。
樓上樓前盡珠翠，炫轉熒煌照天地。 歸來如夢復如癡，何暇備言宮裏事。
初過寒食一百六，店舍無煙宮樹緑。 夜半月高弦索鳴，賀老琵琶定場屋。
力士傳呼覓念奴，念奴惻伴諸郎宿。 須臾覺得又連催，特敕街中許然燭。
春嬌滿眼睡紅繡，掠削雲鬟旋裝束。 飛上九天歌一聲，二十五郎吹管逐。
遼巡大遍涼州徹，色色錦茲轟錄續。 李暮擊拊傍宮牆，偷得新翻數般曲。
平明大駕發行宮，萬人歌舞途路中。百官隊伍避歧薛，楊氏諸姨車鬥風。

明年十月東都破，御路猶存祅山過。騈令供頓不敢藏，萬姓無聲淚潸墮。

兩京定後六七年，卻尋家舍行宮前。莊園燒盡有枯井，行宮門閉樹宛然。

爾後相傳六皇帝，不到離宮門久閉。往來年少說長安，玄武樓成花萼廢。

去年敕使因析竹，時值門開暫相逐。荆榛櫟比塞池塘，狐兔騷鬱緣樹木。

舞榭歌樓倚基尚在，文窗窈窕紗紗緞。塵埋粉壁舊花鉢，鳥啄風箏碎珠玉。

上皇偏愛臨砌花，依然御榻臨階斜。蛇出燕巢盤斗棊，菌生香案正當衙。

寢殿相連端正樓，太真梳洗樓上頭。晨光未出簾影動，至今反掛珊瑚鉤。

指向傍人因懼哭，卻出宮門淚相續。自從此後還閉門，夜夜狐狸上門屋。

我聞此語心骨悲，太平誰致亂者誰。翁言野父何分別，耳聞眼見為君說。

姚崇宋璟作相公，勸諫上皇言語切。燮理陰陽禾黍豐，調和中外無兵戎。

長官清平太守好，拣選皆言由至公。開元之末姚宋死，朝廷漸漸由妃子。

祅山宮裏養作兒，虢國門前鬧如市。弄權宰相不記名，依稀憶得楊與李。

廟謨顛倒四海搖，五十年來作瘖痛。今皇神聖丞相明，詔書纔下吳蜀平。

宫軍又取淮西賊，此賊亦除天下寧。年年耕種宮前道，今年不遣子孫耕。

老翁此意深望幸，努力廟謨休用兵。
元稹：雉媒

雙雉在野時，可憐同嗜欲。毛衣前後成，一種文章足。一雉獨先飛，沖開芳草緣。
網羅幽草中，暗被潛羈束。剪刀摧六翮，絲縷縫雙目。喚養能幾時，依然已鵠熟。
無跡性靈，返與他心腹。置在芳草中，翻令誘同族。前時相失者，思君意彌篤。
朝朝舊處飛，往往巢邊哭。今朝樹上啼，哀音斷還續。遠見爾文章，知君草中伏。
和鳴忽相召，鼓翅遙相矚。畏我未肯來，又啄齧前粟。欽闗遠投君，飛馳勢奔蹙。
胃掛在君前，向君聲促促。信君決無疑，不道君相覆。自恨飛太高，疏羅偶然觸。
看看架上鷹，擬食無罪肉。君意定何如，依舊雕籠宿。

白居易：鹽商婦

鹽商婦，多金帛，不事田農與蠶織。南北東西不失家，風水為鄉船作宅。
本是揚州小家女，嫁得西江大商客。綠鬟富去金釵多，皓腕肥來銀釧窄。
前呼後應號呼，問爾因何得如此？婿作鹽商十五年，不屬州縣屬天子。
每年鹽利入官時，少入官家多入私。官家利薄私家厚，鹽鐵尚書遠不知。
何況江頭魚米贱，紅殻黃橙香稻飯。飽食濃妝倚柁樓，兩朵紅腮花欲絳。
鹽商婦，有半嫁鹽商，終朝美飯食，終身好衣裳。
好衣美食有來處，亦須惭愧桑弘羊。

桑弘羊，死已久，不独汉时今亦有。

白居易：上阳白头人

上阳人，红颜老白头新。绿衣监使守宫门，一闭上阳多少春。

玄宗末岁初选入，入时十六今六十。同时采择百余人，零落年深残此身。

忆昔吞悲别亲族，扶入车中不教哭。皆云入内便承恩，脸似芙蓉胸似玉。

未容君王得见面，已被杨妃遥侧目。专令的案上阳宫，一生遂向空房宿。

宿空房，秋夜长，夜长无寐天不明。耿耿残灯背壁影，萧萧暗雨打窗声。

春日迟，日迟独坐天难暮。宫莺百啭愁厌闻，梁燕双栖老休妒。

鸳鸯燕去长悄然，春往秋来不记年。唯向深宫望明月，东西四五百陂圆。

今日官中年最老，大家遥赐尚书号。小头鞋履窄衣裳，青黛点眉眉细长。

外人不识见应笑，天宝末年时世妆。

上阳人，苦最多。少亦苦，老亦苦，少苦老苦两如何。

君不见昔时吕向美人赋，又不闻今日上阳白头歌。
白居易：琵琶行

琵琶行

陽江頭夜送客，楓葉荻花秋瑟瑟。主人下馬客在船，舉酒欲飲無管弦。
醉不成歡懽將別，別時茫茫江浸月。忽聞水上琵琶聲，主人忘歸客不發。
尋聲暗問彈者誰？琵琶聲停欲語遲。移船相近邀相見，添酒回燈重開宴。
千呼萬喚始出來，猶抱琵琶半遮面。

轉軸拔弦三兩聲，未成曲調先有情。弦弦掩抑聲聲思，似訴生平不得志。
低眉信手續續彈，說盡心中無限事。輕拢慢捻抹復挑，初爲霓裳後六幺。
大弦嘈嘈如急雨，小弦切切如私語。嘈嘈切切錯雜彈，大珠小珠落玉盤。
間關鶯語花底滑，幽咽泉流冰下灑。水泉冷礩弦凝緃，凝緃不動聲漸歇。
別有幽愁暗恨生，此時無聲勝有聲。銀瓶乍破水漣迸，鐵騎突出刀銳鳴。
曲終收撥當心畫，四弦一聲如裂帛。東船西舫悄無言，惟見江心秋月白。

沉吟放撥插絃中，整頓衣裳起敘容。自言本是京城女，家在蝦蟆陵下住。
十三學得琵琶成，名屬教坊第一部。曲罷常教善才服，妝成每被秋娘妒。
五陵年少爭纏頭，一曲紅绡不知數。钿頭银篦擊節碎，血色羅裙翻酒污。
今年歡笑復明年，秋月春風等閒度。弟走从軍阿姨死，暮去朝來顏色故。
門前冷落車馬稀，老大嫁作商人婦。商人重利輕別離，前月浮梁買茶去。
去來江口守空船，綽船明月江水寒。夜深忽夢少年事，夢啼妝淚紅闌干。

我聞琵琶已嘆息，又聞此語重唧唧。同是天涯淪落人，相逢何必曾相識。
我從去年辭帝京，謫居臥病潁陽城。潁陽地僻無音樂，終歲不聞絲竹聲。
住近湓城地低盤，黃蘆苦竹繞宅生。其间旦暮聞何物，杜鵑啼血猿哀鳴。
春江花朝秋月夜，往往取酒還獨傾。豈無山歌與村笛？嘯嘯嘲哳難為聽。
今夜聞君琵琶語，如聽仙樂耳暫明。莫辭更坐彈一曲，為君翻作琵琶行。

感我此言良久立，卻坐促絃紃轉急。淒淒不似向前聲，滿座重聞皆掩泣。
座中泣下誰最多，江州司馬青衫濕。

白居易：長恨歌

漢皇重色思傾國，御宇多年求不得。髙家有女初長成，養在深閨人未識。
天生麗質難自棄，一朝選在君王側。回眸一笑百媚生，六宮粉黛無顏色。
春寒賜浴華清池，溫泉水滑洗凝脂。侍兒扶起嬌無力，始是新承恩澤時。
雲鬢花顏金步搖，芙蓉帳暖度春宵。春宵苦短日高起，從此君王不早朝。
承歡侍宴無闕暇，春從春遊夜專夜。後宮佳麗三千人，三千寵愛在一身。

金星妝成嬌侍夜，玉樓宴罷醉和春。姊妹弟兄皆列士，可憐光彩生門戶。

遂令天下父母心，不重生男重生女。

驪宮高處入青雲，仙樂風飄處處聞。緩歌慢舞凝絲竹，盡日君王看不足。

漁陽鼙鼓動地來，驚破霓裳羽衣曲。九重城闕煙塵生，千乘萬騎西南行。

翠華搖搖行復止，西出都門百餘里。六軍不發無奈何？宛轉蛾眉馬前死。

花钿委地無人收，翠翹金雀玉搔頭。君王掩面救不得，回看血淚相和流。

黃埃散漫風蕭索，雲際繡斾登劍閣。峨嵋山下少人行，旌旗無光日色薄。

蜀江水碧蜀山青，聖主朝朝暮暮情。行宮見月傷心色，夜雨聞鈴腸斷聲。

天旋地轉迥龍驭，到此踌躇不能去。馬嵬坡下泥土中，不見玉顔空死處。

君臣相顧盡離別，東望都門信馬歸。歸來池苑皆依舊，太液芙蓉未央柳。

芙蓉如面柳如眉，對此如何不淚垂？春風桃李花開日，秋雨梧桐葉落時。

西宮南內多秋草，落葉滿階紅不掃。梨園子弟白髮新，椒房阿監青蛾老。

夕殿鶯飛思悄然，孤燈挑盡未成眠。遲遲鐘鼓初長夜，耿耿星河欲曙天。

鸞鸞瓦冷霜華重，翡翠衾寒誰與同？悠悠生死別經年，魂魄不曾來入夢。
臨邛道士鴻都客，能以精誠致魂魄。為感君王輒轉思，遂教方士殷勤覓。
排空駕氣奔如電，升天入地求之遍。上窮碧落下黃泉，兩處茫茫皆不見。
忽聞海上有仙山，山在虛無缥缈問；樓閣玲瓏五雲起，其中綽約多仙子；
中有一人字太真，雲裳花貌各差差。金闕西閫叩玉扃，轉教小玉報雙成。
聞道漢家天子使，九華帳裡夢魂驚。攬衣推枕起徘徊，珠箔銀屏迤逦開。
雲鬟半偏新睡覺，花冠不整下堂來。風吹仙袂飄飄舉，猶似霓裳羽衣舞。
玉容寂寞淚岧干，梨花一枝春帶雨。

含情凝睇謝君王，一別音容兩渺茫。昭陽殿裡恩愛絕，蓬萊宮中日月長。
回头下望人寰處，不見長安見塵霧。唯將舊物表深情，钿合金釵寄将去。
釵留一股合一扇，釵擘黃金合分钿。但教心似金钿堅，天上人间會相見。
臨別殷勤重寄词，詞中有誓兩心知。七月七日長生殿，夜半鴛鴦私語時。
在天願作比翼鳥，在地願為連理枝。天長地久有時盡，此恨绵綿無絕期。

韋莊：秦婦吟

中和癸卯春三月，洛陽城外花如雪。東南西北路行人，緑楊悄悄香塵滅。
路旁忽見如花人，獨向綠楊陰下歇。鳳側鸞欹鸞腳斜，紅攢黛斂眉心折。
“借問女郎何處來？”含颦欲語聲先咽。回頭斂袂謝行人:“喪亂飄淪何堪說。
三年陷賊留秦地，依稀記得秦中事。君能爲妾解金鞍，妾亦與君停玉趾。”

“前年庚子臘月五，正閉金粟教鶴鳴。斜開鸞鏡懶梳頭，聞憑雕欄慵不語。
忽看門外起紅塵，已見街中擂金鼓。居人走出半倉皇，朝士歸來尚疑誤。
是時西面官軍入，擬向潼關爲警急。皆言博野自相持，盡道賊軍來未及。
須臾主父乘奔至，下馬入門癡似醉。適蒙紫蓋去蒙塵，已見白旗來匝地。
扶羸攜幼竟相呼，上屋緣牆不知次。南鄰走入北鄰藏，東鄰走向西鄰避。
北鄰諸婦咸相湊，戶外崩騰如走獸。轟轟崑崙乾坤動，萬馬雷聲從地涌。
火迸金星上九天，十二官街煨烘烘。日輪西下寒光白，上帝無言空脈脈。
陰雲晦氣若重圍，宦者流星如血色。紫氣濛濛隨帝座移，妖光暗射臺星拆。
家家流血如泉沸，處處冤聲聲動地。舞伎歌姬盡暗捐，嬰兒稚女皆生棄。
東鄰有女眉新畫，傾國傾城不知價。長戈擁得上戎車，回首香閨淚盈把。
旋抽金線學縫旗，纔上雕鞍教走馬。有時馬上見良人，不敢回眸空淚下。
西鄰有女真仙子，一寸縷波剪秋水。粧成只對鏡中春，年幼不知門外事。
一夫跳躍上金階，斜袒半肩欲相恥。牵衣不肯出朱門，紅粉香脂刀下死。
南鄰有女不記姓，昨日良媒新納聘。琉璃階上不聞行，翡翠簾間空見影。
忽見庭際刀刃鳴，身首支離在俄頃。仰天掩面哭一聲，女弟女兒同入井。”
北鄰少婦行相促，旋折雲鬟拭眉緑。已聞擊柝傷高門，不覺攀緣上重屋。

須臾四面火光來，欲下還梯梯又摧。煙中大叫猶求救，梁上懸尸已作灰。

妾身幸得全刀鋸，不敢駝腸久遊顚。旋梳蟬鬢逐軍去，強展蛾眉出門去。

舊里從茲不得歸，六親自此無尋處。

一行從軍經三年，終日驚憂心膽碎。夜臥千重劍戟圍，朝餐一味人肝膽。

鸞鶴縱入豈成歡，寶貨雖多非所愛。蓬頭垢面猶眉赤，幾轉橫波看不得。

衣裳顛倒言語異，面上誇功雕作字。柏臺多士盡狐精，闀省諸郎皆鼠魅。

還將短纕戴華簪，不脫朝衣繫釵被。翻持象笏作三公，倒佩金魚為兩史。

朝聞奏對入朝堂，暮見呼喧來酒市。一朝五鼓人驚起，叫嘯喧爭如窺語。

夜來探馬入皇城，昨日官軍收赤水。赤水去城一百里，朝若來兮暮應至。

兒徒馬上暗吞聲，女伴閨中潛色喜。皆言冤憤此時銷，必謂妖徒今日死。

遂巡走馬傳聲急，又道官軍全陣入。大彭小彭相顧憂，士四郎抱鞍泣。

沉沉數日無消息，必謂軍前已衝縫。餞行揮劍欲來歸，又道官軍悉敗績。

四面從茲多厄束，一斗黃金一升粟。尚爾烹中食木皮，黃巢乘上割人肉。

東南斷絕無糧道，溝壑漸平人漸少。六軍門外倚殲屍，七架營中塗餓殍。

長安寂寞今何有？廢市荒街麥苗秀。採樵斫盡杏園花，修寨誅殘御溝柳。

華軒縟軌皆銷散，甲第朱門無一半。含元殿上狐兔行，花萼樓前棘棘滿。
昔時繁盛皆埋沒，舉目淒涼無故物。內庫燒爲錦繡灰，天街踏盡公卿骨。

來時曉出城東陌，城外風煙如塞色。路旁時見遊奕軍，坡下寂無迎送客。

霸陵東望人煙絕，樹嶺驪山金翠滅。大道俱成棘子林，行人夜宿牆匡月。

明朝曉至三峯路，百萬人家無一戶。破落田園但有蒿，摧殘竹樹皆無主。

路旁試問金天神，金天無語愁於人。廟前古柏有殘枝，殿上金爐生暗塵。

“一從狂寇陷中國，天地晦冥風雨黑。案前神水咒不成，壁上陰兵驅不得。

開日徒欽奠靈恩，危時不注神通力。我今愧恧拙爲神，且向山中深避匿。

囊中籌策未曾聞，筵上犧牲無處覓。旋教鬼魅傍鄉村，誅剷生靈過朝夕。”

妾聞此語愁更愁，天遣時災非自由。神在山中猶避難，何須責望東諸侯？

前年又出楊震關，舉頭雲際見荆山。如從地府到人間，頓覺時清天地闊。

陝州主帥忠且貞，不動干戈唯守城。蒲津主帥能戢兵，千里晏然無戈聲。

朝攜寶貨無人問，夜插金釵獨行。

明朝又過新安東，路上乞槳逢一翁。蒼蒼面帶苔駝色，隱隱身藏蓬荻中。

問翁本是何鄉曲，底事寒天霜露宿？老翁暫起欲陳辭，卻坐支顫仰天哭。

“鄉園本貫東畿縣，歲歲耕桑臨近甸。歲種良田二百廛，年輸戶稅三千萬。
小姑慣織褐絹袍，中婦能炊紅栗飯。千間倉兮萬斯箱，黃巢過後猶殘半。

自從洛下屯師旅，日夜巡兵入村塢。匣中秋水拔青蛇，旗上高風吹白虎。

入門下馬若旋風，磬室傾囊如捲土。家財既盡骨肉離，今日殘年一身苦。

一身苦兮何足嗟？山中更有千萬家。朝趨山上尋蓬子，夜宿霞中臥荻花。’

妾聞此父傷心語，竟日鬱鬱淚如雨。出門惟見亂梟鳴，更欲東奔何處所？

何聞汴路舟車絕，又道彭門自相殺。野色徒悲戰士魂，河津半是冤人血。

適聞有客金陵至，見說江南風景異。自從大寇犯中原，戎馬不曾生四鄙。

誅勦齧_consumer_若神加，惠愛生靈如赤子。城壕固國教金湯，賦稅如雲送軍彊。

奈何四海盡滔滔，湛然一境平如砥？避難徒為閭下人，懷安卻羡江南鬼。

願君舉棹東復東，詠此長歌獻相公。”

吳偉業敘事詩九首

東萊行

漢王策士天人罪，二月東巡臨碣石；獻賦凌雲魯兩生，家近蓬萊看日出。

仲儒召入明光宮，補過拾遺稱侍中；叔子轅軒四方使，門爭二妙傾山東。
同時里人官侍從，左徒末玉君王重；就中最屬司空賢，三十孤卿需大用。

君家兄弟倖承恩，感時危涕長安門；侍中扣閣數彌諫，上書對仗彈平津。

天顏不憐要人怨，衛尉捉頭捽下殿；中旨傳呼赤棒來，血裏朝衫路人看。

愛弟棄官相迫從，避兵盡室來江東；本為逐臣稱謫裡，卻因奉母亂離中。

三年流落江湖夢，茂陵荒草西風勸；頭顱雖在故人憐，髀肉猶為舊君痛。

我來扶杖過山頭，把酒論文遇子由；異地客愁君更遠，中原同調幾人留。

司空平昔耽佳句，千首詩成罷官去；戰鼓東來白骨寒，二勞山月魂何處？

左氏勳名照汗青，過江忠孝數中丞；孺卿也向龍沙死，柴市何人哭子卿！

只君兄弟天涯客，漂零尚是煙霧隔；思歸詩寄廣陵濤，憶弟詩來虎丘石。

回首風塵涕淚流，故鄉蕭瑟海天秋；田橫島在魚龍冷，樂大城荒草木愁。

當日竹宮從萬騎，祀日歌風何意氣！斷碑年月記乾封，柏梁詩從誰承制？

魯連蹈海非求名，鵞夷一舸寧逃生。丈夫淪落有時命，豈復悠悠行路心；

我亦滄浪釣船縈，明日隨君買山住。

後東阜草堂歌

君家東阜枕山麓，百頃流泉浸花竹；石田書畫數百卷，酷嗜平生手藏錄。

隠囊麈尾寄蕭齋，鴻鵠高飛鷹隼櫝；白社青山舊居在，黃門北寺捕車來。
有詰憐君放君去，重到故鄉棲隱處；短策仍看屋後山，扁舟卻繫門前樹。
此時鉤鯉雖縱橫，終是君王折檻臣；放逐縱緣當事意，江湖還顧主人恩。
一朝龍去辭鄉國，萬里烽煙歸未得；可憐雙戟中丞家，門帖凄涼題賣宅。
有子單居持戶難，呼門吏怒索家錢；窮搜發篋應無計，棄掷城南五尺山。
任移花貞鄰家植，未剪松杉僧捨得；漁舟網集習家池，官道人牽到公石；
石窟雖留不記亭，槿鎻還在半無門；敲橋已斷眠僧柳，醉壁誰扶倚瘦藤；
尚有荒祠叢廢棘，豐碑草沒臠堪識，階前田父早歌呼，陌上行人增嘆息。
我初扶杖過君家，問尋九月逢黃花；秋日溪山好圖畫，石田真跡深咨嗟。
傳聞此圖再易主，同時賓客知存幾？又見溪山改舊觀，雕欄碧檻今已矣！
搖落深知宋玉悲，衡陽雁斷楚天秋；斜暦有恨家何在？極浦無言水自流。
我來草堂何處宿？挑燈夜把長歌續；十年舊事總成悲，再賦閒愁不堪讀！
魏寂寞園事已空，杜鵑寂寞怨西風；平泉獨樂荒榛裡，寒雨孤村聽曉鐘。

鴛湖曲

鴛鴦湖畔草粘天，二月春深好放船；柳葉亂飄千尺雨，桃花斜帶一溪煙。
煙雨迷離不知處，舊堤卻認門前樹；樹上流鷓倉兩聲，十年此地扁舟住。
主人愛客錦筵開，水閣風吹笑語來；畫鼓陰催桃葉伎，玉箫聲出栁枝臺；
輕紈窄袖嬌裝束，脆管繁弦競追逐。雲鬟子弟按霓裳，雪面參軍舞鸝鴯。
酒盡移船曲榭西，滿湖燈火醉人歸。朝來別奏新翻曲，更出紅妝向柳堤。
歡樂朝朝兼暮暮，七貴三公何足數。十幅蒲帆幾尺風，吹君直上長安路。
長安富貴玉驄驄，侍女薰香擁早朝。分付南湖舊花柳，好留煙月伴歸橝。
哪知轉眼浮生夢，蕭蕭日影悲風動。中散彈琴竟未終，山公啓事成何用？
東市朝衣一但休，北邙抔土亦難留。白楊尚作他人樹，紅粉知非舊日樓。
烽火名園竄狐兔，畫閣偷窺老兵怒。寧使當時沒縣官，不堪朝市都非故。
我來倚棹向湖邊，薄雨臺空倍惆然。芳草乍疑歌扇綠，落英錯認舞衣鮮。
人生苦樂皆陳跡，年去年來堪痛惜。聞笛休嗤石季倫，銣杯且效陶彭澤。
君不見白浪掀天一葉危，收竿還怕轉船遲。世人無限風波苦，輸與江湖釣叟知。

臨淮老妓行

臨淮將軍擅開府，不鬥身強鬥歌舞。白骨何如棄戰場，青蛾已自成灰土。
老大猶存一妓師，柘枝記得開元譜。才轉輕喉便淚流，尊前訴出漂零苦。
妾是劉家舊主譚，冬兒小字唱梁州。翻新水調教桃葉，撥定鸛弦授莫愁。
武安當年誇聲伎，秋娘絕藝傾時世。戚裏迎歸金駟車，後來轉入臨淮第。
臨淮遊俠起山東，帳下銀箏小隊紅。巧笑射柘分畫的，濃妝球仗簇花叢。
緬爲房老腰肢在，若論軍容粉黛工；羊侃侍兒能走馬，李波小妹解彎弓。
錦帶輕衫鸞結束，城南抂彈貳駝逐；忽聞京闕起黃塵，殺氣奔騰滿川陸。
探騎誰能到蓟門？空閒千里追風足；消息無憑訪兩宮，兒家出入金張屋。
請爲將軍走故都，一邊夜渡黄河宿；暗穿故壘過侯家，妓室仍訝調絲竹。
祿山裨將帶弓刀，最擁如花念奴曲；倉卒逢人問二王，武安妻子相持哭。
薰天貴勢倚椒房，不爲君王收骨肉；翻身歸去遇南兵，退駐淮陰正拔營。
寶劍幾曾求死士，明珠還遇致傾城；男兒作健酣杯酒，女子無愁發曼聲。
可憐西風怒，吹折山陽樹，將軍自撤沿淮戍。
不惜黃金購海師，西施一舸東南避。郁洲崩浪大于山，張帆捩柁無歸處。
重來海口豎降幡，全家北過江淮去。長淮一去幾時還？誤作王侯邸第看。
收者到門停奏伎，蕭條西市歎南冠。老婦今年頭總白，淒涼閭巷盡興亡跡；
已見秋槐隕故宮，又看春草生南陌。依然絲管對東風，坐中尚識當時客；
金谷園田化作塵，綠珠子弟更無人。楚洲月落清江冷，長笛聲聲欲斷魂！

楚兩生行

黃鶴礦頭楚兩生，征南上客擅縱橫。將軍已沒時世換，絕調空隨流水生。
一生拄頰高談妙，君卿唇舌淳于笑。痛哭長因感舊恩，訕嘲尚足陪年少。
途窮重走伏波軍，短衣縛髻非吾好。抵掌聊分幕府金，裦裳自把江村酌。
一生嚼徵與合韻，放歌江南古道亡。洗出元音傾老輩，疊成奸唱待君王。
一絲繒曳珠盤轉，半疊分明玉尺量。最是大堤西去曲，累人斷腸杜當陽。
憶昔將軍正全盛，江樓高會誇名勝。生來索酒便長歌，中天明月軍聲靜。
將軍聰職據胡床，撫髀百戰今衰病。一朝身死豎降箋，貔貅散盡無橫陣。
祁連高塚泣西風，射堂賓客嗟蓬鬚。鸞棲孤館伴斜曛，野哭天邊幾處聞。
草滿獨尋江令宅，花開閒仰杜秋墳。鵲弦屢換尊前舞，鼕鼕誰開江上軍。
楚客祗憐歸未得，吳兒肯道不如君。我念邗江頭白叟，滑稽幸免君知否？
失路徒貽妻子憂，脱身莫落諸侯手。坎壙餉來為盛名，見君寥落思君友。
老去年來消息稀，寄爾新詩同一首。隱語藏名代客嘲，姑蘇臺畔東風柳。

圓圓曲

鼎湖當日棄人間，破敵收京下玉關。慟哭六軍俱縞素，沖冠一怒為紅顏。
紅顏流落非吾戀，逆賊天亡自荒宴。電掃黃巾定黑山，哭罷君親再相見。
相見初經田竈家，侯門歌舞出如花。許將戚裹空侯伎，等取將軍油壁車。
家本姑蘇浣花裏，圓圓小字妖羅綺。夢向夫差苑裏遊，宮娥擁入君王起。
前身合是采蓮人，門前一片橫塘水。橫塘雙槳去如飛，何處家家織載歸？
此時豈知非薄命，此時只有淚沾衣。薰天意氣連宮掖，明眸皓齒無人惜。

奪歸永巷閉良家，教就新聲傾座客。座客飛觴紅日莫，一曲哀弦向誰訴？

白皙通侯最少年，採取花枝履回顧。早撓嬌鳥出樊籠，待得銀河幾時渡？

恨殺軍書抵死催，苦留後約將人誤。相約恩深相見難，一朝蟻賊滿長安。

可憐思婦樓頭柳，認作天邊粉絮看。便索綠珠圍內第，強呼緋樹出雕欄。

若非將士全師勝，爭得蛾眉匹馬還。蛾眉馬上傳呼進，雲鬟不整驚魂定。

蠟燭迎來在戰場，啼妝滿面淺紅印。專征蕭鼓向秦川，金牛道上車千乘。

斜谷雲深起畫樓，散關月落開妝鏡。傳來消息滿紅鄉，鳥柏紅經十度霜。

都曲妓師憐尚在，浣沙女伴憐同行。舊巢共是鴛泥燕，飛上枝頭變鳯凰。

長向尊前悲老大，有人夫婿擅侯王。當時只受聲名累，貴戚名豪盡延致。

一斛珠連萬斛愁，關山漂泊腰支細。錯怨狂風揚落花，無邊春色來天地。

嘗聞傾國與傾城，翻使周郎受重名。妻子豈應關大計，英雄無奈是多情。

全家白骨成灰土，一代紅妝照汗青。君不見館娃初起鴛鴦宿，越女如花看不足。

香徑塵生鳥自啼，徧廬人去苔空綠。換羽移宮萬里愁，珠歌翠舞古梁州。

為君別唱吳宮曲，漢水東南日夜流。
遇南廟園叟感賦十韻

寒潮沖破壩，火雲燒赤岡。四月到金陵，十日行大航。平生游宦地，跡跡都遺忘。

道遇一園叟，問我來何方？猶然詠舊詩，即事堪心傷。開門延我坐，破壁低圍牆。

卻指灌莽中，此即爲南廟。衙舍成丘墟，佃種輸租糧。謀生改衣食，感舊存園莊。

艱難守茲土，不敢之他鄉。我因訪故基，步步添思量。面水背蒼崖，中爲所居堂。

四海羅生徒，六館登文章。松栢皆十圍，鐘管聲鏗鏘。百頃搖澄潭，夾岸載垂楊。

池上臨華軒，菡萏吹芬芳。談笑盡貴游，花月傾壺觴。其南有一亭，梧竹生微涼。

回頭望雞籠，廟貌諸侯王。左李右鄧沐，中坐徐與常。雙髯見鋒骨，老將東廬湯。

配食十六侯，劍珮森成行。得之爲將相，寧復懼封疆。北風江上急，萬馬朝騰驃。

重來訪遺跡，落日唯牛羊。吁嗟中山孫，志氣胡勿昂。生世苟如此，不如死道旁。

惜哉裸體辱，乃在功臣坊。蕭條同泰寺，南枕山之陽。當時寶志公，妙塔天花香。

改葬施金棺，手詔追褒揚。袈裟寄靈谷，制度由蕭梁。千尺觀象台，太史書槩祥。

北望占旄頭，夜夜愁光芒。高帝遺衣冠，月出修燕嘗。圖書迎玉几，弓劍堆金床。

承乏忝兼官，再拜陳衣裳。南内因瀝掃，銅龍啓朱扉。幽花生御榻，苔澗青倉琅。

離宮頗望幸，孰執衛中郎。萬事今盡非，東逝如長江。鍾陵十萬松，大者參天長。

根節猶青銅，屈曲蒼皮僵。不知何代物？同日遭斧剝。前此千百年，豈獨無興亡。

況自百姓伐，孰者非耕桑？群生與草木，長養皆吾皇。人理已澌滅，講舍宜其荒。
獨念四庫書，卷軸夸綢緞。孔廟銅犧尊，斑剝墮青黃。棄擲草莽間，零落誰收藏。

老翁見話久，婦子私相齋。人倦馬亦疲，剪韭炊黃粱。慎莫笑貧家，一一羅酒槴。

從頭訴兵火，眼見尤悲憐。大軍從北來，百姓聞惶惶。下令將入城，傳箭須民房。

里正持府帖，簽在御賜廝。插旗大道邊，驅遣誰能當。但求骨肉完，其敢攜筐箱。

扶持稚幼稚，失散呼爺娘。江南昔未亂，閭左稱阜康。馬阮作相公，作事偏猖狂。

高鎮爭揚州，左兵來武昌。積漸成亂難，記憶應難詳。下路初定來，官吏逾貪狼。

按籍婦富人，坐索千金裝。以此為才智，豈曰惟私囊。今日解馬草，明日修官塘。

誅求欲到骨，皮肉俱生癢。野老讀詔書，新政求循良。瓜田亦有畔，溝水亦有防。

始信立國家，不可無紀綱。春來雨水足，四野欣農忙。父子力耕耘，得粟輸官倉。

遭遇重太平，窮老何妨。薄暮難再留，暝色猶青蒼。策馬自此去，凄惻摧中腸。

顧戀此老翁，負來歌滄浪。牢落悲風塵，天地徒茫茫。

聽女道士卞玉京談琴歌

駕鶴逢天風，北向驚飛鳴。飛鳴入夜急，側聽琴琴聲。

借問彈者誰？云是當年卞玉京。玉京與我南中遇，家近大功坊底路。

小院青樓大道邊，對門卻是中山住；中山有女婿無雙，清眸皓齒垂明瑤。

曾因內宴直歌舞，坐中瞥見塗鴉黃；問年十六尚未嫁，知音識曲彈清商。
歸來女伴洗紅妝，枉將絕技矜平康，如此才足當侯王。

萬事倉皇在南渡，大家幾日能枝梧；詔書忽下選峨眉，細馬輕車不知數！

中山好女光徘徊，一時粉黛無人顧；艶色知為天下傳，高門愁被旁人妒；

a道當前黃屋尊，誰知轉盼紅顏誤。南內方看起桂宮，北兵早報臨瓜步。

聞道君王走玉驕，犧車不用聘昭容；幸遼身入陳宮裡，欲早名填代籍中。

依稀記得祁與阮，同時亦中三宮選；可憐俱未識君王，軍府抄名被驅遣。

漫詠臨春瓊樹篇，玉顏零落委花鈿；當時錯怨韓擒虎，張孔承恩已十年。

但教一日見天子，玉兒甘為東昏死；羊車望幸阿誰知？青塚凄涼竟如此！

我向花間拂素琴，一彈三嘆為傷心；暗將別鵲離鸂鵣，寫入悲風怨雨吟。

昨夜城頭吹筆篁，救坊也被傳呼急；碧玉班中怕點留，樂營門外盧家泣。

私更裝束出江邊，恰遇丹陽下渚船；翦就黃紗貪入道，攜來綠綺訴嫦娟。

此地繇來勝歌舞，子弟三班十番鼓；月明弦索更無聲，山塘寂寞遭兵苦。

十年同伴兩三人，沙堇朱顏盡黃土。貴賤深閨陌上塵，吾輩漂零何足數！

坐客聞言起嘆嗟，江山蕭瑟隱悲笳；莫將蔡女邊頭曲，落盡吳王苑裡花。

蕭史青門曲

蕭史青門望明月，碧鸞尾掃銀河闊。好時池臺白草荒，扶風邸舍黃塵沒。
當年故后婕妤家，槐市無人噪晚鴉。卻憶沁園公主第，春鶯啼殺上陽花。

鳴呼先皇寡兄弟，天家貴主稱同氣。奉車都尉誰最賢？鞏公才地如王濟。

被服依然儒者風，讀書妙得公卿譽。大內傾宮嫁樂安，光宗少女宜加意。

正值官家從代來，王姬禮數從優異。先是朝廷唱未央，天人寧德降劉郎。

道路爭傳長公主，夫婿豪華勢莫當。百兩車來填紫陌，千金錦出雕房。

紅窗小院調鸚鵡，翠館繁筝叫鳳凰。白首傳鑣阿母飲，綠鬟大袖騎奴裝。

灼灼夭桃共糗李，兩家姐妹鸚鵡絹。九子鸚鵡鬥玉釵，釵工百萬恣求取。

屋裏薰爐瀹茗雲，門前鈿築流如水。外家肺腑數尊親，神廟榮昌主尚存。

話到孝純能識面，抱來太子轎呼名。六宮都講家人禮，四節頻加戚里恩。

同謝面脂龍德殿，共乘油壁月華門。萬事榮華有消歇，樂安一病音容沒。

莞蒻桃笙朝露空，澆明秘器空堂設。玉房珍玩宮中懐，遺言上獻依常制。

卻添駟馬不勝情，至尊覽表為流涕。金冊珠衣進太妃，鏡窻鈿合還夫婿。

此時同產更無人，寧德來朝笑語真。憂及四方宵旰甚，自家兄妹話艱辛。

明年鐵騎燒宮闕，君后貞皇相訣絕。仙人樓上看灰飛，織女橋邊聽流血。

慷慨難從豦公死，亂離誰與劉郎別。扶攜夫婦出兵閭，改朔移朝至今活。

粉礦脂田縣吏收，妝樓舞閣豪家奪。曾見天街羨璧人，今朝破帽迎風雪。

賣珠易米返柴門，貴主淒涼向誰說？苦憶先皇涕淚連，長平嬌小最堪憐。

青萍血碧它生果，紫玉魂歸異代緣。盡説周郎曾入選，俄驚秦女遽登仙。
青春寒食東風柳，彰義門邊冷墓田。昨夜西窗仍夢見，樂安小妹重歡讌。

先后傳呼喚捲簾，貴妃笑折櫻桃倦。玉階露冷出宮門，御溝春水流花片。

花落回頭往事非，更殘燈地淚沾衣。休言傅粉何平叔，莫見焚香衛少兒。

何處笙歌臨大道？誰家陵墓對斜暉？只看天上琱樓夜，鳥鵲年年它自飛。