LIU YUNG AND HIS TZ'U

by

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ABSTRACT

The subject of this paper is the poet Liu Yung (987-1053) and his tz'u. Tz'u, a type of Chinese poetry originally intended to be sung, was a dominant poetic genre in the Sung Dynasty (960-1279). Liu Yung was not only the most popular tz'u poet in the Sung but also an important landmark in the historical development of the tz'u genre.

The body of this paper is divided into two main parts. The first part reconstructs Liu's life based on the limited and scattered existing sources. This will present an outline of his activities as well as sketch his personality all of which will shed some light towards a better understanding of his poems and of his ability to change the tz'u genre.

The second part, which constitutes the main body of the paper, explores the various characteristics of his poems emphasizing his various innovations in the tz'u genre. In the course of the discussion, comparisons and contrasts are made with the tz'u of the T'ang and the Five Dynasties in order to show how Liu departed from previous tz'u tradition. At the same time considerable attention is devoted to comparing Liu's tz'u with the Tun-huang folk songs in order to show how Liu was influenced by folk literature. More specifically, the second part uses a quantitative and analytical approach to examine in detail the form, content and technique of his tz'u.
In particular, this part first examines Liu's most significant contribution to the tz'u genre--his use of the man-tz'u tune-patterns. Here, emphasis is placed on Liu's innovative role in expanding and developing the use of the longer tune-patterns in the writing of tz'u.

The second part next explores the three "worlds" or the three main thematic categories of Liu's tz'u--poems on women and love, poems on separation and rootless wandering and poems on city life. Besides comparing and contrasting them with the Tun-huang folk songs and with the tz'u of the T'ang and the Five Dynasties, emphasis is also placed to show how Liu broadened and deepened the content of tz'u.

Thirdly, the second part looks into Liu's diction including his use of images, various comparison and substitution techniques and creative imagery. Special attention is directed towards Liu's innovative use of colloquialisms, something which later greatly influenced the language of tz'u.

Fourthly, the second part focuses on how Liu creates a strong sense of rhythm and continuity in his tz'u, partly through the conventional technique of repetition of sound (rhymes and tones), words (alliteration, rhyming and reduplicative disyllables) and lines (parallelism). Here, special attention is paid to his unique technique for creating rhythm and continuity--the use of lead-words and enjambment.

Fifthly, the second part examines how Liu uses his particular expansive technique in his two types of poetic presentation--the direct narration of events and psychology and the fusion of emotion and scene.
The general conclusion is that despite the fact that Liu was harshly attacked by orthodox scholars for his direct mode of expressing love and boudoir themes and the use of colloquialisms, still his various important innovations in the form, content and technique all of which greatly influenced the development of tz'u make him a pivotal figure in the history of tz'u.
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INTRODUCTION

The word "tz'u" 詞 originally refers to "song-words". As a generic term, it refers to a form of Chinese poetry originally meant to be sung. It evolved during the T'ang Dynasty and flourished throughout the Sung. Tz'u was replaced by Ch'i 曲 as the dominant genre in Chinese poetry in Yuan but was revived in the Ch'ing.

Tz'u has been given many names and many definitions during the course of development. To settle the confusion surrounding the definition of tz'u I would use Professor Hightower's definition:

The tz'u is a song-form characterized by lines of unequal length; prescribed rhyme and tonal sequences, occurring in a large number of variant patterns, each of which bears the name of a musical air.

Liu Yung 柳永 was an important tz'u poet of the Northern Sung. He was the first tz'u poet to devote most of his creative energy to the writing of tz'u. Of all tz'u poets in Chinese history he enjoyed the most popularity among the general public both during his lifetime and after his death. More importantly, he made many significant innovations in form, content and technique in the writing of tz'u, all of which greatly influenced the later development of the tz'u genre.

However, a detailed and critical study of his complete works is still lacking. Traditional scholars made numerous comments on Liu's tz'u, but their comments tend to be brief, repetitious, impres-
sionistic and sometimes subjective. Modern literary historians have also commented on Liu's tz'u, but they generally remain on the superficial level of citing one or two of his representative poems and a famous anecdote, rarely going into the analysis of his poems. There are some individual studies on Liu's tz'u, but they do not go into detailed analysis on a full scale.

In view of this lack of study on Liu's works, the present thesis attempts to explore the various aspects of his 213 poems. This thesis is divided into two main parts. Part One reconstructs his life, which, because of the scarcity of factual evidence, has been largely neglected by scholars. Part Two, which contains the main body of the thesis, focuses on his poems. It is subdivided into five chapters including Liu's use of tune-patterns, the content of his poems, diction and imagery, rhythm and continuity, and finally the structure of his poems.
PART I

THE LEGEND OF LIU YUNG
PART ONE

THE LEGEND OF LIU YUNG

Liu Yung's biography does not appear in the Sung Shih and no scholars have written a chronological biography on him. In his poems Liu never indicates the date of writing, nor does he indicate the situation he is in. The main sources about him are only a handful of brief anecdotal accounts scattered in the *pi-chie* (notes and sketches), *ts'u-hua* (talks on tz'u) and local gazetteers. However, these records frequently repeat each other. There are also several stories about him in the *hua-pen* (short stories) and Yuan drama, but we have no way of verifying the accuracy of these records. In short, factual information concerning Liu's life is extremely scarce. For example, basic facts about him such as his name, his native place, birthdate, the year of obtaining his *chin-shih* (advanced scholar) degree, his official positions, his place of burial and, more importantly, the main activities of his life are either unknown or subject to different opinions. Much available material is of dubious accuracy, contradictory and repetitious. With such limited source material, I plainly cannot provide a detailed biography of Liu. Rather, I can only attempt to reconstruct a general outline of the significant points of his life.
A. Family History

The most informative record of Liu's family history is Wang Yu-ch'eng's 王禹偁 (954-1001) "An Epitaph with Preface to the Deceased Father Liu of Judicial Investigator of the High Court of Justice from the Retired Scholar of Chien-hsi" (hereafter, "Epitaph"). It was written at the request of his good friend Liu Hsüan, Liu Yung's first paternal uncle, in commemoration of Liu Ch'ung, Liu Yung's grandfather. In the "Epitaph", Wang reveals that the Liu family was originally from the area of Ho-tung 河東 (present day Shansi Province). He also records that Liu Ao, who was Liu Ch'ung's ancestor five generations removed, followed his uncle Liu Mien, a historian who had been sent to Fukien Province as an official. After Liu Mien was promoted to be the Office Chief (ch'ang-shih) of Chien-chou 建州 (present day Chien-ou hsien), he took up permanent residence there. From that time the Liu family settled in a district called Wu-fu-li 五夫里 in Ch'ung-an 崇安県. Thus, Ch'ung-an hsien was the ancestral home of Liu Yung, not Lo-an hsien 樂安縣 of Kiangsi Province as some scholars say and definitely not Ch'ien-t'ang 錢塘 (present day Hang-chou 杭州) as described in a Yuan drama.

According to Wang's "Epitaph" and the gazetteers, Liu's grandfather, Liu Ch'ung (whose courtesy name was Tzu-kao 子高) was brought up by his mother (surnamed Ting) after his father, Liu Teng 柳瞪 passed away. By the time Liu Ch'ung reached adulthood, he was already
famous for his Confucian learning and moral integrity. Whenever there were disputes, the villagers always turned to him for final judgement. After Wang Yen-cheng took control over Fukien Province, he soon heard of Liu Ch'ung's reputation and attempted to appoint him Assistant Subprefect (ch'eng 卒) of Sha hsien 沙縣 (present day T'ao-sha hsien 洪沙縣). But Liu Ch'ung declined the offer on account of Wang Yen-cheng's notorious exploitation of the masses. From then on, he led the life of a retired scholar (ch'u-shih 處士) under the Golden Goose Peak (Chin-o feng 金鵝峰).

Liu Ch'ung had six sons. Liu Yi 柳宜, Liu Yung's father, and Liu Hsüan 柳宣 were the sons of his first wife (surnamed Ting 唐). The other four, Liu Chih 柳冀, Liu Hung 柳宏, Liu Ts'ai 柳棠 and Liu Ch'ao 柳藻 were the sons of his second wife (surnamed Yü 庾). He also had five daughters. Wang Yu-ch'eng says that they were married into good families but he gives no further information about them.

When Liu Yi was Subprefect (ts'ai 署) of Fei hsien 費縣 (in present day Shantung Province), Liu Ch'ung went to visit him. He also visited his second son, Liu Hsüan, who was then the Militia Prefectural Judge (t'uan-lien t'ui-kuan 團練都官) of Chi-chou 濟州 (present day Chi-ning hsien 濟寧縣 of Shantung Province). Later he went to the capital Pien-ching 洛京 (present day K'ai-feng 開封 of Honan Province) and fell ill there. He then returned to Chi-chou and died there in November in 980 at the age of sixty-three.

Liu Yung's father, Liu Yi, Liu Ch'ung's first son, was entitled Wu-yi 武議. He was born in 938 and obtained his chin-shih degree
According to Wang Yü-ch'eng's "For Liu Yi on his leaving for Ch'üan-chou (present day Ch'üan hsien of Kwangsi Province) to become vice-administrator (t'ung-p'an 通判): a preface." Liu Yi first served the Southern T'ang. As a result of his outspoken and upright attitude towards state affairs, he was highly esteemed by Li Hou-chu 李後主 (937-978) and was eventually promoted to be Investigating Censor (chien-ch'a yü-shih 監察御史). After the downfall of the Southern T'ang (978) Liu Yi served the Sung. He was made the Subprefect (ling 令) of Leitse 雷澤 (present day southeast of P'u hsien 濮縣 of Shantung Province) in 979, where he became acquainted with Wang Yü-ch'eng. Soon he was appointed Subprefect of Fei hsien in 980.

In the year 990, as a Subprefect of Jen-ch'eng 任城 (in present day Chi-ning hsien 濟寧縣 of Shantung Province), he went to the capital with thirty scrolls of his own writings and asked the eunuchs to deliver them to the Emperor T'ai-tsung 太宗. Impressed by Liu Yi's writing, the Emperor ordered the prime minister [Chao Pao-chung 趙保忠] to test Liu Yi the next morning. Liu Yi was soon appointed Professor of the Directorate of Education (kuo-tzu po-shih 國子博士) in the Imperial Library. In the year 994, he was transferred to the judgeship of Ch'üan-chou, but the reason for this transfer is not known. In 996 he was appointed Critic-advisor of the heir apparent (tsan-shan ta-fu 贊善大夫). According to Wang's "Epitaph" and the gazetteers, five of Liu Yung's paternal uncles were officials and two certainly held a chin-shih
Furthermore, Liu's brothers San-chieh 三接, and San-fu 三復 and later his nephew Liu Ch'i 柳淇 and his son Liu Jui 柳說 all obtained the chin-shih degree and became officials. Thus, we can conclude that, from the time of T'ang Dynasty, the Liu family had been part of the scholar gentry class and not of the common people. We can also conclude that Liu Yung grew up in a family which emphasized Confucian teaching and encouraged official achievements. As we shall see in the following discussion these factors affected Liu's life to a great extent.

B. Name and Birthdate

Liu's original name was San-pien 三變 and his courtesy name was Ch'i-ch'ing 著卿. In the hua-pen he was called Liu Ch'i 柳七 (the seventh son of the Liu clan). Wang P'i-chih 王長之 (chin-shih of 1068) says that, after Liu obtained his chin-shih degree, he adopted the name Yung 永 because of illness and, at the same time, also reverted to the courtesy name Ching-chuang 景莊. But Ch'en Shih-tao 陳師道 (1053-1101) thinks that Liu adopted the name Yung in order to be promoted to another official position. However, since we do not have a clear evidence, the exact reason for his adopting the name Yung can only be guessed at.

The birthdate of Liu is still a controversial issue. Because traditional scholars generally accept the view that man-tz'u 慢詞
was derived from hsiao-ling, they place Liu (who was the first tz'u poet to write a large number of man-tz'u) in time after prominent hsiao-ling writers such as Yen Shu (991-1055) and Ou-yang Hsiu (1007-1072). Among modern scholars, Ch'en Jui puts Liu after Yen Shu, Fan Chung-yen (989-1052) and Chang Hsien (990-1078). Cheng Ch'ien thinks that Liu was born in the early years of the reign of Chen-tsung (whose reign was from 997-1022). Yeh Ch'ing-ping asserts that Liu, Yen Shu and Chang Hsien were all about the same age and Liu was more than ten years older than Ou-yang Hsiu. Still other scholars, probably on the basis of the statement of Ch'ao Pu-chih (1053-1110) that Liu and Chang Hsien were famous at the same time, give Liu's birthdate as 990. However, none of these scholars provide any convincingly sound supporting evidence for their statements.

The study which provides the most evidence for establishing Liu's birthdate is T'ang Kuei-chang and Chin Ch'i-hua's "New Evidence on Liu Yung's Life". In this essay, they agree that, since Chang Hsien and Liu were simultaneously famous, Liu must have been born sometime around 990. But, the heart of their argument lies in the evidence that, according to Lo Ta-ching's Ho-lin yu-lu, Liu wrote a poem wang-hai-ch'ao for Sun Ho when the latter was Fiscal Attendant (chuan-yun shih) of Liang-che of the Northern Sung and the present day Chekiang and Kiangsu Province. Sun Ho was born in 961 and obtained
his chin-shih degree in 992. He died in 1004 right after he finished his term of office as Fiscal Attendant. From this, T'ang and Chin conclude that Liu would have to have been an adult when he wrote the poem. Therefore, the latest date the poem could have been written would be 1004 and they put Liu's birthdate at 987 (that is, the fourth year of Yung-hsi 弤熙 during the reign of T'ai-tsung).

To further verify Lo Ta-ching's record I would like to add the following evidence. In Wang Yu-ch'eng's Hsiao-hsü chi 小畜集 we can find many poems written for Sun Ho and his brother Sun Chin 孫瑾 (967-1017). These poems indicate that Wang and the Sun brothers were good friends. But one should not forget that Wang and Liu Yung's father and uncles were intimate friends too. When Sun Ho obtained his chin-shih degree in 992 at the capital, Liu Yi was there holding the position of Professor of the Directorate of Education. Therefore, Wang, Liu Yi and Sun Ho could very likely have been friends. Thus, it is very possible that Liu did in fact write the poem for Sun Ho.

C. Life in Pien-ching

As revealed in his own poems, the pi-chi, and the hua-pen, it is evident that Liu spent his youth in the capital Pien-ching. After decades of peace since reunification of China in 960 and under the centralization policy of the government, Pien-ching had become the political, economic and cultural center of China. Along with
its flourishing trade and commerce, Pien-ching soon developed into an urbanized city with various types of urban entertainments. According to *Tung-ching meng-hua lu* in the city of Pien-ching there were wine-houses 酒楼, tea houses 茶坊 and restaurants 食店 open day and night for feasting and drinking. There were also large *wa-tzu* 瓦子 (tile halls) which could accommodate several thousand people. In these *wa-tzu* one could attend numerous kinds of entertainments such as drama, singing and story-telling.

Along with the growth of these entertainments, pleasure quarters also boomed. Courtesans and prostitutes filled the wine-houses, tea-houses and restaurants as Meng Yüan-lao 孟元老 describes,

> All the front doors of the wine-houses in the capital are decorated with colorful silk. . . . When night comes, Lights are shining above and below. Hundreds of courtesans in heavy make-up gather along the corridor, waiting for the drinkers to call. They appear like fairies at first glance. . . .

Such was the urban environment that surrounded Liu.

Exactly what street of Pien-ching Liu lived on is not known. In the poem *kuo-lang-erh-ohin-p’ai* 郭郎兒近拍 he reveals he lived amidst the "small alleys" (oh’ü 曲) deep inside the "block" (fang 坊). According to the study of Katō Shigeru 加藤繁, the city of Pien-ching was divided into two sections by the Imperial Street (yü-chieh 御街). Each section was subdivided into grids called *fang*. Inside each *fang* there were small roads called *eh’ü*. 

During this period, Liu led the life of a gallant. He probably spent his leisure time in the *wa-tzu*. He participated in popu-
lar activities such as visiting famous gardens, competing in horseback riding, watching chicken fights and also playing polo (chü-ts'ù 超蹴) [In fact, Liu's brother Liu San-fu was an expert in this ball game].

Liu was also an enthusiastic participant of all kinds of festive activities. He spent his hours with his "crazy friends and strange companions" in the wine-houses. He was an especially frequent visitor of the brothels. Often he "toured all over the small towers and obscure alleys." He even boasted that he "bought flowers in bunches, filled wine in carts and invited courtesans at the price of hundreds of pieces of jade and thousands pieces of gold."

Liu was linked with a larger number of courtesans than any other tz'u poet. In his poems and other available sources the names of eighteen courtesans are mentioned. But, as for his male friends, except for Sun Ho, Liu only wrote one poem (in shī 詩 form) for a eunuch named Sun K'o-chiu 孫可久. He seemed to be especially fond of the high class courtesans who excelled in dancing and singing, and among them Ch'ung-ch'ung 楚楚 was the one with whom he was most infatuated.

It is described in the pi-chi that "Liu had supreme talent when he was young and especially excelled in music." Since he also "excelled in the writing of song words" his fame spread all over the capital. It is said in the hua-pen that the courtesans were extremely fond of Liu's tz'u and felt honored to meet him. Of course, if a courtesan could get Liu to write her a poem to sing, she could demand a much higher price. Consequently, Liu became such a welcome
Liu was popular not only in the brothels but also among the chiao-fang (Music Institute) musicians as Yeh Meng-te describes.

Liu Yung excelled in the writing of song words. Whenever the chiao-fang musicians composed a new tune, they would request Liu to write the words because only then could the tune become popular.

It would be reasonable to assume that Liu also received pay from the chiao-fang musicians. Thus, Liu became a professional tz'u writer.

Through the chiao-fang musicians Liu's tz'u such as ch'ing-pai-le gained popularity even inside the Imperial Palace.

All this brought Liu fame and along with it an enormous self-image. In his poems, he proudly says that his tz'u had such a refined style that no one could compete with them. He admits explicitly, "all my life I have been proud of my romantic temperament and talent." He compares his talent with that of the famous poet Sung Yu of the Warring States. He regards himself as a "talented youth" that only beautiful girls could match.

All in all, in the eyes of the young Liu Yung, the world was full of happiness for him. His future was hopeful and successful. Yet, the world view of Liu was not an unchanging one. It developed and altered along with his later life experience.
D. Attempts and Frustrations

Having grown up in a Confucian family of the gentry, Liu naturally aspired to obtain a chin-shih degree and become an official. Exactly when he first wrote his chin-shih examination is not known. If he was born sometime in 987 or earlier he must have started taking the examination in the early years of Chen-tsung. But he failed to obtain the chin-shih degree. Whether he passed even the prefectural examination (chien-shih 解試) or departmental examination (sheng-shih 郡試) or not we do not know. It was probably after the failure in the examination that he left Pien-ching for Ch'ien-t'ang where he wrote his poem wang-hai-ch'ao for Sun Ho.

It is unknown how long Liu stayed in Ch'ien-t'ang. After some years of travel, Liu returned to the capital. From his poems written on the "heaven book" (t'ien-shu 天書) we can assume that he was in Pien-ching in 1008, the year the "heaven book" first "fell." However, the fact that the "heaven book" "fell" again in 1019 makes it difficult to ascertain the date of his return. The only year that we can say for sure that Liu was in the capital was 1018 in which he wrote a poem on the crowning of the nine-year-old prince Jen-tsung 仁宗.

After Liu's return from the south, he probably attempted the examination several more times but without success. After one of these failures he wrote the poem ho-ch'ung-t'ien鶴中天, which later became a large obstacle to his official advancement. The poem says,
Accidentally I lost the chance to be on the
top of the golden list.
This glorious era has temporarily abandoned a
talented person.
What can I do about it?
As I failed to achieve a high position
Why not let go myself?
Why talk about gains and losses?
A talented tz'u poet is naturally a prime minister
in commoner's clothing.

Amidst the smoke-flower paths
There appear painted screens.
Luckily, there is my sweetheart for me to visit.
I cuddle my lover like thus and
Enjoy this romantic moment to my heart's content.
Youth is but a short moment.
I am willing to exchange my empty fame for light
drinking and soft singing.

On the surface this poem seems to show that Liu was a carefree person
and did not care whether he failed or passed the examination. Taking
this narrow interpretation, some scholars conclude that Liu did not
care for climbing up the ladder of officialdom. But, if we look into
the poem, the words "accidentally" (ou偶) and "temporarily" (chan暫)
hint that Liu still had hope of passing later. Behind the surface
carefree tone of the poem, there lies his frustration and rebellious
spirit. Since there were so many unsuccessful chin-shih candidates
in the capital, the poem soon gained wide appeal.

As Liu says in the poem juiyu-shui 如鱼水, after he failed
in the examination, he led a dissipated life in the capital,

I led a loose life in the capital.
For several years I have been indulging myself
in wine and women.
I toured around wildly the nine paths.
In a seemingly carefree manner, he also reveals that he "intends to forsake the empty fame and not to think of what is right and wrong." However, as mentioned earlier, deep inside Liu's subconscious mind his desire to get ahead always remained. He still thought "when the time comes my high ambition will be fulfilled." In one poem he asked his lover Ch'ung-ch'ung to be nice to him, since he might pass at the next examination. At times, his obsession with passing the examination was so intense that he even compared the joys of sex to obtaining the chin-shih degree in the Imperial Palace.

My feeling is getting better and better.
It is the right moment to continue our cloud-rain affair.
This is exactly like in late spring inside the Imperial Palace
When the imperial incense burner is sending out its fragrance and
When the Emperor has left his seat to conduct the palace examination.
Facing him a few feet away
I will definitely win the top position.
Until then, you wait for my return to congradulate me...)

Afterwards, Liu's eagerness to get ahead was almost satisfied but, unfortunately, to his great disappointment, he was rejected due to his notorious reputation for writing tz'u and living in brothels. Yen Yu-ji (fl.c. 1127), in his Yi-hai tz'u-huang 藝海雌黃 records this event,

Liu San-pien... was fond of writing small tz'u, but was poor in conduct. Once someone recommended him to the Emperor. The Emperor asked, "Is it Liu San-pien who writes tz'u?" That person replied, "Yes". The Emperor said, "He may as well go to fill in the words."
Because of this [Liu] was very disappointed. He toured around brothels and wine-houses with gallants everyday. He no longer restrained his behavior. He called himself "Liu San-pien who writes tz'u by the Emperor's decree: . . ."73

With regard to the same event Wu Tseng 吳曾 (Sung) in his Neng-kai-chai 能改齋 漫録 gives a somewhat different and more detailed account,

Jen-tsung paid attention to Confucian teachings and elegance and attended to fundamentals and the Tao. He condemned pompous and flowery writings. In the beginning, the chin-shih Liu San-pien was fond of composing erotic songs. His songs spread everywhere. Once he wrote a tz'u ho-ch'ung-t'ien which says, "I am willing to exchange my empty fame for light drinking and soft singing." When the Emperor left his seat to announce the examination result people around [Liu] said to him, "You had better go to drink light and sing low, why bother seeking the empty fame?". . . .74

It is possible that Jen-tsung rejected Liu specifically because of his contemptuous remark in his poem ho-ch'ung-t'ien: comparing a tz'u poet to a prime minister and the honorable chin-shih degree to empty fame. What Wu Tseng indirectly indicates is that Liu had already passed the departmental examination, and it was at the palace examination that he was disqualified by the Emperor. The palace examination had been practiced ever since 975 and was not abolished until 1057,75 that is, after Liu's death. During the palace examination the emperor could fail thirty to fifty percent of the candidates.76 Unfortunately, Liu was one of the victims of this subjective examination.
After failing the palace examination, during the following period, that is, from 1022-1034 (from the year Jen-tsung ascended the throne until the year Liu obtained his chin-shih degree), Liu led an even more dissipated life among the brothels and wine-houses as described in Yi-hai tz'u-huang. He calls himself "Liu San-pien who writes tz'u by the Emperor's decree." At first glance, it appears to be an honorable title. In fact, it fully expresses Liu's deep frustrations and anger.

E. Official Career

Despite his many failures in the examination Liu did not give up trying. He finally obtained his chin-shih degree in 1034 (the first year of Ching-yu 景祐). In the same year, he was appointed Prefectural Judge (t'ui kuan 推官) of Mu-chou 睦州 (present day Chien-te hsien 建德縣 of Chekiang Province). Not long after he assumed office, because of his popularity in tz'u, he was recommended for promotion by his colleagues. But the proposal was rejected. Yeh Meng-te in his Shih-lin yen-yü 石林燕語 records this event.

In the time of our ancestors it did not require merit rating to recommend a person. In the middle year of Ching-yu 景祐, Liu San-pien was Prefectural Judge of Mu-chou. He was praised because of his tz'u. After he had assumed office for over a month he was soon recommended by Lü Wei 呂尉, the Administrator (chin-chou 知州). Kuo Ch'üan 郭勲, the Censor (shih-yü shih 侍御史),
commented, "San-pien has just obtained his chin-shih degree and has been an official only for over a month, where are his administrative achievements?"
Thus, he immediately rejected the recommendation . . . .79

During the Ching-yu years (1034-1038) Liu was appointed Sub-prefect of Yü-hang 餘杭 (present day Hang-chou). During his term of office he built the Wan-chiang Tower 觀江樓. 81 He was described as a good official in Yü-hang hsien-chih. 82 From the evidence of his poems Liu seems to have enjoyed his official life in the beginning as he said, "Since there are no lawsuits in my court, I attend many banquets and excursions." 83

Later Liu was appointed the official for the Hsiao-feng Salt Field 晚峯盐場 in Ting-hai hsien 亭海縣 (present day Chen-hai hsien 鎮海縣 of Chekiang Province) 84 where he wrote a poem chu-hai-ko 歡海歌 (Drying sea song) depicting the bitter life of the common people. This poem discloses another aspect of Liu's personality, for in it, we see the image of a sympathetic official who was deeply concerned about the hardships of the people.

. . . What do the salt workers make for a living.
Women have no silk-worm to weave and
Men have no land to plough.
Having not yet paid the government tax
The local tax is already pressing.
They abandon wives and sons and work hard.
Although they have human shape
Their faces are pale as vegetable color.
How bitter is the life of the salt workers!
When will their mothers be rich and their sons not poor?. . . .85
In Ting-hai hsien, Liu also wrote a poem *liu-k'o-ohu* 留客住 which expresses his nostalgia. Afterwards, Liu seemed to have been a petty official in different places, mainly in the Yangtze region, as revealed in his many poems on journeys. To a petty official during the Northern Sung, a transfer meant a hard journey. Therefore, after many transfers and seeing no opportunity for promotion, Liu began to feel weary of his itinerant life. He said,

My official journey has become rootless wandering.

With this endless travelling and this lengthy sickness
I have faced enough the bitterness of official journeys.

Frustrated by this wandering life Liu sometimes questioned the value of fame and profit and expressed his desire to become a recluse,

At this moment
How can I chase fame and fight with others for profit?
How can I wear the official cap and face the fierce heat of the dusty nine paths?
I look back at the river village,
There are towers in the moonlight and pavilllions in the breeze.
Along the river bank and on the rocks,
Fortunately, there is a place where I can untie my hair and open my lapel.

Liu's wish to retreat from worldly affairs only reflects a common desire among Chinese intellectuals. His congratulatory poems and his persistent attempts to obtain the *chin-shih* degree show that he was definitely not one who would easily forget fame and achievement. In fact, hoping to be promoted to a higher position, he returned to the
capital and went to see Yen Shu, who was then the prime minister (that is, from 1042-1044). Liu probably thought that, since Yen Shu also wrote tz'u, he might be willing to be his sponsor. But, as Chang Shun-min 張舜民 in his Hua-man lu 華漫錄 records, the outcome was a great disappointment.

Because Liu San-pien offended the Emperor with his tz'u, the Ministry of Personnel refused to change his official position. San-pien could not bear the situation and went to the government. Yen [Shu] asked [Liu], "Gentleman, do you write songs?" San-pien replied, "Just like your honor who also writes songs." Yen said, "Even though I write songs I have never written such lines as 'Idly holding a needle and thread I would sit next to him.'" Thus, Liu withdrew.

Without considering facts such as place of origin, personality and status, it was predictable that Yen Shu would reject Liu simply on the basis that they both represent two entirely different styles and attitudes towards tz'u. Yen Shu took the reserved and lofty hsiao-ling in the hua-chien 花間 style as his standard, whereas, Liu used abundant colloquialisms and frank expressions in the man-tz'u form.

During Liu's stay in the capital, he returned to his old friends--the courtesans. But, having been an official for many years, he had restrained his life style and his interest in wine and women had greatly reduced as he sighed,

How does she know that
Restricted by the reputation as an official
I have totally reduced my romantic feelings for years.
In this we see the personality change in Liu. He was no longer a gallant who indulged in wine and women without restraint, but an official who was concerned about his public behavior. This serious side of Liu's personality in fact coincides with his image of a sympathetic official as revealed in his poem "Drying Sea Song".

According to Liu's epitaph, he had been a Staff Author (chu-tso-lang). Later he was summoned to court by Jen-tsung and was given the position Subprefect of Ling-t'ai hsien (in present day Kansu Province). Afterwards, he was promoted to be the Professor of Imperial Sacrifices (t'ai-ch'ang po-shih). In precisely what years he held the above positions is not known.

In the Huang-yu years (1049-1055) Liu was again openly rejected by Jen-tsung because of his tz'u. Wang P'i-chih records that in the middle years of Huang-yu Liu was still unable to get a promotion. An official named Shih appreciated Liu's talent and sympathized with his misfortune. One time the chiao-fang musicians presented the new tune tsui-p'eng-lai. At this time the astronomer also reported that the canopus appeared. Taking advantage of Jen-tsung's happy mood, Shih recommended Liu to compose a verse for the occasion. But, because Jen-tsung disliked Liu's use of the words chien (gradually) and fan (to overthrow), Liu was rejected and was never used by the court again.

Probably on the evidence of the fact that the canopus signifies longevity, some say that the poem was written on the birthdate of Jen-tsung. This assumption is apparently a mistake since Jen-tsung's
birthdate was on April 14, but the season described in the poem was autumn. Also, according to Sung Shih, no canopus appeared during the reign of Jen-tsung (1022-1063). But there is a record of the appearance of the Venus (t'ai-pai 太白) and the Big Dipper (nan-tou 南斗) on September 18th in the first year of Huang-yu (1049).

I think that the reason that Wang P'i-chih said that the poem was written for the appearance of the canopus was because in the poem Liu says, "Among the South Pole stars the canopus is manifesting its auspiciousness." Since this poem is a congratulatory one, Liu probably included the canopus mainly to add a flattering tone.

I suspect that this poem was written when Liu was the Professor of Imperial Sacrifice. According to the record of Ch'en Shih-tao there was a shuffle of capital officials at this time. I would conjecture that Liu was transferred to be the Assistant Officer of the Agricultural Branch in the Ministry of Works (t'un-t'ien yüan-wai-lang 田員外郎) after this incident. He held this position until his death.

F. Place of Burial

As with Liu's birthdate, opinions about his place of burial are many. One hua-pen novel records that Liu was buried in Le-yu-yüan 樂遊原 (Pleasure Field) by the courtesans. This is probably
based on the fact the Le-yu-yüan was the amusement area where the romantic Liu Yung would often go. Another opinion is offered by Chu Mu, ...

[Liu] died in Hsiang-yang (in present day Hupei Province). The day he died he had no money left. A group of courtesans collected money and buried him outside the Southern Gate. They went to visit his grave every spring and called it 'mourning Liu Ch'i' (tiao Liu Ch'i 吊柳七).

Tseng Min-hsing 曾敏行 (?-1175) however gives a slightly different account,

After [Liu] died he was buried on the Flower Mountain in Tsao-yang (in Hupei Province). Every year during the ch'ing-ming festival, people from near and far carried wine and meat and drank beside Ch'i-ch'ing's grave, calling it the 'commemorating Liu meeting' (tiao Liu hui 吊柳會).

It is also recorded in the Yi-chen hsien-chih 儀真縣志 that "Liu Ch'i-ch'ing's grave is situated seven li west of Yi-chen (present day Yi-cheng hsien 儀徵 of Kiangsu Province) near the Hsü-p'u 國浦 area." Partly on the basis of this record, Wang Shih-chen 王士禎 (1634-1711) further says that "Liu Ch'i-ch'ing's grave is situated in a place called Hsien-jen-chang 仙人掌 in the west of Yi-chen hsien."

The records of Chu Mu and Tseng Min-hsing are similar in that they both are sympathetic towards Liu and indicate that he was popular among the common people. From Liu's poems we know that he had been to these areas. After his death the courtesans of these places started practising the tiao-liu custom. I think this is the reason that they say that Liu was buried in Hsiang-yang and Tsao-yang. It
is also reasonable to assume that the courtesans who admired Liu would set up a grave for him in order to formalize the custom. This may explain the record of *Yi-chen hsien-chih* and Wang Shih-chen.

Yeh Meng-te gives a more realistic record about Liu's place of burial. He says,

... [Liu] Yung died while on a journey in the monastery of Jun-chou (present day Chen-chiang hsien, of Kiangsu Province). When Wang Ho-fu (1034-1095) was magistrate of Jun-chou he sought Liu's descendents but he could not find any of them so he buried him. ... 108

But the most detailed and reliable information about Liu's burial place can be found in *Chen-chiang fu-chih*.  

In Ko Sheng-chung's (a native of Yung-k'ang, in Chekiang Province) *Tan-yang chi*, the Epitaph to Ch'en Ch'ao-ch'ing 陈朝靖 says, "When Wang Ho-fu was magistrate of Jun-chou he wanted to bury Liu, but after a long time no one claimed his body. Thus, Ch'ao-ch'ing bought a piece of land in a high and dry area and took charge of the funeral. Only then San-pien was buried.

In this year, Yang Tzu, the Commander of the Navy (shui-chun t'ung-chih), ordered the soldiers to dig the land. They found Liu's epitaph and a jade comb. They looked for the grave-stone and found that the epitaph was written by Liu's nephew. The heading written in seal characters says, 'The Epitaph of Mr. Liu: the late Lang-chung 郎中 of the Sung Dynasty'. ... It also says that 'My uncle had been dead for over twenty years." 109

Wang Ho-fu was official in Jun-chou in 1075. 110 Liu's nephew (probably Liu Ch'i who excelled in calligraphy) 111 said that he wrote the epitaph over twenty years after Liu Yung died. Based on this, T'ang and Chin in their "New Evidence on Liu Yung's Life" conclude that Liu must have died in 1053 (the fifth year of Huang-yu). 112
One point to be added is that in Tan-t'u hsien-chih and Chiang-nan t'ung-chih, Liu Jui, Liu Yung's son, was recorded to be a native of Tan-t'u (that is, Jun-chou). This further confirms that Liu Yung spent his last years in Jun-chou.

G. Official Titles and Places of Visit

From Liu's epitaph and other available sources, we can list the official positions Liu Yung held during his lifetime.

1. Prefectural Judge of Mu-chou
2. Subprefect of Yü-hang
3. Staff Supervisor of Ssu-chou
4. Supervisor of Hsiao-feng Salt Field in Ting-hai hsien
5. Subprefect of Ling-t'ai hsien
6. Staff Author
7. Professor of Imperial Sacrifices
8. Assistant Officer of Agricultural Branch in Ministry of Works
9. Lang-chung (title incomplete)

Besides the above places where Liu Yung held his official posts, he also had been to the following places as revealed in his poems and
other sources (see Appendix D): Ch'ang-an 長安, Yang-chou 楊州, Ch'eng-tu 成都, T'ung River 桐江 (in Chekiang Province), Ku-su 姑蘇 (present day Su-chou 蘇州), K'uai-chi 會稽 (present day Shao-hsing 紹興 of Chekiang Province), Chien-ning 建寧 (Liu's native area), Yen-ling Beach 嶽陵灘 (in T'ung-lu hsien 桐廬縣), Chiu-yi Mountain 九嶷山 (sixty li south of Ning-liao hsien 寧遠縣 of Hunan Province), south of the Wei River 渭水, the area of Huai 淮 (Anhwei Province), and Ch'u 楚 (Hupei and Hunan Province).
PART II

THE TZ'U OF LIU YUNG
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THE TZ'U OF LIU YUNG

INTRODUCTION

This part deals with Liu's complete works--a total of 213 poems--collected in his 楼堂集 (hereafter: YCC). My approach to study his works is both quantitative and analytical. This approach lays a heavy emphasis upon computing numerical sums in analyzing poetry. This dual approach is for two main reasons.

First, because of the Chinese traditional impressionistic literary criticism, tz'u critics tend to generalize a poet's complete works on the basis of a small number of poems they like or dislike. Consequently, they only show one aspect of the poet's works while the rest remains ignored. This is especially true with Liu who uses two differing styles in writing. To avoid this, I believe the overall examination and classification of Liu's complete works is necessary.

Secondly, because of the common practice among Chinese poets to imitate their predecessors and contemporaries, there is a great tendency to use the similar poetic devices to express the similar themes. This is further encouraged by the narrow theme of the tz'u genre. It turns out that most poetic devices are used by all tz'u poets. Thus, in order to avoid superficial analysis and to find out the unique characteristics of a poet, I think it is important to
show precisely how frequently he employs a particular poetic device. In
the case of particular techniques are used by one poet, the figures
will make his uniqueness more distinct.

Of course, poetry is not natural science. The frequency a poet
uses a particular device does not necessarily reflect his literary
achievement. The main point lies in how he uses that particular
technique to express his poetic content. Based on this, I will give
examples and analyze the poetic effect various techniques bring to a
poem.

This part is subdivided into five chapters. Chapter One deals
with Liu's tune-patterns. Scholars generally praise Liu's tune-patterns,
but they seldom go further to explore their various characteristics
through a quantitative method. In view of this I will continually use
figures to support my analysis of his tune-patterns.

Chapter Two focuses on the content of Liu's tz'u. This is sub-
divided into three sections according to thematic categories, namely,
poems on women and love, poems on separation and rootless wandering, and,
finally poems on city life. Typical examples of each theme are given.
The translation of examples is mainly literal and the line length is
made as close to the original as possible to show the enjambment effect.
A brief discussion is provided for each thematic category.

Chapter Three deals with Liu's diction and imagery. This
includes his use of allusions, images, the various substitution
techniques, colloquialisms, and his creative diction. Since the
allusions and images used by tz'u poets are very similar, I include
numerical figures to show Liu's preferences in using them. I will discuss chronologically critics' opinions on his unique use of colloquialisms. I will also examine his creative diction, a topic which has been largely ignored by scholars. Of course, at the same time, I will emphasize the poetic functions his language plays in his poems.

Chapter Four deals with the musical quality of Liu's tz'u as revealed by the prosody and the language of his poems. To illustrate the strong rhythm of his tz'u, I will examine Liu's repetition technique, i.e. the repetition of sound, word and line and his caesural patterns. I will pay special attention to his innovative use of the lead-words and enjampment which change the rhythm, syntax and structure of his tz'u.

In the final chapter which focuses on the structure of Liu's tz'u I will discuss his different modes of presentation based on the overall study of the "plots" of his poems. This will include his use of direct narration as well as fusion of emotion and scene. I will first generalize the "plots" and then I will analyze in detail a typical example, using the various poetic devices discussed in the preceding chapters.
CHAPTER I
THE CHARACTERISTICS OF LIU'S TUNE-PATTERNS

Tz'u is intended to be sung and thus always has a melody called 
tz'u-p'ai or tz'u-tiao (tune-pattern or tune). Each tune-
pattern has a title called tiao-ming (tune-title) and belongs to 
a particular kung-tiao (musical mode). In the writing of tz'u 
a poet has to choose a tune-pattern and select the words according to 
the prescribed meter and tonal pattern.

Tz'u is divided into hsiao-ling (short tune), chung-
tiao (middle tune) and ch'ang-tiao (long tune) according to 
the differences in length of the tune-patterns. However, in Liu's 
time only hsiao-ling and man-tz'u were recognized, the further 
division of man-tz'u into chung-tiao and ch'ang-tiao did not exist until 
the middle Sung.

Because the musical records are lacking, the real nature of man-
tz'u is not known. According to the available sources, man-tz'u 
evolved in the middle T'ang. They were written to the Yen music 
燕樂. The musical instrument was probably the flute. How man-tz'u 
was sung is not known for certain. Sung Hsiang-feng believes that 
man-tz'u was sung in a slow rhythm and thus was called man (The word 'man' literally means 'slow'). On the other hand, Wang 
li 王力 says that, since the rhyme scheme of man-tz'u is sparse, it 
was sung in a quick rhythm. It was called man because the total amount 
of time required to sing one man-tz'u was longer.
In the following, I will examine the various characteristics of Liu's tune-patterns including their quantity, their relationship to Liu's knowledge in music, and their reflection of folk influence. At the same time, I will compare Liu's tune-patterns with those of the *T'ang wu-tai tz'u* 唐五代詞 (*The Tz'u of the T'ang and Five Dynasties, hereafter: TWTT*), Tun-huang folk songs as well as his prominent contemporary tz'u poets.

The most distinct characteristic of Liu's tune-patterns is his concentration on the writing of man-tz'u. If the definition of Wang Li based on poem length is applied, among Liu's 213 poems there are 185 man-tz'u and only twenty-seven hsiao-ling. According to the conventional definition given by Mao Hsien-shu 毛先舒 (1620-1688), over one-half of Liu's poems are ch'ang-tiao, one-third chung-tiao and a little less than one-sixth hsiao-ling.

In comparison to his contemporary tz'u poets, Liu not only writes a larger number of man-tz'u, but also uses a greater number of tune patterns. In the following table I have compared his use of tune-patterns to that of three other prominent contemporary tz'u poets Yen Shu, Ou-yang Hsiu and Chang Hsien.
<table>
<thead>
<tr>
<th>Poets</th>
<th>Total Number of Poems</th>
<th>Total Number of Tune-Patterns</th>
<th>Tune-Pattern and Poem Ratio</th>
<th>Number of Poems Over 80 Words</th>
<th>Percent of hsiiao-ling</th>
<th>Percent of Tune-patterns Same as Those in TWTT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liu</td>
<td>213</td>
<td>127</td>
<td>1/1.6</td>
<td>122</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>Yen</td>
<td>136</td>
<td>38</td>
<td>1/3.3</td>
<td>3</td>
<td>97</td>
<td>45</td>
</tr>
<tr>
<td>Ou-yang</td>
<td>232</td>
<td>69</td>
<td>1/3.1</td>
<td>12</td>
<td>85</td>
<td>43</td>
</tr>
<tr>
<td>Chang</td>
<td>165</td>
<td>95</td>
<td>1/1.7</td>
<td>18</td>
<td>85</td>
<td>32</td>
</tr>
</tbody>
</table>
The statistics clearly indicate that Liu uses many more *ch'ang-tiao* and tune-patterns than his contemporary tz'u poets. He uses a total of 127 tune-patterns, or over three times more than Yen, nearly twice as much as Ou-yang does and one-third more than Chang. The bureaucratic tz'u poets Yen and Ou-yang concentrate on writing hsiao-ling (which makes up ninety-seven percent of the former's output and eighty-five percent of the latter's) and use much fewer tune-patterns. It is also striking that Chang, who was highly praised for his man-tz'u by traditional scholars, only writes fifteen percent of his tz'u in the *ch'ang-tiao* form. Moreover, in the choice of tune-patterns, Yen and Ou-yang closely adhere to those of the TWTT. Chang, who is more flexible, still has one-third of his tune-patterns similar to those in the TWTT. In contrast to these three, Liu not only uses a much lower number of tune-patterns from the TWTT, but also changes the form of the poem even when he uses the same tune-pattern. 

In terms of tune-pattern to poem ratio, Liu shows more adventurousness by often trying out different tune-patterns. The figures show that for each tune-pattern Liu only writes 1.6 poems. In this regard Liu resembles Chang, whose corresponding figure is 1.7. On the other hand, Yen and Ou-yang on the average write more than three poems to one tune-pattern. Indeed, Ou-yang writes thirty-four poems to the tune-pattern *yü-lou-ch'ün* and forty-four to *yü-chia-ao*. In contrast, Liu composes fewer poems to any individual tune-pattern. Among 127 tune-patterns, the ones Liu uses most frequently are: *mu-lan-hua* (also named *yü-lou-ch'ün*)
thirteen poems, *shao-nien-yu* 少年遊 ten poems, *ch'ing-pei-le* 傾杯樂
eight poems, *wu-shan-yi-tuan-yin* 巫山一段雲 and *yu-hu-tieh* 玉蝴蝶
deevee five poems, *jui-che-ku* 瑞鶴鳩 and *man-chiang-hung* 滿江紅
four poems. Those used in three poems are *tou-pai-hua* 斗百花,
*nü-kuan-tzu* 女冠子, *feng-ch'i-wu* 鳳樓梧, *tung-heien-ko* 洞仙歌,
an-kung-tzu 安公子, *lin-chiang-heien-yin* 臨江仙引, *hsii-shih* 西施
and *mu-lan-hua-man* 木蘭花慢.

With Liu, poems written to the same basic tune-patterns are not
always identical in terms of length and line divisions. Of his 127
tune-patterns, thirty-one of them have poems in variant forms (*yi-t'i* 異體). For instance, one of the two poems to the tune-pattern *feng-kuei-yin* 鳳歸雲 has the line division 3-4-4-4-4-4r-8-4r-8r-6-4r;
7-4r-4-4-4-4r-4-4-4r-3-6r-6-4r, and the other poem to the same tune-
pattern has the totally different line division 3-7r-4-5r-4-4-5r-6-r-
6r; 4-4-4-4-5-3r-4-4-5r-6-4-7r.

In contrast, the other three poets always follow the prescribed
tune-patterns. For instance, Yen's thirteen poems to the tune-pattern
*huan-hei-sha* 漫溪沙 are all the same. There are only four excep-
tions, in which the differences between poems written to the same tune-
pattern are only one or two words. Ou-yang's thirty-four poems to
the tune-pattern *yü-lou-ch'un* and twenty-one poems to *tieh-lien-hua* 蝶戀花 are exactly the same. In the few exceptions the differ-
ences are slight. Chang is more flexible than Yen and Ou-yang in
that he writes much fewer poems to a particular tune-pattern and more
variant forms in poems written to the same tune-pattern. However,
the differences only involve a word or two.\textsuperscript{26}

To illustrate this assertion we may examine one tune-pattern used by Yen, Chang and Liu. Both Yen and Chang use the tune-pattern *lin-chiang-hsien* 

26 To illustrate this assertion we may examine one tune-pattern used by Yen, Chang and Liu. Both Yen and Chang use the tune-pattern *lin-chiang-hsien* to write poems of fifty-eight words, but Liu besides using fifty-eight words, also uses it to write a poem of ninety-three words, a difference of thirty-five words.\textsuperscript{27}

Liu's greater flexibility is further illustrated through examining the relationship between the tune-patterns and the *kung-tiao*.\textsuperscript{28} In Liu's 127 tune-patterns, forty-one of them are used in more than one poem (one of the two poems written to the tune-pattern *hsi-chiang-yüeh* has no *kung-tiao*). In seventeen cases out of the forty-one, poems of the same tune-patterns have different *kung-tiao*.\textsuperscript{29} In sixteen out of the seventeen cases, except for the hsiao-ling *mu-lan-hua*, poems with the same tune-patterns but different *kung-tiao* have variant forms. For instance, the eight poems written to the tune-pattern *ch'ing-pei* (also called *ku-ch'ing-pei* or *ch'ing-pei-le*) have five different *kung-tiao* and six different forms (104, 106, 107, 108, 110 and 116 words).\textsuperscript{30} The three poems written to the tune-pattern *tung-hsien-ko* are listed to three different *kung-tiao* and have three different forms (121, 123 and 126 words).\textsuperscript{31}

Twenty-three out of the forty-one tune-patterns which are used more than once are listed under the same *kung-tiao*. And fifteen out of these twenty-three still have poems in different forms.\textsuperscript{32} For instance, the two poems written to the tune-pattern *liu-t'ai-tsu* 輪台子 are listed under *chung-liu-tiao* 中呂調. One poem has
the line division 6-7r-6-6r-6-8r-5-7r-6-7r; 3-5-4r-5-4r-5-5r-7r-7-5r and the other has the different line division 4-5r-5-4r-7-9r-7-7r-3r-4-5r-5r; 8r-4-3r-5-4r-7r-5-4r-4-5-7r-4r-8r.  

In the case of Chang, all his man-tz'u with the same tune-patterns have the same kung-tiao. This shows that he is not as adventurous as Liu in writing man-tz'u to different musical modes. Some of his hsiao-ling written to the same tune-patterns are listed under different kung-tiao. Still, these hsiao-ling with the same tune-patterns but different kung-tiao are identical in form. This clearly illustrates the extreme rigidity of the hsiao-ling form.

Liu breaks this convention by composing two of his hsiao-ling kuei-ch'u-lai 雲去來 and yen-kuei-liang 燕歸梁 different in form, even though under the same kung-tiao. I would argue that the reason for Liu's tendency to write poems in variant forms is rooted in his deep knowledge of music. In particular, he was aware of the need to modify words at certain appropriate places in order to increase the musical effect and help the singer.

The freer and more versatile form of man-tz'u at that time shows a closer tie to folk literature in contrast to the already formalized hsiao-ling in vogue among the literati. (In fact, in the folk chu-kung-tiao 諸宮調 [translated as medley], poems written to the same tune-pattern have variant forms). Here one could well borrow some of the analysis of Feng ch'i-yung 馮其庸, who sees in the simultaneous existence of two very different types of tz'u a reflection of the broader class difference. Yen and Ou-yang, who
belong to the literati official class, closely follow the highly stylized and refined hsiao-ling form and scorn the popular man-tz'u. On the other hand, Liu, who lived with the common people but had an upper class education, is able to combine the two types of literary form and produce a new, more lively form of man-tz'u.

The close relationship between Liu's tz'u and folk literature can be traced through a comparison of the tune-patterns in Ts'ui Ling-ch' in's (T'ang) Chiao-fang chi 教坊記 (hereafter: CFC) (The Record of the Music Institute which includes 324 tune-patterns mostly from folk origin) with Jen Erh-pei's (hereafter: TECCL) (The Record of Tun-huang Songs which includes fifty-six tune-patterns and a total of 545 poems). Of Liu's 127 tune-patterns, sixty-three are similar to those found in the CFC. Of these sixty-three, thirty-one tune-patterns have exactly the same titles. Twenty-five of the sixty-three have titles changed slightly through history.

Surprisingly, of those tune-patterns which only appear in Liu's works, two-thirds are similar to those found in the CFC. One possible reason for this closeness can be found in the Sung shih, which says that it was a popular practice at that time to compose new songs based on old ones. When the chiao-fang musicians composed new songs, they often adopted the tune-titles from the T'ang Chiao-fang. Furthermore, it is recorded in Pi-shu lu-hua that whenever the musicians composed a new tune they would ask Liu to write the song words. Therefore, we find many of Liu's tune-titles similar to those collected in the CFC. Since both the songs collected by the Music Institute
of T'ang and the folk songs popular in Sung have a common origin in earlier folk songs, they not surprisingly have some similarities.

Because the song words for the tune-patterns in the CPC have been lost, only the tune-titles can be compared. However, the song words for the Tun-huang folk songs are preserved and they further confirm the influence of folk literature on Liu. In THCCL sixteen tune-patterns out of the total of fifty-six are identical in name to those of Liu. These sixteen tune-patterns usually do not follow exactly the same forms as those of Liu. The only poems which are the same are the hsiao-ling hsieh-chiang-yüeh and lin-chiang-hsien. Four out of the sixteen tune-patterns found in both Liu's YCC and THCCL have the ch'ang-tiao form. They are feng-kuei-yü, tung-hsien-ko, ch'ing-pei-le and nei-chia-chiao 内家嬌. This documented existence of ch'ang-tiao form in the THCCL totally undermines the wide-spread belief that Liu was the inventor of man-tz'u.

As mentioned earlier, some of Liu's tune-patterns are the same as some of those in the TWTT. Many scholars thus hold the view that Liu simply increased the length of hsiao-ling to produce man-tz'u. But when comparing the forms of hsiao-ling and man-tz'u of the same tune-patterns in Liu's works, I cannot find any clear similarity between them. In this regard, I agree with Wang Li that there is no relationship between hsiao-ling and man-tz'u even though their titles may be the same. In fact, they are different songs written to different music: the former written for the "old music" (chiu-sheng 舊聲), the latter for the "new music" (hei-sheng 新聲).
For instance, the line division of the tune-pattern *ying-t'ien-ch'ang* 應天長 in the TWTT is 7r-7r-6r-7r; 6r-6r-6r-5r, but the same tune-pattern in Liu's YCC is 4r-5-4r-4-6r-5r-7r-3-4-4r; 5r-5-4r-4-6r-5r-7r-3-4-4r. Only the tune-pattern *chieh-hsien-pin* 接賢賓 by Mao Wen-hsi 毛文錫 (fl.c. 913) in the TWTT bears a slight relationship to Liu's *chi-hsien-pin* 集賢賓. The line division of *chieh-hsien-pin* 接賢賓 is 7r-5r-6-4r; 7-6r-7-6r-6-5r and the *chi-hsien-pin* of Liu is 7-4r-6-4r-6r-7-7r-6-5r; 7r-5r-6-4r-6-6r-7-7r-6-5r. Perhaps the last part 6-6r-7-7r-6-5r of the first and second stanza can be considered the extension of the first stanza of Mao Wen-hsi's *chieh-hsien-pin* 接賢賓.

With regard to the controversial subject of the tune-patterns invented by Liu, some say that he invented 115, others say seventy-three and still others say fifteen. I think that the only concrete evidence can be derived from the prosody books, namely *Ts'u-iü* 詞律 (prefaced dated 1687), *Ts'u-p'u* 詞譜 (preface dated 1707) and *Ts'u-fan* 詞範 (published in 1959). The prosody books, which were compiled in a later period, contain a great number of tune-patterns. Besides providing the meter for each tune-pattern there is also a brief statement about the history of the tune-pattern. When we check Liu's tune-patterns in the prosody books, we typically find statements such as "this tune-pattern first appears in the *yüeh-chang chi,* or "only Liu Yung writes one poem to this tune-pattern and there is no other poem to compare with this one." Some scholars take all the tune-patterns thus classified as being the invention of Liu. But this is not necessarily true. The fact that a tune-pattern first appeared in
Liu's works or was only used by Liu does not necessarily mean that it is his invention.

In the following I classify Liu's tune-patterns according to the different statements given in the prosody books:

1. Tune-patterns which have the comment "invented by Liu Yung" in Tz'u-p'u total 18.

2. Tune-patterns with the comment "no other tune-pattern to check with" in Tz'u-p'u total 37.

3. Tune-patterns with the comment "only Liu Yung has a poem to this tune-pattern, there is no other poem to check with" in Tz'u-lü total 13.

4. Tune-patterns with the comment "this tune-pattern first appears in Yueh-chang-chi" in Tz'u-fan total 89.

When the overlaps are eliminated, ninety-five different tune-patterns remain. Among the three prosody books, only Tz'u-p'u definitely indicates that Liu invented eighteen tune-patterns. 50

When a tune-pattern is first invented the content of the poem usually corresponds to the tune-title. 51 But, many tune-patterns used only by Liu do not correspond in content to the tune-titles and this may indicate that Liu did not invent them. By comparing the content of the poems with the tune-titles I discover that the content
of only eleven of them correspond to their tune-titles. Excluding the eight of these eleven which were already indicated as inventions of Liu, the other three tune-patterns hsi-shih, wang-han-yüeh \(\text{望漢月}\) and ying-hsin-ch'\(\text{un}\) \(\text{迎新春}\) may also be considered as his inventions. Although Liu might have purposely written the content of the poem to fit the tune-title, our most conservative estimation is that together with the eighteen indicated by \(\text{Tz'u-p'u}\), Liu invented at least twenty-one tune-patterns.

Since a majority of Liu's tune-patterns was not used by other tz'u poets, a few later tz'u critics such as Chou Chih-mo 鄧祗謨(\(\text{Ming}\)) and Hsieh Chang-t'ing 謝章錦(\(\text{fl.c. 1892}\)) criticize Liu for using obscure tune-patterns \(p'i-tiao\) \(\text{僻調}\). But I would argue, on the contrary, that these tune-patterns were not obscure but rather they were derived from popular songs of that time. Other tz'u poets did not use Liu's tune-patterns mainly because of upper class snobbery. They did not want to write tz'u to the \(\text{man-ch'\i}\) 慢曲 (man-songs) which, because of its folk origin, was considered as vulgar. But Liu, who did not rise to high official position and who was not restrained by Confucian morality, dared to include the songs from the folk origin. This unorthodoxy is probably why Liu was so harshly condemned during his lifetime.

However, despite all these attacks, as a result of the great number of man-tz'u he wrote, Liu popularized and established its form. It is from this longer form of tune-patterns that Liu broadened the scope and innovated the rhythm, language and the entire structure of tz'u.
CHAPTER II

THE "WORLDS" OF LIU YUNG'S TZ'U

Liu's 213 poems can be broadly grouped into three major thematic categories according to content: (1) poems about women and love, (2) poems about separation and rootless wandering and (3) poems about city life. Of course, Liu also writes poems on many other themes such as congratulating the emperor and the court (chu-sung 賀頌), recalling history (huai-ku 怀古), describing objects (yung-wu 詠物) and "roaming with fairies" (yu-hsien 遊仙). However, since they only comprise a relatively small number of his works, they will not be discussed in detail here.

Aside from presenting the content of Liu's tz'u, the present discussion will also involve three other aspects. First, scholars generally recognize that Liu developed the form of man-tz'u, but many of them overlook the fact that Liu, while increasing the length of tz'u, also broadened its scope. Some scholars point out that Liu broke the confines of the TWTT but they fail to give concrete evidence or to explain how. Secondly, although some scholars have noted that Liu's tz'u were influenced by folk literature, but many of them fail to support their statements. In the following in order to verify the above points, I will compare Liu's tz'u with those of the same theme in the TWTT and in the Tun-huang folk songs. Thirdly, it is clear that Liu's poems on various themes have generated widely
diverse reactions. Scholars generally harshly criticise his poems on women and love. On the other hand, his poems on separation, rootless wandering and city life have been generally well-received. The reasons for this can be found through a study of the content of his poems.

A. Poems on Women and Love

Liu's poems on women and love together constitute over one-third of his works. Judging from their content and style, they can be considered largely as works of his early years. What is common to these two themes is that they clearly demonstrate a great departure from those poems on the same themes in the TWTT as well as a strong influence from folk literature.

Liu's poems on women (about thirty) can be further subdivided into two groups by differences in content and points of view. The first group mainly deals with the physical beauty and artistic talents of women as observed from a third person point of view. The second group describes the various feelings of a woman in her chamber from her own point of view.

There are many poems in the TWTT describing a woman's beauty and artistic talents from a third person's point of view. However, the short length of hsiao-ling necessitates a brief and sketchy description. Such descriptions are frequently subordinated to other
dominant themes and very few poems are devoted entirely to the objective
description of a woman. The woman character depicted is usually a
lady heavily laden with ornaments. Liu alone devotes the entire poem
to the description of the woman. He chooses his woman characters not
from among noble ladies confined to luxurious chambers, but rather the
courtesans, singers and dancers of the brothels.

Liu's choice of this type of woman character is inseparable
from his life experience. During his early years he spent his time in
the brothels and made friends with lower class women. According to
the hua-pen. Liu's tz'u were so popular that, if a courtesan could get
Liu to praise her in a poem, her price would rise. It was further
recorded, that many courtesans fought to pay for Liu's living expenses and, hence, Liu wrote poems praising their beauty and artistic talents
as a source of income. As a result, some of these poems appear to be very commercial in tone. The four poems written to the tune-pattern
mu-lan-hua even include the courtesans' names, the prices they ask for, and their addresses.

Representative of this group of poems is the one written to
the tune-pattern liu-yao-ch'ing 柳腰轻 (created by Liu), which includes the name of the courtesan and describes in detail her beauty
and talents.

Ying-ying is dancing beautifully with her soft
waist like Chang T'ai-liu and Chao Fei-yen.
Feasting in this magnificent hall,
The gentlemen in brocade gowns and hats are all competing
to select her with a thousand pieces of gold.
Facing the perfumed stairs
She starts tuning the strings of her pipe.
In the gentle breeze
Her jade-ring shakes slightly.
As she starts the quick beat of the Ni-shang song,
She elegantly and gradually speeds up the castanets,
She slowly lowers her cloud-like sleeves,
She quickly moves her lotus feet.
Back and forth she performs many wondrous actions.
Her beauty not only makes one abandon the nation and city,
Even a short glance from her will spellbind ten thousand people.8

Liu's innovation on this theme did not come out of the blue. If we examine the Tun-huang folk songs we can find poems bearing great similarities to Liu's, as in

Her two eyes are as bright as a knife.
Her skin is like jade.
She is the most romantic beauty.
Her clothing is fashionable.
Her hairdo is like that in the capital.
She is pure, beautiful and young.
She excels, in the rules of music.
She is also good at playing the bamboo pipes.
Her songs are fresh and new. . . . 9

The similarities in theme and diction between the above poem and Liu's ho-huan-tai 合歡帶 are more obvious in the Chinese original, 

Her figure is already charming,
As for her graceful bearing, it is hard to describe.
Her skin is like jade.
Moreover, what makes her charming is that:
When she sings and dances wonderfully,
Even the orioles will feel ashamed of their beautiful voice,
The willows will envy her slim waist. . . .10

Since this group of poems is written from an objective point of view and, more importantly, is not meant to express the profound emotions of the characters, it appears to be rather superficial. But,
when compared to the TWTT, Liu's vivid descriptions of female beauty and talents, especially their actions in dancing and singing in a light-hearted manner, broadened the scope of tz'u. We may also say that Liu's "description of people" is a new theme in tz'u.

As the term *kuei-ch'ing* (boudoir feelings) suggests, this group of poems expresses the various feelings of a traditional Chinese woman in her chamber. These feelings include complaints about an unfaithful lover, the yearning for love, the sense of loneliness and the like. These are common themes used both by Liu and the TWTT. However, most of Liu's *kuei-ch'ing* poems mark a great departure from those in the TWTT in terms of characterization, language and mode of expression.

Confined by the short length of hsiao-ling and restricted by the reserved manner (han-hsiü) of expression, the poets of the TWTT express the feelings of a woman persona in the following manner,

> With my back facing the red candle,  
> Inside the closed embroidered curtain,  
> I have a long dream but he does not know.11

> Ever since the grass has turned green in the garden  
> I have been longing for his return.  
> Yet I still have not heard from him.  
> He must have betrayed me.  
> I regret having loved him.  
> I tell heaven, but heaven does not listen.12

The woman personae depicted in these poems are gentle and restrained in expressing their sorrows. This reserved manner of expression is a standard one for the tz'u poets in the TWTT as well as for many hsiao-ling poets of the Northern Sung Dynasty.
In the TWTT, there are some kuei-ch'ing poems with a direct and frank manner. The following lines from Ku Ch'iung's 須 (fl.c. 928) su-chung-ch'ing訴衷情 which has been considered as the forerunner of Liu's style, says.  

If you exchange my heart with yours  
Then you will know how much I miss you.  

However, these are only exceptional cases. The majority of the kuei-ch'ing poems in the TWTT are expressed in a reserved tone. 

Several of Liu's kuei-ch'ing poems written in the hsiao-ling form resemble those in the TWTT.  

For instance, the following one has been praised for being "the beautiful lines of the hua-chien."  

In an autumn evening  
Drops and drops of rain-pearls splash on the wilted lotus.  
After the rain has stopped, the moon appears.  
Coolness fills the mandarin-duck shore.  

Leaning against the railing beside the pond,  
I feel sad without a partner.  
How can I bear this loneliness?  
I approach the golden cage and  
Repeat my lover's words to the parrot.  

But, when Liu uses the man-tz'u form to write on the same theme, he completely departs from the hua-chien style. Unlike the vague and flat woman persona in the TWTT, Liu's woman persona is a living individual who undergoes psychological changes. She is not a noble lady in a confined and luxurious chamber, but often a courtesan of the lower class. She does not show her sorrow through dreams, nor does she direct her grief to heaven, but, rather, she expresses her true emotions directly, frankly, and boldly in an unpretentious manner.
In some of Liu's *kuei-ch'ing* poems he describes the woman's loneliness, regrets and worries after her lover has left,

With whom can I confide my loneliness?
After all he has broken all his previous promises.
If I had known it was so difficult to forget him,
I would have made him stay.
Besides being handsome and romantic
He surely has things which specially cling to my heart.
Even one day without thinking of him
My eyebrows knit a thousand times.18

In some poems Liu even expresses explicitly her sexual desires in the absence of her lover, an aspect only dealt with in an obscure and elusive manner in the *TWTT*.

The unfaithful one still has not shown any sign of returning.
The mandarin-duck quilt is loosing its fragrance.
Let me ask him,
Who can be as listless as me?19

Now, as before, he betrayed his promises.
Why did he talk me into secretly cutting my hair to make vows in the first place?
When will he be able to return to my deserted chamber?
Wait until he asks for the cloud-rain affair,
Embracing the embroidered quilt I will not share the pleasure with him.20

Typical of this group of poems is the notorious *ting-feng-po* 定風波 in which Liu portrays a lonely woman persona who pours out her feelings spontaneously with little trace of the reserved manner of the *hua-chien* style. Although this poem was condemned by his contemporary Yen Shu (probably because of Liu's use of colloquialisms and frank description of boudoir feelings),21 there can be no doubt
that Liu created a vivid character through his colloquial diction.\textsuperscript{22} Hence, it is not surprising that this poem was very popular among common people. It was used by the story tellers in the Sung Dynasty\textsuperscript{23} and was later adopted, with slight changes, in the Yuan drama *ch'ien-ta-yin chih-ch'ung hsieh-t'ien-hsiang* 錦大尹智寵謝天香.\textsuperscript{24}

This poem says,

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Ever since spring came with its grieving green and sad red
I have no mood to do anything.
The sun has risen to the tip of the flowers.
The orioles are flying through the willow branches.
I am still lying on the perfumed quilt.
The warm face cream has gone.
My hair is hanging down.
All day long I have no mood to do my toilet.
What else can I do?
I hate him, the unfaithful one, once gone,
Not even a word to be heard!

If I had known this, I would have locked his carved-saddle.
Force him to sit in front of the library window,
I would give him only paper and an ivy brush and make him recite his lessons.
I would follow him closely, without leaving him for a moment.
Idly holding a needle and thread
I would sit next to him.
He would be with me.
Thus, my youth would not pass in vain.\textsuperscript{25}
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Liu's creation of a lively, woman persona is closely related to his life experience. Since he had lived in the brothels, he understood the lives and emotions of lower class women. More importantly, he could imitate their language and he also learnt the direct mode of expression characteristic of folk *kuei-ch'ing*
poems. The direct and frank expression and the vivid woman persona depicted in the following poem from the Tun-huang collection illustrates folk influence on Liu's boudoir poems,

My pearl-tear drops keep on falling,  
  wetting my silk clothes.  
Most young gentlemen are ungrateful.  
From the beginning my sisters have clearly told me,  
  'Do not give him all your heart!'  
I think about this carefully:  
If I had treated him like a common friend  
Would it not have been better?26

The theme of love is a conventional one in Chinese poetry. In this, Liu is no exception, for over one-quarter of his 213 poems are devoted to this theme. The group of poems written from a man's point of view concerns mainly the sorrows of romantic love and erotic love. Compared to his poems on women, this group reveals an even greater departure from those in the *TWTT*.

Popular themes in love poetry are dreaming of a lover, yearning for love and the pain of unrequited love. In the *TWTT*, the explicit expression of these feelings from a man's point of view seems to be infrequent. Furthermore, even when written from a man's point of view, the description is generally reserved and brief as the following poem by Li Hsün 李珣 (855?-930?) shows,

It was like a dream when I saw her while on my horse.  
I was struck by the passion radiating from her  
expression and her eyes.  
In the setting sun,  
Along the willow bank,  
She shows boundless feelings.
Drunk, my golden whip about to drop,
I returned home, quietly thinking of her,
I was spellbound.27

The man persona portrayed in this poem is shy and timid. But, Liu's poems on the same theme are more explicit and bold. In the following two poems we can see an aggressive and daring young man who expresses his frustrations and the pains of unrequited love in an unrestrained manner and in a colloquial language rarely seen in the TWTT.

Recently people are shocked and surprised to see my haggard look.
This is all because after parting from her
I have been deeply in love.
In my previous life
I must have owed you a debt of sorrow and thus
It is so difficult to repay.

In this long and beautiful night
I have no means to realize my haunting love.
Inside the brocade quilt her fragrance still remains.
How can I have her here as before and
Wildly love her in the lamplight.28

There is a maiden who is truly adorable.
When I talk to her she turns her face away from me.
If you do not have any feeling towards me,
Why then do you often appear in my dream?

You may as well consent to my wish as soon as possible,
So that you will not confuse my empty soul.
My romantic intestine [heart] is not strong enough.
I am afraid that you will cause it to break.29

This frank and daring expression of love again can be traced to the influence of folk literature as evidenced in the following lines from the Tun-huang folk song,
If you have the intention to marry P'an-lang [me],
Please do not cause my intestine [heart] to break!30

In the TWTT, the pain of love is usually expressed in a serious
and sorrowful tone. But, Liu writes it in a light-hearted and informal
manner. The record of his passion is neither recollected in tranquillity
nor is it idealized. It is merely an actual and immediate experience.
This quality removes Liu's love poems from the confines of traditional
love poetry. For this reason, this group of poems was generally
criticized for being "shallow" and "vulgar". However, from a histor­
ical perspective, it can be said that Liu introduced a new mode of
expressing love to tz'u.

Since the T'ang Dynasty, visiting brothels and having romantic
affairs with courtesans had been common passtimes for poets.31 Indeed,
many poems in the TWTT deal with this topic, but, because the tz'u
poets are restrained by Confucian morality and controlled by the con­
vention of reserved expression, they mostly write about this theme in
an indirect and euphemistic manner. For example, they call brothels
red tower, jade tower and phoenix tower.32 They refer to the cour­
tesans allusively as Hsieh-niang 謝娘 and Hsiao-niang 蕭娘.33 Actual
descriptions of visits to the brothels or actual love scenes are
extremely rare.

On the other hand, unrestrained by Confucian morality, and
armed with the tool of man-tz'u, Liu explicitly describes in detail
his visits to brothels and sometimes even spells out the courtesan's
name,
Everywhere is small streets and slented alleys. 
I tour around all the brothels 
Drinking one cup after another. 
I am lucky to have picked a girl whose beauty 
surpasses all the beautiful girls of Wu.34

I wildly tour all over the small towers and obscure 
alleys. 
Among the groups of girls, 
The one that pleases me most is Ch'ung-ch'ung.35

Liu reveals even his promiscuous attitude towards love in a 
frank manner:

That beauty's charming smile was worth a thousand 
pieces of gold. 
In those days I was once deeply in love with her. 
Several times after drinking 
When the lamplight faded and the incense was fragrant 
and warm 
We shared love inside the mandarin-duck quilt.36

In this wonderful moment, 
Since you and I are young, 
How can we not be tempted by the rain-cloud affair?37

I make a vow: 
As long as I am alive 
I will not let you sleep alone in the mandarin-duck 
quilt.38

In the TWTT, poets generally describe the actual love scene in 
an implicit manner. For instance, Wei Ch'eng-pan 魏承班 (fl.c. 930) 
and Ho Ning 和凝 (898-955) (who was notorious for his erotic poems)39 
write,

Hand in hand. 
We enter the mandarin-duck quilt. 
At this moment, who knows our feelings?40
Her flesh and bone are delicate, smooth and soft like pink jade.  
Her face and her clear eyes radiate spring passions.  
She is charmingly shy and  
Hesitant to enter the mandarin-duck quilt.  
In the orchid dew light  
Our love is deep.  

These two poems (written from a man's point of view) all end in a suggestive tone, arousing the reader's imagination of what would happen next. This reticence conforms to the standard rule of "to leave something unsaid and to be unexhaustive" in the closing line of the hua-chien style.

By contrast, as the following poem shows, Liu describes the love scene more explicitly,

However, she does not know how to woo her lover.  
Very often, late at night  
She is not willing to enter the mandarin-duck quilt.  
After I take off her silk skirt,  
She still stands with her back facing the silver lamp  
and says, 'You may go to sleep first.'

This poem is similar to Ho Ning's in that they both depict the shyness and hesitation of the lover. But, Ho suddenly ends the poem with a suggestive line, whereas Liu goes further in describing the actions of the participants. Ho Ning idealizes the love scene, but Liu makes it very down-to-earth.

In the following poem (which has been criticized as Liu's most erotic poem) Liu goes even further depicting the actions and psychological changes of the lovers,
Before lowering the perfumed curtain to express her love,
She knits her eyebrows, worried that the night is too short.
She urges the young lover to go to bed first, so as to warm up the mandarin-duck quilt.

A moment later she puts down her unfinished needlework, and removes her silk skirt, to indulge in passion without end. Let me keep the lamp before the curtain that I may look at her lovely face from time to time.

The women character portrayed performs a series of gestures which mirrors her psychological changes: she wrinkles her eyebrows, she urges her lover to enter the quilt first, she puts down her needlework, she takes off her silk skirt and finally she expresses her tender love. Similarly, the male character gets into the quilt, (he probably urges her to stop sewing) and he leaves the lamp on.

Another distinct characteristic of Liu's erotic poems is his frank and bold description of the joys of sex, a theme the hua-chien poets would not dare to explore explicitly. In fact, the first quotation in the following examples is listed under the item "taboo" in Shen Hsiung's 沈雄 (fl.c. 1653) Ku-chin t'zu-hua 古今詞話.

As the strength of wine grows stronger
My spring passion gets excited.
The embroidered mandarin-duck quilt tosses its red waves.

Boundless wild desire accentuated by the wine
This pleasure gradually enters into a fine scene.

Deep inside [the mandarin-duck quilt],
I caress her jade-like limbs.
The contentment after the pleasure inside the warm lotus curtain is surely a special feeling.
Liu's erotic poems were generally attacked by tz'u critics. Chang Yen 張炎 (1248-?) regards Liu as being "controlled by the wind and the moon"\(^{50}\) （wei feng-yüeh so shih 為風月所使）. The wind and the moon together symbolize romance) and "enslaved by romantic emotions" (wei ch'ing so yi 為情所役) and, therefore, his tz'u "has lost the air of elegance and appropriateness."\(^{51}\) Liu Hsi-tsai 劉熙載 (1813-1881) believes that the reason that Liu's tz'u is not lofty is mainly because he wrote too many poems on women and love.\(^{52}\) Ch'en T'ing-cho 陳廷焯 (1853-1892) attacks Liu's tz'u for having improper content\(^{53}\) and, also, for being "debauched without return" (tang erh wang fan 蕩而忘返)\(^{54}\). Later, Ch'en Jui even says that Liu's poetry in the realm of tz'u holds the same position as the novel Golden Lotus (Chin P'ing Mei 金瓶梅) in the world of fiction.\(^{55}\)

All these adverse opinions reflect the traditional tz'u critics' moral viewpoint in judging poetry. However, Liu's frank description of love scenes greatly influenced Chu-kung-tiao and Yüan drama. For instance, in The Western Chamber (Hsi-hsiang chi 西廂記) we find many erotic lines which are similar to Liu's such as ti-yü yu-yün 彩雨尤雲 (linger over rain, cling to cloud, a symbol for sex) and chin-pei fan hung-lang 錦被翻紅浪 (the brocade coverlet tosses its red waves).\(^{56}\) Hence, despite the fact that Liu was attacked for his eroticism, he had, in fact, introduced a new way of expression in love poetry.

In short Liu's poems on women and love have been harshly criticized throughout history for being "vulgar" (su 俗)\(^{57}\) and "erotic"
I think these two criticisms originate from two basic reasons: first, Liu's departure from the hua-chien tradition and, second, his adoption of folk literature. These two aspects are interrelated and can be considered together.

As discussed above, even when writing on the same theme, Liu's poems on women and love broke through the confines of the TWTT. His bold and frank description of boudoir feelings, visits to brothels, and actual love scenes indeed violate the taboos of traditional tz'u poets.

Furthermore, in this group of poems, Liu uses a large number of colloquialisms, something rarely seen in the TWTT. Naturally, orthodox tz'u critics who consider the use of colloquialisms in tz'u as "vulgar" generally attack Liu's language. In addition, Liu's use of the man'tzu tune-patterns which were written to popular music also adds "vulgarity" to these poems.

More importantly, Liu adopts the direct mode of expression from folk literature to write these tabooed themes. As discussed above, the standard mode of expression in the TWTT is to be reserved and "unexhaustive" (pu-chin 不盡). The emotions are implicit rather than explicit. The reader is made to feel that "even when the words are finished the meaning is not, even when the meaning is finished the emotion is not." Only then a poem is considered as "elegant" (ya 雅) and "lofty in style" (yiben kao 頭高). But Liu's frank and direct mode of expression totally went against this tradition. Hence, Ch'ao Pu-chih says that Liu's tz'u lacks the lofty style. This also explains Li Chih-yi's (Sung) comment on Liu's tz'u,
If we compare [Liu's tz'u] to those collected in the Hua-chien collection, [we can say] that his style is still inferior.  

B. Poems on Separation and Rootless Wandering

Liu's poems on separation and rootless wandering constitute a little over one-third of his 213 poems. They are largely works of his later years, especially those ones about official journeys. This group of poems differs from those about women and love as each represents a different stage in Liu's life and a different writing style. The differing styles in writing shows how Liu's style matures as he grows older. This group of poems best expresses Liu's individual feelings and best demonstrates his high literary accomplishment.

Liu's poems on separation (about thirty-six) show a marked departure from those in the TWTT. In the later, poems on separation are mostly written from a woman's point of view and, hence, they can be treated as a subtheme of the kuei-ch'ing poems. Furthermore, due to the short length of hsiao-ling, the description of separation is usually brief and lacks individuality. The complex individual emotions during and after separation remain largely unexplored.

In contrast, through a man's point of view Liu concentrates on the theme of separation and fully develops it. His poems on separation are multifaceted. Among them, there are poems about the
moment of parting, about the time just after separation and about the
sorrow of the state of separation. In the following poem, Liu depicts
in detail the lovers' complex feelings at the parting moment, a situation
rarely explicitly described in the TWTT,

She is busy preparing a farewell drink when
The magnolia boat is waiting.
It is time to bid farewell along the Southern Bank.
Now I realize that in this world
It is impossible always to have a full moon and
keep the colorful clouds together.
I think that in one's lifetime
The most grievous thing is to take parting
lightly,
The most painful thing is to separate during
happy moments.
Tears are falling down her jade-like face.
She is like a branch of pear-flowers in the spring
rain.

Her eyebrows look sad and listless.
Together our souls are sinking.
When I again hold her delicate hands to bid farewell,
She still asks again and again,
'Do you really have to go?'
She also whispers repeatedly in my ears,
'Remember, all your firm promises for the future
and all my love in this life
will be depending on the fish-and-bird messenger.

Liu also explores on a deeper plane the contradictory and complex
feelings the moment after separation as the following poems show:

I am also thinking of turning back my horse,
However, I have already made my travelling plans.
I ponder over this many times,
I try to solve it through various means.
Thus, I feel lonely for a long time.
This feeling will stay with me all my life because
I have betrayed your thousand lines of tears.
Now when I am going further and further away from her
I begin to realize that even if I regret having left her I cannot turn back.
For the time being I can send her messages,
But what good does it do in the long run?
I also consider rekindling the flame of our love,
And yet, my ideas change and waver.
Even though we may meet again
I am afraid that our love will not be the same as before.66

The unwillingness to part, the thought of turning back, and the worrying over the later relationship with the lover are common psychological conflicts of a just departed person. But, it was Liu who first included them in his poems. His direct exploration of true human emotions makes his poems on separation more easy to identify with.

When writing about the agony of separation, Liu broadens the scope of the theme by including many aspects of his emotions. He frequently describes his past romantic affairs, his regrets, his broken promises and finally self-pity for his present distressed and lonely state as can be seen in the following poems,

Before the window the candle light is dim.
During this long night,
Inside the lonely curtain,
Leaning against the pillow,
I find it hard to fall asleep.
In detail I recall my old affair and former lover:
It is all because I did not give her all my love.
Now I deeply regret it and
This only increases my distress.
At this beautiful moment
I knit my eyebrows.
What kind of feeling is this? . . . .67

When a gust of wind from outside the window blows out the cold lamplight
I wake up from my dream.
After recovering from drunkenness
How can I bear to listen to the incessant dripping sound of the night rain on the empty stairs? I sigh that I have been a wanderer for so long. How many promises to her have I broken? How can I bear suddenly turning my previous romance into sorrow? . . .

The theme of rootless wandering is not an important one in the TWTT. There are only a small number of poems about the thoughts of a traveller expressed from a man's point of view. These poems briefly reveal the traveller's loneliness, homesickness and longing for his distant lover. However, the description is so vague and sketchy that we can hardly perceive an image of an individual.

On the other hand, with the greater length of man-tz'u, Liu concentrates on this theme and makes it into a unique medium of expressing an individual's life experience. Using nature, particularly the scene of autumn as a background, he not only writes about the common feelings shared by ordinary travellers, but he also includes new elements. Furthermore, his poems on journeys (which total about thirty-seven) are not vague and idealized but rather they contain realistic settings both spatially (such as names of places) and temporally (such as seasons and the time of day).

According to historical records, for a low ranking official a transfer meant a long hard journey. Having been a petty official at many places Liu fully experienced the hardship of such journeys. Therefore, his poems on the physical hardship of journeys are realistic revelations of his personal experience as the following examples show,
The cry of a rooster again signals the end of the night. After the horse has been fed and the carriage has been hitched, I am pressed to begin my journey. In the lamplight I hastily bid farewell to the inn keeper. The mountain road is dangerous. The newly-fallen frost is slippery. The jade-bell rings and awakens the nesting birds. The golden stirrup is cold. The jade-bell and the golden stirrup are shaking in the fading moonlight. The western wind blows stronger and stronger, tears my lapels and sleeves apart.

As soon as I fell asleep in the cool night I had a beautiful dream. What a pity that I was awaken by the neighbor's rooster. Hastily I whip the horse to start my journey. All I can see is the light mist and wilted grass. When I pass by the frosty woods on my horse The wind rings the bell, startling the nesting birds. On the Ch'ang-an road which is filled with eternal sorrow I set off my long journey On and on, again I pass by a desolate village. I look at the wide southern sky, Dawn has not broken yet.

Liu also explicitly expresses his weariness of official journeys, his homesickness, and his longing for the distant lover as can be seen in the following poems,

I have thrown away my former happiness. At this place I have become an itinerant official. I begin to realize that the journey is toilsome and the year is drawing to a close. The scenes of this strange land seem desolate before my sorrowful eyes. The capital is distant. The Ch'in tower is beyond my reach.
My wandering soul is troubled. The fragrant grass merges with the wide distant horizon in the setting sun. My beloved has not sent me any messages. The broken clouds are moving into the distance.

My official journey has become rootless wandering. Leaning against the low mast, murmuring to myself, I gaze at the distance. Everywhere is enshrouded by mountains and rivers. Where is my hometown? Ever since we parted we rarely have met at the pavilion in the moonlight. When the sorrow of parting breaks my heart Every sound of the cuckoo I hear urges: "You may as well return home."

Very often Liu's complaints over his troublesome journeys are accompanied by a strong desire to return to the capital Pien-ching for the happy life, by an account of his broken promises to his lover, and by his laments on the present distressing and disappointing situation.

Slowly I travel to the Three-wu area where there are fishing villages. I think of the distant capital. Where has my forsaken tryst gone? I cannot bear leaning against the high mast alone and gazing at the western sun because the road to the capital is beyond my reach. In vain I sigh that at that time my words and promises were without foundation. The most painful thing is being heart-broken. As evening falls I am standing still and facing the blue clouds. The river gorge is faraway. How can I bear the feeling of this moment?

I never did foresee this. When I left her embroidered chamber I gave little thought. I have not received her words for a long time. The year has passed away in such an uneventful manner. What to do now?
With this endless travelling and
This lengthy sickness
I have tasted enough the bitterness of official journeys.
Even if I write down these feelings in a letter
Who can deliver it for me?
How can my wife know that I am wasting away
day after day.76

In some poems Liu questions and condemns the value of official-dom. He even reveals a desire to be a recluse. These poems express his disappointment in official career and his desire to be free from worldly responsibilities.

At this time
How can I chase fame and fight with others for profit?
How can I wear the official caps and face the fierce heat of the dusty nine paths?
I look back at the village by the riverside.
There are towers in the moonlight and pavillions in the breeze.
Along the river bank and on the rocks,
Luckily, there is a place where I can untie my hair and open my lapels.77

The official journey is toilsome.
The days are moving slowly.
What will the fly-head's profit and wealth, the snail-horn's merit and fame, ultimately become?
Their high value is all empty.
Throw away the cloud-high ideals and
Indulge in worldly happiness.
Let the high ambition fade away quietly.
Fortunately, there are five lakes of misty waves and one boat of wind and moonlight.
I should return and join the fisherman and the woodcutter.78

Liu's poems on separation and rootless wandering have been generally recognized by tz'u critics as his masterpieces. This opinion is supported by three considerations. In the first place, these poems
are records of his personal life experience. As discussed previously, frustrated by his unsuccessful attempts in the chin-shih examination Liu made many trips to the south. After he became an official he was transferred to many places. This unsettled life provided him with good sources for writing. Using the longer form of man-tz'u he includes the various aspects of his emotional experience. This direct and frank revelation of individual feelings gives these poems a strong emotional appeal.

Furthermore, in the group of poems Liu successfully fuses natural scenery with his deepest emotion. His endowment of human emotions to nature images and his use of nature as background not only provide his poems with a sense of beauty but also strengthen the emotional effect. This is why Chou Chi 周濟 (1781-1839) praises Liu for being able to "melt emotions into scenes" (jung-ch'ing ju-ching 融情入景). This literary technique is also highly praised by Feng Hsu 馮煦 (1842-?),

[Liu can] describe scenes that are hard to describe and explore emotions that are difficult to explore. And he writes all these naturally. He is certainly a master of the Northern Sung.80

Finally, in this group of poems Liu successfully combines colloquial and refined poetic diction with the direct mode of expression. This makes these poems "delicate and flowing, lucid and informal" and "gentle and close to human sentiment and easy for people to understand."82
In short, this group of poems is the essence of Liu's poetic works. It is the successful combination of his profound individual emotion and supreme poetic technique.

C. Poems on City Life

In the TWTT, few poems concern city life and the rare examples are extremely limited and brief. Hence, we can say that Liu was the first tz'u poet to use the theme of city life in tz'u in a significant way. Two pre-conditions can explain Liu's innovative use of this theme. In the first place, the greater length of man-tz'u combining with his expansive technique allowed him to include much more detail in one poem. Secondly, Liu was a man who took great pleasure in city life. The fact that he spent most of his life in the capital Pien-ching and the fact that he travelled widely provided him with good experience for writing about city life.

Liu's poems on city life are multifaceted and realistic. Besides Pien-ching Liu also describes the scenery and people's life in many other famous cities such as Ch'ien-t'ang, Su-chou and Ch'eng-tu. The following poem written to the tune-pattern wang-hai-ch'ao is a typical example,

The outstanding site of the south-eastern area,
The capital city of the Three-wu region,
Ch'ien-t'ang has been a flourishing place since antiquity.
There are misty willows and painted bridges,
There are swaying blinds and green jade curtains
Admirst the hundred thousand household.
Trees soar into the sky around the dykes and sands.
Angry billows splash frost and snow.
The river stretches endlessly.
In the markets, pearls and gems are displayed.
Houses are full of people in silk
Each showing off their wealth.

The lakes and peaks are beautiful.
Between them are the cassia of autumn and ten li
of lotus flowers.
The Ch'iang flutes toot in the sun.
At night the water-caltrop songs are heard everywhere.
Happy are the old fishermen and the lotus girls.
Thousands of chariots accompany the lofty banners.
Drunkenly, he listens to the lutes and the drums.
He recites poetry and admires the mist and clouds.
[He says], some day I will paint this beautiful scenery,
Take it back to the capital and flaunt it to my colleagues.85

According to Lo Ta-ching's Ho-lin yü-lu, this poem was written for Sun Ho who was then fiscal attendant of Ch'ien-t'ang.86 In this poem, Liu expansively presents the geographical location, historical background, population, prosperity and human activities of Hang-chou.
It has been said that Liu's vivid description of Hang-chou aroused the Emperor of Chin Wan-yen Liang to invade China.87 This legend later even caused a Sung poet Hsieh Ch'u-hou to satirize Liu for writing this poem.88 This story has little basis in fact but it reflects Liu's superb literary technique in depicting city life as well as the wide appeal of his tz'u.

Liu devoted even more poems to the various annual festive activities in the capital Pien-ching including the First Full Moon, Ch'ing-ming, the exorcist performance by the riverside (in March),
the double-seventh, the double-nineth and other annual activities of
the royal house. In these poems, we see entertainers performing in
the Chin-ming Pond; young men competing on horseback; beautiful girls
preparing needle and thread for the double-seventh festival, and
people boating in the lake. All these festive activities are histori-
ically accurate and are recorded in Tung-ehing meng-hua lu and other
historical works.

Refined poetic diction characterizes this group of poems. In
writing about a festival in a poem, Liu frequently includes the
temporal and spatial setting, the festive decorations, music, wine,
beautiful girls and handsome young men. The persona emerging from these
poems is not a distant observer but an enthusiastic participant who
enjoys the situation whole-heartedly. This personal involvement with
the situation makes his poems on city life more lively and prevents
them from being superficial and erudite. The following poem is a
typical example,

The bamboo pipes strike the Vernal Note,
The harmonious spirit of Yang begins to fill the
Imperial city,
And gentle warmth returns to the sunny scene.
Let us celebrate the festival
Of the First Full Moon!
Florid lanterns are displayed
Over thousands and myriads of doors,
All over the nine avenues
The wind lightly wafts the perfume from silk
dresses.
The "red-trees" are lit up for miles,
The Turtle Hill stands high,
And the sky resounds with flutes and drums.
Gradually, the sky becomes like water,
As the white moon reaches its zenith.
On the fragrant paths,
Countless hat strings are broken and fruit
thrown.
As night wears on, in the candels' shades and
flowers' shadow,
A young man often
Has an unexpected adventure.
In this time of peace,
The Court and the country are full of joys;
the people, happy and prosperous,
Gather together in contentment.
Facing such a scene, how
Could I bear to go home sober alone? 

Some scholars have criticized Liu for the fact that his poems on
city life do not reflect the hard life of the oppressed nor do they
expose the exploitation of a "feudal" society. I think that the main
reason was his gentry class background and his life experience which
limited his understanding of people at the lower social strata, especi­
ally the peasants. Furthermore, the lyrical nature and narrow subject
matter of tz'u were not conducive to reflecting the hard life of the
people. Such serious topics were expressed in shih poetry. But, if
we look at it from the perspective of the historical development of
tz'u, we have to grant that Liu's poems on city life greatly changed
and broadened the scope of tz'u. In terms of setting, he moved the
world of tz'u from the confined chamber to the outdoors. In terms of
content, he enriched tz'u with realistic descriptions of social life
and city scenes. Moreover, he describes the life of the common city
people rather than merely the elite group. Although his descriptions
only reflect the peaceful and prosperous side of the Northern Sung
as Ch'en Chen-sun 陳振孫 (1211-1249) says, "[Liu] describes exhaus­tively the climate of successive peaceful reigns," this group of
poems still possess social significance and more importantly it widens the scope of tz'u.
Liu's diction is varied. It ranges from great elegance to extreme plainness and from the erudite to the colloquial. In the present discussion, I will examine how he manipulates words, the basic units of poetry, to create his poetic world. This includes his use of allusions (the most concentrated form of language), his use of noun images and their modifiers, his use of various kinds of comparisons and substitution techniques, his use of colloquialisms (the least connotative language) and finally his use of creative diction.

A. Allusions

For several reasons, Liu's allusions are generally explicit and commonplace. First, from a functional point of view, during Liu's time tz'u was intended to be sung. Therefore, Liu's tz'u, in order to be popular among the common people, could not contain obscure allusions. Secondly, a genre generally develops from simple to complex. From the point of view of literary development, Liu's tz'u belongs to the relatively early stage when meticulous and conscious use of allusions was not yet developed. The use of allusions in tz'u only
became popular during the period of Southern Sung when tz'u became more a literary genre than a popular musical one. This change can be seen in the works of the Southern Sung tz'u poets such as Hsin Ch'i-chi (1140-1207), Wu Wen-ying (1195-?), and Wang Yi-sun (1240?-1290?). Thirdly and more importantly, from the point of view of Liu's own style, he does not rely on the use of allusions to express his emotions but rather employs a direct, frank and expansive technique.

In all, Liu makes use of over eighty different allusions which include, in descending order of frequency, famous historical figures and their anecdotes, literary pieces, famous places and others. Over seventy percent of Liu's allusions are used only once. Twenty-three of them are used twice. Only a small number of them are used repeatedly, for example, Sung Yü (six times), Chao Fei-yen (six times), P'an Yüeh (five times) and the palace waist of Ch'u (five times).

When alluding to historical figures Liu tends to name them directly. Most of these historical figures are famous poets such as Sung Yü (the Warring States), Chung-hsuan (Wang Ts'an, 177-217), Ch'en-wang (Ts'ao Chih, 192-232), Meng-te (Liu Yü-hsi, 772-842) and Lo-t'ien (Po Chü-yi, 772-846). Other historical figures include Ching-wang (King of Ch'u, the Warring States), Fan Li (the Warring States), Fang-so (Tung-fang So, 154-93 B.C.), Wen Weng (Han Dynasty), and Wu-hou (Chu-ko Liang, 181-234).
The allusion to Sung Yu is frequently employed in connection with laments for autumn in Liu's poems on rootless wandering. This association strengthens the theme of autumn and the emotions of the poem. However, except for Tung-fang So, Ts'ao Chih and Fan Li most of these historical figures appear in poems written for local officials. They serve as comparisons and merely praise the merits of the local officials and do not express deep emotions.

Liu is fond of alluding to famous anecdotes by using conventional phrases. Except for a few from the Three Kingdoms, the majority of them concern romantic and carefree figures from the Six Dynasties. For instance, pei-hai-tsun-lei 北海尊罍 (the wine jar of North Sea) refers to K'ung Jung 孔融 (153-208) who was fond of drinking; lo-mao-feng-liu 落帽風流 (dropping hat romance) refers to the carefree manner of Meng Chia 孟嘉 at the banquet offered by Huan Wen 恒温 (312-373) and fang-tai 訪戴 (to visit Tai) refers to the unrestrained behavior of Wang Hui-chih 王徽之. Liu skillfully incorporates these allusions into poems about feast and drinking occasions. Because of their similarity to the poetic situation, they provide the poems an unrestrained, light-hearted and whimsical atmosphere.

Liu alludes to women as well as men. Except for Meng Kuang 孟光, the ugly wife of Liang Hung 梁鴻 (Han), the majority of them are beautiful women. Those explicitly named are Hsi Shih 西施 (the Warring States), Chao Fei-yen (Han), and Chang-t'ai Liu 章台柳 (Tang). Liu also alludes to talented singers such as Han O 韓娥 (the Warring
States), Ch'in Ch'ing (the Warring States), and Nien-nu (T'ang). Related to singers are allusions to famous songs such as yang-ch'un 陽春 and yin-yao 雲謡. These allusions mostly appear in poems concerning women's beauty and talents. They simply serve as models for beautiful and talented women, but do not add deep emotions to the poem. In several of Liu's kuei-ch'ing poems he uses the commonly known stories of ch'ang-men 長門 (long-gate), tz'u-nien 隨年 (to refuse to sit on the Emperor's chariot) and wan-shan 紡扇 (silk-fan) to express the loneliness of a deserted woman.

Love stories are alluded to in conventional phrases, for instance, chieh-p'ei (undoing the jade) refers to Cheng Chiao-fu's 鄭交甫 encounter with two beautiful fairies and jen-mien-t'ao-hua 人面桃花 (person face peach flower) refers to the love story of the T'ang poet Ts'ui Hu 裴. Liu naturally incorporates these allusions into poems concerning love, especially those which recall his past romances. The content of these allusions serve as contrast (as in poem No. 150) or comparison (as in poem No. 17) to the poet's unpleasant mood and situations.

In Liu's yu-hsien tz'u (poems on roaming with fairies) he alludes to many legendary and religious figures. Specifically, these are Ma-ku 麻姑, Chin-mu 金母, Hai-ch'an 海蟾 and the three Mao brothers 三茅兄弟.

Liu also adopts lines from early literature to strengthen the themes of his poems. For instance, chin-hsi-ho-hsi 今夕何夕 (What night is tonight?) (from Shih-ching), yi-wen-hu-yu 以文會友
(to gather friends together for literary activities) (from *Lun-yü*)

and *mu-t'ien-hsi-ti* 天地 (sky like a curtain, earth like a mat) (from Liu Ling's poem) are used in poems on festive activities and banquets so as to bring out the happy atmosphere. *Li-hua-yi-chih-ch'un-tai-yü* 梨花一枝春帶雨 (her face is like a branch of pear flowers in the spring rain) (from Po Chu-yi's *Song of unending sorrow* 長恨歌) is used to depict his lover's tearful face. Liu also refers to Ts'ao Chih's *Lo-shen-fu* 洛神賦 (A rhymeprose to the Goddess of River Lo) and Po Chu-yi's *ching-ti-yin-yin-p'ing* 井底引銀瓶 (To fetch the silver jar from the bottom of the well) in order to express his sadness for a deceased lover.

Liu's other allusions can be classified as names of places. Most of them are famous festive gatherings such as *Le-yu-yüan* (Pleasure Field), *Wu-ling* (Five Hills), and *Shang-lin* (Upper Forest). There are places of departure such as *Pa-ling-ch'iao* 霸陵橋 (Pa-ling Bridge) and *Nan-p'u* 南浦 (Southern Bank), and places where courtesans dwell such as *P'ing-k'ang-hsiang* (P'ing-k'ang alleys). The associations traditionally linked to these place names suggest the activities of the poet. Still, there are a few names of places which seem to be taken from Liu's personal life. These places are alluded to in a realistic manner: *Yen-ling-t'an* 陵陵（Yen-ling Beach), *Niu-shan* （The Ox Mountain) and *Chiu-yi-shan* 九嶷山 (The Chiu-yi Mountain).

An examination of Liu's poems which have allusions reveals that the majority of them appear in poems concerning festivals and
feasts, and objective descriptions of women's beauty and talents. However, these poems do not fully demonstrate Liu's literary accomplishments. The fact that very few allusions are used in Liu's celebrated poems on separation and rootless wandering indicates that he does not rely on allusions as the most effective means to express his emotions.

B. Images

Liu's images can be broadly divided into three main categories: those which reflect the world of nature, those of man-made objects, and those of human beings. Generally speaking, these images are distributed according to the themes of the poems. Nature images usually occur most often in poems dealing with separation and journeys, man-made images occur most often in poems dealing with city life and erotic love, and human images occur most often in poems dealing with women and love-making. With regard to the number of images per poem, those poems dealing with court celebrations and city life have the highest number of images, followed by poems dealing with separation and journeys. Poems depicting the psychological changes of lovers have the fewest images.
1. **Nature images**

Liu's nature images are drawn from various sources such as heavenly, meteorological and geographical phenomena, the seasons, vegetation and animals. Generally speaking, these nature images are used mostly to provide a spatial and temporal setting. When paired with different adjectives they create mood and atmosphere for the poem. When nature images predominate in a poem, they make up a setting similar to a landscape painting.

Among the many heavenly images, Liu concentrates on the moon and the sun and refers to the stars and the milky way only in a few poems. His moon image, which he uses explicitly and allusively no less than sixty times, generally performs conventional poetic functions. Besides being the indicator of the passing of time and an element of the night setting, it is a reminder of the poet's past romances. The waxing and waning of the moon symbolizes union and separation of lovers. Specifically, the fading moon frequently accompanies the lonely and depressed early stages of his journey. On the other hand, the full moon and the moonlight are often used to create an atmosphere for festive activities and joyful night life. When Liu uses the sun images (about thirty-seven times), he shows great preference for the setting sun (twenty-four occurrences). Because of its "falling" and "ending" connotations, it is often used to end a poem. Moreover, these connotations echo the poet's feelings of "loneliness." The setting sun frequently arouses the poet's nostalgia, especially his strong desire to return to the capital.
Among the many meteorological images Liu uses, he shows greatest preference for mist (in the forms of *yen* 煙, *hsia* 霧 and *ei* 霧 the most frequent, occurring no less than forty-nine times), wind, rain, clouds and waves. On the other hand, he shows less preference for cold weather images for he refers to frost only four times, snow three times, and ice once. Liu's mist is usually used to create an enshrouded setting, often a gloomy natural scene on a journey and in several cases a domestic or a city spring scene. The various kinds of wind serve as season and mood indicators. Hence, the warm and gentle wind signifies spring and evokes a pleasant feeling; the cold wind signifies autumn and sadness. Sometimes the wind and the moon together serve as a symbol of romance.

Liu seldom describes the pouring rain, but more often depicts an after-rain scene during which he separates from a lover or goes on a journey. Liu is particularly fond of using the rain and cloud together to symbolize sex. The returning cloud image arouses his homesickness and his sorrow on the irretrievable passing of youth. The wandering cloud image symbolizes the trace of his lover. The wave image frequently sets the scene of a journey. It is also viewed as a barrier between the poet and his beloved.

Liu's abundant use of geographical images reflects his long periods of travelling. These images have creative significance in that they move the world of tz'u from a confined domestic setting to the natural world. The images of mountains (by far Liu's favorite geographical image which occurs no less than thirty-eight times),
rivers, streams, river banks, isles and roads have less symbolic associations than the meteorological ones. They are mainly used together to provide a natural setting against which the poet (though not always) continues his journey. Sometimes, the mountain and the river image serves as a barrier between the poet and his lover. But the unceasing flow of the river to the east symbolizes the eternal aspect of nature.

In contrast to the geographical images in the TWTT, which generally remain anonymous, many of Liu's geographical images are realistic and specified in name. The place he refers to most often is the capital Pien-ching (over twenty-times) which is usually associated with prosperity and his happy past, but not with politics. The village image, usually a fishing settlement along the river, besides providing a spatial setting, also arouses the poet's longing for rest—that is, stability, companionship and the home. In some poems, he reveals his nostalgia by explicitly referring to the hometown image.

Liu likes to specify the season and the time of day in which his poems take place. He is equally fond of spring and autumn, which he explicitly describes about twenty-five times each and implicitly refers to by mentioning certain plants and animals in many other poems. But, he only refers to summer three times and winter twice. Liu's spring image conveys many different feelings. Being the beginning of the year and the growing season, it normally suggests a lively and joyful scene. But, more often, Liu's spring is used to contrast with his unhappy present state or to evoke his sorrow over the
passage of time and youth. In some of his *kuei-ch'ing* poems, spring is associated with a girl's thoughts of her lover. With a few exceptions, for Liu, autumn is primarily a time of travel and brings on sadness, in particular, complaints over his endless journeys and longings for his hometown.

Liu is fond of setting the scene in night time (in about thirty-three poems) and dusk (in about twenty-seven poems). His night setting provides an atmosphere for romance or revelry life. But, more often his night is the time for sad recollections of the past. His dusk setting is frequently associated with travelling and hence, with a sense of homelessness and exile.

Vegetation constitutes another significant group of nature images in Liu's poems. Apart from those blossoms which are used as metaphors for women (usually courtesans), he uses the flower image in no less than sixty-five poems. Generally, Liu's flower image performs conventional poetic functions. For instance, it is usually used to accompany a beautiful spring scene signifying youth and liveliness, or to symbolize a women's beautiful face. The falling of flowers signifies the passing of time.

In contrast to the TWTT, which usually uses a general term "flower" to represent all types, Liu specifies the precise names of flowers. Most of them are used to evoke the seasons. Among all flowers he is particularly fond of the lotus, which he refers to about twenty-five times through names like  and . The lotus image frequently portrays a beautiful natural scene.
broken cupule of lotus and its broken stem symbolize a lonely detached wanderer in exile. 85

As with the flowers, Liu's tree image is frequently referred to (no less than fifty times) and is of many kinds. They are generally used as season indicators. 86 Excluding the willow image, which is used metaphorically for a courtesan and her waist, Liu refers to the willow, his favorite tree, no less than twenty-five times. He uses the willow image to set a scene along the river bank as well as to set a scene of departure (because of the old custom of breaking a willow twig to present to the one who is leaving). 87 Often his willow image is that of an old and wilted one which echoes his disappointment and old age. 88 Only in a few poems does he create a joyful scene with the willow image. 89

Liu's tree-leaf image and grass image (which together occur in over thirty-two poems) frequently create a desolate autumn scene. 90 Sometimes the grass image is associated with the scene of parting and sometimes it is used to accompany a lively spring scene. 91

Over thirty insect and animal images can be found in Liu's poems with a total occurrence of nearly 110 times. In descending order of frequency, his favorite ones are the mandarin-duck, the wild-goose and wild-swan, the oriole, the horse, the swallow, the fish, the cricket, the cicada and the rooster. When Liu uses the mandarin-duck image (over thirty times), he does not simply refer to the bird, but, rather, he uses it as a modifier for indoor images such as quilt, veil and curtain.
The wild-goose and the wild-swan images (which together occur sixteen times) have similar symbolic meanings in Liu's tz'u, and they can be treated together. Besides being reminders of seasonal changes, they are viewed as carriers of messages between lovers. A stray wild-swan echoes the loneliness of the poet and reflects the poet's state of aimless wandering and exile. Liu likes to refer to the wild-goose and fish together by a synecdoche (as wings and scale) to symbolize the receiving of messages. The fish image and the water image together is a symbol of sexual harmony.

The oriole and swallow image, which together occur in twenty-two poems, are frequently used in one poem to accompany a lively spring scene. The sound of an oriole is associated with a singer's voice. The swift motion of a swallow is associated with a dancer's agile movement. A pair of swallows is seen as messengers between lovers. They are also used to contrast with the lonely state of the poet.

Except in one poem in which the horse image (which occurs thirteen times) is used to symbolize officialdom. Liu's horse image (usually a weak and tired one) indicates separation and reflects harsh and tiresome official journeys. The cicada (eight times) and the cricket images (five times), which signify the coming of autumn, always evoke sadness. The rooster image (five times) which always signifies the coming of dawn is associated with an abrupt interruption, either to wake up the poet from bed with his lover or to compel him to set off on a journey.
2. Indoor images and other man-made images

Liu's indoor images mainly pertain to the chamber, or more precisely to the brothel. Hence, they frequently occur in poems dealing with boudoir feelings and erotic love. Liu also uses many man-made images which portray outdoor scenes.

Liu's indoor images mainly concern the bedroom setting. He concentrates on several bedroom images such as veil or curtain (which are referred to through names such as wei 懷, chang 常 and wo 惡 no less than forty-six times, by far Liu's favorite), the quilt, the pillow, the drapes and the screen. Together these images create an intimate and romantic atmosphere suitable for love-making. But, when these images are paired with unpleasant adjectives such as "empty", "cold" and "lonely", they suggest the persona's solitude. 105

Other indoor images are metallic such as the golden incense burner, the beast ring, the golden palm knob, and the jade wine cup, all adding to the luxurious atmosphere of an indoor setting. 106 The candle, the lamp and the water-clock images are frequently associated with night settings. The bright and warm light of the candle and the lamp is used to create a romantic atmosphere, 107 or a nighttime festive occasion. 108 But the water-clock is always linked with unpleasant associations. The "tearful" candle, the falling of the "lamp-flower", and the dripping sound of the water-clock all suggest loneliness and insomnia. 109

Outside the bedroom we have images of the other parts of the building. These images include the lou 楼 (tower or upper floor of
a building, thirty-seven times, by far Liu's favorite indoor image outside the bedroom), the *kuei* or *ko* (chamber), the railing, the door or gate, the inn, the courtyard, the hall, and the staircases. Generally speaking, these images set up an indoor environment for various human activities. The tower or upper floor and the chamber image are used as euphemisms for a brothel. They are the places where women dwell, usually the poet's lover. They are also the places for drinking and feasting. The tower and the railing are vantage points from which the poet gazes at the distance, usually thinking of his distant lover. Only in two poems does Liu describe a woman leaning against the railing longing for her lover's return. In some of Liu's *kuei-ch'ing* poems the closed door or gate image suggests a lonely and deserted woman. In one poem the residence image symbolizes the poet's desire for establishing a family. The inn image is unique in Liu's poems in that it reflects the wandering life of the poet and, thus, is always associated with lonely nights and sad recollections.

Aside from the confined environment created by the indoor images Liu creates a broader poetic world using many other man-made images. These images include the path, the street, the pavillion, the bridge, the pond, the dyke, and the boat. Liu's images of paths and streets (which together occur no less than twenty-five times) are mostly euphemisms for the way to the brothels. Bridges, ponds, dykes, streets and paths create the flourishing scene of a city. Sometimes, the pavillion and the bridge image are also associated with parting.
An important man-made image which gives Liu's poems a grand natural setting is the boat image which he explicitly and implicitly refers to about fifty-four times. His boat image has many associations. Sometimes, it symbolizes the pursuit of wealth and fame. It also symbolizes the return of a lover. In several poems it is used to reveal the happy life of the city people. But most often Liu's boat image is associated with parting and journeys.

Related to images of transportation are those of communication, the most common of which is the letter (which occurs no less than twenty-two times). It is frequently linked with the poet's longing for message from his distant lover. But in only one poem does he actually receive a letter from her.

3. Human images

Most of Liu's images of the human body relate to woman and, hence, these images appear frequently in poems of erotic love and in poems about the beauty and talents of woman. These images include parts of the head such as eyebrows (Liu's favorite, twenty-one times), eyes, face, hair, lips, and dimples. Liu also refers to other parts of a woman's body, but with less frequency. These are: the waist, the hands and skin. Images of woman's clothes include such things as skirt, belt socks and shoes. What is noteworthy is that images of woman's ornaments such as hair pins, jade decorations in total occur only about ten times. This small number of ornamental images shows that Liu pays more attention to depicting actions and psychological changes of a
woman than to describing in detail her external appearance. Not all these images carry strong symbolic associations. But when paired with appropriate modifiers such as red, green, fragrant, and elegant they create a picture of a beautiful woman.

The only image of the human body which arouses deep emotion in Liu's tz'u is the "broken intestine" (or better translated as "broken heart", which occurs in twenty-two poems). It is frequently associated with the sorrow of parting. In only one poem does Liu use the "broken intestine" image to express the pain of unrequited love. Similarly, Liu's soul \( \text{hun} \) image is frequently a broken one and is also associated with parting sorrow. His dream image is used mainly to reveal two types of emotion. There are dreams of returning to his hometown and dreams about love-making. But, his dreams are often broken abruptly by external disturbances which cause him frustration.

Liu's images of human emotions focus upon sorrow which he explicitly refers to as \( \text{oh'ou} \) in forty-six poems and implicitly refers to by related images in many poems. His sorrow is mainly over separation. Other sorrows center upon autumn laments, loneliness along journeys, and regrets over the past (usually about the unfulfilled promises to his beloved).

Liu's images of human activities are multifaceted. The most frequently recurring ones are the images of singing and dancing (which together occur in no less than seventy poems). Hence, in his poems it is not surprising that we can find references to over a dozen
musical instruments such as *hua-ku* 畫鼓 (painted drum), *hsiang-pan* 象板 (ivory castanets) and *p'i-p'a* 琵琶 and to songs such as *yang-ch'üan* and *yün-yao*. Singing and dancing are usually associated with happiness. But the sound of a *ch'üan* 筒 flute and reed-pipe of the Tatar's arouse the poet's homesickness.  

The image of wine and drinking (which occurs in no less than sixty-seven poems) is associated with sensual rather than sorrowful feelings. A drinking scene is usually followed by a scene of love-making. Very often Liu treats the act of drinking or the state of drunkenness as a means of escape from worldly worries. In only a few poems drinking is associated with parting.

The broader and more realistic characteristics of Liu's *tz'u* are reflected in his many images of human activities, such as spring excursions, singing competitions, and various festive celebration activities. They are also reflected by his mention of many different groups of people. They include courtesans (by far Liu's favorite), washing girls, caltrop pickers, merchants, dandies, brothel customers, *chin-shih* candidates, officials, and fishermen. It is noteworthy that Liu treats the fisherman as an ordinary human being rather than an idealized character. In only one poem is the fisherman used as a symbol of a hermit. All these images make Liu's *tz'u* more reflective of the variety of life of the people.
C. Modifiers of Images and the Use of Implicit Comparison

Liu's noun images take on two types of modifiers: namely adjectives and other nouns. Statistically, Liu shows great preference for choosing modifiers which bring out sensual appeal.

In Liu's tz'u, color plays an important role in bringing out visual qualities. He concentrates on several strong and rich colors: gold, silver, red and green. He uses gold most often to match with indoor images such as chin-lu 金鑼 (golden-incense burner) and chin-ssu-chang 金絲帳 (silk veil) in order to create a noble and luxurious atmosphere. The same is with silver which is used in glittering images such as yin-kung 銀釗 (silver lamp) and yin-p'ing 銀屏 (silver screen). Red and green are used more often than gold and silver.

Liu frequently uses the warm color red to describe a woman's beauty and clothing such as hung-mei 紅眉 (red eyebrows) and hung-hsiu 紅袖 (red sleeves). Red is also used with less frequency to accompany man-made images such as chu-lou 朱樓 (red tower) and hung-hu 紅戶 (red gate) to create a setting suggesting nobility. Green is used almost equally among nature, human and indoor images such as ts'ui-feng 翠峰 (green peaks), liu-pin 綠鬟 (green hair) and ts'ui-mu 翠幕 (green curtain). Liu also employs many modifiers which indirectly indicate different shades of colors such as ts'ai-yin 絲雲 (colorful cloud), ch'ien-t'ao 瑋桃 (light peach), nung-li 素李 (dark plum), and ts'an-chen 孺枕 (bright pillow).
Liu's next most frequently used adjective-modifiers are mainly those which have olfactory appeal. He is especially fond of the modifier hsiang 香 (fragrant) to match with indoor images such as hsiang-pei 香被 (fragrant quilt) and hsiang-yin 香茵 (fragrant carpet). "hsiang" is also used (with less frequency) to describe a woman's beauty as in hsiang-yeh 香靥 (fragrant dimples) and hsiang-sai 香腮 (fragrant cheeks). Liu is also fond of using modifiers which convey a sense of temperature. The majority of them are used to describe nature as in han-ts' un 寒村 (cold village), leng-feng 冷楓 (cold maple) and nuan-yen 暖煙 (warm mist).

The second type of modifiers Liu uses are noun-modifiers. Liu's noun-noun compounds which involve implicit comparison are mainly comparisons between images of nature, for instance, huo-yin 火雲 (fiery cloud), yin-t'ao 雲涛 (cloudy billows), chen-chu-lu 真珠露 (pearled dew) and shuang-yiieh 霜月 (frosty moon). Some of his noun-noun compounds involve implicit comparisons between nature and human images such as yin-huan 雲鬟 (cloudy hair), hsing-mou 星眸 (star pupil), and lien-lien 莲臉 (lotus face). Finally there are noun-noun compounds which involve the implicit comparisons between man-made objects and human images such as chu-lei 珠涙 (pearl tears), ch'iung-lien 琥珀 (jade face), and yü-chi 玉肌 (jade flesh). The use of jade in the last two examples not only has a visual effect but also possesses tactual quality.

The above partial list of Liu's compound nouns shows that a great majority of them are conventional diction repeatedly used in the TWTT. Except for a few, the majority of them are quite hackneyed.
D. Explicit Comparison of Images

Liu's explicit comparison of images—that is, the simile, takes on a variety of forms. He uses $ju$ (like, as if, thirty-three times) most frequently to produce a simile. He also uses $ssu$ (as if, seven times) and $pi$ (compare, four times). In several cases he uses $ch'a-ju$ (just like) and $fang-fu$ (look as if). Sometimes, he uses the pattern "$ssu$ $ju$ $A$ $ju$ $B$" (like A and B) or "$A$ $ju$ $B$, $C$ $ju$ $D$" (A is like B, C is like D) to make up a parallel simile.

The majority of Liu's similes are based on comparisons between two nature images as in,

天如水  
$t'ien-ju-shui$  
sky like water  
(The sky is like water).  

and

一夜長如歲  
$yi-yeh-ch'ang-ju-sui$  
one night lone like one year  
(The night is as long as a year).  

He also compares nature images with human images, as in,

無花可比芳容  
$wu-hua-k'o-pi-fang-jung$  
no flower able compare fragrant face  
(There is no flower that can be compared with her beautiful face).
In several cases Liu compares two human images, as in,

**舊遊如夢**

(chiu-yu-ju-meng)

old travel like dream

(My previous travels are like a dream).\(^{155}\)

He also compares human images with man-made images, as in

**閒愁濃勝香醪**

(hsien-ch'ou-nung-sheng-hsiang-lao)

leisure sorrow concentrated than fragrant wine

(My ennui sorrow is stronger than the fragrant wine).\(^{156}\)

The imagery is more striking when Liu uses stronger verbs in a simile, for instance, in

**波似染山如削**

(po-ssu-jan-shan-ju-hsiueh)

wave like dyed mountain as if cut

(The waves look like dyed and the mountains look as if cut).\(^{157}\)

the verbs "to dye" and "to cut" convey not only fresh visual appeal but also kinesthetic imagery.
E. Substitution Technique

Liu is very skillful in his use of *tai-tzu* (substitute words). *Tai-tzu* is a general term in Chinese which refers to the use of one word to replace another. It includes the substitutions of nouns, adjectives, verbs and sometimes other parts of speech. The substitution of nouns includes the devices of metaphor, metonymy, and synecdoche, whereas, the substitutions of verbs and adjectives involve various degrees of personification.

1. Substitution of nouns

Liu's metaphors mainly concern women. He frequently calls a woman, usually a courtesan, *yi-lo* (silk), *hua* (a flower), *hung-fen* (red powder), or *ts'ai-feng* (colorful phoenix). He also names them according to their personal traits such as *chiao-mei* (delicate and charm) and *yu-wu* (special thing). Sometimes, he names them allusively such as *ch'ian-ch'ian* (the moon) and *ch'ing-ch'eng* (falling city).

The parts of a woman's body are also frequently referred to metaphorically. Most of these comparisons are drawn from nature images. For instance, he uses *ts'ui-yin* (green cloud), *hsiang-yin* (fragrant cloud) for a woman's hair; *chiao-po* (delicate wave) and *ts'eng-po* (layers of waves) for her eyes; *yao-shan* (distant hill) and *shuang-o* (a pair of moths) for her eyebrows.
and jou-yí 菜腴 (soft young shoots) for her hands and hsiang-hsieh 香雪 (fragrant snow) for her skin.  

Liu also addresses men metaphorically through allusions. For instance, he uses hsien-lang-chin 新郎君 (new gentlemen) for the successful chin-shih candidates and yuan-lu 鴻鷺 (a line of egrets) for a line of officials in court. These are for the most part stereotyped allusions which do not bring out strong imagery.  

Apart from human beings Liu also refers to many other common objects metaphorically. He uses chin-po 金波 (golden waves) and liu-hsia 流霞 (floating cloud) for wine and hsia-su 虾鬚 (shrimp mustache) for a curtain. He also uses ying-t'ou 蠣頭 (a fly's head) for profit and wo-chiao 蜗角 (snail's horn) for fame and merit.  

Liu uses metonymy and synecdoche much less than metaphor. His metonymies mainly consist of the substitution of colors, especially red and green for images. Red is used in place of flower, rouge and maple leaves. Green is used for leaves and trees and the eyebrow make-up. Red and green together also stand for woman. More unusual is those which convey a sensuous quality such as hsiang 香 (fragrance) and nuan 暖 (warmth) to represent a woman's body.  

Most of Liu's synecdoches are drawn from common nature images such as p'ien-fan 䡅帆 (a sail) and shuang-chiang 雙槳 (a pair of oars) for a boat, yi 翼 and yü 翼 (wings) for a bird, lin 鱗 (scales) for fish, and chin-jui 金蕊 (golden bud) for a chrysanthemum.
Generally speaking Liu's metaphors, metonymies and synecdoches are for the most part cliches. Only a few of them can claim originality. However, when these common nouns are juxtaposed in a larger word-unit, such as a tetrasyllable, they can bring out striking poetic imagery. This will be seen later.

2. Substitution of adjectives

Apart from the modifiers previously discussed, Liu also borrows adjectives from human aspects and emotions in order to produce a stronger poetic effect. The majority of these human adjectives are endowed to nature images. These include *k'uang-hei* 狂絮 (crazy catkins), *shuai-ho* 衰荷 (withered lotus), *nu-t'ao* 怒涛 (angry billows), *oh'ou-yen* 悯烱 (sad mist), and *chi-chiang* 急槳 (hurried oars). He is particularly fond of personifying nature with human characteristics *lao* 老 (old) (in as many as six poems) as in "Autumn is getting old" and "The apple flowers are growing old." In one poem he writes "The morning chill is still young."

3. Substitution of verbs

Liu frequently endows verbs from unidentified agents with nature images to create vivid imagery, as in

*oh'un-man-tung-chiao-tao*

spring fill east superb road

(Spring fills the roads of the Eastern suburb).
and

千里火雲燒空

thousand li fire cloud burn sky
(For a thousand li the fiery clouds burn the sky). 181

Liu is equally fond of endowing verbs from unidentified agents to human beings, man-made objects, or abstract concepts, as in

轉覺歸心生羽翼

suddenly feel return heart grow wings
(Suddenly I feel that my homeward-bound heart grows wings). 182

and

榮瘁相隨

honor disease mutual follow
(Honor and disease follow one after the other). 184

Liu is especially fond of applying verbs of human actions to nature. Since these verbs involve a high degree of personification,
they produce strong and vivid imagery as can be seen in the following examples,

露染風裁
lu-jan-feng-te'ai
dew dye wind cut
(Dyed by dew and cut by wind). 185

寒欺綠野
han-ch'i-lü-yeh
cold bully green field
(The cold bully the green field). 186

敗葉敲窗
pai-yeh-oh'iao-ch'uang
withered leaves knock window
(The withered leaves knock the window). 187

綠鎖窗前
liü-so-ch'uang-ch'ien
green lock window front
(The leaves lock the window). 188

雲擁雙旌
yin-yung-shuang-ching
cloud embrace pair banners
(The clouds embrace two banners). 189
柳抬煙眼花匀露臉
liu-t'ai-yen-yen, hua-yin-lu-lien
willow raise mist eye, flower even dew face
(The willows raise their misty eyes, the flowers even their dewy faces).190

水村残葉舞愁紅
shui-ts'un-ts'an-yeh-wu-oh'ou-hung
water village faded leaves dance sad red
(Along the fishing village, the faded leaves dance in grieving red).191

鶯惭巧舌柳妒纖腰
ying-ts'an-ch'iao-she, liu-tu-hsien-yao
oriole shame skillful tongue, willow envy slim waist
(The oriole will feel ashamed of its voice and the willow will envy her slim waist).192

4. Explicit personification

Apart from personifying adjectives and verbs, Liu also uses more explicit pathetic fallacy to reveal his profound emotions. The majority of these personifications are drawn from nature images as can be seen in the following examples,

I just fear that the beautiful scene will all go away after you depart.193

Listen, every cry of Tu Yü urges, "You had better return home.".194
Only the newly-arrived pair of swallows on the painted roof hear me sigh all night till dawn.195

Pairs and pairs of nesting birds are hurriedly returning home.
They are calling each other.
They seem to be laughing at me who is alone on a long journey with a confused parting soul.196

By projecting his subjective feelings onto the nature images, Liu expresses the themes of his poems more directly and poignantly.

F. Colloquialisms

The use of colloquialisms is one of the most outstanding characteristics in Liu's tz'u.197 He was the first tz'u poet in the Northern Sung Dynasty to use colloquialisms on a large scale.198

But, as with his eroticism, his use of colloquialisms has been harshly criticized throughout history. In the following I will examine Liu's use of colloquialisms under four headings: first, the conditions that allow him to use colloquialisms; second, the content of his colloquialisms; third, the distribution of his colloquialisms, and, fourth, other critics' comments on his use of colloquialisms.

Liu's use of colloquialisms can be explained by three main reasons. First, with the longer form of man-tz'u, Liu could include more hsü-tzu (empty words) (which make up most of his colloquial expressions). Secondly, living among the common people, especially among the singsong girls and chiao-fang musicians, Liu was influenced by the colloquial nature of folk songs. Unrestrained by Confucian
morality (at least before he became an official during his later age), he dared to include what his contemporary tz'u poets considered as "vulgar language" in his poems. In fact, a great number of colloquialisms in the Yiin-yao chi in the Tun-huang folk songs also appear in Liu's tz'u. Thirdly, as previously discussed, during Liu's early years he made his living by writing tz'u for the sing-song girls and chiao-fang musicians. Hence, in order to make his poems more easily understood and sung he included many expressions from daily speech.

Liu employs a wide range of colloquialisms in his tz'u. Some of them are repeatedly used throughout his poems. His colloquialisms can be grouped in the following manner:

1. colloquial adverbs and their compounds:
   (a) jen 勒 (thus, 58 times, Liu's favorite colloquial expression):
       k'ung-jen 功僂 (thus in vain), ssu-jen 聲僂 (like thus),
       shen-jen 單僂 (why thus), chih-jen 之僂 (only thus),
       ch'ang-jen 長僂 (always thus) and ts'eng-jen 曾僂 (to have been thus).

   (b) cheng 争 (how, 35 times): cheng-pu 争不 (how can one not?),
       cheng-jen 争思 (how to bear), cheng-chih 争知 (how can one know?),
       cheng-ju 争如 (cannot be compared with) and cheng-k'o 争可 (how can one?)

   (c) ch'u 處 (everywhere, over 20 times): shih-ch'u 是處 (everywhere),
       tsai-ch'u 在處 (everywhere) and wang-ch'u 望處 (the place I am gazing at).
(d) *tsen* 怎 (how, over 10 times): *tsen-sheng* 怎生 (how),
*tsen-jen* 怎忍 (how to bear), *tsen-sheng-hsiang* 怎生间 (however) and *tsen-wang-te* 怎忘得 (how can I forget?).

2. suffixes and their compounds:
   (a) *te* 得 (indicating ability or consequence of action, 49 times):
       *wen-te* 聞得 (to hear), *yu-te* 有得 (to have) and *chin-te* 禁得 (to be able to bear).

   (b) *ch'eng* 成 (indicating completion of action, over 20 times):
       *fan-ch'eng* 翻成 (to turn into), *ta-ch'eng* 打成 (to mix into),
       and *shui-pu-ch'eng* 睡不成 (cannot fall asleep).

   (c) *le* 了 (indicating completion of action, over 10 times):
       *huai-le* 壞了 (to have gone wrong), *fang-le* 放了 (to put down) and *tso-le* 老了 (to get old).

3. colloquial pronouns and their compounds:
   *yi* 伊 (he or she, 31 times), *wo* 我 (I, 20 times), *ni* 你 (you, 7 times), *yi-chia* 伊家 (he or she), *ah-shei* 阿誰 (who) and *tsu-chia* 自家 (self).

4. colloquial measure words:
   *yi-ch'ang* 一樣 (once), *yi-hsiang* 一饷 (one moment),
   *yi-ch'i* 一百 (together), *yi-ko* 一百 (one) and *liang-liang-san-san* 兩兩三三 (in two or three).
5. other colloquial expressions:

*cha* 乍 (just), *man* 漫 (in vain), *chen* 鎮 (always), *sha* 爲 (very), *tou-lai* 都來 (all, everything), *t'e-ti* 特地 (especially), *oh'ü-ts'u* 取次 (casually), *chei-hsieh-erh* 這些兒 (this), *k'ou-erh-li* 口兒裡 (in my mouth), *jih-hsiil-shih* 日許時 (for a long time), *yi-chung-jen* 意中人 (a lover) and *t'e-sha-hsieh-erh* 戒煞些兒 (too much). 211

Liu's colloquialisms are not confined to compounds or single lines but are throughout the poem. In fact, about twenty of his poems are written entirely in the colloquial style. 212 Moreover, the fact that even some of his hsiao-ling poems have colloquialisms shows that he was free from the influence of the *hua-chien* style. 213 Thus, his hsiao-ling poems are praised for being "fresh." 214

Liu's colloquialisms are distributed according to differences in themes. In general, colloquialisms occur most frequent in poems on erotic love and boudoir feelings (in *man-tz'u*), less so in poems about separation and rootless wandering, and least in poems on city life and court celebrations. Except for those poems which are written entirely in the colloquial language, in poems which contain some colloquialisms Liu tends to use more elegant diction to describe the scene in the first stanza, but quickly changes to a more colloquial style in the second stanza. 215 Liu's success in the use of colloquialisms lies in his skill in harmoniously blending them with conventional
and elegant diction. This skill is best demonstrated in his poems on separation and rootless wandering.

Liu's use of colloquialisms has been constantly criticized from his time until the present day. The first person to denounce Liu's use of colloquialisms was probably his contemporary Yen Shu. Although Yen did not explicitly indicate the reason why he denounced Liu, judging from the language of the poem ting-feng-po, it is very likely that, besides disliking Liu's frank and unreserved description of the boudoir theme, Yen must also have disliked Liu's use of colloquial expressions.

A defense made by Ch'ao Pu-chih that "the whole world all criticizes Ch'i-ch'ing's [Liu] tz'u for being vulgar, this is not true" suggests that in the Northern Sung (at least twenty years after Liu's death) the prevailing judgement of Liu's tz'u was "vulgar".

Li Ch'ing-chao 李清照 (1084-?) who praises Liu's skill in music still criticizes Liu's language for being "low as dust." Wang Cho 王灼 (d. 1160), after criticizing Liu's tz'u for being "shallow and vulgar" goes even further to say,

I have always compared Liu's tz'u to rich gallants of the capital. Even though they have got rid of their village crudeness their speech and manner are disgusting.

In the Southern Sung Dynasty, many tz'u critics denounce Liu's use of colloquialisms. For instance, Huang Sheng 沈義父 (fl.c. 1247) criticize Liu for his using "vulgar language" and Ch'en Cheng-sun remarks that "the style of Liu's tz'u is not lofty."
These adverse opinions voiced by the Sung tz'u critics reflect not only their general attitudes towards Liu's use of colloquialisms, but also their attitude towards the genre of tz'u. They consider that tz'u with colloquialisms are "vulgar tz'u" (su-tz'u 俗詞) as opposed to "elegant tz'u" (ya-tz'u 雅詞). This is the main reason that they attack Liu's use of colloquialisms. And, perhaps, this is why Liu's tz'u is not included in Tseng Tsao's 蔣 (Sung) Yüeh-fu ya-tz'u 樂府雅詞 whose criteria of selection is mainly based on elegance of diction.

In the Ch'ing Dynasty, regardless of whether or not they praise Liu's literary achievements, the majority of the tz'u critics criticize Liu's use of colloquialisms in tz'u. For instance, Ssu-k'u-ch'üan-shu 四庫全書總目提要 states that the weak point of Liu's tz'u is vulgarity. Kuo Lin 郭麐 (1767-1831), when grouping the tz'u poets under four tz'u styles, singles out Liu and criticizes his tz'u for being "lewd and vulgar."226

In contrast to the traditional scholars, who, being bound by the orthodox literary viewpoint, unanimously attack Liu's use of colloquialisms, modern scholars tend to be more favorable. Rather than merely objecting to the use of colloquialisms because of their popular origin, they pay more attention to the poetic function colloquialisms serve to the tz'u of Liu.

Feng Yüan-chün 馮沅君 and Lu K'an-ju 陸侃如, who regard the use of colloquialisms as one of Liu's seven outstanding characteristics, agree that his colloquialisms have both positive and negative
effects. Yeh Ch'ing-ping also praises Liu's use of colloquialisms, but, on the other hand, he concludes that some of Liu's colloquial poems do give the readers bad impressions.

When refuting the adverse opinions on Liu's use of colloquialisms by traditional scholars, Hu Yun-yi 胡雲翼 in his Chung-kuo tz'u-shih lueh 中國詞史略 praises Liu's skill in using colloquialisms,

... no matter what kind of vulgar words and lines, once used by Liu they become vivid descriptions.

Later in his Sung-tz'u hsian 宋詞選 he adds,

... Liu incorporates a great deal of vivid and lively folk language [into his tz'u] in order to reflect the life of the middle and lower class people of the city.

However, Hu still points out that among Liu's "vulgar poems" (li-tz'u 俚詞) some are written to cater to the low taste of the public.

Among modern scholars, T'ai Ching-nung 台靜農 is the most enthusiastic in praising Liu's use of colloquialisms, he says,

The most successful [aspect] of Liu's tz'u is his [ability] to incorporate "vulgar language" into his vernacular tz'u (pai-hua-tz'u 白話詞). ... We dare say that [what is considered as] his vulgarity is in fact part of his success. ... More than eight to nine hundred years ago, Liu already incorporated colloquial words and sentences into literature. What courage that took! ... I think that the gentlemen of today who advocate the literary revolution may not have the courage that can surpass Liu Yung.

In short, despite what scholars think of Liu's use of colloquialisms, I think it can be considered as one of his significant contributions
to the language of tz'u. The language of TWTT, which had been imitated and repeatedly used throughout the Five Dynasties, had become hackneyed and cliche-ridden in the Northern Sung Dynasty. In order to enliven the diction of tz'u, Liu, with his longer form--man-tz'u--incorporated colloquialisms in his poems. As a result, the vocabulary of tz'u was enriched and rejuvenated. And, since the colloquial expressions are mostly made up of hsiu-tzu, they strengthen the rhythmic flow of Liu's tz'u. By combining colloquialisms and refined poetic diction, Liu created a new mode of expression which could be easily appreciated by the general public. This will explain why his tz'u was the most popular during the Northern Sung.

Even though Liu's use of colloquialism was criticized during his time, he, in fact, inspired many tz'u poets such as Huang T'ing-chien 黃庭堅 (1045-1105), Ch'iu Kuan秦觀 (1049-1100) and many others to use colloquialisms in tz'u. Also, as a by-product of the popularity of his tz'u, Liu indirectly promoted the development of folk literature.

G. Creative Diction

Tz'u critics generally attack Liu's vulgarity but they seem to have overlooked the fact that Liu also uses abundant elegant and striking diction. Liu's main method of creating new compounds is by juxtaposing two contrasting images in a tetrasyllable (about 280 cases can be found in his YCC). What characterizes these some 280 tetra-
syllables is that over one-half of them involve the contrasts between two nature images, one quarter involve human images and one-seventh man-made images. What is striking is that almost all of them are used only once. This clearly indicates the Liu is always conscious of varying the word organization so as to avoid monotony and at the same time bring out fresh, vivid and striking imagery.

In his use of contrasting nature images, Liu is particularly fond of contrasting two different colors in a tetrasyllable. Only several colors are used. Out of thirty-five tetrasyllables which use color contrast, eighteen of them are contrasts between red and green.

Even when using similar words in a tetrasyllable Liu's tetrasyllables contain different levels of meaning and strength of imagery. This can be seen in the cases of the contrasts between red and green. The most common and direct contrasting tetrasyllable is lüi-shui-chu-lou 綠水朱樓 (green water red tower)\textsuperscript{233} which conveys merely a visual image. More complex is wan-hung-ch'ien-te'ui 萬紅千翠 (ten thousand red thousand green)\textsuperscript{234} in which red and green are synecdoches for flowers and leaves respectively. The numbers wan 萬 (ten thousand) and ch'ien 千 (thousand) convey a scene of many plants in spring. But most complex and effective is ts'än-liü-ch'ou-hung 惜綠愁紅 (grieving green sad red)\textsuperscript{235} in which green stands for leaves and trees and red stands for flowers. The strong colors green and red further symbolize spring, beauty, youth and life. However, ts'än 惜 (grieving) and ch'ou 愁 (sad) are extremely unpleasant emotions. When they are
juxtaposed together, they create a startling effect through their sharp contrast.

Liu also contrasts meteorological images, especially mist, cloud, and rain to make up tetrasyllables (in about twenty-two cases). These tetrasyllables are also paired in various ways to reveal different levels of meaning and imagery. For instance, *fang-yü-hsün-yün* (訪雨尋雲) (visit rain seek cloud) means the search for sexual pleasure in the brothels\(^236\) and *yu-yün-t'i-yü* (尤雲尋雨) (cling to cloud linger over rain) symbolizes the desire for sex.\(^237\)

Liu likes to juxtapose two plants in a tetrasyllable (about twenty-eight cases), for example, *lang-p'ìng-fêng-kêng* (浪萍風梗) (wave duckweed wind stem), *yen-hsüng-yao-t'ao* (艷杏夭桃) (beautiful apricot charming peach) and *luan-hua-k'üang-hsü* (亂花狂絮) (confused flowers crazy catkins).\(^238\) In over dozen cases he juxtaposes animal images as in *tieh-hsi-fêng-san* (蝶稀蜂散) (butterfly scarce bee: scattered) and *lu-fei-yü-yüeh* (鷺飛魚躍) (egrets fly fish jump).\(^239\)

Liu's second largest group of contrasting tetrasyllables are those involving the contrast of human images. He frequently juxtaposes images of human activities (in about twenty-seven cases) as in *ya-ko-yen-wu* (雅歌絕舞) (elegant song beautiful dance) and *wen-ch'i-chieh-hüi* (文期酒會) (literary meeting wine gathering).\(^240\) He also pairs images of human emotions (in about fourteen cases) such as *ch'ien-ch'êng-hsü-hen* (情繚恨) (cling love tie regret), *chiao-hun-meii-p'ê* (憔魂媚魄) (lovely soul charming spirit) and *yi-meng-lao-hun* (夢夢勞魂) (labor dream toil soul).\(^241\) In pairing images of human
appearance (in about sixteen cases) he concentrates on women such as

\[\text{lui-yao-hua-t'ai }\] 柳腰花態 (willowy waist flowery manner), \[\text{nuan-lien-}
\]\[\text{hsiu-o }\] 娟臉修蛾 (young face trimmed eyebrows), and \[\text{ch'i-jung-yen-se}
\]

奇容艳色 (striking face beautiful color).\(^{242}\)

Liu's third largest group of contrasting tetrasyllables are
those concerning man-made images. Most of them are indoor images such as \[\text{ko-t'ai-wu-hsieh }\] 歌台舞榭 (singing platform dancing pavilion), \[\text{pao-ch'in-hsiao-chen }\] 薄衾小枕 (thin quilt small pillow) and \[\text{wu-yin-}
\]\[\text{ko-shan }\] 舞裀歌扇 (dancing carpet singing fan).\(^{243}\)

Liu is also fond of pairing numbers with other images to make up fresh tetrasyllabes (in about twenty cases) such as \[\text{chiu-ch'i-}
\]\[\text{san-shih}\] 九衢三市 (nine streets three markets), \[\text{ts'un-chu-p'ien-yü }\] 寸珠片玉 (inch pearl piece jade), \[\text{wan-pan-ch'ien-chung }\] 萬般千種 (ten thousand ways thousand kinds [of feelings]), and \[\text{ts'un-hsin-wan-hsu }\] 寸心萬緒 (inch heart ten thousand feelings).\(^{244}\)

Liu's skillful juxtaposition of words not only accentuates unusual imagery to his tz'u but also makes those poems written to the same theme less repetitive and more original. This characteristic was pointed out by Cheng Chen-to 鄭振鐸.

Even though the tones of Liu's poems are uniform the words used are not the same. [The themes of] his tz'u are nothing but those of travelling and boudoir feelings, yet, he expresses them in thousands of different ways and thousands of different words, making us feel that they are not repetitive and disgusting.\(^{245}\)
CHAPTER IV

RHYTHM AND CONTINUITY

In Liu's time tz'u was intended to be sung. If we accept Yeh Meng-te's statement that "Wherever there is a well there are people who sing Liu's tz'u,"[1] Liu's tz'u must have been rich in musical quality. And, since rhythm is the basic element of music, we can say that Liu's tz'u must have been strong in rhythm. Rhythm in poetry, however, is achieved through the interplay of prosody and language rather than mere musical notes. The prosody of tz'u, that is, the tune-pattern, provides a poem with a musical pattern. It is within this given form that a tz'u poet, by manipulating language, creates his own poetic world. In the present discussion, I will examine how Liu creates rhythm in his man-tz'u. First, I will look into his repetition techniques which include the repetition of sounds, words and lines. Furthermore, I will analyze his two unique poetic devices, that is, the use of lingtau 領字 (lead-words) and enjambment both of which contribute greatly to the rhythmic flow to his tz'u.

A. Repetition of Sound

Rhymes and tones constitute the two indispensible elements which make up the basic musical quality or rhythm of tz'u. Traditional
tz'u critics generally praised Liu's tz'u for being "in harmony with musical rules" (hsieh-lü 協律).² Liu K'o-chuang 劉克莊 (1187-1269) even compared Liu with the famous chiao-fang 楊邦 musician Ting Hsien-hsien 丁仙現 of the Northern Sung.³ Even those tz'u critics, such as Li Ch'ing-chao and Wang Cho, who harshly criticized Liu's language for being vulgar, still admitted that his tz'u was rich in musical quality.⁴ However, since there has been no detailed study of Liu's rhymes and tones, I will here attempt to examine their various characteristics.

1. Rhymes

Many tz'u critics have commented on Liu's use of rhymes, but their remarks tend to be brief and generally based on a very few poems.⁵ Here I will examine Liu's use of rhymes in light of a comprehensive study of his poems.⁶

In the Recent Style Poetry (chin-t'i shih 近體詩), rhymes tend to be very regular and highly patterned. From the early T'ang Dynasty shih 詩 poets closely followed the rhyme book Ch'ieh-yün 切韻 (compiled by Lu Fa-yen 隆法言 in 601 A.D.). However, for tz'u no standard rhyme book existed during Liu's time. After the Sung Dynasty, a few rhyme books for tz'u were written, but it was not until much later in the Ch'ing Dynasty that a standard tz'u rhyme book was produced. [This was Ko Tsai's戈載 Tz'u-lin cheng-yün 詞林正韻, which was a synthesis of the rhymes of previous tz'u works. He grouped the rhymes
into nineteen categories (\textit{pu 部}): fourteen categories in the level (\textit{p'ing 平}), rising (\textit{shang 上}) and falling (\textit{ch'u 去}) tones and five categories in the entering (\textit{ju 入}) tone]. As a result of this lack of guidance, tz'u rhyming was not strict. Thus, the rhyming of tz'u is freer and broader than that of the Recent Style Poetry.  

On the whole, Liu closely follows the common practice of tz'u rhyming. His use of rhymes is directly related to the tune-patterns he uses. In order to fit the music he closely observes the rhyming scheme prescribed by the tune-patterns. In the \textit{TWTT}, more poems rhyme with the level tone than oblique (that is, rising, falling and entering) tones. In man-tz'u the use of oblique rhymes dominates. Thus, it is not surprising that Liu has about two-thirds of his poems rhymed in oblique tones.

When using oblique rhymes, Liu follows the common practice of using rising and falling tone rhymes together. This happens in about 108 poems. In seven poems he uses the falling tone rhyme throughout the entire poem. When using the entering tone rhyme (in twenty-five poems) he strictly treats it as a distinct group, that is, without mixing it with other tones.

When using the level tone rhyme, Liu also follows the common practice of using it throughout a poem. In only two out of fifty-five poems (which rhyme with level tones) does he combine level tone either with rising or falling tones (but not with entering tone).

When combining rhyme categories, Liu tends to choose those with similar endings. For instance, he combines #3 (the third category)
and #5 (or #10) with their similar endings "e" and "i". He combines #6 and #7 with their "n" endings; #7 and #14 with their "n" and "m" endings, and #7 and #11 with their "n" and "ng" endings. The use of the nasal endings "n", "m" and "ng" together may indicate that in Liu's time the distinction between them was beginning to disappear.

Almost without exception Liu treats "k", "t" and "p" endings as distinct groups.

In some cases Liu borrows a pronunciation for a rhyme from a regional dialect, a practice called chieh-yin (to borrow a sound), something permissible in tz'u rhyming. In some poems, Liu also uses a "hidden rhyme" (an-yin 暗韻) in a position which normally does not require a rhyme. For instance, in

\begin{align*}
\text{lin-feng} \\
\text{hsiang-chia-li,} \\
\text{pieh-hou ch'ou-yen,} \\
\text{chen-lien mei-feng (r)}.
\end{align*}

the first feng 風 (p'wong) is a hidden rhyme because it belongs to the same rhyme category as the end rhyme feng 峯 (p'wong).

In his choice of rhyme words, Liu takes full advantage of the large rhyme categories which contain a large number of words suitable for his themes. For instance, in his favorite rhyme category #3, he uses words such as li 麗 (liei; beautiful), mei 媒 (mji; charming), ts'ui 翠 (ts'wi; green) and mei 美 (mji; pretty) to describe the physical beauty of a woman; words such as yi 倚 (ie; to lean against),
shui 睡 (zuǐ; to sleep), mei 森 (mji; to fall asleep), pei 被 (b'piē; quilt) and tsui 醉 (tswi; to be drunk) for an intimate bedroom setting and words such as wei 味 (mjiwei; taste), te'ui 悲 (da'wi; distress), hsiu 續 (ziwo; mood), lei 泪 (lji; tears) and hui 海 (xuái; regret) for sad feelings.

Within any one rhyme category Liu tends to repeat certain words. For instance, in his thirty-one poems of #4 he uses ch'u 去 (k'iwo; to go) twenty-three times, ch'u 處 (t'piwo; place) eighteen times, yü 语 (ngjwo; to speak) fifteen times, yü 雨 (jju; rain) twelve times, and shu 树 (ziu; tree) eleven times.

When writing about the same themes in different poems, Liu tends strongly to choose the same words. In seven poems about city life and festive occasions he uses only twenty-seven rhyme words for seventy-three rhyme positions. This means that each rhyme word is used an average three times. More specifically, chia 質 (ka; price) is used six times, hua 畫 (yawai; paint) five times, ya 雅 (nga; elegant) and yeh 夜 (nia; night) four times, hsiu 暇 (ya; leisure) and hsih 榭 (zia; pavillion) three times. The open endings of these words convey a happy atmosphere. More importantly, since the meaning of these words is closely related to the theme of these poems, they can be easily integrated into a line to emphasize the happy atmosphere.

In short, Liu is skillful in choosing rhyme words to fit his themes. When these words are placed in the strategic rhyme positions, their repetitions of sound and meaning reinforce each other and make them stand out throughout the entire poem. Hence, the recurrence of
each rhyme not only reinforces the theme, but also strengthens the rhythm of the poem.

Liu's effective use of the widespread rhyme scheme of man-tz'u to create a strong rhythmic flow to his poems is noteworthy. Except for a small number of hsiao-ling, the majority of Liu's man-tz'u have rhyme intervals more than two lines apart. In some cases the rhyme intervals are as far as five to six lines apart. For instance, the poem to the tune-pattern feng-kuei-yün has a widespread rhyme scheme: 3-4-4-4-4-4-4-4r-8-4r-8r-6-4r; 7-4r-4-4-4-4-4r-3-6r-6-4r.27

According to the conventions of Chinese poetry, the completion of the meaning, sentence and rhyme should coincide. Thus, in the TWTT, with its dense rhyme scheme which seldom has rhyme intervals more than two lines apart,28 the syntax is compressed. But, with the widespread rhyme scheme of man-tz'u, Liu was able to employ abundant enjambed lines. As a result, the syntax is extended to a few lines rather than being compressed into one line. Moreover, since in traditional poetry the lines within one rhyme interval are conventionally to be read in one breath, the forward movement of the lines between rhymes is expedited. When applied to the entire poem, the widespread rhyme scheme greatly strengthens the rhythmic flow of a poem.

2. **Tonal Patterns**

The tonal pattern of tz'u is much more complicated and stricter than that found in the Recent Style Poetry. In the latter there are a
few regular tonal patterns, but in the former every poem has a different tonal pattern because every tune-pattern in tz'u has a different melody. In the latter, only the distinction between the level and oblique tones has to be maintained, but in the former very often distinctions between the yin-p'ing 陰平 and yang-p'ing 陽平 (that is, the first and second tone in Mandarin), as well as rising, falling and entering tones have to be observed.  

However, such fine distinctions between level and oblique tones did not come into practice all at once. It was not until the time of Wen T'ing-yün 溫庭筠 (812-870), the leading poet of the Hua-chien School, that distinctions between the level and oblique tones in corresponding lines in poems written to the same tune-patterns were observed. According to the study of Hsia Ch'eng-t'ao 夏承焘, Liu went even further in distinguishing between different tones. This is mainly because Liu, who excels in music, observes closely the tonal patterns prescribed by the tune-patterns.

Examination of Liu's tonal patterns reveals that, in identical poems written to the same pattern, he is strict in distinguishing the level and oblique tones. He observes the use of the falling tone. In the situation of two oblique tones one after the other, he uses rising and falling tones interchangeably. He also observes the use of the entering tone.

Previous examination of Liu's tune-patterns has shown that eighty-six tune-patterns are used only once. Thus, as indicated by the prosody books, we cannot compare their tonal patterns with other
poems. And, since some of his poems written to the same tune-pattern have different forms, we can only compare those with similar forms.

In order to judge whether Liu is strict in distinguishing between the level and oblique tones, we have to compare different poems written to the same tune-pattern. Out of his forty-one tune-patterns which have more than one poem, only eleven of them have poems identical in the number of words and line divisions. In over ninety percent of these poems, the positions of the level and oblique tones are identical. This indicates that Liu closely observes the distinctions between the level and oblique tones in identical poems written to the same tune-pattern.

The tones of the final lines are very important in singing man-tz'u. Thus, it is not surprising that Liu pays special attention to the tones of the final lines of a poem. In his poems (written to the same tune-pattern) which have identical number of words in the final lines, about seventy percent of them follow the same level and oblique tones. For instance, the following two poems have their final lines identical in level and oblique tones,

1. na-keng ch'ung-lai
2. yin-fu liang-t'ien

In some cases the tones of the final lines are identical in terms not only of the level and oblique tones but also of yin-p'ing, yang-p'ing,
rising, falling and entering tones. For instance, the last lines of the following two poems have the exact tones,

1. *nan-shan kung-chiu*  
   融 尊 盛 葆

2. *jung-ts'un sheng-ch'iü*

Apart from observing the distinction between the level and oblique tones, Liu frequently keeps the falling tone in the corresponding lines in poems written to the same tune-pattern, as in

1. *wan-eh ia eh ing-chou hs in-sheng*

2. *ts'un-ch'ang wan-hen ying-yü*

Liu's falling tones tend to occur in a position that requires a lead-word, such as:

1. *chien tung-chiao fang-ts'ao*

2. *jan-ch'eng ch'ing-pì*

A more distinct and important characteristic is Liu's frequent use of the rising and falling tones together interchangeably in places where two oblique tones are called for in consecutive order. This characteristic provides strong musical appeal to Liu's tz'u because,
when the rising and falling tones are used together, they are pleasing
to the ear.\textsuperscript{45} This can be seen in the following lines,

\begin{quote}
何期小會幽歡
1. \textit{ho-ch'i hsiao-hui yu-huan} \textsuperscript{46} \textsuperscript{p'sap}'p'

秋漸老聲音正苦
2. \textit{ch'iu chien-lao ch'iuang-sheng cheng-k'u} \textsuperscript{47} \textsuperscript{p'cs}'p'cs
\end{quote}

In Liu's poems written to the same tune-pattern, when he uses
the rising and falling tones together in a poem, he frequently uses
them either in the order of rising-falling or vice-versa in the corresponding line in the other poem,

\begin{quote}
雲愁雨恨難忘
1a. \textit{yin-ch'ou yu-hen nan-wang} \textsuperscript{48} \textsuperscript{p'sap}'o

盈盈淚眼相看
b. \textit{ying-ying lei-yen hsiang-k'an} \textsuperscript{49} \textsuperscript{p'cs}'p'cs

雨晴氣爽
2a. \textit{yu-ch'ing ch'i-shuang} \textsuperscript{50} \textsuperscript{sp}'cs

景闋畫永
b. \textit{ching-lan chou-yung} \textsuperscript{51} \textsuperscript{sp}'cs
\end{quote}

Liu observes the use of the entering tone. Very often within
a poem, when an entering tone is used in the first stanza, he then
uses it again in the corresponding line in the second stanza, such as:
First stanza

出屏帷
ch'u (t's'iuet)p'ing-wei

倚風情態
yi-feng ch'ing-t'ai

約素腰肢
yüeh (iak)-su yao-chih

Second stanza

結前期
chieh (kiet) ch'ien-ch'i

美人才子
mei-jen ts'ai-tzu

合是相知
ho (yap)-shih hsiang-chih

Moreover, in different poems written to the same tune-pattern, when an entering tone is used in one poem, it is also frequently repeated in the corresponding line in the other poem. This happens in about fifty percent of his tune-patterns (nineteen out of forty-one) which have more than one poem,

靜立江樓望處
1. chu-li (liap) chiang-lou wang-ch'u...

重疊暮山翠
ch'ung-tieh (d'iep) mu-shan sung-ts'ui...
The above characteristics in the use of tones later became common practice in the writing of man-tz'u. Although we cannot say that Liu alone established the standard tonal usage in tz'u, his drawing attention to distinctions between tones indeed helped to standardize its tonal pattern.

The first stanza of the poem written to the tune-pattern lian-chiang-hsien illustrates Liu's skillful use of rhymes and tones.

Line 1.
1. tu-k'ou
   warf
向晚
2. hsiang-wan
towards evening

乘瘦馬
3. ch’eng shou-ma
ride thin horse

陟崇岧
4. chih ch’ung-kang (käng)
ascend high hill

西郊又送秋光
5. hsi-chiao yu sung ch’iu-kwang (kwâng)
western countryside again send autumn scene

對暮山橫翠
6. tui mu-shan heng-ts’ui
face evening hill horizontal green

穠殘葉飄黃
7. ch’en ts’an-yeh p’iao-huang (yuâng)
match faded leaves drifting yellow

憑高念遠
8. p’ing-kao nien-yuan
lean [upon] high think far

素景楚天
9. su-ching ch’u-t’ien
pale scene southern sky

無處不凄涼
10. wu-ch’u pu ch’i-liang (liang)
no place not sorrowful
Having left the warf
In the evening,
Upon a frail horse
I ascend the high hill.
The western countryside again bids farewell to the
autumn scene.
I face the green evening hill which is carpeted with
drifting yellow leaves.
High up on the hill.
I think far away.
Everywhere under the southern sky
The dreary autumn scene is sorrowful.

This poem describes the poet's sorrowful feelings during a difficult journey in an autumn evening, a common theme of Liú.

The continuous repetition of three rising and falling tones in the first three lines gives a strong musical appeal. Each repetition reinforces the rhythm and theme of the poem. Thus, first the image of a warf by the riverside (a spatial setting which is frequently associated with departure and journey), then the evening scene (temporal setting) and finally the poet riding a frail horse (human activity) appear in succession. The focus moves from the natural setting until it rests on the depressed traveller.

The tonal arrangement *ap* in the fourth line departs from the tight rhythmic effect created by the first three lines. With the completion of the meaning, its rhythm slows down as the line comes to the end rhyme *kāng*. This slowing down of the rhythm reflects the slow motions of the poet who is ascending the hill on a frail horse.

The fifth line has a tonal arrangement *p'p'oq*p'. All the level tones in this line are *yin-p'ing*. This makes the two falling tones in the middle of the line stand out. The meaning of *yu-s ung*
(again bid farewell) is thus emphasized. Also, by assigning a human behavioral trait to nature, sung (to send off) conveys the poet's deep sorrow about the passage of time.

The tonal arrangement of line six and seven is $\text{o} paw''c$ and $\text{op}''j'p'p''$ respectively. The rhythmic division of these two lines is 1/4. The stress on the two monosyllables (which are in the falling tone) $\text{tui}$ (to face) and $\text{ch'en}$ (to match) emphasizes their object: the green evening hill and the fallen yellow leaves.

The tonal arrangement of the eighth line is $\text{p}''p'cs$. Nien-yüan 念遠 (to think far away) in the falling and rising tones contrasts with the lighter level tones of $\text{p'ing-kao}$ 憑高 (high on a hill). This tonal arrangement which stresses nien-yüan in both tone and meaning conveys the distant thought of the poet. Also nien-yüan and su-ching 素景 (pale autumn scene) (which is also in the falling and rising tone) together produce auditory appeal.

The poet's emotion reaches its climax in the last line through the device of pathetic fallacy. The tonal arrangement $\text{p}''o\text{jp}'p'$ fits the emotional state of the poet. The sharp entering tone pu 不 (puat) reinforces $\text{wu-ch'u}$ 無處 (no place), and ch'i-liang 濃涼 (dreary) in the level tone at the end rhyme position conveys a lingering sorrow.
B. Repetition of Words

Shuang-sheng 雙聲 (alliteration), the repetition of the initial sound of two consecutive words, is a very common poetic device in Chinese poetry and one frequently used by Liu. In total Liu uses over sixty different shuang-sheng compounds a total of about 200 times. The content of the majority of his shuang-sheng compounds concerns emotions and scenes of nature. As for the sound of the shuang-sheng compounds, he prefers those with dorsal and dental initials.

Since a shuang-sheng compound often consists of words which belong to the same semantic category, the repetition of their initial sound strengthens the meaning as well as the auditory effect. For instance, the sense of sadness and desolation is reinforced by the repetition of the dorsal initials in the shuang-sheng compounds leng-lo 冷落 (lieng lak; cold, lonely), lao-lo 老落 (lau lak; depressed) and ling-lo 零落 (lieng lak; faded, scattered). Similarly, the unpleasant mood is accentuated by the repetition of the dental initials, as in ch'iao-ts'ui 憔悴 (da'iau da'wi; distress, haggard, by far Liu's favorite) and ch'ou-ch'ang 憔悴 (t'ioo t'ioang; regretful, rueful).

Some of Liu's shuang-sheng compounds are names of common objects such as ch'ien-ch'iu 萬鈞 (ts'ioan ts'ioo; swing) which only add auditory appeal to the poem. In rare cases a proper name such as Hsiao-hsiang 潮湘 (sieu siang; the rivers Hsiao and Hsiang in Hunan Province) with the help of the "water radical", conjures up the wide river scene. Other names such as yüan-yang 蠟蠟 (t'ioo t'ioang;
mandarin-duck), stereotyped as they may seem, because of their inherent symbolic significance, still suggest love and sexual harmony.  

Tieh-yün 煥韻 (rhyming disyllables), the repetition of the final sound of two consecutive words is also used by Liu. He uses about forty different tieh-yün compounds about one hundred times, much less than shuang-sheng. Besides frequently repeating the same tone, tieh-yün, much like shuang-sheng, contains a repetition of meaning. It also strengthens the meaning and auditory effect of the poem. For instance, lan-man 潋澔 (làn mǎn; inundating) with its wide open ending emphasizes the full blossom in spring, ch'ien-chüan 銜銜 (k'İän k'İwön; entangle) and ch'ın-mien 頼憑 (d'İän mǐän; lingering), with their etymology and their long endings emphasize deep passion.

Some of Liu's tieh-yün such as mien-mian (mǐän mǐän; the sound of an oriole) and ch'ın-chüan 頼轉 (tiān tǐwàn; toss and turn) are also shuang-sheng. Some names such as ch'īng-ming 清明 (ts'ィāng mǐwöng; a festival) and ch'in-chen 釵軒 (k'ィām tēām; lapel and pillow) contribute mainly sound effect.

Liu shows the greatest preference for using tieh-tzu 畢字 (reduplicative disyllables). In total Liu uses about one hundred (to be exact ninety-nine) different tieh-tzu, much more often than shuang-sheng and tieh-yün. By repeating sound, meaning and etymology (which sometimes gives visual imagery) tieh-tzu strengthens descriptive power. When tieh-tzu are used repeatedly in consecutive lines they strengthen the rhythm and imagery of a poem. What characterizes Liu's tieh-tzu is that over forty percent of them are drawn from colloquial language. This is different from
shuang-sheng and tieh-yün which are mostly drawn from literary cliches. Moreover, Liu uses a great variety of tieh-tsu: about one-fifth of his tieh-tsu occur but twice and half of them occur only once.

Liu's tieh-tsu drawn from poetic diction tend to be used repeatedly. For instance, yen-yen 厲 (iâm 'iâm; bored, his favorite) occurs seventeen times, ying-ying 盛 盛 (jâng jâng; elegant) sixteen times and ch'iao-ch'iao 悄悄 (ts'aiâu ts'aiâu; quietly) twelve times.

Liu's colloquial tieh-tsu are drawn from a broad range of sources. They tend to be used less often than those from poetic diction. Some of them are from daily language such as yi-yi — (iêt iêt; each one)(twice), shih-shih 時時 (ši ši; always)(twice) and p'in-p'in 頻頻 (b'ien b'ien; frequently) (once). Some emotional words are even more colloquial such as pa-pa 巴巴 (pa pa; anxious)(once), k'o-k'o 可可 (kâ kâ; does not matter) (once) and ku-ku 故故 (kuo kuo; purposely) (once). These colloquial tieh-tsu add an informal touch to a poem.

Some of Liu's tieh-tsu are onomatopoeic, which, by imitating the actual sounds of objects can produce a strong poetic effect. Liu's onomatopoeic combinations are mostly in imitation of the sounds of nature such as hsiao-hsiao 蕭蕭 (sieu sieu; the sound of fallen leaves) and hsi-hsi 渐渐 (siek siek; the sound of wind). The poetic effect brought about by the onomatopoeic tieh-tsu can be seen in the following line,

yu-ch'ieu ng ch'ieh ch'ieh (ts'iët ts'iët) ch'iu-yin k'u
lonely cricket chirp chirp autumn chant bitter
Ts'iet ts'iet 切切 (the sound of the crickets) with its dental initial and short entering tone "t" conveys vividly the actual sound of the crickets at night. This sound is also associated with the sound of sobbing. Here, Liu projects his subjective emotions into the crickets, through which he indirectly reveals his laments of autumn.

When tieh-tsu are placed in different positions in a sentence they bring different effect to a poem. For instance, in

長安古道馬遲遲
Ch'ang-an ku-tao ma ch'ih-chih (ā'ī ā'ī) (r)
Ch'ang-an old road horse slow slow

the long final of ā'ī ā'ī 遲遲 (slow) when placed in the end of the sentence, especially in the end rhyme position, slows down the forward movement of the line. This helps conjure up the image of a tired and disappointed traveller riding on a tired horse, slowly going down the old road of Ch'ang-an, a road which symbolizes success, fame, and wealth.

When a tieh-tsu is placed in the middle of a sentence it gives a different poetic effect, in

萬嬌千媚
wan-chiao ch'ien-mei,
ten thousand elegance and thousand charm

的的 在眉波
ti-ti (tiek tiek) ts'ai ts'eng-po.
bright bright in her pupils
the first tetrasyllable describes a courtesan's beauty in an abstract manner. But the spirit of her beauty does not stand out until the occurrence of tieh tiek 的 (bright) in the second line. Tieh tiek, with its crisp entering tone "k" attracts the reader's attention. It vividly conjures up the sparkle and the liveliness of her eye movements and her charm.

When tieh-tzu are used repeatedly in two consecutive lines, usually in a parallelism, the effect is even more striking. For instance, in

騐騐 行役
ch'ü-ch'ü (k'iu k'iu) hsing-yi, toilsome toilsome journey

苒苒 光陰
jan-jan (záiá záiá) kuang-yin.70 slow slow time

the repetition of k'iu k'iu 騐騐(toilsome) at the beginning of the parallelism draws our attention. The recurrence of another tieh-tzu ráiá ráiá (slow) in the second line provides a surprise. ráiá ráiá echoes and reinforces k'iu k'iu. Because the rhythm of this parallelism is 2/2, 2/2, therefore, placing the tieh-tzu at the beginning of a tetrasyllable is similar to alternating two strong beats and two soft beats in music. The strong beats of the tieh-tzu emphasize their meaning in the line, in this case, the hardship of the journey and the gradual passage of time. Furthermore, the repetition of the parallel form strengthens the rhythm of the poem.
Besides repeating words in consecutive positions Liu also repeats words in different positions in a sentence although with less frequency. In about twenty cases he repeats one word twice in a tetrasyllable such as 

\textit{tuo-ch'ing tuo-ping} 多情多病 (abundant love, abundant sickness) and \textit{wei-ming wei-lu} 未名未禄 (not yet famous, not yet wealthy).  

Because it involves the repetition of one word, it can be considered as an extended use of \textit{tieh-tzu}. However, the content emphasized is broader and stronger than the \textit{tieh-tzu}. For instance, in

\begin{verbatim}
當此好天好景
tang-tzu'u hao-t'ien hao-ch'ing,
face this beautiful weather beautiful scenery

自覺多愁多病
tzu-chiieh tuo-ch'ou tuo-ping,
self feel abundant sorrow abundant sickness

行役心情厭
hsing-yi hsin-ch'ing yen. (r)
travel heart feeling tired
\end{verbatim}

(Facing this beautiful weather and beautiful scenery,  
I cannot help feeling very sad and very sick.  
I am tired of travelling).  

the repetitive pairing of \textit{hao} 好 (beautiful) with \textit{t'ien} 天 (weather) and \textit{ching} 景 (scenery) in the first line of the parallelism emphasizes the beauty of the natural scene. In contrast, the repetitive pairing of \textit{tuo} 多 (abundant) with \textit{ch'ou} 愁 (sorrow) and \textit{ping} 病 (sickness) in the second line emphasizes the depressed psychological state and poor
physical condition of the poet. Hence, by juxtaposing the two lines in a parallel structure the pleasant scene built up by twice using the word hao is seriously broken by the contrasting sorrowful situation produced by the double use of the word tuo. The repetition of hao and tuo in two consecutive parallel lines also increases the auditory effect and strengthens the forward movement of the poem. The third line is the continuation of the second line because both are the object of the verb chüeh (to feel). Being placed after the tight and highly repetitive parallel structure (in sound, word, meaning and form), the flow of the third line seems comparatively relaxed. It sums up the situation by explicitly stating that the poet is tired of his official journey.

In several cases Liu repeats words in different positions of a sentence. The following example shows his use of contrapuntal structure,

波聲漁笛
po-sheng yü-ti (r),
wave sound fisherman flute

驚囬好夢
ching-hui hao meng,
startle return beautiful dream

夢裡欲歸歸不得
meng-li yü-kuei kuei pu-te (r).
in dream desire return return cannot

(The sounds of the waves and the fisherman's flute broke my beautiful dream. In my dream I was on my way home but I had not reached there).73
The first two lines tell us that the poet is on his journey at night, in a boat. His blissful dream is broken by the sounds of the waves and by a flute played by a fisherman. Up to this point the poetic situation presented is not striking. But, as we proceed to the third line, the occurrence of another meng (dream) immediately draws our attention to his dream. Now we are informed the idyllic nature of the dream he has just had: in his dreams he was on his way to his hometown. The repetition of kuei (return) within the third line emphasizes his strong yearning for home. The negation pu-te 不得 (pu-tē tāk) in the abrupt "t" and "k" entering tones strengthens his sudden disappointment. This makes his awakening by the sounds of the waves and the fisherman's flute (which may serve as symbols of obstacles to his homeward journey) more frustrating. Hence, the repetition of meng and kuei emphasizes the theme of the poem.

C. Repetition of Lines -- Parallelism

Like any other Chinese poet, Liu makes frequent use of parallelism, or repetition on a larger scale. This is more formal and forceful than the repetition techniques we have discussed before. In this section I will look into the various characteristics of Liu's use of parallelism under three headings: their tones, content and their positions in a poem. Furthermore, I will examine its function and special role in Liu's tz'u.
The parallelism used in tz'u is different from that used in the Recent Style Poetry, which has special requirements. In the latter, the tones of a parallelism have to be inversely parallel, that is, the level tone is contrasted with the oblique tone or vice versa. The words in the corresponding position of each line are usually from the same semantic category.\(^{74}\) The syntax of a parallelism tends to be symmetrical, that is, a noun is contrasted with a noun, verb with verb and so forth.\(^{75}\) The positions of the parallelisms appear mostly in the third and fourth and fifth and sixth lines in the lu-shih (regulated verse).\(^{76}\)

In tz'u, especially in man-tz'u, the rules for parallelisms are not as strict. The tones of the two lines in a parallelism do not have to be opposite. Sometimes even words of the same tone can be used in corresponding positions.\(^{77}\) In the tz'u of Liu, we frequently encounter parallelisms which have words in the same tone in corresponding positions as in

\[
\text{離魂亂}
\]
\[
lì-hùn luan
\]
parting soul confused

\[
\text{愁腸鎖}
\]
\[
ch'òu-ch'àng so
\]
sad intestine (heart) locked

In some cases Liu has three parallel lines in the same tonal pattern. For instance, in the poem nü-kuan-tzu he uses three parallel lines
which are not used by other poets who write poems to the same tune-pattern,

銀河濃淡
*yin-ho nung-tan,*
silver river [milky way] dark light

華星明滅
*hua-hsin ming-mieh,*
bright star light dim

輕雲時度
*oh'ing-yin shih-tu,*
light cloud often pass

In this type of parallelism, the repetition of the same tonal arrangement strengthens the rhythm of a poem. In the above example the stress on the oblique tone words *tan* (light), *mieh* (dim) and *tu* (to pass) emphasizes the various aspects of the night scene. It also strengthens the rhythm by having three light beats and one heavy beat in three consecutive lines.

Since the tones of a parallelism do not have to be opposite in tz'u, the two lines of a parallelism can both end in two consecutive rhyme positions. In other words, the last words of a parallelism can have the same tone. In Liu's tz'u we sometimes encounter this type of parallelism.

欲掩香艷論缱绻
*yü-yen hsiaowei lun oh'ien-chüian* ttppttt (r)
about (to) cover fragrant curtain talk romance
In this type of parallelism, the fact that the two lines end in two consecutive rhyme positions emphasizes the meaning of the rhyme word and thereby reinforces the theme of a poem.

In rare cases Liu repeats words in a parallelism, a practice permissible in tz'u. For instance, in

再三偎著

again and again cuddle

再三香滑

again and again fragrant smooth

the repetition of tsai-san 再三 (again and again) is extremely effective since the meaning itself conveys boundless love.

In Liu's tz'u we often encounter liu-shui-tui 流水對 (running water parallelism), a much freer kind of parallelism which does not require words in corresponding positions to be from the same semantic category nor does it require them to be in contrasting tones. Instead of being parallel to each other in tone, syntax, and meaning, the two lines combine to make one complete meaning, such as:
Since the meaning of the first line of a *lin-shui-tui* is incomplete, the forward movement of the first line to the second one is expedited. Thus, this type of parallelism gives the strongest sense of continuity to Liu's tz'u. Moreover, since these *liu-shui-tui* are frequently made up of *hsii-tzu* and colloquial language, they add an informal touch to a poem.

Liu's parallelisms (which total nearly three hundred) are distributed according to themes. In general, poems about city life and court celebrations have the highest density of parallelism. Next are those poems about separation and rootless wandering and third are those about erotic love.

The following poem written to the tune-pattern *yung-yü-le* 永遇樂 is about the birthday of the emperor. It has as many as seven parallelisms: 4-4-4r-4-4-5r-4-4-6r-5-4-4r; 4-4-6r-4-4-5r-6-4-4r-3/4-4-4r. [3/4 is the rhythmic division of a 7-word-line]. Not only is the density of parallelism high in poems on city life and court celebrations, but the diction is packed and ornate. (This type of parallelism constitutes one-seventh of the total number of Liu's parallelisms). This use of diction is not surprising since these poems are written for the officials and members of the court. The following example illustrates this type of ornate parallelism,
The parallelisms in poems about separation and rootless wandering are usually made up of images from nature and human emotions. (This type of parallelism constitutes over one-third of the total of Liu's parallelisms). For instance, in

敗荷零落
pai-ho ling-lo
failed lotus leaves scattered

衰楊掩映
shuai-yang yen-ying
deteriorated willow mingling

the nature images "lotus leaves" and "willow" and the human words "failed" and "deteriorated" are drawn together to make a parallelism.

The parallelisms in poems about women and erotic love are usually made up of human images. (This type of parallelism constitutes over one-seventh of Liu's total number of parallelisms). In the parallelism,

縷唇輕笑歌畫雅
chiang-ch'un ch'ing hsiao-ko chin-ya
red lips light laughter song all elegant

蓮步穩舉措皆奇
lien-pu wen chii-ts'u chieh-ch'i
lotus steps stable gesture all striking
the physical images "lips" and "laughter" are contrasted with "steps" and "gesture" respectively.

With regard to length, the most often used is the 4-word-line parallelism (about 62 percent). This is an expected feature since tetrasyllables are common linguistic units in Chinese and also it is easier to juxtapose two disyllables than to compose lines of longer length. Liu's 4-word-line parallelisms are frequently introduced by a lead-word. [This is discussed in the next section], especially when they occur in positions other than the beginning or the end of a poem. The second most frequently used is the 7-word-line parallelism (about 15 percent). What characterizes Liu's 7-word parallelisms is that they are equally distributed among his hsiao-ling and man-tz'u. Moreover, those parallelisms in hsiao-ling all have the 4/3 rhythm and those in man-tz'u 3/4 rhythm. [This is discussed later]. Liu uses an equal number of 3-word-line and 6-word-line parallelism (each about 8 percent) and uses fewer 5-word-line parallelisms.

Besides having freer tonal, grammatical and semantic rules, the parallelism in tz'u also has no definite position. In general, a parallelism can occur wherever there are two consecutive lines of equal length. Frequently, with the help of lead words and short phrases a parallelism can be made in lines of unequal length as in

有三秋桂子
yu san-ch'iu kuei-tzu,
tpp tt

to have three autumn cassia seed

十里莲花
shih-li ho-hua
tpp (r)
ten li lotus flower
always just fear easily beautiful youth stealthily change

In rare cases Liu uses *tang-chii-tui* 當句對 (a parallelism within one line) such as:

gradually autumn scene old clear night long

Three characteristics stand out when one examines the positions of Liu's parallelisms. First, a great number of his parallelisms which appear in the main part of a poem other than the beginning or the end are introduced by lead-words. Secondly, he rarely uses a parallelism as a structural device to end a poem. Of his 213 poems, he uses a parallelism to end the first stanza in only eleven poems and the second stanza in only three poems. He only ends one poem with a parallelism in both the first and second stanza. Thirdly, Liu prefers to start a poem with a parallelism. In thirteen of his 213 poems a parallelism starts the first stanza and in thirty-three poems a parallelism starts the first stanza. What is noteworthy is that about fifty percent of the tune-patterns of the thirty-three poems which start with a parallelism are his inventions. This indicates that he consciously uses parallelism as a structural technique in starting his man-tz'u.
The first stanza of the following poem written to the tune-pattern ti-chia-nung (invented by Liu) illustrates Liu's skill in the use of parallelism.

Line

1. hua-fa hsi-yuan
   flowers bud western garden

2. ts'ao-hsin nan-mo
   grass perfume southern path

3. shao-kuang ming-mei
   beautiful scene bright charming

4. cha-ch'ing ch'ing-nuan ch'ing-ming hou (yu)
   just clear light warm Ch'ing-ming after

5. shui-hsi chou-tung
   water play boat move

6. hsi-yin yen-k'ai
   exorcism performance drink feast open

7. yin-t'ang ssu-jan
   silver pond like dyed

8. chin-t'i ju-hoiu (sieu)
   golden dyke like embroidered
The flowers are budding in the western garden.
The grass is perfuming the southern path.
The beautiful scene is bright and charming.
This is the clear and warm weather after the Ch'ing-ming festival.
People are
Playing in the water,
Paddling in the boat,
Drinking the ceremonial wine,
Laying out the feast.
The silver pond seems dyed.
The solid dyke seems embroidered.
Everywhere there are gentlemen and strolling courtesans hand in hand.
I, the wanderer, gaze at this beautiful scenery:
Everything meets my eyes, grieves my bosom.
Everything causes me to recall the past.
This poem describes a spring scene and the poet's resulting emotions. In total, there are five parallelisms in this stanza, namely lines 1 & 2, lines 5 & 6, lines 7 & 8, lines 9 & 10 and line 12. Except for line 12, these parallelisms are made up of two tetrasyllables. The repetition of these short parallelisms lends special intensity to the rhythm of the poem. The widespread rhyme scheme divides the fourteen lines into four large semantic groups. Since each group is to be read in one breath up to the end rhyme, it has a strong sense of flow. The fact that the second lines of these parallelisms do not end in the end rhyme position also reduces the obstacle to the forward movement caused by the rhyme. Moreover, in this poem the coherent development of ideas which links these groups together similarly promotes continuity.

The tonal patterns of these five parallelisms are not inversely parallel nor are they identical. Except for line 12, one thing all share in common is that in each tetrasyllabic parallelism the tones of the second and fourth words are opposite: level vs. oblique (except lines 7 & 8). Furthermore, the two lines of each parallelism are tightly matched both in syntax and meaning.

The syntax of the first parallelism (lines 1 & 2) is arranged in normal Chinese word order: noun-verb-noun (subject-verb-object). In these two lines, the noun "flower" is paired with "grass" and "western garden" with "southern path." The verb "to blossom" is paired with "to perfume." This parallelism presents two sets of scenes in spring: the flowers are budding in the western garden and the grass is perfuming the southern path. The third line explicitly describes the
overall situation and, at the same time, reinforces what has been said in the beginning parallelism. This is a characteristic method of development in Liu's poems which begin with a parallelism. The fourth line specifies the time: that is after the Ch'ing-ming festival. The presentation of the scenes within one breath in a fluent flow not only catches the reader's attention but also makes the theme stand out immediately. This forceful beginning greatly contributes to the effectiveness of the poem. 101

The syntactic arrangement of the second parallelism (lines 5 & 6) is noun-verb-noun-verb. In this parallelism the noun "water" is paired with "exorcism performance", "boat" with "feast"; the verb "to play" is paired with "to drink" and "to move (or paddle)" with "to open". This parallelism is more complicated than the first one in that each line contains a parallelism within itself: "water" is also contrasted with "boat", "to play" with "to move" in the first line; "exorcism performance" is contrasted with "feast" and "to drink" with "to open" in the second line. Furthermore, the word order of the two lines is inverted by having the object before the verb: that is, "water" and "boat" before "to play" and "to move" and "exorcism performance" and "feast" before "to drink" and "to open" respectively. This inversion of word order puts emphasis on the key images "water", "boat" "exorcism performance" and "feast". With the four sets of inverted "object-verb" structure this parallelism plays a greater role than the first one by presenting more detail in the same number of words.
Hence, the implied subject--people--perform four kinds of activities at the same time: playing in the water, paddling in boats, drinking wine and feasting.

The third parallelism (lines 7 & 8) presents the location where the festive activities are being carried out. Its syntactic arrangement is noun-adverb-verb (or more precisely adjective-noun-adverb-verb). It is in fact a juxtaposition of two similes. The noun "silver pond" is paired with "golden [solid] dyke" and the passive verb "dyed" is paired with "embroidered". The pairing of the passive verbs "dyed" and "embroidered" which involve personification emphasizes the beauty of the scene.

The fourth parallelism (lines 9 & 10) has a syntactic arrangement in an adverb-noun pattern. The adverb "everywhere" is paired with "many" and the noun "gentlemen" with "courtesans". This parallelism is less formal than the previous ones in that it includes the colloquialisms shih-ch'u "everywhere" and chi-tuo "many". Using the informal language Liu skillfully draws two sets of human images "gentlemen" and "courtesans" to make a parallelism which naturally arouses his feelings.

The last parallelism (line 12) is an example of "a parallelism within a line." Its syntactic arrangement is verb-noun. The verb "to send" is paired with "to face" and the noun "parting person" with "fine scene". Because its length--a 3-word-line parallelism and rhythm 3/3--differs from the predominant 4-word-line parallelisms, it catches attention. In this parallelism the hidden emotions of the poet are
revealed. Therefore, it serves as a turning point: a point at which the external scene and the internal emotions meet and a point at which happiness shifts to sorrow. The final two lines further details his sorrow. Now he is plunged into a state of introspection. And yet, at the same time, he is surrounded by the beautiful and happy spring scene full of buzzing human activities. This paradoxical situation is made possible by the parallelisms which elaborate and emphasize the beauty of spring (as in lines 1 & 2, 7 & 8) and the liveliness of human activities (as lines 5 & 6, lines 9 & 10). Each line of a parallelism reveals more detail of the scene. This use of parallelism in order to further elaborate more details illustrates Liu's expansive 铺敟 technique. This is why traditional scholars praised his style for being "expansive and extensive, sufficient and exhaustive." 102

D. Caesural Patterns and the Use of the Lingtzu (Lead Words)

1. Caesural patterns

The positions of the pauses (or caesurae) in the lines of Liu's tz'u are very different from those in the TWTT, in the Tun-huang folk songs or in the works of his contemporary tz'u poets such as Yen Shu and Ou-yang Hsiu. In the TWTT under the influence of the Recent Style Poetry, the pauses occur most often at the end of the second word in a
5-word-line, thus, its rhythmic and semantic division is 2/3. The pauses occur most often at the end of the fourth word in a 7-word-line, thus, its rhythmic and semantic division is 4/3. For instance, the fifteen poems written to the tune-pattern p'ū-sa-man by Wen T'ing-yün have a rhythmic pattern no different from that in the Recent Style Poetry: 4/3-4/3-2/3-2/3; 2/3-2/3-2/3-2/3. Most of the Northern Sung tz'u poets divided their 5-word-line and 7-word-line in the similar manner. I think this is partly due to the influence of the prosody of the Recent Style Poetry and partly due to the music of hsiao-ling.

But as one turns to the tz'u of Liu, one is struck with the changes made to the rhythm of the lines. Liu's ability to innovate in the rhythm of tz'u lies in his deep knowledge of music. Since he knows the technique of singing man-tz'u, he writes according to its beats. Consequently, he not only changes the musical rhythm of the lines but also this semantic rhythm. In the YCC, we frequently encounter lines of "abnormal" rhythm.

The normal rhythmic division of a 4-word-line is 2/2, but in the tz'u of Liu we can find over a dozen lines with a 1/3 rhythm (or more precisely 1/2/1 rhythm).

見新雁過
chi'en hein-yen kuo

see new wild-goose pass

In the TWTT and in the Tun-huang folk songs very few 5-word-lines have the 1/4 rhythm, but in the tz'u of Liu, the 1/4 rhythm
(or more precisely 3/2 or 1/2/2 rhythm) seems to be a norm. The follow­
ing example is from his over 180 lines in the 1/4 rhythm,

恨浮名牽纏
hen fu-ming ch'ien-hsi 109
hate floating fame cling tie

In some cases Liu uses two 1/4 rhythm in two consecutive lines, usually
a parallelism such as,

況繡懸人靜
k'uang heiu-wei jen-ch'ing 110
however embroidered curtain person quiet

更山館春寒
keng shan-kuan ch'un-han 110
moreover hill inn spring cold

Apart from having the normal 2/4 or 4/2 (or more precisely 2/2/2)
rhythm, many of Liu's 6-word-lines have 3/3 and 1/5 rhythm as in

歌蓮罷且歸去
1. ko-yen pa ch'ieh kuei-ch'iü 112
song feast over may as well return

況已結深深願
2. k'uang yi-chieh sheng-sheng yuan 113
moreover already made deep deep promise

Sometimes the 1/5 rhythm can be taken as 3/3 if the remaining
five words has a 2/3 rhythm. For instance, the rhythm of the line
k'uang//yi-chieh/sheng-sheng/yüan can also be divided into k'uang/yi-chieh/sheng-sheng/yüan without causing abrupt semantic division of the line. This is because in a 5-word-line the semantic rhythm occurs after the second word, that is, after the third word in a 6-word-line.

Liu's 7-word-lines show even greater departure from those in the TWTT. In his YCC over 240 7-word-lines are divided into the 3/4 rhythm instead of the normal 4/3 rhythm. Thus, the stress occurs at the third, fifth and seventh word instead of the second, fourth and sixth word. This again indicates his freedom from the influence of the Recent Style Poetry. The 7-word-line in the 3/4 rhythm frequently combines the meaning of two lines, such as,

水風輕蘋花漸老
shui-feng ch'ing p'ing-hua chien-lao 2/1//2/2
water wind light apple flowers gradually old

But, one also finds that, when the first three words are made up of hsü-tzu, frequently the 7-word-line contains only one meaning, such as:

怎奈向此時情緒
tsen-nai-hsiang ts'u-shih ch'ing-hsi 3//2/2
how to bear this moment's feeling?

In many cases the 3/4 rhythm can be divided into the 1/6 (or more precisely 1/2/2/2) rhythm according to the semantic rhythm. For instance, the line
對滿目亂花狂絮
\textit{tui/man-mu//lan-hua/k'uang-hsu}\quad 1/2/2/2

face full eyes confused flowers crazy catkins

can be taken as

對滿目亂花狂絮
\textit{tui//man/mu//lan-hua/k'uang-hsu}\quad 1/2/2/2

without changing its meaning. This is because, in a 6-word-line, the pauses occur after the second, fourth and sixth word which are actually the third, fifth and seventh word of a 7-word-line.\textsuperscript{119}

Some of Liu's 7-word-lines have very different rhythms. In several cases he uses the 1/3/3 rhythm which contains two major pauses,

漸秋老清宵永
\textit{chien ch'iu-kuang lao ch'ing-hsiao yung}\quad 1/2/1/2/1

gradually autumn scene old clear night long

In some cases Liu uses the 2/5 rhythm, such as:

慘咽翻成心耿耿
\textit{ts'an-yen fan-ch'eng hs'ìn keng-keng}\quad 2/2/1/2

grieve so turn into heart restless restless

The normal rhythmic division of a 8-word-line is 3/5,\textsuperscript{122} but in the tz'u of Liu we can find over twenty lines in the 1/7 rhythm, such as:

對瀟瀟暮雨酒江天
\textit{tui hsiao-hsiao mu-yü sa chiang-t'ien}\quad 1/2/2/1/2

face 'hsiao-hsiao' evening rain splash river sky
What characterizes these 8-word-lines is that, even if the first word is taken out the remaining seven words can stand as an independent unit which has a 4/3 rhythm and a self-sufficient meaning no different from an ordinary 7-word-line.

There are not many lines longer than eight words in Liu's tz'u. And yet, some of his long lines do have an "abnormal" rhythm. The normal rhythmic division of a 9-word-line is 4/5, but in Liu's tz'u we occasionally encounter the 2/7 rhythm,

\[ \text{wei-te'eng liu-chan shuang-mei chan k'ai-k'ou} \]
\[
2/2/2/1/2
\]
not yet slightly open pair eyebrows temporarily open mouth

or more often the 3/6 rhythm.

\[ \text{pien-huan-tso wu-yu tsai-feng yi-mien} \]
\[
3/2/2/2
\]
I think no reason again meet her face

Liu's "abnormal" caesural pattern not only changes the semantic rhythm of a line but also brings out stronger imagery, especially when a line is introduced by a monosyllable. For instance, the line

\[ \text{t'an lang-p'ing feng-keng chih ho-ch'u} \]
\[
1/2/2/1/2
\]
sigh drifting duckweed wind stem know where go?

has a 1/7 rhythm. As mentioned earlier, even if the word \( t'an \) (to sigh) is taken away, the remaining seven words become an ordinary 7-word-line with a normal 4/3 rhythm. With the nature images "drifting
duckweed" and "wind stem" this 7-word-line conveys the rootless feelings of the poet. Since t'an is placed in the beginning of the line and is separated by a major pause from the rest of the line, its meaning is stressed. It specifies the emotional state of the poet. He is not just thinking about his unstable life in general as suggested by the 7-word-line, but he is "sighing" about it. The word t'an thus gives more force and a more personal tone to the poem.

2. The use of the lead-words

The use of lingtsu (lead-words) is one of the unique characteristics of Liu's man-tz'u. The use of lead-words is extremely rare in the TWTT and in the Tun-huang folk songs. In fact, it did not come into practice in the Northern Sung Dynasty, and Liu was the first tz'u poet to abundantly use lead words in tz'u. The lead-words not only change the rhythm and syntax of tz'u but also greatly affect its structure. Therefore, the use of lead-words can be considered as one of Liu's most significant contributions to tz'u. In the following I will examine the various characteristics of lead-words and their function to the tz'u of Liu.

As the term itself suggests a lead-word always occurs at the beginning of a line. It is also called yi-tzu-tou (one word pause) or ling-tiao-tzu (a word that 'leads' a tune). Traditional scholars called it hsiü-tzu. The kind of hsiü-tzu used here (at least in Liu's tz'u) is different from the ordinary hsiü-tzu in that it includes verbs, adverbs, conjunctions, and adjectives.
Lead-words are mostly in oblique tones, and these are usually in the falling tone. A lead-word can be a monosyllable, a disyllable or a trisyllable.

Liu makes use of a wide range of words in oblique tones as lead-words. He often chooses adverbs as lead-words and uses some of them repeatedly such as chien (gradually) (seven times), nai (however) (four times) and cheng (just) (four times). Liu is fond of using transitive verbs such as nien (to remember, to think or to consider) (seven times), yu (to have) (twice), yung (to chant) (once) and chi (to succeed, to inherit) (once). He is also fond of using a variety of intransitive verbs such as hsieh (to think of) (once), tan (to sigh) (once) and teng (to ascend) (once).

Liu uses many different disyllabic lead-words such as hsii-hsin (must believe), li-wang (to stand and gaze at) and yao-jen (to recognize from a distance). Some of his disyllabic lead-words are drawn from colloquial language such as yu-shih (again it is), hsing-yu (luckily to have) and wang-ch'u (wherever I see). The majority of his trisyllabic lead-words are drawn from colloquial language such as keng-k'o-hsi (what a pity) and ch'ang-chih-k'ung (always just fear).

In man-tz'u, lead-words perform musical and literary functions. Because the musical records had been lost, exactly how to sing man-tz'u is not known. According to Nai Te-weng, in the singing of man-tz'u, "one starts [with a] heavy [beat] and ends [with a] light [beat]." From this it may be conjectured that lead-words are
located in these heavy beats. The frequent use of lead-words in the heavy falling tones seems to confirm this conjecture. As observed by Lung Yü-sheng 龍榆生 lead-words are also located in positions where a change of breath occurs. In defining man-tz'u Wang Li suggests that, since the rhyme scheme of man-tz'u is widespread the time required to read each word in one rhyme interval is short and thus the beats are light. From all of these, we can conclude that a lead-word has a heavy beat. The lines it introduces are to be read quickly in light beats. Between a lead-word and the lines it introduces there is a pause.

A greater change in structure effected by lead-words in Liu's man-tz'u is producing enjambment. Because a lead-word introduces lines, it groups a few lines into a larger semantic unit. By linking the images together into bigger semantic units a lead-word tightens the organization of a poem. And, since these big semantic units (which usually are within one sparse rhyme interval) are to be read in one breath, they strengthen the rhythmic movement and at the same time, enhance continuity. A lead-word can also highlight changes in the poet's experience from one level to another, thus intensifying the development of a poem.

Lead-words are most often used to introduce tetrasyllabic lines. Only in a handful of cases are they used to introduce parallel lines of different length other than tetrasyllables. Sometimes they are used to introduce lines of unequal length.
The monosyllabic lead-words are mostly used to introduce tetrasyllabic parallelisms (in about seventy cases) such as:

奈 好 景 難 留  
\textit{nai hao-ch'ing nan-liu} \hspace{1cm} 1/2/2  
however beautiful scene hard keep

舊 歡 頓 棄  
\textit{chiu-huan tun-ch'i}. \hspace{1cm} 2/2  
old happiness sudden abandon

(However,  
It is hard to keep the beautiful moment, [and moreover],  
I have suddenly abandoned my former lover).145

They are also often used to introduce two semantically unparallel tetrasyllables such as:

恨 薄 情 一 去  
\textit{hen pao-ch'ing yi-ch'ii}, \hspace{1cm} 1/2/2  
hate thin love once gone

音 書 無 篇  
\textit{yin-shu wu-ko}. \hspace{1cm} 2/2  
sound letter not one

(I hate that  
Once my unfaithful lover has gone,  
There is not even one letter from him).146

The monosyllabic lead-words are very rarely used to introduce three parallel tetrasyllables but, more often, (in nineteen cases) they are used to introduce three unparallel tetrasyllables such as:
Gradually, the frosty wind rises chilly and hard,  
The landscape looks more forlorn,  
The fading sun falls on the balcony.\textsuperscript{147}

In a fashion similar to the monsyllabic lead-words the disyllabic lead-words are mostly used (in over twenty-cases) to introduce a tetrasyllabic parallelism, such as:

\textit{長是因酒沉迷} \hfill 2/2/2
\textit{ch'ang-shih yin-chiu ch'en-mi,}
always is because of wine sink addict

\textit{被花罥絆} \hfill 2/2
\textit{pei-hua ying-pan}
by flower around hinder

(All this time  
I have been indulging myself in wine and have been surrounded by women).\textsuperscript{148}

Only in several cases are the disyllabic lead-words used to introduce tetrasyllabic lines. Sometimes the disyllabic lines in the beginning of the second stanza (that is, the so-called \textit{huan-t'ou} 換頭[change head position] can serve the function of a disyllabic lead-word
even though the lines it introduces are separated by a comma, for instance,

難忘文期酒會
nan-wang, wen-ch'i chiu-hui 2/1/2
hard to forget, literary meeting wine gathering

幾孤風月
chi-ku feng-yueh, 2/2
many betray wind moon

履變星霜
liu-pien hsing-shuang, 2/2
often change star frost

(It is hard to forget
The literary meetings and the drinking parties,
The many romances I have betrayed and
The years that have gone by).149

The trisyllabic lead-words are often used to introduce lines of unequal length and only in several cases are they used to introduce tetrasyllabic lines, as in

最苦是好景良天
tsui-k'u-shih hao-ch'ing liang-t'ien, 3/2/2
most painful is beautiful scene fine weather

尊前歌笑
tsun-ch'ien ko-hsiao, 2/2
goblet front sing laugh

空想遺音
k'ung-hsiang yi-yin 2/2
in vain think remain sound
The most painful thing is that
When I sing and laugh in front of a goblet
during beautiful moments
I can only think of her voice in vain).\textsuperscript{150}

In several cases lead-words are used to introduce parallel lines of different length. They can introduce a trisyllabic parallelism,

\begin{center}
\textbf{覺客程勞} \hfill 1/2/1
\hfill \\
\textit{chüeh k'e-ch'eng lao},

feel quest journey toilsome
\end{center}

\begin{center}
\textbf{年光晩} \hfill 2/1
\hfill \\
\textit{nien-kuang wan},

year light late
\end{center}

(I feel that
My journey is toilsome,
The year is coming to the end).\textsuperscript{151}

or a pentasyllabic parallelism,

\begin{center}
\textbf{觀露綴縷金衣} \hfill 1/2/2/1
\hfill \\
\textit{kuan lu-shih lu-chin yi},

observe dew wet thread gold clothes
\end{center}

\begin{center}
\textbf{葉映如簧語} \hfill 2/2/1
\hfill \\
\textit{yeh-ying ju-huang-yü},

leaves hide like reed talk
\end{center}

(Watch the dew wetting the dress threaded with gold,
The leaves hiding [the oriole that] warbles like the reed-pipes).\textsuperscript{152}

or a hexasyllabic parallelism,
Apart from introducing parallelisms and lines of equal length lead-words, of course, can introduce lines of unequal length. They can introduce two unequal lines, such as:

\[
\text{渐天如水} \\
\text{chien t'ien ju-shui,} \\
\text{gradually sky like water}
\]

\[
\text{素月当午} \\
\text{su-yieh tang-wu.} \\
pale moon just noon
\]

(Gradually
The sky becomes as clear as water,
The white moon is as bright as the noon-sun).154

They can also introduce several unequal lines, such as:

\[
\text{乍露冷风清庭户} \\
\text{cha-lu-leng feng-ch'ing t'ing-hu,} \\
\text{just dew cold wind clear hall household}
\]

\[
\text{爽天如水} \\
\text{shuang-t'ien ju-shui,} \\
crisp sky like water
\]
3. **Word order**

The initial monosyllables (used in lines of "abnormal" pauses) and lead-words not only change rhythm but also alter syntax. An examination of the lines introduced by these words reveals that disyllabic lead-words and trisyllabic lead-words do not affect the word order of a sentence at all. When a monosyllabic lead-word is a transitive verb it seldom changes word order. But, when it is an intransitive verb or an adverb, it frequently does. What is noteworthy is that imagery is strengthened by the alteration of the word order.

When a line is introduced by a transitive verb (which takes a direct object), it rarely causes inversion of the word order, as in

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報告 春 归息
pao ch'ing-ch'un hsiao-hsi
report green spring news
```

(to announce the news of spring). 156

When a line is introduced by an intransitive verb, it often causes inversion of word order. For instance, the line
立 雙雙鷗鷺

li  shuang-shuang ou-lu

stand pair pair seagulls egrets

in normal Chinese word order which requires a subject to precede a verb should be read as

雙雙鷗鷺立

shuang-shuang ou-lu li

pair pair seagulls egrets stand

(There stand pairs and pairs of seagulls and egrets). 157

But, when li 立 (to stand) is placed in the beginning of the line, it immediately conjures up the motions of the birds.

Adverbs cause most changes in word order. For instance, the following line

漸秋光老清霄永

chien ch'iu-kuang lao ch'ing-hsiao yung

gradually autumn scene old clear night long

should be read as

秋光漸老清霄 [漸] 永

ch'iu-kuang chien-lao ch'ing-hsiao [chien] yung

autumn scene gradually old clear night [gradually] long

(Autumn is approaching its end and the clear night is getting longer). 158

for a more complete meaning. When chien漸 (gradually) is placed in the beginning of the line, it emphasizes the passage of time. Another line
is very ambiguous. In normal Chinese word order it can be read as

or even

(Hand in hand we walk along every willow path and flower shade). 159

The word chien (among, amidst) is changed from the falling tone to the level tone when it appears in the middle or at the end of the line. When it is placed in the beginning of the line, it emphasizes the many places the lovers have been through.

Some adverbs cause so much ambiguity that certain words have to be "added" in order to complete the meaning. For instance, in the following line

we may "add" the word chien 見 (to see) after tan 但 (only). Thus the line becomes
(I can only see the setting sun and the evening mist filling the flat land).

We may also "add" the word 藉 (to have) after 太 and, thus, the line becomes

(There are only the setting sun and the evening mist filling the flat land). 160

In some cases changes of word order may involve more than one line. For instance,

漸東郊芳草

gradually eastern suburb fragrant grass

染成輕碧

dye become light green

should be read as

東郊芳草

eastern suburb fragrant grass
Gradually dye become light green
(Gradually the fragrant grass in the Eastern suburb is
dyed into light green).

according to normal Chinese word order. In these two lines the adverb
chien (gradually) which normally precedes the verb jan (to dye)
is transposed to the position before the object tung-chiao-fang-ts'ao
東郊芳草 (the fragrant grass of the eastern suburb). Thus, chien
emphasizes the gradual change of color of the fragrant grass. Moreover,
after chien is moved to the beginning of the first line the two tetra-
syllabic lines are to be read in one breath rhythmically and semantically.
This enhances the forward movement of the poem.

Very often, when an adverb is used to introduce three tetra-
syllabic lines, it involves more change of word order and brings out
stronger imagery. For instance

just beautiful apricot burn forest

yellow peach embroider wilderness

fragrant scene like painted screen

can be explained as
(The beautiful apricots are flaming the forest,
The yellow peaches are embroidering the wilderness,
The fragrant scene is like a painted screen).

Again the transposition of the position of the adverb cheng 正 (just) brings out the beauty, liveliness and omnipresence of spring. The imagery presented by the effective use of the verbs shao 燃 (to burn) and hsiu 纡 (to embroider) is reinforced by the word cheng (just). Moreover, the repetition of the three tetrasyllabic lines gives the poem a strong rhythmic flow and semantic continuity.

After we have examined the various aspects of lead-words, now, we proceed to see how Liu uses them in the context of a single poem. The first stanza of the poem written to the tune-pattern chu-ma-tzu 竹馬子 163 exemplifies his effective use of lead-words.

Line

1. teng ku-lei huang-liang
   ascend lonely rampart desolate

2. wei-t'ing k'uang-wang
   high pavillion far gaze
靜臨煙渚
3. ching-lin yen-chu (táïwo) 2/2
   silently face misty island

對雌霓掛雨
4. tui ts'ü-ni kua-yü 1/1/2/2
   face female rainbow hang rain

雄風拂欄
5. hsiung-feng fu-chien 2/2
   male wind sweep porch

微收煩暑
6. wei-shou fan-shu (táïwo) 2/2
   slightly gather unbearable heat

漸覺一葉驚秋
7. chien-chüeh yi-yeh ching-ch'iu 2/1/2/2
   gradually feel one leaf startle autumn

殘蟬噪晚
8. ts'an-ch'an ts'ao-wan 2/2
   remnant cicada noise evening

素商時序
9. su-shang shih-hsü (záïwo) 2/2
   pale autumn time order

覽景想前歡
10. lan-ching hsüang ch'ien-hsüan 2/1/2
    inspect scene think previous happiness

指神京
11. chih shen-ching 1/2
    point divine capital

非霧非煙深處
12. fei-wu fei-yen shen-ch'ü (táïwo) 2/2/2
    not fog not mist deep place
I ascend
The lonely and desolate rampart,
Gaze at the distance from the high pavillion and
Face the mist-enshrouded isles.
I face
The female rainbow that hangs in the rain,
The male wind that sweeps over the porch.
The summer heat slightly decreases.
I am gradually aware that
One fallen leaf heralds in autumn,
The remaining cicadas are chirping in the evening:
It is the fall season.
Look around at the scenery
I recall my past romance.
There is the capital
Which lies amidst the half mist-enshrouded distance.

This stanza presents a desolate autumn scene and a lonely wanderer, a theme typical of Liu.

In this stanza, Liu uses two monosyllabic lead-words teng 登 (to ascend) and tui 對 (to face) which are transitive verbs and one disyllabic lead-word chien-chüeh 渐覺 (gradually feel) which is a combination of an adverb and an intransitive verb. Chien 渐 (gradually) modifies chüeh 覺 (to feel).

Rhythmically, because the lines introduced by these lead-words are to be read in one breath up to the end rhyme, they have a strong forward flow. Also, the repetition of the short tetrasyllabic lines intensifies the rhythm of the poem. Semantically, "to ascend" governs lines 1, 2 & 3; "to face" governs lines 4, 5 & 6 and "gradually feel" governs lines 7, 8 & 9. The grouping of the nine lines into three big semantic units not only increases the semantic continuity but also tightens the organization of the poem. The relationship between these lead-words and the images can be illustrated by the following diagram,
Each of these lead-words performs further functions in the poem. The lead-word "to ascend", which is placed in the beginning of the poem and which introduces three short tetrasyllabic lines, provides the poem with a strong start both rhythmically and semantically. It immediately identifies the action and location of the poet: he ascends the lone rampart, and he also ascends the high pavilion (on the rampart) and gazes at the distant isles. The lead-words "to face" and "gradually feel" serve as transitional agents carrying the poetic experience from one level to another. Hence, after the comparatively static spatial
setting and unpleasant mood set forth in the first three lines by the noun images "rampart", "pavillion" and "isles" and the adjectives "lone", "desolate", "high", "afar" and "misty", "to face" highlights the shifting of the poet's attention to another more dynamic aspect: that is, the changing phenomena of the rainbow, the rain, the wind, and the change of temperature from hot to cold. The lead-word "gradually feel" extends the poet's experience to a psychological dimension. "To ascend" describes the poet's overt action while "to face" conveys less overt action. But, "gradually feel" expresses the poet's covert action: that is, he is made aware of the coming of autumn. Thus, from overt, to less overt, to covert, these three lead-words progress step by step, from external scene to internal feelings. In succession, each lead-word unfolds deeper emotions of the poet, providing the poem with a coherent development.

The last three lines detail and specify the emotions of the poet. Moved by the desolate autumn scene, he recalls a past romance in the capital, which is now far away beyond the mist. The rhythm of the last three lines seems relaxed after the more intense rhythm created by the three lead-words. This slowing down of the rhythm matches the lingering emotions of the poet.
E. Enjambment and Continuity

The use of enjambment is a unique characteristic of Liu's tz'u. He was the first of the Northern Sung tz'u poets to make abundant use of enjambment, which can thus be considered as one of his important innovations in the structure of tz'u. In the previous sections I have examined the relatively formal enjambment produced by parallelisms and lead-words. Here, I wish to look into Liu's less formal forms of enjambment which equally contribute strong rhythmic flow and continuity to his tz'u.

In Liu's *YCC*, almost all his poems have enjambment except for some hsiao-ling. By way of contrast, the use of enjambment is not a common practice in the *TWTT*. Most of the lines in the *TWTT* are end-stopped, that is: the end of a line coincides with the completion of the meaning. In other words, each line is a sentence. Sometimes we encounter enjambed lines in the *TWTT* such as:

記得那年花下
*chi-te na-nien hua-heia,*  
remember that year flower beneath

深夜
*shen-yeh,*  
deep night

初識謝娘時
*ch'u-shih Hsieh-niang shih,*  
just meet Hsieh-niang time
(I remember in that year
Late in the night beneath the flowers
When I first met Hsieh-niang).166

However, these lines can only be considered as exceptional cases.

In comparison with the TWTT, more run-on lines can be found in
the Yin-yao chi in the Tun-huang folk songs. Unlike Liu's enjambment
which includes several lines, almost all of these enjambed lines run
on for only two lines, as in

幸因今日 hsing-yin chin-jih,
luckily today

得睹嬌娥 te-tu chiao-o.
able see elegant lady

(Luckily I have the opportunity to see the elegant
lady today).167

The greater number of run-on lines in the Yin-yao chi reflects the fact
that, the increasing length of tz'u made necessary a new type of sen-
tence structure.

Liu's more abundant use of enjambment is the result of four
conditions. The first condition is the greater length of man-tz'u, which
can thus accommodate a greater amount of content. The second condition
is the sparse rhyme scheme, which allows the extended use of syntax.
The third condition is the extreme unequal length of the lines
(especially the great number of short lines)168 which makes the com-
pletion of meaning and syntax difficult. The fourth condition is Liu's
deep knowledge of music which allows him to write the "song words" according to the musical flow rather than simply following the line length of the poem.  

What characterizes Liu's enjambment is his use of hsii-tzu. With its "non-content" nature, hsii-tzu can "dilute" the "heaviness" caused by the closely-packed concrete images. Hence, apart from contributing clarity to a sentence, it also reduces ambiguity caused by isolative syntax, in so doing strengthening the forward movement of a poem. All these conditions contribute to the flow and continuity to Liu's tz'u.

Since Liu's enjambment is characterized by his constant use of the logical linguistic sequence, the analysis of syntax becomes a key in examining his enjambment.

The use of the question and the question and answer forms is Liu's favorite technique for creating enjambment (about 107 cases). His questions are often made up of more than one line. In his use of extended questions he frequently uses explicit interrogative words such as ho 何 for ho-ch'u 何处 (where) and ho-shih 何时 (when). He also uses wen 问 (ask), tsen 是 (how), shei 誰 (who), and wen-shen 為甚 (for what reason). He also frequently employs colloquial words such as cheng 争 (how), chi-shih 時 (at what time), tuo-shao 多少 (how much) and other interrogative particles such as fou 否 and mo 唬.

Liu often starts the questions with explicit interrogative words in the beginning lines, as in
幾時得歸來
chi-shih te kuei-lai,
what time able return

香閣深關
hsiang-ko shen-kuang? (r)
fragrant attic deep door

(When will you be able to return to my secluded chamber?)172

Liu also often describes the overall situation in the beginning line and then proceeds to ask a question in the following line, as in

對好景良辰
tui hao-ching liang-ch'en,
face fine scene beautiful time

皺著眉兒
chou-che mei-erh,
knitting eyebrows

成甚滋味
ch'eng-shen tsu-wei? (r)
become what taste

(Facing this beautiful scene at this wonderful moment with my knitted eyebrows, What kind of feeling is this)?173

In several cases Liu combines a question and a direct speech, for instance,
試問伊家

shih-wen yi-chia,
try ask him

阿誰心緒

ah-shei hsin-hsiu,
whose heart mood

禁得如許無聊

chin-te ju-hsü wu-liao? (r)
bear able like this listless

(Let me ask him: who can bear this listless mood?)

These interrogative sentences contribute to the continuity of Liu's tz'u in different ways, depending on their positions in the poems. In general, eighty percent of Liu's questions appear in positions other than the beginning or the end of the poems. The majority of them are unanswered questions. They simply raise issues and are followed by another level of poetic experience. However, whether answered or unanswered, they can arouse the reader's interest in what will happen next. With their appropriate positions they serve as important transitional agents for generating continuity. Questions which appear at the end of the first stanza also serve as mechanism of continuity. Even if they are separated by the formal stanzaic division, the anticipation of an answer carries the flow and sense from one stanza to the next. This method of carrying the meaning from the first to the second stanza is one technique for maintaining the flow of man-tz'u.

The unresolved questions which appear at the end of the poems can carry the reader's experience beyond the end of a poem. That is,
even though the words are finished, the sense and emotional impact linger. This type of poem has a strong and long-lasting forward momentum.

Liu's question and answer form is mostly used to end a poem. The expectation of an answer imparts a strong sense of continuity between the lines. Thus, the appearance of the answer releases the tension of expectation and, hence, provides the poem with a stable and secure conclusion. In contrast to the long-lasting forward momentum provided by a question at the end of a poem, the end position of the question and answer form signifies a definite termination of the flow and meaning. For instance, in

赏心何处好
shang-hsin ho-ch' u hao?
admire heart where place good

唯有尊前
wei-yu tsun-ch' ien. (r)
only have wine-goblet front

(Where is the best place to enjoy oneself? It is only in front of the goblet).

the answer "It is only in front of the goblet" hints at a release from worldly worries. Wei-yu 唯有 (only have) indicates the poet's final achievement and, thus, gives the poem an assertive ending.

The use of syntactic formulae is Liu's second device for creating enjambment. In Chinese, as in all languages, certain grammatical particles are necessary to make up one complete meaning.
Thus, in English when one sees "not only" one anticipates "but also". This syntactic sequence implies a logical relationship, the occurrence of one part causes the reader to expect the occurrence of the following part. Thus, when used in a poem it enhances the forward movement.

Two things characterize Liu's syntactic formulae. First, they are made up of hsui-tzu. Secondly, they are drawn from daily language and, thus, they give a poem a conversational tone. For instance, in

1. tsao-chih jen-ti nan-p'ing,
   early know like thus hard abandon

   悔不當時留住
   hui-pu tang-shih liu-chu. (r)
   regret not that time retain

   (If I had known it was so difficult to get rid of this feeling I should have made him stay).180

2. tsui-k'u cheng huan-yi,
   the most painful just happy

   便分鶯侶
   pien-fen yüan-li. (r)
   have to separate mandarin-duck lover

   (The most painful thing is that when we are just happy together we have to part).181

3. tsu heiang-feng,
   since mutual meet
(Ever since we met, I became to realize that the price of Han-o has reduced, The fame of Fei-yen disappeared).182

The syntactic patterns tsao-chih -- hui-pu 早知 -- 悔不, cheng-pien 正 -- 便 and tsu-pien 自 -- 便 are drawn from vernacular language. The second and third syntactic patterns are blended with elegant diction yüan-liü (mandarin-duck lovers) and the allusive names Han-o 韓娥 and Fei-yen 飛燕. They provide the poems with not only a natural flow and informality but also elegance.

The use of the copula (that is: A is [shih是] B pattern) is Liu's third linguistic device for creating enjambment. For instance, in

(A talented tz'u poet is certainly a prime minister in commoner's clothing).183

the subject "a talented tz'u poet" occurs in the first line and the predicate "a prime minister in commoner's clothing" in the second line.
Liu also extends the copula to several lines, as in

紅塵紫陌

*hung-ch'en tsu-mo,*
red dust purple path

斜陽暮草長安道

*hsi'en-yang mu-ts'ao Ch'ang-an-tao,*
slanting sun evening grass Ch'ang-an-road

是離人斷魂處

*shih li-jen tuan-hun ch'u,*
is parting person break soul place

迢迢匹馬西征

*t'iao-t'iao p'i-ma hsi-cheng. (r)*
far far single horse west journey

(Purple path covered with red-dust,
Evening grass in the setting sun:
This is the Ch'ang-an road
Where I am heart-broken by parting sorrow and
Where I, alone on a horse, am about to set off
to the far west).184

The parallelism "red dust purple path, slanting sun evening grass" modifies "Ch'ang-an-road". These two lines can end with "Ch'ang-an-road" and still have a complete meaning. But, the appearance of the auxilliary verb *shih* is (is) immediately picks up the flow of the sentence. This makes "Ch'ang-an-road" the subject of the verb "is" and "parting person break soul place" and "far far single horse west journey" the complement. As a result, the meaning is extended to four lines.
In some enjambed lines the auxiliary verb しん is suppressed, as in

最無端處
teu wu-tuan ch'u,
most unreasonable place

總把良宵
tung-pa liang-hsiao,
always in beautiful night,

只恁孤眠卻
chih-jen ku-mien ch'ueh. (r)
only thus alone sleep

(The most unreasonable thing is sleeping alone
in this way during beautiful nights).185

The first line "the most unreasonable thing" arouses the question "what?"
The auxiliary verb しん which should come after ch'u 处 is suppressed.
The second line "in beautiful nights" again with its incomplete meaning
and syntax increases the reader's curiosity. But, only after the
reader finishes reading the third line does he feel released. Thus,
these three enjambed lines effectively generate the forward movement
of the poem.

Liu's fourth linguistic device for creating enjambment is by
using hypothetical and subjunctive sentences. He often uses words such
as 想  and 算 which convey the meanings of "to reckon",
"to imagine" and "to consider". He also uses the subjunctive word
願 (to wish). The majority of these hypothetical sentences are
related to woman, as in
I imagine that:
Embracing the mandarin-duck quilt and the phoenix pillows in this long night,
She must be thinking of me).186

Liu's enjambed lines with the strongest forward flow are those with the verbs at the very end of the first line and the objects in the following line(s), such as:

1. *jen cheng-su*
   person just board

   *ch'ien-ts'ung kuan.* (r)
   front village inn

   (I am staying overnight in the inn in the front village).187

2. *tsai-san chui-ssu,*
   again and again chase think

   *tung-fang shen-ch'u,*
   inner chamber deep place

   *chi-tu yin-san ko-lan,*
   few times drink finish song end
香暖鸳鸯被
hsiang-nuan yian-yang-pei. (r)
fragrant warm mandarin-duck quilt

(Again and again I recall:
In her inner chamber
Several times after drinking and singing
We share the fragrant and warm mandarin-duck quilt).188

In the above examples the verbs su 宿 (to board) and chu'i-ssu 追思 (to recall) all occur at the very end of the first line. Their strong tendency to take an object intensifies the forward flow.

Liu's enjambment is not confined within a single sparse rhyme interval (as shown in the above examples) for in many cases his run-on lines "cross" the rhyme words, as in

想 嫵媚
hsiang chiao-mei, (r)
think elegant charm

那裡獨守 鴛鴦静
na-li tu-shou yian-wei ching,
there alone keep mandarin-duck curtain silence

永漏迢迢
yung-lou t'iao-t'iao,
forever water clock long long

也應暗同此意
yeh-ying an-t'ung tz'u-yi. (r)
also ought similar this feeling

(I think that my lover
Alone quietly inside the mandarin-duck curtain,
Listening to the incessant dripping of the water-clock,
Must feel the same as I do).189
This type of enjambment imparts a strong sense of continuity to the poem.

In general, formal and informal enjambment both contribute strongly to the rhythmic flow and continuity of Liu's tz'u. Because informal enjambment is mainly made up of hsü-tzu and vernacular language, it provides Liu's poems with an informal tone. Formal enjambment, being usually made up of parallelisms, however, can save a poem from being formless. When these two types of enjambment are blended suitably in one poem, they provide a poem with strong continuity and coherence without losing its elegance.

Liu's abundant use of enjambment has been criticized by traditional tz'u critics. Shen Hsiung remarks,

All the lines in Liu Yung's [tz'u] are joined together. Even after the meaning of the line has finished for a long time, his brush still does not stop. This is his weak point. 190

But, I would argue that Liu's use of enjambment is by no means his "weak point" as Shen Hsiung puts it. On the contrary, it is his significant contribution to the continuous rhythm and further to the structure of man-tz'u.

Restricted by the short length and dense rhyme scheme and under the influence of the Recent Style Poetry, the line structure of hsiao-ling is characterized by the end-stopped lines and packed images. But, this technique is not appropriate for the writing of man-tz'u, for in man-tz'u the lines within a single rhyme interval are conventionally to be read in one breath. Therefore, it does not facilitate
the making of end-stopped lines. Furthermore, it is difficult and laborious to use a large number of concrete images in a long poem. Also, packed-images will cause stagnancy and difficulty in understanding a poem. In other words, the longer form of man-tz'u requires a more dynamic type of sentence structure which can generate the forward movement of a poem. Hence, the ability to keep a poem going is the key in the writing of man-tz'u. In this regard, I think Liu grasps the crucial technique for composing his poetic works. By using enjambment he successfully creates a continuous rhythm which provides man-tz'u a dynamic, coherent and directional structure. This peculiar ability explains why Hsia Ching-kuan praises Liu's tz'u for being "one brushstroke runs to the end [of the poem] and [thus the organization is] tight from the beginning to the end."
CHAPTER FIVE

THE STRUCTURE OF LIU'S TZ'U

The greater length of man-tz'u tune-patterns allows a tz'u poet to include more content in one poem. In doing so, the poet is confronted with the problem of how to arrange the poetic content. He cannot merely juxtapose images as with the hsiao-ling poets and let the reader fill in the gaps. But, rather, he has to present his poetic content in a sequence which best reveals his emotions and, at the same time, generates the movement of the poem. Thus, in the writing of man-tz'u, the crucial technique is how to organize the thematic elements or in other words, how to start and end a poem.¹

Liu was the first tz'u poet to write a great number of man-tz'u. His main structural principle is the expansive technique (p'ù-hsiü
²
②
³

p'ù means to lay out or spread out and hsiü means to narrate) which emphasizes sequential presentation and the elaboration of images. His skillful use of the expansive technique was first recognized by Li chih-yi,

It was not until Liu Ch'i-ch'ing that tz'u became expansive and extensive, sufficient and exhaustive.²

Later Cheng Wen-cho (1856-1918) remarked more precisely,

When I examine carefully the subject matter of each of Liu's tz'u I find that each poem indeed has a sequence.³
From examining Liu's poems I conclude that he indeed presents his poetic content in a sequential manner. His technique of presentation can be broadly divided into two main categories according to differences in language and "plot". The first is the direct narration of events and emotions without the help of nature images, and the second is the fusion of emotion and scene (mainly of nature). These two techniques of presentation are closely related to the themes of his poems. The first is largely used in poems on women and erotic love whereas the second appears in his most celebrated works—poems on separation and rootless wandering.

In the following I will focus on Liu's use of various kinds of sequences in presenting his poetic content. Since the arrangement of the thematic elements is inseparable from his language, I will at the same time examine how Liu manipulates his poetic devices, i.e., diction and imagery, repetition and rhythm with his expansive technique.

A. Poems presented in Direct Narration

Liu's poems written in direct narration (about fifty) can be subdivided into two groups according to differences in plot and diction. The first group of poems (about thirty) is mostly about erotic love. The plot of these poems is very stereotyped. He usually starts the poem with a description of a visit to the brothel. He then proceeds to depict the beauty and abilities of the courtesan. Almost without
exception in the second stanza he describes his love-making in detail. Along with these activities the spatial setting moves from the street to the entertainment hall and finally to the inner chamber. The temporal setting is usually at night.

In these poems Liu frequently employs human images to elaborate the beauty and abilities of the courtesan. He also uses many indoor images to set an intimate and romantic atmosphere for love-making. The fact that these poems merely record Liu's spontaneous romantic behavior but not his profound inner feelings make them rather superficial and, thus, not worth detailed analysis here.

Far more worthy of attention is Liu's other group of poems written in the plain narration, the so-called *pai-miao* (plain sketch). In these poems Liu does not rely on images to reveal his emotions but rather exploits plain and colloquial language. Since this technique is used in poems on greatly varying themes including boudoir feelings (in man-tz'u form), love and the agony of separation, it is unnecessary to delineate their plots here. The following poem written to the tune-pattern *p'o-lo-men-ling* demonstrates his skill in plain narration.

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p'o-lo-men-ling
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First stanza

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昨宵裡恁和衣睡
1. tao-heiao-li jen ho-yi shui (twig)  tpttppt(r)
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last night in thus with clothes sleep
今宵裡又懸和衣睡
2. chin hsiao li yu jen ho yi shui (swie)  
tonight in again thus with clothes sleep

小飲歸來
3. hsiao yin kuei lai  
small drink come back

初更過醺醺醉
4. ch' u keng kuo hsuin hsuin tsui (tswi)  
beginning watch pass drunk drunk

中夜後何事還驚起
5. chung yeh hou ho shih huan ohing oh'i (kji)  
middle night after what matter still startle up

霜天冷
6. shuang t'ien leng  
frosty sky cold

風細細
7. feng hsi hsi (siei)  
wind small small

觸疏窗 閃閃燈搖曳
8. chu shu ch' uang shan shan teng yao yi (jai)  
touch sparse window twinkling twinkling lamplight wavering

Second stanza

空牀展轉重追想
9. k' uang ch' uang chan chuan ch' uang chui hsiang  
empty bed toss turn again chase think

雲雨夢任倚枕難綿
10. yin yu meng jen yi chen nan chi (kiei)  
cloud rain dream let lean pillow difficult continue
Last night
I slept with my clothes on in this way.
Tonight
I again slept with my clothes on in this way.
I came back from a small drink.
After the first watch I was dead drunk.
After midnight, I did not know why I awoke,
The frosty sky was cold.
The wind blew gently through the window, making
the lamplight flicker.
In my empty bed,
Toss and turn, I try again to recall my cloud-rain dream.
Yet, leaning on my pillow, I cannot recapture it.
My heart is filled with thoughts.
She is so close and yet so far.
In fine days with beautiful scenery,
Even though we have the intention to love
each other,
We do not have the means to realize it.
This poem opens strikingly. By repeating the first two lines the poet immediately shows his boredom and listlessness: this night is a repetition of the previous night, and further he is sleeping with his clothes on tonight just as he did last night. He proceeds to say that he has come home from drinking (line 3) and is dead drunk (line 4). For some reason, he wakes up after midnight (line 5). Hence, from "last night" to "tonight" to "the first watch" and to "after midnight" the poet presents in succession several details of his experience, each reinforcing his unpleasant state. Lines 6-8 describe what the poet sees after he wakes up. The images—frosty sky, wind, window and lamplight—though commonplace, are carefully selected to uncover the poet's state of mind. The window which has not been tightly shut and the lamplight which has not been put out (line 8) further reflect his neglect of himself and his surroundings. Apparently, it is the cold wind that wakes him up.

The emotion flows naturally into the second stanza. Lines 9 and 10 unfold another level of the poet's psychological state. The cloud-rain dream symbolizes his desire for love. It also contrasts sharply with his present lonely state. This makes his solitude in his bed more unbearable. *Chan-chuan* (顛簸; toss and turn), an alliteration, conveys his restless state. *Yi-chen* (倚枕; to lean on the pillow), another restless gesture, further signifies his eagerness to recapture his romantic dream. But, he fails. The first line of the parallelism (line 11) expresses the poet's confusion and sorrow. The second line of the parallelism (line 12) explicitly
explains the reason: his lover is so close to him in his dream and yet so far from him in reality.

The emotional climax occurs in the final two lines. They disclose to us the basic reason for his sorrow. The phrase *pi-tsa'u* 彼此 (both of us) which introduces the parallelism tells us that their love is mutual. In the parallelism, the repetition of *hsiang-lian* 相 憐 (mutual love) emphasizes the strong passion between the poet and his lover. However, the strong passion expressed is negated by the use of *k'ung-yu* 空有 (vainly have) and *wei-yu* 未有 (not yet have). The poet's frustration is also deepened because he cannot enjoy beautiful moments together with his lover.

This final parallelism plays an important role in the entire poem. It echoes the beginning two lines. It further explains the entire poetic situation. Now, we know the reason for the poet's low spirit, for his drinking in order to forget and for his neglect of himself and his surroundings. We also know that his sexual dream is the result of his lingering lovesickness. This parallelism also hints that his present unresolved situation will last for a much longer time since he still has not found a means to realize his love. In this way, the emotion moves in a circular manner, making the poem a tightly organized entity.

Repetition contributes greatly to the effect of the poem. Besides the repetition of the first two and the last two lines, we also have the *tieh-tzu hsün-hsün* 醉醺醺 (xiūn xiūn; dead drunk), *hsü-hsü* 細細 (siei siei; gently) and *shan-shan* 閃閃 (sīān sīān;
twinkling) all of which strengthen the meaning and auditory effect of
the poem. The rhyme scheme of this poem: \(7r-8r-4-6r-8r-3-3r-8r;\)
\(7-8r-4-4r-4-7r-5r\) is not at all sparse in comparison to
Liu's other man-tz'u. The repetition of the rhyme word \(shui\) (zwei)
to sleep) in two consecutive lines calls attention both to the night
setting and to the listless state of the poet. Likewise, the repetition
of the rhymes \(yi\) (i) (intention) and \(chi\) (kiei) (means) emphasizes
the passion and anxiety of the poet. They also strengthen the closural
force of the poem. The repetition of the other closely-spaced rhymes
throughout the poem in strategic positions echo and re-echo each other,
thereby reinforcing the theme as the poem progresses.

Despite the closely-spaced rhyme scheme, the forward movement is
strong throughout the poem. By skillfully avoiding the coincidence
between the rhyme position and syntax, Liu maintains the reader's
expectation of continuation. For instance, line 1 "Last night I slept
with my clothes on in this way" will arouse a reader to ask "what about
tonight." Line 5 "after midnight I did not know why I awoke" naturally
arouses the anticipation of an answer. In line 14, \(k'ung-yu\) (vainly
have) is only a part of a syntactic formula and the expectation of the
occurrence of the other part \(wei-yu\) (not yet have) enhances continuity.

Inseparable from the syntactic sequence is the coherent
development of the plot as we have already discussed. What equally
contributes to the flow of the poem is the simplicity of the language.
Throughout the entire poem the only figurative phrase is the images of
the cloud-and-rain which together symbolize sexual intercourse (Liu's
favorite symbol for sex). Allusions are not used. The images employed are commonplace and direct. Colloquialism such as *tso-hsiao* 昨宵 (last night), *chin-hsiao* 今宵 (tonight), *jen* (in this way), *yu* 又 (again) and *wei-yu* (not yet have) are replete throughout the poem. But the danger of formlessness is prevented by the repetition of lines 1 & 2 and the parallelisms in lines 11 & 12 and 13 & 14.

The simplicity of the language also adds to the immediacy of the poem. Furthermore, the fact that this poem is written from the first person point of view gives us the impression that the poet is telling his love story in person. This unique plain narrative technique endows Liu's poems with an intimacy and informality.

B. Poems Which Fuse Emotion and Scene

In praising Liu's expansive technique Hsia Ching-kuan 夏敬觀 says,

Liu adopts the way of writing the *wen-fu* 文賦 (rhyme prose) of the Six Dynasties to write his *ya-tz'u* 雅詞 (elegant tz'u). He lays out [his content] sequentially. He fuses emotion and scene. His brushstroke runs to the end [of the poem] and [thus the organization is] tight from the beginning to the end.6

Indeed, over half of Liu's poems involve the fusion of emotion and scene (mainly of nature). An examination of these poems indicates that this technique is mostly used in poems of separation and rootless wandering. Liu's use of it varies: in some poems he presents a detailed descrip-
tion of a scene of nature in the first stanza but shifts to personal feelings in the second stanza. However, the majority of these poems blend the two components throughout. The following are Liu's different methods of fusing emotion and scene.

1. **Poems Presented in Dramatic Sequence**

In one group of poems Liu in the first stanza creates a happy lively scene (usually a spring scene) through colorful and vivid images of nature. But, in the second stanza, he pours out his sorrow—the recollection of his past happy life in the capital, the yearning for his distant lover, the lamenting for past youth, and bewailing of his drifting life.²

This group of poems progresses in several sequences, each creating a contrast. On an emotional level, the first stanza presents a happy scene whereas the second one reveals sorrow. Temporally and spatially, the scene created in the first is that of "now" and "here" whereas in the second it is that of "past" and "there". The first focuses on the external scene whereas the second emphasizes internal feelings. The turning points of these sequences coincide with the stanzaic division. This makes the sudden shift from happiness to sorrow a surprise. Hence, the happier the atmosphere created in the first stanza the greater the dramatic effect and, hence, the stronger the emotional impact. The following poem written to the
tune-pattern *yeh-pan-le* 夜半樂 is a typical example of the above technique.

夜半樂
*yeh-pan-le*

First stanza

線

1. *yen-yang t'ien-ch'i*  
   beautiful sun weather

2. *yen-hsi feng-nuan*  
   mist small wind warm

3. *fang-chiao ch'eng-lang hsien ning-chu (d'wo)*  
   fragrant countryside clear high leisure still stand

4. *chien chang-tien t'ing-t'ai*  
   gradually decorate pavillion terrace

5. *ts'an-tz'u chia-shu (ziu)*  
   uneven beautiful trees

6. *wu-yao kun-li*  
   dancing waist weary strength
垂陽線映
7. ch'ui-yang liu-ying
   drooping willow green dazzling

淺桃穎李夭夭
8. ch'ien-t'ao nung-li yao-yao
   light peach dark plum young young

嫩紅無數
9. nen-hung wu-shu (siu)
   young red numerous

度綺燕流鸚斗雙語
10. tu yi-yen liu-ying tou shuang-yu (ngiwo)
    pass elegant swallow flow oriole compete pair talk

Second stanza

翠蛾南陌簇簇
11. te'ui-o nan-mo te'u-te'u
    green eyebrow south path cluster cluster

躋影紅陰
12. nieh-ying hung-yin
    tread shadow red shade

緩移嬌步
13. huan-yi chiao-pu (b'uo)
    leisurely move elegant steps

抬粉面
14. t'ai fen-mien
    raise powder face
beautiful face flower light mutually envy

15. chiang-hsiao hsiu-chü
red silk sleeves raise

16. yin-huan feng-ch'an
cloud hair wind shake

17. pan-che t'an-k'ou han-hsiu
half cover sandlewood mouth with shyness

18. pei-jen t'ou-ku (kuo)
back people steal look

19. ching tou-ts'ao
compete contest grass

20. tui-ts'u chia-ching
face this fine scene

21. tun-chüeh hsiao-ning
sudden feel disappear freeze
On this bright sunny day
The mist is light and the wind is warm.
I stand leisurely in the clear fragrant countryside.
Gradually, beautiful trees of varied sizes are

decorating the pavillions and terraces:
There are willows weary of dancing,
There are drooping willows dazzling in green,
There are abundant light peaches and dark plums,
There are numerous budding red blossoms.
The flying delicate swallows and orioles are contesting
their songs.
Along the south path
Beautiful girls are in groups.
Leisurely they move their elegant steps under the flower shades.
When they raise their powdered faces
Even the flowers will envy them.
They raise their red silk sleeves.
Their cloud-like hair moves gently in the breeze.
Half-covering their red lips with their sleeves
    they shyly turn their head and steal a look at the passers-by.
Laughingly, they are playing the "grass game"
    and betting their golden pins.

Facing this beautiful scene
I suddenly feel stunned.
My sorrow is gradually aroused.
I recall--where is the beautiful one who undid her jade?
How can I bear to waste my youth in this fine moment?
In vain, I look back, gazing at the setting sun as dusk falls.
I sigh, like a drifting duckweed and a stem in the wind,
    where shall I go?

This poem, which is one of Liu's longest (145 words), best demonstrates his expansive technique. It is divided into three stanzas. The first stanza depicts the spring scene, the second focuses on the beauty and activities of the young girls, and the third reveals the poet's sorrow.

In the first stanza Liu expansively presents the spring scene through a series of tetrasyllables which are largely made up of nature images. These nature images are paired with appropriate modifiers to bring out a colorful and vivid spring scene. Moving through images of decreasing magnitude we first see the "charming bright weather" (line 1), we then feel the "thin mist and warm breeze" (line 2), and, finally, see the "clear and high countryside" (line 3). The lead-word
(gradually) further directs our attention to another spring scene. We see the many "beautiful trees" which decorate the pavillions and terraces (lines 4 & 5), we see the "dancing" and "drooping" willows (lines 6 & 7), the "light peaches" and the "dark plums" (line 8), the "budding red blossoms" (line 9), and, finally, the "elegant swallows" and the "eloquent orioles." (line 10).

In the second stanza Liu presents sequentially another spring scene which is of human beings. Human images and man-made images are skillfully paired with appropriate modifiers to show the beauty and delicate temperament of the girls. From a distance, we can see "groups" of young ladies strolling "leisurely" their "elegant steps" under the flower shades along the south path (lines 11, 12 & 13). As they come closer, we can see their "powdered face" (line 14), their "red silk sleeves" (line 15) and their "cloud-like hair" (line 16). We can also see their shy movements, for, when they see the passers-by, they "half-cover" their lips (lines 17 & 18). We can see them playing the grass game and we can even hear their laughter (line 19). Their laughter and the songs of the swallows and orioles echo each other, both reinforcing the liveliness of the spring scene.

What adds to the liveliness of the scene is the use of personification and repetition. The personification in the metaphor "dancing waist" and the adjective "weary" in line 6 conveys a sense of movement in the willows. The personification of the verb tou (to compete) in line 10 brings out the singing of the birds. The personification of the verb tu (to envy) emphasizes the beauty of the girls. The
alliteration *yen-yang* 艳陽 (iâm iàng; beautiful sunshine) calls attention to the bright weather. The alliteration *ts'an-tz'u* 參差 (te'^ān te'^iê; jagged) conjures up the image of the trees of different sizes. The *tieh-tzu* yao-yao 美美 (iâu iâu; young) emphasizes the image of abundant young plants and *te'u-te'u* 簇簇 (tsîwok tsîwok; cluster) the image of the many beautiful girls.

Up to now, the whole spring scene is cheerful. However, this elaborately built up pleasant atmosphere in the third stanza is abruptly broken by the poet's negative emotional response, in the process providing a sharp contrast and startling the reader. Hence, the poet's yearning for his absent lover (as suggested by the allusion to Cheng Chiao-fu) (line 23) and his bewailing the passage of his youth (line 24) become more intense. As dusk comes, the spring scene becomes blurred and the girls depart. He is left in solitude in the setting sun (line 25). The last line is striking because it suddenly gives a new psychological dimension to the poem--his worries for his future. The poem ends with a question and the poet's sense of exile lingers even after the poem is finished.

There are several contrasts between the first two stanzas and the third. The former focuses on describing the happy external scene whereas the latter on revealing the poet's sorrowful subjective feelings. The images in the former are tightly packed in order to elaborate the various aspects of spring whereas those in the latter are sparse so as to express spontaneously the emotions of the poet. The images in the former convey beauty, youth and happiness but those in
the latter convey the sense of hollowness, sadness and wandering. In
the third stanza, the image of the setting sun not only signifies the
end of the day but also indicates that the time has come to return
home. The images of a drifting duckweed and a stem in the wind together
reinforce the poet's sense of aimless wandering and exile.

The rhyme scheme also brings out the contrast between the first
two stanzas and the third. The rhyme scheme is sparse in the first
and second stanzas: 4-4-7r-5-4r-4-4-6-4r-8r; 6-4-4r-9r-4-4-6-4r-8r.
Since the lines within one rhyme interval are conventionally to
be read in one breath, the cheerful scene of spring is presented
in a light and quick rhythm.

By contrast, the rhyme scheme of the third stanza is dense:
4-4-4r-8r-10r-8r-8r. Since almost all the lines (except the
first three) end with a rhyme, each line stands out as an independent
unit. As a result, each thematic element is emphasized. The heavy
falling tone and meaning of the rhyme words  hsü 總(ziwo), ch'u 庵
(t'aiwo), tu 度(d'uo), mu 暮(muo) and ch'ü 去(k'wo) used in succession
throughout the third stanza makes the mood of the poem increasingly
depressing.

In short, the success of this poem lies in the fact that it is
developed through a series of concrete physical details and, yet, the
reader is not aware of the dramatic situation. Liu achieves this
purpose by deliberately directing the reader's attention to the
various aspects of spring through his expansive technique. This makes
his turn to subjective feelings more sudden and striking, greatly
strengthening the emotional impact of the poem.
2. Poems Presented by Gradual Intensification of Emotion

In one group of poems in the first stanza Liu emphasizes the description of scenes of nature rather than personal feelings. But, as the poem advances, the situation is reversed. The last few lines of the first stanza usually serve as a transition to the second stanza. Thus, the emotion progresses smoothly into the second stanza.\(^{11}\)

This group of poems is presented in a regular sequence. It usually starts with a parallelism which describes expansively the natural setting. The temporal setting is often an autumn evening or after a rainfall. The spatial setting is frequently on a river with mountain, clouds and mist as distant background. The persona is frequently in a boat on a journey, and, if not in a boat, he is leaning against the railing in a tower, gazing at the autumn scene. Stimulated by the scenery his sorrow increases towards the end of the first stanza. The emotion thus glides smoothly into the second stanza in which he continues to reveal his feelings in a more detailed and intense manner. He recollects his past happy life and his romantic affairs in the capital Pien-ching. He longs for messages from his lover and bewails his endless journey. The following poem *ch'ing-pei* \(^{12}\) serves as a typical example of this sequence.
傾杯
ch'ing-pei

First stanza

line

鵞落霜洲
1. wu-lo shuang-chou
duck fall frost isle

雁横煙渚
2. yen-heng yen-chu
wildgoose cross mist sand-bank

分明畫出秋色
3. fen-ming hua-ch'u ch'iu-se (qùk)
clearly paint out autumn color

暮雨乍歇
4. mu-yü cha-hsieh
evening rain just stop

小籬夜泊
5. hsiac-chi yeh-po
small oar night berth

宿葦村山驛
6. su wei-te'un shan-yi (ıák)
lodge reed village hill post house

何人月下臨風處
7. ho-jen yüeh-hsia lin-feng ch'u
what person moon under face wind place

起一聲羌笛
8. ch'i yi-sheng ch'iang-ti (d'iek)
start one sound Ch'iang flute
離愁萬緒
9. li-ch'ou wan-hsiu
   parting sorrow ten thousand feelings

聞岸草切切
10. wen an-ts'ao ch'ieh-ch'ieh
    hear shore grass, chirp chirp

蛩吟如織
   ch'ioung-yin ju-chih (tāīk)
   cricket chant like weaving

Second stanza

為憶
11. wei-yi (tāīk)
    recall

芳容別後
12. fang-jung pieh-hou
    beautiful face part after

水遙山遠
13. shui-yao shan-yüan
    water far mountain distant

何計憑鱗翼
14. ho-chi p'ing lin-yi (tāīk)
    what method depend scale wing

想繡閣深沈
15. hsiang hsiu-ko shen-ch'en
    think embroidered chamber deep sink
第十六

争知 憔悴损

how know distress wound

第十七

天涯行客

sky end travelling guest

第十八

楚峡云归

Ch' u Gorge cloud return

第十九

高阳人散

Kao-yang person disperse

第二十

寂寞狂踪迹

solitude crazy trace

第二十一

望京国

gaze capital country

第二十二

空日断远峰凝碧

in vain eye broken, distant peak frozen green

The ducks are landing on the frosty isles.
The wild-geese are flying across the mist-enshrouded sand bank.
They are clearly painting an autumn scene.
The evening rain has just stopped.
When night falls, I berth my small boat by the riverside.
I lodge in a post-house up the hill in this reeded village.
Facing the wind in the moonlight
Who is there playing the Ch'iang flute?
Hearing the chirping crickets in the shore grass
I am filled with parting sorrow.
I recall that
Since I left her
Separated by rivers and mountains
I have had no means to send her messages.
I think
In her secluded chamber
How would she know how distressed a traveller could be?
The clouds have disappeared in the Ch'U Gorge.
The Kao-yang persons have dispersed.
What is left is the wild trace of my lonely wandering.
I gaze at the capital, but in vain.
What I can see are the distant peaks enshrouded in
the frozen clouds.

By beginning with a parallelism the poet immediately presents
to us in an expansive manner an autumn scene, one in which the ducks
are landing on the isles and the wild-geese are flying across the river
bank. The images of the ducks and the wild-geese on their migration
to the south indicate the time of the year, and also hint at the poet's
homesickness. The third line, which ends with a rhyme reasserts the
situation. Lines 4-6 have two levels of meaning. They tell the
progression of time from "evening" to "night" and then to "stay over
night". They reveal the changes in the activities of the poet as he
moves from the riverbank to the village and finally to the post-house
up the hill. It is not until lines 7 & 8 that the poet's subjective
feelings are disclosed. He is awakened by the sound of the Ch'iang
flute (or perhaps he has not fallen asleep yet), which is traditionally
associated with homesickness and journey. His sorrow over separating
is explicitly revealed in line 9 and is further echoed by the incessant
chirping of the crickets (line 10).

The emotion built up towards the end of the first stanza flows
smoothly into the second stanza. Now he unfolds his emotion in a more
detailed, direct and intense manner. Lines 11-14 tell the reason for his sorrow: it is because ever since he parted from his lover he has had no means to reach her. Lines 15-17 reveal the poet's other psychological level. He imagines his lover secluded in her chamber not knowing about his distressed wandering life. In this way, he juxtaposes two locations—one being the imaginary scene of his lover's secluded chamber (there) and one being the reality of his journey (here). By assuming that she is not aware of his present situation he naturally shifts the focus from her to himself, thus, blurring the distance between the two places. His lonely wandering is further elaborated in the following parallelism. Now, since he is on a journey, his romances are no more and his friends are far away from him (lines 18-19). What is left is his lonely and endless travelling and uncertain future. To console himself he gazes at the distant capital where his lover dwells, where he had his romantic affairs, and where he used to drink with his friends. But what he sees are the distant peaks enshrouded in the cold blue clouds. The poem thus ends with a lingering emotion.

The language of this poem is refined though it occasionally incorporates a few colloquialisms and common allusions. The images are presented in a coherent manner. The "frosty isles", the "mist-enshrouded sand bank", the "evening rain", the "reeded village", the "post-house up the hill", the "moonlight", the "crickets", and the "shore grass" all contribute to a desolate autumn scene. They also reflect the sad feelings and the activities of the poet. The colloquialisms fen-ming 分明 (clearly), cha 乍 (just), yi-sheng 一声 (one sound) and
Cheng-chih (how does one know) all add an informal touch and personal tone to the poem. The allusion to the clouds of the Ch'u Gorge suggests the past romantic affairs of the poet. The other allusion to the Kao-yang guest implies the loss of friends, and it may further imply the passage of his youth (line 19). These two allusions when used in a parallelism reinforce the contrast between the poet's past happiness and present loneliness. The synecdoche "scale" and "wings" (in line 14) are also allusions, but they only serve as substitutes for messages and add little to the poetic effect. The simile "the crickets chirp like weaving" (in line 10) conveys two meanings. First, the sound of the crickets is like that of the weaving machine. Secondly, it suggests that the poet's sorrow is gradually building up like a piece of material being woven. The onomatopoeia ch'ieh-ch'ieh 切切 (ts'iet ts'iet) with its resemblance to the sobbing sound of human beings intensifies the emotion. Also, the alliterations ch'iao-ts'ui 悲悼 (dz'äu dz'wi; distress), tsung-chi 踱迹 (tsiworm tsia̍k; trace), the rhyming disyllables chi-mo 寂寞 (dz'iek mák; lonely) and shen-ch'en 深沈 (si̍k di̍m; secluded) reinforce the meaning and auditory effect of the poem.

Furthermore, the depressing atmosphere is gradually strengthened by the use of the entering tone rhyme words: se 色 (sia̍k), yi 驚 (tia̍k), ti 笛 (d'iek), chih 織 (tsia̍k), yi 憶 (tia̍k) (a hidden rhyme), yi 翼 (tia̍k), k'e 客 (k'ök), chi 迹 (tsia̍k), kuo 國 (kwok) and pi 碧 (pia̍k). The use of the entering tone words hsiəh 歇 (xiət) and po 泊 (b'a̍k) in lines 3, 4 & 5 is striking. This makes the rhythm of the lines 3, 4, 5 & 6
(all of which end in the entering tone) more arresting. Each line increasingly emphasizes the focal image—the wandering life of the poet.

The sparse rhyme scheme of the poem: 4-4-6r-4-4-5r-7-5r-4-9r; 2r-4-4-5r-5-5-4r-4-4-5r-3r-7r greatly enhances enjambment. In particular, lines 1-3, 7-8, 11-14 and 15-17 can be treated as complete sentences. The sparse rhyme scheme also divides the thematic elements into groups. Hence, the coherent presentation of these thematic elements makes the sequential development more clearcut. Consequently, the rhythm and meaning flow freely from line to line throughout the entire poem.

3. Poems Presented in Dynamic Sequence

In one group of poems Liu skillfully fuses emotion and scene of nature in a more dynamic manner. These poems usually begin with a description of a parting scene or a scene on a journey—either in a boat or on a horseback. As the poet carries on his journey he describes what he sees. Moved by the external scene his thoughts gradually turn towards himself. He recalls his past happy life and romances, he longs for home, and, finally, he worries about his future journey. The general impression these poems leave is that of a journey in progress. At the same time, we follow the poet's stream of thought from present to past and then back to the present and even to the future. Thus, the whole poem is full of the sense of motion.
Along with the frequently cited *yeh-pan-le* 夜半樂 the following poem *yin-chia-hsing* 引駕行 serves as a typical example illustrating Liu's dynamic mode of presentation.

**yin-chia-hsing**

First stanza

1. *hung-shou ts'an-yü*  
   rainbow gather remnant rain  

2. *ch'an-ssu pai-liu ch'ang-t'i mu (muo)*  
   cicada chirp failed willow long dyke evening  

3. *pei tu-men tung hsiao-an*  
   back capital gate move disappear sadness  

4. *hsi-feng p'ien-fan ch'ing-chii (kiwo)*  
   west wind single sail light hoist  

5. *ch'ou-tu (tuo)*  
   sadly see  

6. *fan hua-yi p'ien-p'ien*  
   float painted fishhawk flutter flutter
靈聶隱隱下前浦
7. ling-t'o yin-yin hsia ch'ien-p'u (p'uo) spirit iguana vague vague down front shore

恩回首佳人漸遠
8. yin-hui -shou chia-jen chien-yuan bear look back beautiful one gradually far

想高城隔煙樹
9. hsiang kao-ch'eng ke yen-shu (hsi) think high city separate mist tree

Second stanza

幾許
10. chi-hsiü (xiuo) how many

秦樓永畫
11. ch'in-lou yung-chou Ch'in tower long day

謝閣連宵 奇遇
12. hsieh-ko lien-hsiao ch'i yü (ngiu) Hsieh attic join night strange encounter

算贈笑千金
13. suan tseng-hsiao ch'ien-chin even though give laughter thousand gold

酬歌百琲
14. ch'ou-ko pai-p'ei pay song hundred pearls
The rainbow has gathered up the rain.
As evening falls
The cicadas are chirping in the withered willows
along the long dyke.
Depressed, I turn my back on the capital and
start my journey,
My light sail is hoisted in the west wind.
Sadly I see that
The "painted fish hawks" are "fluttering" and
The "spiritual iguanas" are heading towards the
front shore.
I cannot bear to look back
Because my lover is getting farther and farther from me.
I think of the capital
But it is blocked by the misty trees.
How many times
Have I spent all day long in the Ch'in tower?
How many nights
Have I had romantic encounters in the Hsieh attic?
Even though
I used to give away a thousand pieces of gold to
buy her smile.
Even though
I used to pay a hundred strings of pearls for her
singing.
Now, all these have gone.
I look to the south:
Amidst the desolate wind and mist
Where are the States of the Wu and Yüeh?
Alone, facing the thousands of mountains and
rivers
I head towards the end of the sky.

The organization of this poem is clearcut. The first stanza
(lines 1-9) focuses on a description of the beginning part of the poet's
journey on a river, the second stanza begins with the poet's recollection
of his past (lines 10-15), and then in the latter part of the poem
shifts back to the journey (lines 16-20).

With the personified verb  слушать (to gather) and the nature
images "rainbow" and "rain", the first line immediately presents a vivid
natural setting. It also reveals that the temporal setting is after
a rain. Line 2 specifies that the time of the day is at dusk.
Line 3 by the west wind image suggests that the season is autumn. The
action the poet is engaged in is hinted at by the "long dyke" image which
is associated with the riverbank and, thus, with parting (line 2). Line
3 also states explicitly the main theme of the poem. In the following
lines Liu presents a dynamic picture through the progressive use of
nature images which are carefully interlocked with the dominant sense of
constant action and movement. The nature images which convey a sense of action are the "west wind", the "single sail", the "painted fish hawk" (a metaphor for a boat), and the "spiritual iguana" (also a metaphor for a boat). What equally contributes to the sense of motion are verbs and modifiers:  

- pei (with back facing)
- tung (move)
- ch'ing-chü (lightly hoist)
- p'ien-p'ien (flutter)
- fan (float)
- hsia (downstream)
- hsia-shou (to look back)
- chien-yian (gradually far)
- ke (separated)

Each line further unfolds the action and implies that the poet is going farther and farther from shore. The nature images, the verbs and the modifiers are fittingly blended together and presented in such a manner that we have the feeling we are alongside the poet viewing the river scene as he sees it.

The parting sorrow of the poet gradually intensifies as the poem progresses. In fact, the negative modifiers ts'an (faded) (in line 1) and pai (withered) (in line 2) have already hinted at the unpleasant mood of the poet. The chirping of the cicadas at dust echoes the "inner weeping" of the poet and his lover during the parting moment. His sorrow is explicitly revealed when he sees other boats returning swiftly to shore, whereas his is floating swiftly in the west wind in the opposite direction (lines 4-7). The swift motion of the other boats is conveyed by the quick rhythm of enjambment. He turns back, trying in vain to catch a last glimpse of his lover, who is still standing on the long dyke. But, he is so far from shore that everything is beyond his sight. What he can console himself with is his memories.
The phrase "to think of the high city" in the last line of the first stanza serves as a transition to the second stanza because it naturally carries the poet's thought back to his happy earlier days in the capital. Lines 10-15 create a world of recollections. His happy past is presented in an expansive manner through the use of parallelism. His many romantic affairs are expressed through the juxtaposition of the euphemistic images "Ch'in-tower" (line 11) and "Hsieh-attic" (line 12) (which stand for brothels) and intensified by the quantitative modifiers ch'i-hsü 数 许 (how many), yung 永 (long, all) and lien 连 (many in a row).

The lead-word suan 算 (even though) in line 13 unfolds another psychological level of the poet. In the parallelism it introduces, the pairing of the verbs "to give away" with "to buy"; the pairing of the human images "song" with "smile" and the pairing of the exaggerated man-made images "thousand pieces of gold" with "a hundred strings of pearls" all effectively convey a whimsical, luxurious and unrestrained atmosphere. But the word suan 总ally destroys the happy atmosphere elaborately created by the parallelism. Line 15 sums up the situation created not only by lines 13 & 14 but also lines 10, 11 & 12. The word ch'in 目 (all) further emphasizes the sense of hollowness and nothingness in the poet.

Line 16 immediately brings us back to reality--the journey. Line 17 tells us that the poet's destination is the Wu and Yüeh area in the far away Yangtze region. Nien 念 (to think, to consider) highlights the shifting of the poet's attention: that is, to his worries
for the future. Followed by a major pause, the word *niēn* emphasizes the object "the States of Wu and Yüeh". Hence, the question "Where are the States of the Wu and Yüeh?" becomes more forceful. The nature images wind and mist and the alliteration *hsiao-so* (sieu sák; desolate) paint a blurred distant scene hinting at the poet's unpromising future.

Lines 16-20 direct our attention back to the vast river scene. This creates a contrast between the image of the vastness of nature and the smallness of the poet. This contrast conveys the hardship of journey and intensifies the poet's sense of exile and loneliness. Thus, even though the poem ends, the journey is still in progress.

This poem is replete with elegant diction and occasionally has a few colloquialisms such as *chi-hsü* (how many) and *tu-tzu-ko* (alone). The forward movement of the poem is enhanced by enjambment: lines 5-7, 10-12, 13-15, 17-18 and 19-20. Some of these enjambled lines such as lines 5, 10 & 16 even "cross" the "stop" caused by the rhymes. What adds to the rhythmic flexibility of the poem is the "abnormal" caesural pattern of the lines. For instance, lines 6 & 7 which are introduced by the lead-word *fan* (to float) are to be read in one breath in the 1/4-4/3 rhythm. Lines 13 & 15 which are introduced by the lead-word *suan* are to be read in the 1/4-4-4 rhythm. Still, there are lines divided in the 3/4 rhythm (lines 8 & 19) and 1/3 rhythm (line 20).

More importantly the poem integrates the poet's various feelings: parting sorrow, happy recollections, loneliness and homesickness with
the scene of nature in a dynamic manner so that several sequences—spatial, temporal and psychological—are moving simultaneously.

In conclusion, the above examples represent the typical structure of Liu's tz'u. His unique generating principle—the sequential structure—is the successful combination of the form of man-tz'u and his poetic technique.

The longer tune-pattern of man-tz'u provides a poem with a widespread rhyme scheme. Since each rhyme interval tends to include a self-contained semantic unit, the progression from idea to idea becomes more distinct. The other formal element—parallelism—contributes to Liu's sequential structure in two ways. First, with regard to position, when a parallelism is placed in the beginning of a poem it serves as a strong generating point; when placed in the middle part of the poem it serves as an effective transitional agent; and when placed at the end of a poem it becomes a strong closural element. Secondly, with regard to meaning, by juxtaposing images from similar semantic categories, a parallelism elaborates details. Its arrangement in two (or three) consecutive lines lays out the details in a sequential manner.

Furthermore, Liu's unique use of lead-words also contributes to his sequential structure in two ways. First is the making of the larger semantic units by enjambment which provides a poem with larger and more clearcut sequential units. Second is the function of lead-words to highlight the changes of the poet's psychological levels and overt actions. Thus, the transition from one poetic experience to another furthers the forward movement of the poem.
Of course, the sole determining factor of the sequential structure is the thematic development itself. This has been shown in the above analysis. In his direct narration of events, Liu exploits spatial sequence and the activity sequence. In his plain narration he emphasizes the development of psychological sequence. Despite the colloquial language and eroticism in these poems, Liu's narrative technique was praised by Wang Cho (who attacks Liu's vulgar language) as "narrating in an easy manner and having a head and a tail" (meaning having a beginning and an end) and also praised by Liu Hsi-tsai (who criticizes Liu's eroticism) as "surpassing other tz'u poets."

In Liu's poems which fuse emotion and scene he effectively uses nature images. In these poems nature images are distributed differently. Sometimes they are concentrated in the first stanza, sometimes they appear in the beginning part of the poem and sometimes they are distributed throughout the poem. Regardless of their distribution they contribute much to the sequential development by explicitly and implicitly indicating the temporal and spatial changes as well as reflecting the emotional changes in the poem.

Liu's more significant use of nature images in his viewing nature with pathetic fallacy rather than a source of philosophical contemplation. By endowing nature with his subjective emotion, nature becomes an integral part of his poetic world. This increases the power of the moving force in his poems.

As mentioned earlier, the crucial technique of writing man-tz'u is how to generate the movement of the poem. In this regard, Liu's expansive technique became the basic model for the writing of man-tz'u.
CONCLUSION

In the preceding, despite the great lack of material, we have reconstructed a general outline of Liu's life. Besides discussing the main activities of his life we, at the same time, have also accessed his basic personality as revealed in the existing sources and his tz'u.

In our discussion of his tz'u we examined Liu's more abundant use of man-tz'u tune-patterns and his greater adventurousness and versatility in using them. We explored the three worlds of his tz'u, and contrasted and compared them with the TWTT and the Tun-huang folk songs. We looked into Liu's use of language, ranging from the most connotative allusions to the least connotative colloquialisms. We saw how he creates strong rhythm through the various repetition techniques—words, rhymes, tones, caesural patterns and parallelisms. We also saw how he creates strong rhythmic flow through lead-words and enjambment. Finally, we analyzed his expansive technique and his various sequential structures.

Putting this into historical perspective we can now judge Liu's position in the history of Chinese literature. I think the criteria for evaluating his position in Chinese poetry should concentrate on his innovations in the form, content and technique of tz'u and their influence on other poets.

I believe that Liu's most significant contribution to the tz'u genre is his use of man-tz'u tune-patterns. Before Liu, scholar poets
rarely wrote man-tz'u. In the whole collection of *TWTT*, only fifteen tune-patterns are over eighty words. Even during the early Northern Sung, hsiao-ling still continued to dominate tz'u writing. Scholar poets such as Yen Shu and Ou-yang Hsiu only wrote a handful of man-tz'u. Although man-tz'u already was popular among the common people, because of its folk origin, scholar poets looked down upon it. Liu, who long lived among the common people and who was talented in music and writing, was able to adopt and refine the folk man-tz'u into a literary genre.

Liu's man-tz'u was of vital importance to the historical development of the tz'u genre. The writing of hsiao-ling had matured by the time of the Five Dynasties with tz'u poets like Wen T'ing-yün, Wei Chuang (836-910), Feng Yen-ssu (903-960) and the emperor of the Southern T'ang Li Yü (847-933). In the early Northern Sung Dynasty, hsiao-ling reached a peak of development in the hands of Yen Shu, Ou-yang Hsiu and Yen Chi-tao (1031-?). However, by the middle of the 11th century, its development had started to stagnate. Applying Wang Kuo-wei's theory on literary development:

> When a literary genre has been popular for a long time and practiced by many, it naturally becomes stale. A writer with independence of mind, who finds it difficult to say anything original in the form, will turn away and develop a new form to emancipate himself. This is why each literary genre flourishes for a time and finally declines.

hsiao-ling had come to a dead end. In particular, its short length inhibited tz'u poets from making innovations. With man-tz'u, Liu liberated the tz'u genre from the restrictions of its short form.
The longer form of the man-tz'u tune-patterns could accommodate more content and more sophisticated poetic techniques.

This leads to Liu's second great contribution to the tz'u genre--his expansive technique. In the TWTT, the short length compels the poet to present the content of a poem in a brief manner, leaving the reader to fill in the details. Thus, the development of plot is simple and often full of gaps. On the other hand, the greater length of man-tz'u requires a poet to lay out the thematic elements in the order with which he can best express himself as well as can generate the continuity of a poem.

I believe Liu's expansive technique is the direct result of the prosody of man-tz'u and, more importantly, of his various innovative poetic devices. Liu, facilitated by the greater length of man-tz'u, its extreme irregularity of line length and its widespread rhyme scheme, employs abundant enjamed lines, thus extending the thematic elements in a meandering manner. He also effectively uses a conventional poetic device--parallelism--to enhance his sequential structure. More significant is his innovative use of lead-words which, apart from increasing the forward flow through enjambment effect, also highlights changes in the poetic experience and tightens the entire structure of a poem. All these devices later became basic elements in the writing of man-tz'u.

Liu's expansive technique is best demonstrated in his poems which fuse emotion and scene. His various modes of fusing emotion and scene--the dramatic sequence, the gradual intensification of
emotion and the dynamic sequence greatly influenced later poets such as Ho Fang-hui 賀方回 (1052-1125) and especially Chou Pang-yen 周邦彥 (1056-1121).

Liu's third contribution to tz'u is his innovation in language. His great contribution to the language of tz'u lies in his abundant use of colloquialisms. The language of TWTT had been repeatedly imitated for over two hundred years and by the Northern Sung had become stagnant and cliche-ridden. In reviving tz'u, Liu, facilitated by the longer tune-patterns, unrestrained by upper class prejudice, and more importantly influenced by folk literature--especially the Tun-huang folk songs, boldly introduces colloquialisms into tz'u.

The use of colloquialisms in tz'u had several important results. First, it rejuvenates the language of tz'u and enriches its repertoire. Second, it provides a poet with greater descriptive power to more realistically and vividly depict the characters. Third, it endows a poem with informality and liveliness, increasing the fluency and immediacy of a poem. Because of this, despite the many harsh criticisms of Liu's vulgarity, many tz'u poets such as Huang T'ing-chien, Ch'in Kuan and many others followed Liu's steps in using colloquialisms in their poems.

Liu also makes abundant use of conventional poetic diction in his poems. His images are not heavily packed but are "diluted" by empty words, plain diction and colloquialisms which together contribute to the strong rhythmic flow and immediacy of his poems. His allusions are commonplace and are fittingly incorporated into a poem as a means
of contrast and comparison to strengthen the poetic situation. But he
does not rely on allusions as an important poetic technique to express
his profound emotions. His images are rich in visual appeal. His
abundant use of nature images moves tz'u from its confined environment
to the scene of nature. His images of human activities and man-made
outdoor images endow his tz'u with realism. However, his modifiers
and implicit and explicit comparison of images are rather commonplace.
Those metaphors and metonymies related to woman are cliches. More
effective is his use of substitution of adjectives and verbs which are
endowed with human emotions. What most scholars ignore is Liu's con­
stant attempt to create new compounds. Hence, Liu not only introduces
colloquialisms to tz'u but also fresh imagery.

Liu's fourth contribution to the tz'u genre is the broadening
of its world. Limited by the short length of hsiao-ling, the descrip­
tion of the poetic situation in the TWTT is brief. Controlled by the
"reserved" mode of expression, the emotion is suggested rather than
explicitly told. The characters depicted are generally vague and
stereotyped. The setting is usually confined to the indoors. The
themes are mainly groundless sorrow, love, bourdoir feelings and
separation.

By contrast, Liu, with the longer tune-patterns, his expansive
technique, colloquialisms and the direct and frank mode of expression,
even when writing on the same theme as the TWTT, enlarges the scope of
tz'u and explores it with greater immediacy.
In the poems objectively describing women, Liu's emphasis on the action and abilities of women rather than mere external decorations and static gestures adds a new theme to tz'u. In the poems on boudoir feelings, in contrast to the vague and stereotyped woman persona of the *TWTT*, Liu, through the use of colloquialisms and the direct and frank mode of expression, creates a vivid and down-to-earth woman persona who shows psychological changes and strong individuality. Even though he was criticized for not exposing the bitter life of the courtesans under the feudalistic system, Liu is much more realistic than the poets of the *TWTT* and those hsiao-ling writers of the Northern Sung.

Liu's love poems mark a great departure from the *TWTT*. He was harshly criticized because his bold descriptions of the frustrations of love, visits to brothels and love scenes violated the taboos of traditional poets. However, this only reflects the critics' particular moral literary viewpoint. From the perspective of literary development, Liu was introducing a new mode of expressing love in tz'u.

The influence of Liu's love poems goes into two directions. Among scholar poets, Ch'in Kuan was quick to adopt Liu's style of expressing love, but he was jeered at by his teacher Su Shih. Wang Kuan, who admired Liu so much that he named his works *Kuan-liu chi* （冠柳集）, was criticized for writing erotic poems similar to Liu's. Other poets such as Shen Kung-shu (沈公述), Li Ching-yuan (李景元), K'ung Fang-p'ing (孔方平), K'ung Ch'u-tu (孔處度), Ch'ao Tz'u-ying (晁次膺) and Lei-ch'i Ya-yen (雷俟雅言) all imitated Liu's
love poems. On the other hand, Liu's love poems influenced Chu-kung-tiao and Yuan drama. This influence can be seen in the bold descriptions of love scenes in works such as The Western Chamber. This is why K'uang Chou-yi (1859-1926) says that Liu's poems serve as the origin of the musical language [i.e., poetry for singing] of the Chin and Yuan Dynasty.

His literary achievement in expanding the world of tz'u is even greater in his most celebrated works—poems on separation and rootless wandering. It is in these poems that, Liu, employing the first person of view to express his emotional experience, elevates tz'u to the level of individual expression. It is in these poems that, by effectively fusing emotion and scene with his expansive technique, by combining colloquialisms and refined diction, and by using the direct and frank mode of expression, he endows his poems with greater emotional intensity, immediacy and psychological depth. He broadens the scope of tz'u by delineating intensively the various psychological changes at different stages of separation—aspects seldomly explored in the TWITT. By constantly using rivers and mountains for background in his poems on journeys, he moves tz'u from its confined setting out to the world of nature. By mixing nostalgia, love, the sense of exile, self-pity and frustrations of officialdom in one poem, he enriches its lyrical content.

What further gives Liu's tz'u realism is his new theme to tz'u—poems on city life. In these poems Liu vividly records the social activities of the common city people rather than simply the
elite group. He brings tz'u from the confined chamber setting to the grand city scene. Thus, despite the emphasis on the prosperous aspects rather than the dark side of society, the concrete content of these poems possesses a definite historical significance.

On the whole, the worlds Liu explores are simple rather than sophisticated, realistic rather than conceptual, human rather than transcendental and lyrical rather than philosophical. All these characteristics make him susceptible to attack for having no chi-t'o 羲虀 (high ideals). But one should not forget that Liu was the pioneer of man-tz'u and during his time tz'u was still a musical-poetic genre. The use of tz'u as a means to convey high ideals did not come into common practice until the Southern Sung.

Liu's tz'u was popular among the common people during his life time and even after the downfall of the Northern Sung. On the other hand, his tz'u were not well accepted by the upper class until after his death. Despite the scholar poets' prejudice against the folk origin, the vulgarity, the "unreserved" style of Liu's man-tz'u, Liu's great innovations in form, writing technique and content were gradually recognized. Scholar poets began to employ the long man-tz'u tune-patterns, use the expansive technique, include colloquialisms in tz'u in order to express broader themes. By the late middle 11th century, man-tz'u replaced hsiao-ling as the dominant genre in tz'u. Hence, Liu was the medium between folk literature and orthodox literature in that he transmitted man-tz'u from its folk origin to the main stream of Chinese poetry.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>CST</td>
<td>Ch'üan-sung tz'u</td>
</tr>
<tr>
<td>HYSLH</td>
<td>Han-yü shih-lü hsüeh</td>
</tr>
<tr>
<td>SPTK</td>
<td>Ssu-pu ts'ung-k'an</td>
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<tr>
<td>THCCL</td>
<td>Tun-huang-ch'ü chiao-lu</td>
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<td>THTP</td>
<td>Tz'u-hua ts'ung-pien</td>
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<td>TWTT</td>
<td>T'ang wu-tai tz'u</td>
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<tr>
<td>YCC</td>
<td>Yüeh-chang chi</td>
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INTRODUCTION

1 Tz'u 詞 is also named ch'ü-tzu 曲子 (songs), shih-yü 詩餘 (poems left over after shih), yüeh-fu 樂府 (music of the Music Institute), ch'ang-tuan-chü 長短句 (long and short lines), ch'in-chü 琴趣 (lute amusement), yüeh-chang 樂章 (musical pieces) and many others. See Hsia Ch'eng-t'ao 夏承燾 and Wu Hsiung-ho 吳熊和, Tz'u-hsüeh 詞學 (Hongkong: Hung-t'u ch'u-pan-she 宏圖出版社, n.d.), pp. 8-15. Also see Tetsumi Murakami's 村上哲見 "Shi' ni taisuru ninshiki to sono meisho no rensen" "詞, に 対 す る 認 識 と そ の 名 稱 の 変 遷 (My Apprehension of Tz'u and Various Terms applied to it), Bulletin of the Sinological Society of Japan 日本中國學會報, No. 23, 1971, pp. 100-119.


4 In the 12 volumes of the tz'u-hua (tz'u talks) collected in T'ang Kuei-chang's THTP, one can find about 300 items related to Liu.

5 Up to the present there are only a few critical studies on Liu's tz'u. These are: Cheng Lin 鄭琳, "Liu-yung tz'u yen-chiu" 柳永詞研究 (M.A. thesis, Ssu-li chung-kuo wen-hua hsüeh-yüan wen-hsüeh yen-chiu-so 私立中國文化學院文學研究所, 1968); James Liu, "The Lyrics of Liu Yung," Tamkang Review, Vol. 1, No. 2,
1970; [This article is collected in his Major Lyricists of the Northern Sung (Princeton: Princeton University Press, 1974), pp. 53-99]; Yuh Liou-yi, "Liu Yung, Su Shih, and Some Aspects of the Development of Early Tz'u Poetry" (Ph.D. thesis, University of Washington, 1972). However, many aspects of Liu's t'zu are still untouched by these scholars.

Throughout this thesis each of the 213 poems is assigned a particular number. The poem numbers follow the sequence found in Liu Yung's Yüeh-chang chi 樂章集 (hereafter: YCC) collected in T'ang Kuei-chang's Ch'üan-sung tz'u 全唐詩 (hereafter: CST) (Peking: Chung-hua shu-chü 中華書局, 1968), pp. 13-55. For a complete list of the poems and their tune-patterns see Appendix A.
PART I
NOTES

THE LEGEND OF LIU YUNG

1 For the biography of Wang Yü-ch'eng 王禹偁 (954-1001), see T'o T'o 托托, Ou-yang Hsüan 欧陽玄 et al., ed., Sung-shih 宋史 (Hongkong: Wen-hsüeh yen-chiu-she 文學研究社, 1959, The dynastic history books mentioned in the following are published by the same company), 293.5278c - 5279c.


3 For the biography of Liu Mien 柳冕, see Liu Hsü 劉昫 (Hou Chin 後晉) comp., T'ang-shu 唐書, 149.3479b-d; Ho Ch'iao-yüan 何喬遠 [Ming] ed., Min-shu 閏書 (Chinese Rare Books of Peiping, item 1001 [in microfilm], photo-reproduction of 1628 edition), chuan 42, wen-li 文薬, pp. 6b-7a.

4 For example, Chu Yi-tsun 朱彝尊 (1629-1709), Tz'u-tsung 詞綜, in Ssu-pu pei-yao 四部備要, No. 265, han, ts'e 冊 6, chüan 5, p. 7a; Tu Wen-ian 杜文瀾 (Ch'ing), Tz'u-jen hsing-ming lu 詞人姓名錄, in Wan Shu's 萬樹 (fl. 1680-1692) Chiao-k'an tz'u-lü 校刊詞律 (Shanghai: P'yu-yi shu-chü 普益書局, n.d.), p. 4a; Hu Shih 胡適 (1891-1962) ed., Tz'u-hsüeh 詞選 (Shanghai: Commercial Press, 1928), p. 86; Ch'en Jui 陳銳 (late Ch'ing), "Liang-sung tz'u-jen shih-tai hsien-hou hsiao-lu" 南宋詩人時代先後小錄 (A Brief Record of the Dates of the Northern and Southern Sung Tz'u Poets), Tz'u-hsüeh chi-k'an 詞學季刊, Vol. I, No. 3, Dec. 1933, p. 83.


7 Fu-chien t'ung-chih, chüan 175, pp. 24b-25a records that it was Wang Shen-chih 王審知 (862-925), Wang Yen-cheng's 王延政 father, who appointed Liu Ch'ung to be the assistant subprefect. But Liu Ch'ung was born in 918. When Wang Shen-chih died, Liu Ch'ung was only eight years old. Therefore, the record of Fu-chien t'ung-chih seems incorrect.

8 Wang Yü-ch'eng's "Epitaph" records that Liu Ch'ung had six sons. But Min-shu (see Note No. 6) adds another one, Liu Mi 柳密. Since Wang was a good friend of the Liu brothers, it seems unreasonable that he did not know how many sons Liu Ch'ung had. Thus, the record of Min-shu would seem to be wrong.
In Wang Yü-ch'eng's "Liu-ts'an-shan hsieh chen-ts'an ping-hsü" 胡准写真赞并与序 Hsiao-hsü wai-chi 小蛮外集, chüan 10, p. 22, in SPTK, he records that Liu Yi was fifty-eight years old in 996, which would put his birthdate in 938.

Min-shu, chüan 97, ying-chiu chih 英舊志, p. 1b.

Wang Yü-ch'eng, Hsiao-hsü chi, chüan 20, pp. 140-141.

For the biography of Li Hou-chu 李後主 (937-978), see Hsia Ch'eng-t'ao, T'ang sung tz'u-jen nien-p'u 唐宋詞人年譜 (Shanghai: Chung-hua shu-chü 中華書局, 1961), pp. 73-168.

Loc. cit.

See note No. 9.

See Appendices B and C.

All records say that San-pien 三變 was Liu Yung's original name except Yeh Meng-te 葉夢得 (1077-1148), Pi-shu lu-hua 避暑錄話, chiüan hsia 卷下, p. 2a, in Hsüeh-ts'in t'ao-yüan 學津討原, chi 14, ts'e 2 and Feng Meng-lung 馮夢龍 (1574-1646) comp., Li T'ien-yi 李田意 ed., "Chung ming-chi ch'un-feng tiao liu-ch'i" 衆名姬春風吊柳七, in Ku-chin hsiao-shuo 古今小說 (Taipei: The World Book Co., 1958, photo-reproduction of T'ien-hsü-chai 天許齋 edition), Vol. I, chüan 12, p. 13a. Since Liu Yung's two other brothers were named San-chieh 三哲 and San-fu 三復, it is obvious that Liu's original name was San-pien.
17. Hsieh Chang-t'ing 謝章錦 (fl. c. 1892) thinks that Ch'i-ch'ing 景卿 was Liu Yung's second courtesy name and his first one should be Ching-chuang 景芸. See Tu-ch'i-shan-chuang chi 踏棋山莊集, in THTP, Vol. 10, p. 3350.

18. Loc. cit., Feng Meng-lung, "Chung ming-chi".


21. For a brief discussion of man-tz'u 慢詞 and hsiao-ling 小令, see Chapter I.


23. See Note No. 4, Ch'en Jui, "A Brief Record of the Dates of the Northern and the Southern Sung T'zu Poets."
Earlier in his *Ts'ung shih tao ch'ü* (Taipei: K'o-hsiieh ch'u-pan-she, 1961), p. 119, he says that Liu Yung was about twenty-two years older than Su Shih.


30. For the biography of Sun Ho 孫何 (961-1004), see Sung-shih, 306.5309d – 5310a.


32. Wang Yü-ch'eng's literary pieces written for Sun Ho can be found in his Hsiao-hsü-chi, chüan 8, p. 52, chüan 9, p. 63; chüan 11, p. 83; chüan 19, pp. 129-130. Those for Sun Chin can be found in the same book, chüan 10, pp. 63-64 and chüan 11, pp. 81-82. For the biography of Sun Chin, see Sung-shih, 306.5310ab.


34. Ibid., pp. 68 and 137-138.

35. Ibid., p. 72.

36. Poem No. 130.

Poem No. 72. I am indebted to Professor Jan Walls for informing me what "chū-ts'u" 躍躍 is.

See Note No. 33, Meng Yüan-lao, Tung-ching, p. 141.

Poem Nos. 15/26.3/58/62.

Poem No. 84.

Poem No. 73.

Poem No. 119.

The courtesans included in Liu's poems are Hsiu-hsiang 秀香 (poem No. 9.2), Ying-ying 英英 (poem No. 10), Yao-ch'ing 瑤卿 (poems No. 19.1), Ch'ung-ch'ung 莺鸝 (poems No. 34/73), Hsin-niang 心娘 (poems No. 81.1), Chia-niang 佳娘 (poem No. 81.2), Ch'ung-niang 蝉娘 (poems No. 81.3), Su-niang 酥娘 (poem No. 81.4), Shih-shih 師師, Hsiang-hsiang 香香 and An-an 安安 (poem No. 160). The one mentioned in Yüan drama is Hsieh T'ien-hsiang 謝天香 (see Note No. 5). Those mentioned in the pi-chi and hua-pen are Chou Yüeh-hsien 周月仙 and Hsieh Yü-ying 謝玉英 (see Note No. 16, Feng Meng-lung, "Chung ming-chi"), Ch'ü-ch'ü 楚楚 (See Ch'ing-ni lien-hua chi青泥蓮花記,
quoted in Yeh Shen-hsiang's 葉申郷 Pen-shih tz'u 本事詞, in THTP, Vol. 7, pp. 2247-2248), Pao-pao 羽憲, Tung-tung 同冬 and Chu Yu 章玉 (see Lo Yeh 魯巖 [Sung], Tsui-weng t'an-lu 醉翁談錄 [Shanghai: Ku-tien wen-hsueh ch'u-pan-she 古典文學出版社, 1957], pp. 30-34).

45 Lo O 厲鶴 (1692-1752) and Ma Yueh-kuan 馬曰瓘 (1688-1755) ed., Sung-shih chi-shih 宋詩紀事 (Shanghai: Commercial Press, 1937), chüan 13, p. 354.


47 Poem Nos. 34/73.

48 See Note No. 19.

49 See Note No. 16, Yeh Meng-te, Pi-shu lu-hua, p. 1b.

50 See Note No. 16, Feng Meng-lung, "Chung ming-chi" p. 3a.

51 See Note No. 44. Lo Yeh, Tsui-weng t'an-lu, p. 32. Lo also records that three courtesans asked Liu to write tz'u for them (pp. 31-33). In poem No. 106.4, Liu explicitly describes that a courtesan requests him to write tz'u for her.
According to E.A. Kracke Jr., for a person to obtain a chin-shih degree in the early Sung, he had to pass the prefectural examination, or their equivalent, the school examination, the departmental examination, and the palace examination. See his Civil Service in Early Sung China (Cambridge, Massachusetts: Harvard University Press, 1953), p. 65. See also Teng Ssu-yü 鄧嗣禹, Chung-kuo k'ao-shih chih-tu-shih 中國考試制度史 (Taipei: Hsüeh-sheng shu-chü 學生書局, 1967), pp. 152-153.

Cheng Lin thinks that during Liu's last years he visited Ch'ien-t'ang 錢塘 and wrote the poem "wang-hai-ch'ao" for Sun Ho. Since Sun Ho died in 1004, Cheng's assumption is apparently incorrect. See "Liu-yung tz'u yen-chiu," p. 14.
Poem No. 37.1/41.2.


Ibid., p. 80.

Poem No. 26.4. Jen-tsung was made crown prince in 1018. See Sung-shih, 8.4512d.

Poem No. 144.


According to Kracke, the competition in the prefectural and departmental examinations was so stiff that the average for candidates passing was about ten percent. See Note No. 60, pp. 65-66. The poem "ho-ch'ung-t'ien" 鶴沖天 was so popular that the line "pai-yi-ch'ing-hsiang" 白衣卿相 (a prime minister in commoner's clothing) was incorporated into a poem in the hua-pen. See Note No.16, Feng Meng-lung, "Chung ming-chi," p. 13a.

Poem No. 105.2.

Ibid.
Poem No. 34.

Poem No. 103.

Yen Yu-yi, 蕭有翼 (fl. c. 1127), Yi-hai tz'u-huang 艾海雌黃, quoted in Hu Tzu's 胡仔 (fl. c. 1147) T'iao-hsi yü-yin ts'ung-hua 健溪漁隱叢話, second collection 後集, in THTP, Vol. 1, p. 130.

Wu Tseng, Neng-kai-chai man-lu, in THTP, Vol. 1, p. 97. In retelling the same story based on Wu Tseng's record, Yeh Shen-hsiang in his Pen-shih tz'u, in THTP, Vol. 7, p. 2247 says that it was the Emperor who told Liu to "drink light and sing low" not the people around him. Also, when quoting the same story from Wu Tseng, Wang Yi-ch'eng 王奕清 (1644?-1736?) in his Yü-hsün li-tai shih-yü 御選歴代詩錄, in THTP, Vol. 4, p. 1220 adds that, when the Emperor announced the examination result, he purposely rejected Liu.

The palace examination was set up by T'ai-tsung in 975 and this practice was not abolished until 1057. See Note No. 60, Kracke, Civil Service, p. 66.

Wang Yung 王 林 (Sung), Yen-yi yi-mou lu 燕翼詒謀錄, chüan 5, p. 12b, in Hsüeh-ts'in t'ao-yüan, chi 6, ts'e 6.

Most sources say that Liu obtained his chin-shih degree in the first year of Ching-yu (1034), but Wang P'i-chih in his Sheng-shui yen-t'an lu (see Note No. 19) gives the last year of Ching-yu (that is 1038). In view of fact that Liu was already an official in the
Ching-yu years (as we shall see later) Wang's record seems inaccurate. Yeh Shen-hsiang in his *Pen-shih tz'u* (see Note No. 74) and Shen Hsiung 沈雄 (fl. 1653) in his *Ku-chin tz'u-hua* 古今詞話, in THTP, Vol. 3, p. 1039 give the middle year of Ching-yu. According to Sung-shih, 10.4515b, only two examinations were held during the Ching-yu years, that is 1034 and 1038. Thus, the records of Wang, Yeh and Shen are inaccurate.

78 According to Shih Wen-ying's 謝文瑩 (fl.c. 1078), when Fan Chung-yen 范仲淹 (989-1052) was demoted to be an official at Mu-chou 蘇州 he heard the local people sing Liu's tz'u "man-chiang-hung"滿江紅 (poem No. 107.1). See Hsiang-shan yeh-lu 湘山野錄, chüan chung 卷中 , pp. 17b-18a in Hsüeh-tsin t'ao-yüan, chi 17, ts'e 12. Also, according to "Fang-wen-cheng-kung nien-p'u" 范文正公年譜, Fan was transferred to Mu-chou in 1034 (and was transferred again to Su-chou 蘇州 in 1035). Therefore, Liu was appointed as an official at Mu-chou in 1034, not the middle years of Ching-yu. See Fan-wen-cheng-kung chi 范文正公集 (Shanghai: Sao-yeh shan-fang 拾葉山房, 1919), pp. 8ab.


80 Chang Chi-an 張吉安 and Chu Wen-tsao 朱文藻 (Ch'ing)ed., Yü-hang hsien-chih 楊杭縣志, in Chung-kuo fang-chih ts'ung-shu 中國方志叢書, hua-chung ti-fang 華中地方, No. 56 (Taipei: Ch'eng-wen ch'u-pan-she 成文出版社, photo-reproduction of 1919 edition), chüan 19, chih-kuan piao 職官表, shang 上, p. 18a. This record says that Liu was subprefect of Yü-hang in 1034. But, based on the above discussion (see Note No. 78), this record seems incorrect.

82 Loc. cit., chüan 21, ming-huan chuan名宦傳, p. 6.

83 Poem No. 78.6. Also see poem No. 124.


85 See Note No. 45. Li 0 and Ma Yüeh-kuan, Sung-shih chi-shih.

86 Loc. cit., yü-ti興地, p. 44b. Also see poem No. 68.

87 See Note No. 76. Wang Yung, Yen-yi yi-mou lu, chüan 2, p. 13a.

88 Poem No. 139.1.

89 Poem No. 31.

90 Poem No. 94.

Hsia Ch'eng-t'ao, T'ang-sung tz'u-jen nien-p'u, pp. 237-241.

Quoted in Hsü Shih-luan's Sung-yan, in Pi-chi hsiao-shuo ta-kuan (Taipei: Hsin-hsing shu-chü, 1962), Vol. 6, p. 6203. From this record, it is not clear which poem of Liu's offended the Emperor. It should not be "ho-ch'ung-t'ien", since it was written before he obtained his chin-shih degree. The other poem "tsui-p'eng-lai" which offended Jen-tsung was written in 1049 (as we shall see later), that is, at least five years after Liu went to see Yen Shu. Perhaps the "tsui-p'eng-lai" incident was so well-known that Chang included it in his record without paying attention to when it actually took place.

Poem No. 79. Also see poem No. 131.


Fu-chien t'ung-chih gives Shih Chih史志, see Note No. 6, ch'uan 189, p. 10b.

See Note No. 19.
Poem No. 63. T'ang and Chin in their "New evidence on Liu Yung's Life," pp. 95-96 (see Note No. 28) agree that the poem "tsui-p'eng-lai" was written for the appearance of the canopus. Their conclusion is based on the records of Huang Sheng-\(i\) (fl. 1240-1249), Hua-an tz'u-hsüan 花庵詞選 (Hongkong: Chung-hua shu-chü, 1973), p. 93 and Yen Yu-yi, Yi-hai tz'u-huang (see Note No. 73). Apparently they did not consult Sung-shih.

Sung-shih, 56.4619a.

Sung-shih, 55.4615d.

See Note No. 20.


Shen Chia-jui 申嘉瑞 and Li Wen 李文 (Ming) ed., Yi-chen hsien-chih 儀真縣志 (Chinese Rare Books of Peiping, Item 706 [in microfilm], photo-reproduction of T'ien-yi-ko 天一閣 edition), chüan 2, p. 15b.

See Note No. 16. Yeh Meng-te, Pi-shu lu-hua. P'an Ch'eng-pi thinks that Liu died in Jun-chou and was buried in Yi-ch'ên, but he does not give any evidence. See "Liu-san-pien shih-chi k'ao-lueh" (A Brief Study on Liu San-pien's life), Shih hsüeh chi-k'ăn, No. 2, Oct. 1926, p. 212.

The record of Liu's grave also appears in Tan-t'u hsien-chih, chüan 2, shan, p. 6.

For the biography of Wang Ho-fu (1034-1095), see Sung-shih, 327.5357d-5358b. See also T'ang and Chin, "New Evidence on Liu Yung's Life," p. 97.

According to Tung Shih, Liu's nephew Liu Ch'i was a calligrapher who once wrote Li Kou's Yüan-chou chou-hsüeh chi and had it engraved on a stone in Hang-chou. See Huang-sung shu-lu, in Chih-pu-ssu-chai ts'ung-shu, chung pien, p. 38b.


114 Poem Nos. 78.1/85/109/110/133.2.

115 Poem No. 121.

116 Poem No. 48.

117 Poem No. 107.1.

118 Poem Nos. 49.2/59/132.3/134.2.

119 See Note No. 45, Li O and Ma Yüeh-kuan, Sung-shih chi-shih, chüan 13, p. 355.

120 Ibid., p. 354.

121 See Note No. 117.

122 Poem No. 98.

123 Poem No. 137.2.

124 Poem Nos. 84/95/115/116/129.2.
CHAPTER I - THE CHARACTERISTICS OF LIU'S TUNE PATTERNS


2 For a detailed discussion of kung-tiao 宮調, see Rulan Chao Pian, Song Dynasty Musical Sources and Their Interpretation (Cambridge, Massachusetts: Harvard University Press, 1967), Chapter 2, pp. 43-58. A brief discussion of kung-tiao is given in Hsia and Wu, Tz'u-hsüeh, pp. 16-19.

3 Mao Hsien-shu 毛先舒 (1620-1688) regards those tz'u under fifty-eight words as hsiao-ling, those from fifty-nine to ninety words as chung-tiao 中調 and those over ninety words as ch'ang-tiao 長調. His view was criticized by many scholars such as Wang Shu (in his Preface to Tz'u-lü 《詞律發凡》, p. 1b), however, it can still serve as a criteria for classifying tz'u.

5 Wang Cho 王灼 (d. 1160), Pi-chi man-chih 碧雞漫志, in THTP, Vol. 1, p. 75.


7 Attempts to reconstruct the musical notes for tz'u can be seen in Rulan Chao Pian's Song Dynasty Musical Sources, pp. 101-129, and Kuang Chih-hsiung's Chang-yen tz'u-yüan ou-ch'ü chih-yao k'ao-shih 張炎詞源源訥曲音考釋 (Annotation to Chang Yen's Tz'u-yüan on the Elements of Singing) (Hongkong: Hsiang-kang tz'u-ch'ü hsüeh-hui 香港詞曲學會 [The Chinese Lyrics Society of Hongkong]), 1969.


9 Ibid., Wang, HYSLH.

10 Probably based on Shen Hsiung's statement (see Note No. 4), Wang Li classifies tz'u into two types: those poems under sixty-two words are considered as hsiao-ling and those over sixty-two words as man-tz'u. See HYSLH, p. 520.

Poem No. 155 has only one line. Although the tune-pattern "ch'iu-jui-hsiang-yin" (poem No. 47) has sixty words, it is not counted as hsiao-ling because of differences in music. What is noteworthy is that in Liu's YCC, only "mu-lan-hua-man" (poem No. 132.1-3) bears a title with the word "man" 徐. Since Liu was the first poet to compose a great number of man-tz'u, why then he did not include the word "man" in his tune-patterns? I would conjecture that, during Liu's time, the singing of man-tz'u was so different from that of hsiao-ling that, even when using the same titles as hsiao-ling, there was no need to include the word "man" in order to differentiate between them. Furthermore, in the YCC, Liu has seven hsiao-ling written to the tune-pattern "mu-lan-hua" (poem Nos. 81.1-4/145.1-3) and one hsiao-ling to the tune-pattern "mu-lan-hua-ling" (poem No. 126). Hence, in order to differentiate them Liu adds the word "man" to "mu-lan-hua-man."

The reason for choosing Yen Shu 晏殊 (991-1055), Ou-yang Hsiu 欧陽修 (1007-1072) and Chang Hsien 張先 (990-1078) is partially due to their commonly recognized high position in the realm of tz'u and partially due to their comparatively greater number of poems written. Yen Chi-tao 晏幾道 (1031-?) (the youngest son of Yen Shu), who lived later than Liu, will not be included in the present discussion despite the fact that he wrote a great number of poems.

For the sake of comparison I use Professor Cheng Ch'ien's freer definition that tz'u over eighty words are considered as ch'ang-tiao. See Ts'ung shih tao ch'ü, p. 96.

My counting of Liu's tune-patterns is based on the comments given in Wen Ju-hsien's Tz'u p'ai hui-shih 詞牌彙釋 (Taipei: Wen Ju-hsien, 1963). The following tune-patterns are to be counted as one: "yü-lou-ch'un" and "mu-lan-hua"; "ch'ing-pei", "ku-ch'ing-pei" and "ch'ing-pei-le"; "fa-chü-hsien-hsien-yin" and "fa-ch'ü-ti-erh"; "hsiao-chen-hsi" and "hsiao-chen-hsi-fan". The following tune-patterns
are to be counted as separate ones in spite of their similarity in titles: "lin-chiang-hsien", "lin-chiang-hsien-ling" and "lin-chiang-hsien-(man)"; "su-chung-ch'ing" and "su-chung-ch'ing-ling"; "mu-lan-hua", "mu-lan-hua-man" and "chien-tzu-mu-lan-hua"; "lang-t'ao-sha-ling" and "lang-t'ao-sha-(man)"; "mi-shen-yin" and "mi-hsien-yin"; "ying-ch'un-yüeh" and "ying-hsin-ch'un"; "hung-ch'uang-t'ing" and "hung-ch'uang-ch'iung"; "yi-ti-ching" and "meng-huan-ching." Although "ts'u-p'ai-man-lu-hua" and "ho-ch'ung-t'ien" have the same variant title "man-yüan-hua", they are still counted as different tune-patterns. In total Liu uses 127 tune-patterns and 171 variant forms.

16 Ch'en T'ing-cho says that Chang Hsien's tz'u serves as a turning point in the history of tz'u. See Pai-yü-chai tz'u-hua, in THTP, Vol. 11, p. 3806.

17 See Appendix F.

18 For Ou-yang Hsiu's "yü-lou-ch'un", see CST, pp. 132-136 and pp. 156-157; for "yü-chia-ao" see CST, pp. 128-132, 136-140 and pp. 150-151.

19 This characteristic was pointed out by Wang Yu-hua 王又華 (Ming), Ku-chin tz'u-lun 古今詞論, in THTP, Vol. 2, p. 611; Wang Yi 王易, Tz'u-chü shih 詞曲史 (Taipei: Kuang-wen shu-chü, 1960), p. 113; and Hsü Ch'i 徐榮 "Tz'u-lü chien-ch'üeh" 詞律箋榷, chüan 1, Tz'u-hsiieh chi-k'an, Vol. II, No. 2, Jan. 1935, p. 160.

20 Poem No. 71.

21 Poem No. 122.
22 For Yen Shu's "huan-hsi-sha", see CST, pp. 88-90.

23 These are "feng-hsien-pei", "shao-nien-yu", ch'ang-sheng-le" and "fu-ni-shang".

24 For Ou-yang Hsiu's "yü-lou-ch'un", see Note No. 15; for his "tieh-lien-hua" see CST, pp. 125-128 and 149-150.

25 These exceptions are, for instance, "sheng-wu-yu", "shao-nien-yu" and "tung-hsien-ko-ling".


27 Poem Nos. 112 and 121.

28 See Appendix G.

30 See poem Nos. 143/12/142/56/57/14. In Ling T'ing-k'an's *Yen-yüeh k'ao-yüan* 燕樂考源, Yüeh-ya-t'ang ts'ung-shu, chi 8, chüan 2, p. 5 to chüan 5, p. 23, he states that fifty-eight tiao 調 in the Northern Sung are "new songs composed on the basis of the old ones" 因舊聲作新聲. The tune-pattern "ch'ing-pei-le" (or ch'ing-pei) is listed under every kung-tiao. This shows that "ch'ing-pei-le" was the most popular melody in Liu's time. I think this is the reason that Liu has many variant forms for this tune-pattern.

31 See poem Nos. 138/108/89. The two poems written to the following tune-patterns are listed to two kung-tiao and have two forms: "wei-fan" (94 and 98 words), "ho-ch'ung-t'ien" (84 and 86 words), "ting-feng-po" (99 and 105 words), "feng-kuei-yün" (101 and 118 words), "yin-chia-hsing" (100 and 125 words), "chi-t'ien-shen" (84 and 86 words), "ch'ang-shou-le" (83 and 113 words), "kuei-chü-lai" (49 and 52 words) and "yen-kuei-liang" (50 and 52 words).


33 Poem No. 85 and No. 98.

34 Chang Hsien lists sixteen tune-patterns each under two different kung-tiao and six under three kung-tiao, however, the poems written to these tune-patterns are almost identical except for "kan-huang-en", "yü-lien-huan", "shao-nien-yu" and "yü-chieh-hsing" which involve a word or two difference.
Liu writes two poems to the tune-pattern "kuei-ch'ü-lai" (49 words [poem No. 100] and 52 words [poem No. 149] and two poems to "yen-kuei-liang" (50 words [poem No. 101] and 52 words [poem No. 151]).

Feng Ch'i-yung, "Lun pei-sung ch'ien-ch'i ti liang-chung pu-t'ung ti tz'u-feng" (On the Two Different Styles of Tz'u in the Early Northern Sung), T'ang-sung-tz'u yen-chiu lun-wen chi, pp. 43-69.


43 Wang Yi, Tz'u-chü shih, p. 113. His view was echoed by Wan Min-hao 宋敏鷗, Erh-yen chi ch'i-tz'u 二晏及其詞 (Shanghai: Commercial Press, 1934), pp. 26-27.

44 Wang, HYSLH, p. 529.

45 TWTT, p. 117.

46 Poem No. 76.

47 TWTT, p. 147.

48 Poem No. 73.
Liu, Major Lyricist, p. 98 states that Liu invented 115 meters but he does not give the number of tune-patterns Liu invented. Cheng Lin, in her "Liu-yung chi ch'i-tz'u", p. 157 argues that Liu invented seventy-three tune-patterns. She takes the tune-patterns which have the comments such as "tiao-chien-yüeh-chang-chi" (this tune-pattern first appeared in YCC), and those tune-patterns only used by Liu as his inventions. Yuh Liou-yi in her "Liu Yung, Su Shih, and some aspects of the development of early Tz'u poetry", p. 125. states that Liu invented only fifteen tune-patterns. Her criteria in judging the number of tune-patterns Liu invented is not given.


These eleven tune-patterns are: "huang-ying-erh" (poem No. 1), "chou-yeh-le" (poem No. 9.2), "liu-yao-ch'ing" (poem No. 10), "ying-hsin-ch'un" (poem No. 15), "liang-t'ung-hsin" (poem No. 24.1), "chin-chiao-yeh" (poem No. 27), "pe-lien-t'ing" (poem No. 70), "ssu-kuei-le" (poem No. 75), "wang-han-yüeh" (poem No. 99), "hsi-shih" (poem No. 128.1) and "ho-ch'ung-t'ien" (poem No. 144).


Sung-shih, 142.4822a.
In using the term "world" I adopt James Liu's definition that "[The world of a poem] is the concrete embodiment and individualization of a theme," Major Lyricists, p. 6.

For chu-sung tz'u 詣物詞 see poem Nos. 8/26.1-3/37.1/49.1; for yung-wu tz'u 詣物詞 see poem Nos. 1/21/137.1/145.1-3; for huai-ku tz'u 懷古詞 see poem Nos. 59/137.2; for yu-hsien tz'u 遊仙 see poem Nos. 41.1-5. "Yu-hsien tz'u" refers to a kind of tz'u in which a poet imagines he interacts with the fairies. It usually expresses a poet's desire to get away from worldly worries. For a brief discussion on Liu's yu-hsien tz'u, see Nagata, Natsuki 長田夏樹, "Shi shi kyoku no setten 'Gakusho - soshi oboe gaki, sono ichi -". Kobe Gaidai Ronso 神戸外大論叢, 19, No. 3, 1968, pp. 30-34.

Just to cite a few examples: Liu Lin-sheng 劉麟生, Chung-kuo wen-hsüeh-shih 中國文學史 (Hongkong: Nan-tao ch'u-pan-she 南島出版社, 1956), p. 259; Hsi Che 許哲, Chung-kuo shih tz'u yen-chin-shih 中國詩詞演進史 (Taipei: Hua-lien ch'u-pan-she 華聯出版社, 1972), p. 194; She Hsüeh-man 佘雪曼 in his She-hsüeh-man tz'u-hsüeh yen-chiang-lu 佘雪曼詞學演講錄 (Hongkong: Hsüeh-man yi-wen yüan 雪曼藝文院, 1955), p. 46 even points out that among the Sung tz'u poets who followed the hua-chien 花閣 style Liu was the representative one.

For instance, Chang Chen-yung 張振鐸, Chung-kuo wen-hsüeh-shih fen-lun 中國文學史分論 (Ch'angsha: Commercial Press, 1939),


6 Feng Meng-lung, "Chung ming-chi", pp. 3ab. Also Hung P'ien, "Liu-ch'i-ch'ing shih-chiu wan-chiang-lou-chi," p. 12; Lo Yeh, Tsui-weng t'an-lu, p. 32.

7 Poem Nos. 81.1-4.

8 Poem No. 10.


10 Poem No. 77.

12 Niu Ch'iao 卜嶧 (fl.c. 890), "keng-lou-tzu", No. 2, in TWTT, p. 133.


14 Ku Ch'iung 顧夐 (fl.c. 928), "su-chung-ch'ing", No. 2, in TWTT, pp. 179-180.

15 For example, see poem Nos. 7.2/11/83/101/125.


17 Poem No. 7.1.

18 Poem No. 9.1.

19 Poem No. 78.7.

20 Poem No. 65.

21 Chang Shun-min, Hua-man lu, quoted in Hsü Shih-luan's Sung-yen, in Pi-chi ta-kuan, Vol. 6, p. 6203.

22 Liang Ch'i-hsun 梁啟勳 (1879-?), Tz'u-hsueh 詞學 (Hongkong: Hui -wen-ko shu-tien 匯文閣書店, n.d.), hsia pien 下編, p. 51b.


25 Poem No. 66.


27 Li Hsün 李珣 (855?-930?), "hsi-hsi-tzu", No. 2, in *TWTT*, p. 166.

28 Poem No. 69.

29 Poem No. 126.


32 For example, see Wei Chuang 韋莊 (836-910), "p'u-sa-man", No. 1, in *TWTT*, p. 112; Niu Ch'iao, "p'u-sa-man", No. 7, in *TWTT*, p. 132; Feng Yen-ssu 馮延巳 (903-960), "ch'üeh-t'a-chih", No. 10, in *TWTT*, p. 237.
For example, see Wei Chuang, "ho-yeh-pei", No. 2, in TWTT, p. 118; Feng Yen-ssu, "ts'ai-sang-tzu", No. 2, in TWTT, p. 269.

Poem No. 106.3.

Poem No. 73.

Poem No. 78.10.

Poem No. 138.

Poem No. 2.

Feng Chin-po 馮金伯 (Ch'ing), Tz'u-wan ts'ui-pien 詞苑編, in THTP, Vol. 5, p. 1707.

Wei Ch'eng-pan 魏承班 (fl.c. 930), "p'u-sa-man", No. 3, in TWTT, p. 151.

Ho Ning 祖凝 (898-955), "lin-chiang-hsien", No. 2, in TWTT, p. 103.

Chang Yen 張炎 (1248-?), Tz'u-yüan 詞源, in THTP, Vol. 1, p. 216.

Poem No. 6.3.


47. Poem No. 45.3.

48. Poem No. 9.2

49. Poem No. 32.


51. Ibid., p. 218.


54. Ibid., p. 3915.


57. For example, the following scholars all comment on Liu's "vulgarity": Huang Sheng黃昇 (fl.c. 1240-1249), Hua-an tz'u-hsüan, p. 93; Shen Yi-fu沈義父 (fl.c. 1247), Yüeh-fu chih-mi樂府指迷, in THTP, Vol. 1, p. 230; Kuo Lin郭濂 (1767-1831), Ling-fen-kuan tz'u-hua靈芬館詞話, in THTP, Vol. 5, p. 1523.

58. For example, the following scholars all comment on Liu's "eroticism": Wu Yü吳黻 (dates unknown), quoted in Shen Hsiung's Ku-chin tz'u-hua, in THTP, Vol. 3, p. 800; Wang Jo-hsü王若虚 (Ch'ing), Hu-nan shih-hua湘南詩話 in Pi-chi ta-kuan, Vol. 1, p. 1183; Chiang Shun-yi江順诒 (fl.c. 1862), Tz'u-hsüeh chi-ch'eng詞學集成, in THTP, Vol. 9, p. 3232.

59. Many traditional tz'u critics thought that tz'u poets should avoid writing erotic poems. See Lu Ying陸燁 (Ch'ing), Wen-hua-lou tz'u-hua問花樓詞話, in THTP, Vol. 7, p. 2512; Chiang Shun-yi, Tz'u-hsüeh chi-ch'eng, in THTP, Vol. 9, p. 3225.

60. Li Chih-yi李之儀 (Sung), "Pa wu-ssu-tao hsiao-tz'u"跋吳思道小詞 (Postscript on Wu Ssu-tao's small tz'u), Ku-hsi-chü-shih wen-chi 廖溪居士文集, chüan 40, p. 3a, in Yüeh-ya-t'ang ts'ung shu. yüeh-ya-t'ang ts'ung shu.

62 *Loc. cit.*, Li Chih-yi, p. 2b.

63 Yuh, Liou-yi, in her "Liu Yung, Su shih, and Some Aspects of the Development of Early Tz'u Poetry", p. 24 states that in the *TWTT* seventy-five poems are written on the single theme sorrow of separation and fifty-three of them are written from a woman's point of view.

64 Poem No. 57.

Poem No. 135. This poems is also translated by Ch'eng Shih-ch'üan 程石泉, *Chinese Lyrics from the Eighth to the Twelfth Centuries* (Taipei: Commercial Press, 1969), pp. 72-75.

66 Poem No. 82.

67 Poem No. 73.

68 Poem No. 52.

69 For example, see Ku Ch'iueng, "ho-ch'uan", No. 1, in *TWTT*, p. 172; Sun Kuang-hsien 孫光憲 (d. 968), "p'u-sa-man", No. 5, in *TWTT*, p. 300.

Poem No. 136.

Poem No. 85.

Poem No. 116.

Poem No. 139.1

Poem No. 108.

Poem No. 31.

Poem No. 94.

Poem No. 122. This poem is also translated by Yuh Liou-yi, "Liu Yung, Su Shih, and Some Aspects of the Development of Early Tz'u Poetry", pp. 165-166.

Chou Chi周濬 (1781-1839), Chieh-ts'ün-chai tz'u-hsüan hsü-lun 介存齋詞選序論, in THTP, Vol. 5, p. 1630. Chou's opinion was echoed by Liang Ch'i-hsün in his Tz'u-hsüeh, hsia-pien 下編, pp. 28ab.

Feng Hsu馮煦 (1842-?), Hao-an lun-tz'u蒿庵論詞, in THTP, Vol. 11, p. 3678.
82 Chi Yün 纪筠 (1724-1805) and Yung Jung 永瑢 (Ch'ing) et al. ed., Ssu-k'u ch'üan-shu tsung-mu t'i-yao 四庫全書總目提要 (Shanghai: Commercial Press, 1933), Vol. 4, 40, chi-pu 集部, tz'u-ch'ü-lei 詞曲類 1, p. 40.

83 For example, see Ho Ning, "hsiao-ch'ung-shan", No. 2, in TWTT, p. 104; Mao Wen-hsi 毛文錫 (fl.c. 913), "kan-chou-pien", No. 1, in TWTT, p. 148; Hsüeh Chao-yün 薛昭蘓 (fl.c. 932), "hsi-ch'ien-ying", No. 2, in TWTT, p. 124; Wei Chuang, "hsi-ch'ien-ying", No. 2, in TWTT, p. 117.

84 See poem Nos. 5/48/49.2/104/107.1/132.3/134.2.

85 Poem No. 104. This poem is also translated by Yuh Liou-yi in her "Liu Yung, Su Shih, and Some Aspects of Development of Early Tz'u Poetry", pp. 162-163 and also by Ch'eng Shih-ch'üan, Chinese Lyrics from the Eighth to the Twelfth Centuries, pp. 68-70.


87 Ibid.

88 Ibid.

89 See poem Nos. 12/15/26.3/100; 72/132.2; 58/105.1; 62; 76.

Poem No. 15. I adopt James Liu's translation. See Major Lyricists, pp. 77-78.

Feng Ch'i-yung, "Lun pei-sung ch'ien-ch'i liang-chung pu-t'ung ti tz'u-feng", in T'ang sung tz'u yen-chiu lun-wen chi, p. 57; Wang Ch'i 王起, "Ts'en-yang p'ing-chia liu-yung ti tz'u" 怎樣評價柳永的詞 (How to evaluate Liu Yung's Tz'u), in T'ang sung tz'u yen-chiu lun-wen chi, p. 82; Hsü Hsien-hao 都賢浩 and Chou Fu-ch'ang 周福昌 ed., "Pi-hsü yung p'i-p'an ti t'ai-tu tui liu-yung ti tz'u ch'ung-hsin ku-chia" 必須用批判的態度對柳永的詞重新估價 (We must use a Critical Approach to Reevaluate Liu Yung's Tz'u), Kuang-ming jih-pao, Wen-hsueh yi-ch'an, No. 322, July 17, 1960.

Ch'en Chen-sun 陳振孫 (fl. 1211-1249), Chih-chai shu-lu t'i-chieh 直齋書録題解 (Taipei: Kuang-wen shu-chü, 1968), chüan 21, p. 1271.
CHAPTER III - DICTION AND IMAGERY


2See poem Nos. 3/84/91/106.1/106.4/156. Sung Yu 宋玉 (Warring States) was a student of Ch'ü Yüan 屈原 and was famous for the writing of Fu 赋 (rhyme prose).

3Poem Nos. 6.1 (twice) /54/71/77/81.1. For the biography of Chao Fei-yen 趙飛燕 (Han), see Ling Hsüan 伶玄, "Chao Fei-yen wai-chuan 趙飛燕外傳", in Wu Tseng-ch'üi 吳曾祺, comp., Chiu hsiao-shuo 舊小說 (Shanghai: Commercial Press, 1933), Vol. 1, pp. 10-14.

4Poem Nos. 15/64/77 (twice)/117. P'an Yüeh's 潘岳 biography appears in T'ang T'aisung 唐太宗 et al., Chin-shu 晉書, 55.1228d-1229c.

5See poem Nos. 6.3/78.2/117/140/143. The palace waist of Ch'ü 古 refers to the King of Ch'ü who was fond of slim waists. This term was later associated with willows. The fact that only a small number of Liu's allusions are used repeatedly contradicts James Liu's statement that "Liu's allusions tend to be repetitious". See Major Lyricists, p. 87.
6 Poem No. 107.1. For the biography of Wang Ts'an 王粲 (177-217), see Ch'en Shou 陳壽, San-kuo chih 三國志 魏志, 21.978bc.

7 Poem No. 123. For the biography of Ts'ao Chih 曹植 (192-232), see San-kuo chih, Wei-chih, 19.974a-976a.

8 Poem No. 132.3. For the biography of Liu Yu-hsi 劉禹锡 (772-842), see Ou-yang Hsiu et al., Hsin t'ang-shu, 168.4038abc.

9 Poem No. 132.3. For the biography of Po Chu-yi 白居易 (772-846), see Hsin t'ang-shu, 119.3950d-3951b.

10 Poem No. 143.

11 Poem Nos. 59/137.2.

12 Poem No. 41.1. For the biography of Tung-fang So 東方朔 (154-93, B.C.), see Pan Ku 班固, Han-shu 漢書, 65.521b-524a.

13 Poem No. 48. For the biography of Wen Weng 文翁 (Han), see Han-shu, 89.585cd.

14 Poem No. 48. For the biography of Chu-ko Liang 諸葛亮 (181-234), see San-kuo chih, Shu-chih 蜀志, 5.1012a-1013d.

15 Poem Nos. 3/84/106.1/156.
Poem No. 106.2. For the biography of K'ung Jung 孔融 (153-208), see San-kuo chih, Wei-chih, 12.954cd.

Poem Nos. 76/106.5. For the biography of Meng Chia 孟嘉 see Chin-shu, 98.1341b.

Poem No. 110. For the biography of Wang Hui-chih 王徽之 see Chin-shu, 80.1291d-1292a.


Poem No. 31. For the biographies of Meng Kuang 孟光 and Liang Hung 梁鴻, see Fan Yeh 范晔, Hou-han shu 後漢書, 113.892d-893a.

Poem No. 10. For the story of Chang-t'ai Liu 章台柳, see Hsü Yao-tso 許堯佐, "Liu-shih chuan" 柳氏傳, in Li Fang 李昉 (Sung) comp., T'ai-p'ing kuang-chi 太平廣記, in Pi-chi hsü-pien, Vol. 1, pp. 1309-1310.

Poem No. 77. For the story of Han 0 韓娥, see Lieh Yü-k'ou 列子 (Chou), Chang Chan 張湛 (Chin) ed., Lieh-tzu 列子 (Hongkong: T'ai-p'ing shu-chü, 1963), chüan 5, p. 15.
23Ibid., poem No. 9.2.

24Poem No. 81.1. For the story of Nien-nu 念奴, see Yüan 余元, "Lien-ch'ang kung-tz'u" 連昌宮詞, in SPTK, chüan 24, p. 87.


26Poem 6.1. For the biography of Pan Chieh-yü 班婕妤, see Han-shu, 97 B.614d-5a.

27Poem Nos. 6.1/78.4. See Pan Chieh-yü's "yüan-ko-hsing" 恨歌行, in Hsiao T'ung, Wen-hsüan, chüan 27, pp. 17ab.


32 Poem No. 41.3. Liu Hai-ch'_an was a hermit. See Sung-shih, 462.5658d.

33 Poem No. 41.3/41.5. The three Mao brothers are Mao Ying 毛盈, Mao Ku 毛固 and Mao Chung 毛衷. See T'ai-p'ing kuang-chi, in Pi-chi hsü-pien, Vol. 1, pp. 312-313.

34 Poem No. 26.3. Shih-ching 詩經, chuan 6, T'ang-feng 唐風 Ch'ou-mou 網縷, in SPTK, p. 47.

35 Poem No. 123. Lun-yü 論語, chuan 6, Yen yüan 顏淵 12, in SPTK, p. 56.


37 Poem No. 57. Po Chü-yi, Po-shih ch'ang-ch'ing chi 白氏長慶集, in SPTK, chuan 12, pp. 63-64.

38 Poem 133.3. Ts'ao Chih, "Lo-shen fu"洛神賦, in Hsiao T'ung, Wen-hsüan, chuan 19, pp. 11b-16a.


40 Poem No. 131. Le-yu-yüan 樂遊原 was an amusement area near Ch'ang-an 長安.
Poem No. 72. Wu-ling 五陵 was a place near Ch'ang-an where young people gathered for activities.

Poem No. 17. Shang-lin 上林 was a place for hunting.

Poem No. 78.1. Pa-ling bridge 萊陵桥 was in the east part of Ch'ang-an. When people bid farewell here they customarily broke a twig of willow and gave it to the one who was leaving.

Poem No. 57. Nan-p'u 南浦 refers to the place of parting. It is from the line "bidding you farewell along the Nan-p'u surely makes me sad." See Chiang Yen 江淹 (444-505), "Pieh-fu"别赋, Chiang Liling chi 江陵集, in Han wei liu-ch'ao pai-san-chia chi 漢魏六朝 三家集 (Hsin-shu-t'ang 信述堂, 1879), ts'e 70, pp. 1a-3a.

Poem Nos. 71/79/106.4/131. P'ing-k'ang 平康 was the district where courtesans dwelled in the T'ang Dynasty. See Sun Ch'i 孫棨 (T'ang), Pei-li chih 北里誌 (with Chiao-fang-chi and Ch'ing-lou ch'i 青樓記) (Shanghai: Ku-tien wen-hsüeh ch'u-pan-she, 1957), p. 25.

Poem No. 107.1. Yen-ling Beach (in present day T'ung-lu hsien 童盧縣 in Chekiang Province) was the place where Yen Kuang 嚴光 went fishing. For his biography, see Han-shu, 113.892c.

Poem No. 76. Ch'i Ching-kung 釐景公 once ascended the Niu-shan 半山 (The Ox Mountain, in present day Lin-tz'u hsien 臨 潍縣 in Shantung Province) and was saddened by the passage of time.
Poem No. 98. Yao 禹 and Shun 舜 were buried in the Chiu-yi Mountain 九嶷山 (in present day Ning-yuan hsien 宁远县 in Hunan Province).

Poem Nos. 23/25/35/62/84/122.

Poem Nos. 43/47/106.1/142.

Poem Nos. 57/99.

Poem Nos. 30/38/74.

Poem Nos. 12/15/79.

Poem Nos. 45.2/106.1/133.1.

Poem Nos. 67.2/68.

Poem Nos. 3/60/85/107.1.

Poem Nos. 84; 17.

Poem Nos. 23/44/127.

Poem Nos. 111/112.
Poem Nos. 34/106.1.

Poem Nos. 30/86; 31/50/106.1/143.

Poem Nos. 6.3/52/65/103/138/146.

Poem Nos. 154/78.1.

Poem No. 91. Liu wrote the poem "chi-wu-t'ung" when he found out that his lover, Hsieh Yüeh-hsien whom he had not seen for three years, went out with another man. See Feng Meng-lung, "Chung ming-chi", pp. 9b-10a.

Poem Nos. 16/31/108/154.

Poem Nos. 30/112/147.

Poem Nos. 50/139.1.

Poem No. 111.

Poem Nos. 59/76/78.1/85/95/109/110/133.2.

Poem Nos. 13/17/56/61/64/71/84/105.2.

Poem Nos. 52/67.1/88/141.
72 Poem Nos. 13/31/38/68/111/139.1/142/154.

73 Poem Nos. 23/72/119.

74 Poem Nos. 13/17/56/61; 67.2/68.

75 Poem Nos. 6.2/66/78.9/125.

76 Poem Nos. 50/84/122.

77 Poem Nos. 3/106.1/113/132.1/133.1.

78 Poem Nos. 9.2/12/24.1/27/62; 18/33/57/84/112.

79 Poem Nos. 67.1/67.2/68/78.1.

80 Poem Nos. 13/23.

81 Poem No. 45.1.

82 Poem No. 47.

83 Poem Nos. 23/41.5/72/77/106.1/110/123/132/2.

84 Poem Nos. 5/104/105.1/129.2/157.
For instance, the plum tree (poem Nos. 80/127/146) signifies winter, the wu-t'ung（詩 Nos. 76/84/142) and maple tree (poem Nos. 50/60) autumn, the apricot tree (poem Nos. 72/119/137.1) and peach tree (poem Nos. 110/132.2/152) spring.

Poem Nos. 30/31/108; 78.2/133.2/154.

Poem nos. 78.2/86/92.

Poem Nos. 5/58/105.1/119.

Poem Nos. 3/60/76/84/85/112/133.2/158.


Poem Nos. 7.2/16/101/132.1/141/142/146.

Poem Nos. 106.1/92.

Poem Nos. 57/107.2/143.

Poem No. 82.

Poem Nos. 17/44/152.
Poem Nos. 9.2/72.

Poem Nos. 64/72.

Poem No. 106.1.

Poem No. 37.2.

Poem No. 23.

Poem Nos. 51/60/74/85/107.4/109/133.1/136.

Poem Nos. 4/25/84/113/143/156.

Poem Nos. 9.2; 85/114/136.

Poem Nos. 33/112.

Poem Nos. 9.2/11/17/24.1.

Poem Nos. 9.2/24.1/69/78.6/96.

Poem Nos. 12/26.1.

Poem Nos. 4/33/52/64/84/112/139.2/142.158.
Poem Nos. 13/17/43/51/86/103/116.

Poem Nos. 18/22.2/31/65/78.9/87/92/97/107.4/111/143.

Poem Nos. 13/127/157.

Poem Nos. 3/16/45.2/132.1.

Poem Nos. 87/111.

Poem No. 6.1.

Poem No. 73.

Poem Nos. 4/18/64/84/107.3/141.


Poem Nos. 5/13/23/104/105.2/115.

Poem Nos. 30/78.2/109.

Poem Nos. 31/38.

Poem Nos. 106.1/111.

Poem Nos. 16/78.10/107.2/132.1/142.

Poem No. 19.1.

Poem Nos. 39/50/51/78.2/88/139.1.

Poem No. 126.


Poem Nos. 118/141; 42/114/126.

Poem Nos. 9.2/37.2/118.

Poem Nos. 30/39/51/64/92/107.4/135/139.1/142/143.

Poem Nos. 3/84/106.1; 68/93/107.4; 4/18/19.2/33.

Poem Nos. 98/116/118/143.

Poem Nos. 9.2/24.1/25/32/73/78.10.

Poem Nos. 22.1/22.2/53/72/75/76/106.5/127/132.2.
Poem Nos. 30/57.

Poem Nos. 93/95/139.1.

Poem No. 122.

Poem Nos. 9.2; 138.

Poem Nos. 6.3; 109/138.

Poem Nos. 55; 54.

Poem Nos. 132.3/134.2; 6.2/11/39/130.

Poem Nos. 50; 106.4; 6.1/7.2/104/123.

Poem Nos. 47/57; 106.2/118; 152; 97/138.

Poem Nos. 78.8/158; 81.1.

Poem Nos. 91/117; 137.1.

Poem Nos. 137.2; 60; 1.

Poem Nos. 94/157; 59/106.5; 21; 71.
Poem Nos. 36/62/65/152; 81.4; 109.

Poem Nos. 87; 57; 28.

Poem No. 15.

Poem No. 135.

Poem No. 73.

Poem No. 9.2.

Poem No. 84.

Poem No. 11.

Poem No. 107.1.

Poem Nos. 25/73/103/106.3/106.4/134.1; 71/106.3/128.2; 32/105.1/105.2/134.2; 17.

Poem Nos. 18; 106.5.

Poem Nos. 131; 109.

Poem Nos. 89; 138.
Poem Nos. 129.1; 128.2.

Poem Nos. 78.9; 128.2.

Poem No. 136.

Poem Nos. 23; 26.2.

Poem Nos. 27; 4.

Poem No. 70.

Poem No. 122.

Poem Nos. 3/66/111/140; 73/129.1/146/153; 132.1.

Poem Nos. 111/119/140; 73/129.1.

Poem Nos. 61/144.

Poem Nos. 33; 60.

Poem Nos. 86/92/146/154; 38.

Poem Nos. 57; 143.
175 Poem Nos. 57/107.2/143; 76.

176 Poem Nos. 9.1; 7.1; 104; 133.2; 52; 39/95/129.2.

177 Poem Nos. 67.1; 106.1. See also Poem Nos. 4/50/68/142.

178 Poem No. 7.2.

179 Poem No. 56.

180 Poem No. 6.2.

181 Poem No. 94.

182 Poem No. 38.

183 Poem No. 104.

184 Poem No. 22.1.

185 Poem No. 106.2.

186 Poem No. 127.

187 Poem No. 158.
Poem No. 125.

Poem No. 49.2.

Poem No. 23.

Poem No. 3.

Poem No. 152.

Poem No. 9.1.

Poem No. 139.1.

Poem No. 37.2.

Poem No. 107.4.

Feng and Lu in their Chung-kuo shih-shih, Vol. 3, pp. 626-628 list seven characteristics of Liu's tz'u and the use of colloquialisms is one of them.

Liu, Major Lyricists, p. 86.

Yeh Ch'ing-ping suggests that, because Liu was despised by the officials, he included colloquialisms in his tz'u in order to gain favor from the public. See his Chung-kuo wen-hsüeh-shih, Vo.2, pp. 332-333.
For instance, the following colloquialisms in the Yün-yao-chi also appear in Liu's YCC: shei (who), yi (he or she), man (in vain), wei-sheng (not yet), cheng-hsiang (how to face), tang-ch'u (in the beginning), tsao-wan (sooner or later) and cheng-jen-te (how to bear). Jen Erh-pei in his Tun-huang-ch'ü ch'u-t'an (Shanghai: Shang-hai wen-yi-lien-ho ch'u-pan-she, 1955), p. 328 points out that Liu's "vulgarity" is influenced by the Tun-huang folk songs.

The meanings of Liu's colloquialisms are based on Chang Hsiang's Shih tz'u yü tz'u-tien (Taipei: chung-hua shu-chü, 1973).

Poem Nos. 14; 78.9; 107.3; 20; 138; 106.4.

Poem Nos. 88; 15; 111; 109; 94.

Poem Nos. 13; 105.2; 95.

Poem Nos. 33; 72; 46; 107.4.

Poem Nos. 93; 2; 112.

Poem Nos. 16; 160; 158.

Poem Nos. 102; 96; 29.

Poem Nos. 9.1; 69; 74; 78.7; 40.
Poem Nos. 9.1; 144; 159; 92.

Poem Nos. 10; 40; 43; 69; 77; 78.3; 2; 130; 29; 18; 144; 82.

Poems written in colloquial style are, for instance, Nos. 28/29/33/40/69/82/102/126.

The hsiao-ling poems which have colloquialisms are: for instance, Nos. 11/28/54/69/78.3/78.4/78.7/78.8/78.10/81.1-4/120/126/151.

T'ai Ching-nung 台静農, "Sung-ch'u tz'u-jen" 朱初詞人 (The Tz'u Poets of the Early Sung) in Cheng Chen-to, ed., Chung-kuo wen-hsüeh yen-chiu, p. 221.

Poem Nos. 4/9.1/14/25/78.7.

James Liu, see Note No. 198. Suzuki Torao 鈴木虎雄 in his "Kōgo wo shiyo seru tenshi" 口語を使用せる填詞, (The Use of Colloquialisms in Tz'u), Shina Bungaku Kenkyu 文那文學研究 (Kōōndō shobō 祥文堂書房 , 1967), p. 498 praises Liu's use of colloquial expressions in the poem "yū-lin-ling" 雨霖鈴. He also praises Liu's ability to blend sixty percent of elegant diction and forty percent of colloquialisms—the best combination in the writing of tz'u.

Chang Shun-man, Hua-man lu, quoted in Hsü Shih-luan's Sung-yen, see Pi-chí ta-kuan, Vol. 6, p. 6203.
In the poem "ting-feng-po" there are many colloquialisms such as k'o-k'o 可可 (everything is alright), wu-no 無那 (listless), wu-ko 無箝 (not even one), tsao-chih-jen-mo 早知恁麼 (if I had known thus earlier), chiao 教 (to make), yi 伊 (he) and wo 我 (me).

Quoted in Wu Tseng's Neng-kai-chai man-lu, in THTP, Vol. 1, p. 83. But according to Chao Te-lin's 趙德麟 (Sung) Hou-ching lu 候靖録 in Pi-chi ta-kuan, Vol. 1, p. 955 this statement was made by Su Shih. It is very likely that Su Shih said this in front of his student Ch'ao Pu-chih as suggested by Chiang Jun-hsün 江潤勳 in his Tz'u-u-hsüeh p'ing-lun-shih kao 詞學評論史稿 (Hongkong: Lung-men shu-chü, 1966), p. 30.


Wang Cho 王灼 (d. 1160), Pi-chi man-chih 碧雞漫志, in THTP, Vol. 1, p. 34.


Ch'en Chen-sun, Chih-chai shu-lu t'i-chieh, chüan 21, p. 1271.

Hsüeh Li-jo 薛勛若, Sung-tz'u t'ung-lun 宋詞通論 (Taipei: K'ai-ming shu-chü, 1974), p. 80. Tanaka Kenji 田中謙二 gives a discussion on "su-tz'u" 俗詞 (vulgar tz'u) and "ya-tz'u"
(elegant tz'u) in his "Oyoshu no shi ni tsuite". He points out that ya-tz'u tends to "refuse to include colloquialisms" (p. 56).

225 Chi Yun, Yung Jung et al., ed., Ssu-k'u ch'üan-shu tsung-mu t'i-yao, Vol. 4, 40, chi-pu, tz'u-chü-léi, p. 41.


227 See Note No. 197.

228 See Note No. 199. Lu Chi-yeh in his Tz'u-chü yén-chiu 詞曲研究 (Shanghai: Chung-hua shu-chü, 1934), p. 46 also criticizes Liu's use of colloquialisms.


231 See Note No. 214, pp. 219-220.

232 Among the Northern Sung tz'u poets Huang T'ing-chien seems to be the most influenced by Liu's use of colloquialisms. In his tz'u
we can find many colloquialisms which also appear in Liu's YCC, for instance, jen-jen 人 (person person), tsen-nai 怎奈 (how to bear), wo 我 (I), yi 伊 (he or she), ni 你 (you), wu-fang 無妨 (does not matter) etc.

233 Poem No. 132.3.

234 Poem No. 119.

235 Poem No. 66.

236 Poem No. 107.2.

237 Poem No. 65.

238 Poem Nos. 152; 119; 9.1.

239 Poem Nos. 149; 107.1.

240 Poem Nos. 123; 106.1.

241 Poem Nos. 112; 90; 34.

242 Poem Nos. 43; 24.1; 107.2.

243 Poem Nos. 48; 135; 78.6.
Poem Nos. 22.2; 38; 72; 78.8; 42.

NOTES

CHAPTER IV - RHYTHM AND CONTINUITY

1 Yeh Meng-te, *Pi-shu lu-hua*, chüan hsia, p. 2a.


The rhyme scheme of the poem "ch'uan-hua-chih" (poem No. 29) is not included in the prosody books. Poem No. 155 has only one line. So the total number of poems examined is 211.


Wang, HYSLH, p. 565.

Ibid., 558.

Hsia Ch'eng-t'ao, T'ang sung tz'u lun-ts'ung (Shanghai: Chung-hua shu-chü, 1962), p. 36; Also see Hsia and Wu, Tz'u hsüeh, p. 77.

Wang, HYSLH, pp. 559-560.

Poem No. 16 combines rhymes in the level and rising tone and poem No. 125 combines rhymes in the level and falling tone.

See poem Nos. 26.4/69/106.2/128.1/137.1. Also see Wang, HYSLH, p. 546.

Poem No. 7.2. Wang, HYSLH, p. 547.

Poem No. 71. Wang, HYSLH, p. 554.
Poem No. 153.


In Wang Yi-ch'ing and others ed., Tz'u-p'u 詞譜 (n.p. preface dated 1715), chiian 13, p. 15b, the word "歌" in the poem "ch'iu-jui-hsiang-yin" (poem No. 47) is not listed as a rhyme. But in Yen Ping-tu's 嚴裳杜 Tz'u-fan 詞範 (Taipei: Chung-hua ts'ung-shu pien-shen wei-yüan-hui 中華典籍編纂委員會 , 1959), chüan 5, p. 119a it is. In Tz'u-lü, chüan 2, p. 21a, "歌" is treated as a case of "chieh-ya" 借葉 (to borrow a rhyme). In CST, the word "月" in the poem "lun-t'ai-tzu" (poem No. 98) is used to rhyme with other "k" ending rhymes. But both Tz'u-p'u, chiian 36, p. 3a and Tz'u-fan, chiian 8, shang 上, p. 47a have the variant readings "壁" and "壁" respectively. Therefore I do not regard this poem as a case of using mixed rhyme category.

See poem Nos. 9.1/51/86/91/147/154/157 for the use of the rhyme word "負". The use of "chieh-yin" 借音 (to borrow a sound) was pointed out by Ko Tsai 戴 (Ch'ing), Tz'u-lin cheng-yün 詞林 正韻 (n.p. Wen-chüan ch'u-pan-shé, 1967), pp. 58-59.

For the term "an-yün" 暗韻, see Liang Ch'i-hsün, Tz'u-hsüeh, shang-pien 上編, p. 50a. It is also called "ts'ang-yün" 藏韻 (a hidden rhyme) by Shen Hsiung, Ku-chin tz'u-hua, in THTP, Vol. 3, pp. 839-840; "tuan-yün" 短韻 (short rhyme) by Tz'u-p'u, chiian 29, p. 3a
and elsewhere and also called "chü-chung-yün" (a rhyme within a line) by Hsia, T'ang sung tz'u lun-ts'ung, pp. 32-35.

Poem No. 3. For more examples, see the first stanza of poem No. 8 and 132.1 and the second stanza of poem Nos. 106.1-5/143.

For the rhyme categories Liu uses, see Appendix H and I.

Poem Nos. 2/32/103.

Poem Nos. 6.3/18/32.

Poem Nos. 31/33/45.2/87/135.


Poem No. 71.

Wang, HYSLH, p. 578.

Wan Shu, "Preface to Tz'u-lü" 詞律發凡 , in Tz'u-lü, p. 5b.

Hsiao and Wu, Tz'u-hsüeh, pp. 53-55.

Ibid., p. 55. Also see Hsia, T'ang sung tz'u lun-ts'ung, pp. 58-66.
In the tz'u prosody books Tz'u-p'u, Tz'u-lü and Tz'u-fan we often encounter comments such as "tz'u-tz'u p'ing-tse wu pieh-shou k'o-chiao" (The tonal pattern of this tz'u cannot be checked against others) for tune-patterns only used once by Liu.

For example, see poem Nos. 6.1/6.2; 7.1/7.2; 9.1/9.2; 45.1/45.2; 67.1/67.2; 116/154; 133.1/133.2, etc.

Wan Shu, "Preface to Tz'u-lü", p. 6a.

I use t to represent oblique tones and p level tones.

Poem No. 106.4.

Poem No. 49.1.

I use p to represent the first tone in Mandarin, p" the second tone, s rising tone, c falling tone and j entering rone.

Poem No. 49.2.

Poem No. 132.2.
Poem No. 132.1.

Poem No. 80.

See Note No. 35.

Poem No. 9.1.

Poem No. 4.

Poem No. 133.1.

Poem No. 133.2.

Poem No. 67.1.

Poem No. 67.2.

Poem No. 106.3.

Poem No. 67.1.

Poem No. 67.2.

Poem No. 133.1.
56 CST has a different reading: "chih-p'ing-kang" 彈平崗. According to the meaning of the poem I prefer the word "ch'ung" 蒐 used in Tz'u-p'u, chüan 17, p. 5a.

57 Poem Nos. 30; 59; 77.

58 Poem Nos. 31; 150.

59 Poem No. 6.2.

60 Poem No. 106.1.

61 Poem Nos. 45.3/52/78.7/105.1.

62 Poem No. 17.

63 Poem Nos. 51; 90.

64 Poem Nos. 1; 42.

65 Poem Nos. 44; 46.

66 Poem Nos. 38; 112.

67 Poem No. 25.
Poem No. 25. K'ang Yü-chih, Chiang Chieh, and Li Ping each wrote a poem to this tune-pattern but none of them used three parallel lines as Liu did. See Tz'u-p'u, chüan 4, pp. 5b-8b.
80. Wang, HYSLH, p. 656.

81. Poem No. 96.

82. Loc. cit., p. 657.

83. Poem No. 114.


85. Poem No. 9.2.

86. Poem No. 49.1.

87. Poem No. 8.

88. Poem No. 92.

89. Poem No. 106.3.

90. Wang, HYSLH, p. 651.

91. Poem No. 104.
Poem No. 36.


Poem No. 142.

Sometimes certain tune-patterns require a poet to use a parallelism at a certain position. However, the rule is not a strict one. In the case of Liu's parallelisms, since a great number of his tune-patterns only appear in his YCC, it is difficult to decide whether he follows the requirement of these tune-patterns or he follows his own preferences.

See poem Nos. 10/36/49.1/71/72/77/81.2/81.3/106.5/114/134.2; 49.1/49.2/135.

Poem No. 49.1.


Poem No. 13.

This technique was praised by Chou Chi. See Sung ssu-chia tz'u-hüan 京四家詞選 (with his Chieh-ts'un-chai lun-tz'u tsa-chu

102 Li Chih-yi, "Postscript to Wu Ssu-tao's small tz'u", Ku-hsi chü-shih wen-chi, chüan 40, p. 2b, in Yüeh-ya-t'ang ts'ung-shu.

103 In TWTT, pp. 56-60.

104 Hsia and Wu, Tz'u-hsüeh, pp. 96-97.

105 Wang Li divides lines into groups of disyllables and each disyllable constitutes one rhythmic unit. See HYSLH, pp. 75-76.

106 Poem No. 132.1. For more examples of the 1/3 rhythm, see poem Nos. 84/98/115/132.2/132.3.

107 I use "//" to represent the major pause and "/" minor pause in a line.

108 In the TWTT, we occasionally encounter lines in the 1/4 rhythm but the number is very small. For instance,

漫 留 羅 帶 結
1. man//liu-lo/tai-chieh
   in vain keep silk belt knot (TWTT, p. 182)

對 淑 景 誰 同
2. tui//shu-ching/shei-t'ung
   face fine scene with whom (TWTT, p. 207)
In the Yün-yao chi, I can find only one 5-word-line which has a 1/4 rhythm. This line is:

願皇壽千千
yūn//huang-shou/ch'ien-ch'ien
wish emperor longevity thousand thousand

Poem No. 74. For more examples of the 1/4 rhythm, see poem Nos. 3/4/9.2/16/21/28/31/34/50 passim.

Poem No. 133.2. See also poem No. 133.1.

Hsia and Wu, Tz'u-hsüeh, p. 98.

Poem No. 100.

Poem No. 89. For more examples of the 1/5 rhythm see poem. Nos. 132:2/132.3.

Wang, HYSLH, p. 634.

Ibid., p. 622.

Poem No. 106.1.

Poem No. 108.
Poem No. 9.1.

Wang, HYSLH, pp. 634-635.

Poem No. 142.

Ibid.

Hsia and Wu, Tz'u-hsüeh, p. 99.

Poem No. 111. For more examples of the 1/7 rhythm, see poem Nos. 32/92/93/132.1/152.

Loc. cit.

Poem No. 14.

Poem No. 40. For more examples of the 3/6 rhythm, see poem Nos. 57/61/98.

Poem No. 152.

Wang, HYSLH, p. 660.

Liu, Major Lyricists, p. 96.

Loc. cit., p. 659.
Cheng Ch'ien, *Ts'ung shih tao ch'u*, p. 97.


Hsia and Wu, *Tz'u-hsüeh*, p. 94.

See Note No. 137.

Poem Nos. 111; 61; 132.2.

Poem Nos. 50; 104; 132.3.

Poem Nos. 123; 85; 113.

Poem Nos. 2; 16; 67.1.

Poem Nos. 122; 95.

Poem Nos. 71; 36.

Nai Te-weng (Southern Sung), *Tu-ch'eng chi-sheng* (preface dated 1235), in *Tung-ching meng-hua lu*, wai-ssu-
chung 外四種 (Shanghai: Ku-tien wen-hsüeh ch'u-pan-she, 1956), p. 96.

143 Lung Mu-hsun 龍沐勳 (Lung Yu-sheng 龍榆生), "Sung-tz'u fa-chan ti chi-ko chieh-tuan" (Several Stages in the Development of Sung Tz'u), Hsin chien-shih 新建設, No. 8, Aug. 1957, p. 47.

144 Wang, HYSLH, p. 530.

145 Poem No. 61.

146 Poem No. 66.

147 Poem No. 111.

148 Poem No. 71.

149 Poem No. 106.1.

150 Poem No. 90.

151 Poem No. 116.

152 Poem No. 1, I adopt James Liu's translation. See Major Lyricists, p. 94.
Ibid., poem No. 12.

Poem No. 15.

Poem No. 62.

Poem No. 146.

Poem No. 139.1.

Poem No. 142.

Poem No. 89.

Poem No. 132.1.

Poem No. 80.

Poem No. 132.2.

Poem No. 113.

Liu's hsiao-ling poems which do not have enjambment are, for example, Nos. 26.1/26.4/83/101.


I am indebted to Professor Jan Walls for his suggestion that enjambment is encouraged by the great number of short lines.

I am indebted to Professor Jan Walls for this suggestion.

Liu T'i-jen 劉體仁 (fl. c. 1655), in his Ch'i-sung-t'ang tz'u-hua 七頌堂詞話, in THTP, Vol. 2, p. 628 pointed out that "clumsiness and heaviness are the taboos [of ch'ang-tiao]" and thus "the use of ch'en-tzu [that is, hsü-tzu] is indispensible". This idea was echoed by Hsieh Chang-t'ing in his Tu-ch'i-shan-chuang chi, in THTP, Vol. 10, p. 3283.


Poem No. 65. For more examples of this type of enjambment see poem Nos. 13/14/16/31/33/68/69/111/143.
Poem No. 33. For more examples, see poem Nos. 30/31/44/50/76/85/122/140.

Poem No. 78.7. For more examples, see poem Nos. 65/91/107.3.

Poems which end the first stanza with questions are, for instance, Nos. 33/39/60/65/78.8/82/139.2/141/142.

Poem which end with unresolved questions are, for example, Nos. 14/30/50/51/56/107.3/108/152/154/157.

For more examples, see poem Nos. 10/41.3/115.

Poem No. 22.2.

For a discussion on the use of syntactic formulae in poetry, see Barbara Herrnstein Smith, Poetic Closure; A Study of How Poems End (Chicago: The University of Chicago Press, 1968), pp. 137-139.

Poem No. 9.1.

Poem No. 57.

Poem No. 77.

Poem No. 144.
Poem No. 109.

Poem No. 4.

Poem No. 88. For more examples of the use of hypothetical sentences, see poem Nos. 3/24.2/33/88/107.4/123/143/146; for the use of subjunctive sentences, see poem Nos. 2/8/12/34/62/89.

Poem No. 107.4.

Poem No. 52. For more examples, see poem No. 25 (the last three lines of the second stanza), No. 33 (lines 4, 5, 6, & 7 of the first stanza), No. 43 (lines 2 & 3 of the first stanza), No. 55 (lines 7 & 8 of the first stanza), No. 92 (lines 1, 2 & 3 of the third stanza) and No. 128.1 (lines 3 & 4 of the second stanza).

Poem No. 18. For more examples, see poem Nos. 84 (lines 8, 9, 10, 11, 12 & 13 of the second stanza), No. 106.1 (lines 1, 2, 3 & 4 of the second stanza), No. 106.4 (lines 1, 2, 3 & 4 of the second stanza) and No. 107.3 (lines 7 & 8 of the second stanza).


See Note No. 132 and 170.

CHAPTER V - THE STRUCTURE OF LIU'S T'zu


3 Cheng Wen-cho 鄭文焯 (1856-1918), Ta-ho-shan-jen tz'u-lun 天鵑山人詞論, quoted in T'ang Kuei-chang's Sung-tzu san-pai-shou chien-chu, p. 29.


5 Poem No. 42. According to Tz'u-p'u, chüan 21, p. 14b, the tune-pattern "po-lo-men-ling" was used only once by Liu. This poem is also translated by Yuh. Liou-yi in "Liu Yung, Su Shih, and Some Aspects of the Development of Early Tz'u Poetry", p. 158.

6 Hsia Ching-kuan, Shou-p'ing yüeh-chang-chi, quoted in Han Sui-hsüan's Hsin-yüan-lou tz'u-hua, p. 16.

7 For example, see poem Nos. 17/44/56/61/67.2/68/108/152.

8 Poem No. 152. According to Tz'u-p'u, chüan 38, p. 13a, Liu improvised this tune-pattern from the old one.
A game played during the May 5th festival. See Chung Lin, Ching-ch'u sui-shih chi, in Wu, comp., Chiu hsiao-shuo, Vol. 1, p. 44.

For the story of Cheng Chiao-fu, see Lieh-hsien chuan, in Wu, comp., Chiu hsiao-shuo, Vol. 1, pp. 63-64.

For example, see poem Nos. 3/13/16/24.2/31/38/50/54/88/95/98/106.1/107.1/113/118/132.1/146/154.

Poem No. 143. This tune-pattern is also named "ch'ing-pei-le" and "ku-ch'ing-pei". See Wen Ju-hsien, Tz'u-p'ai hui-shih, pp. 549-551.

This allusion refers to the romance between the King of Ch'u with the fairy in the Wu Mountain. See Sung Yü, Kao-t'ang-fu, Hsiao T'ung, Wen-hsüan, chüan 19, pp. 1b-6a.

"Kao-yang" refers to the Kao-yang pond, a place for drinking. See Shan Chien chuan, Chin-shu, 43.1200bc.

For example, see poem Nos. 39/51/60/85/92/107.4/109/133.2/136.

Poem No. 92.

Poem No. 86.

Wang Cho, Pi-chi man-chih, in THTP, Vol. 1, p. 34.

Liu Hsi-tsai, Tz'u-kai, in THTP, Vol. 11, p. 3771.


Hsiieh Li-jo, Sung-tz'u t'ung-lun, p. 112; Chiang Shang-hsien, Sung ssu-ta-chia tz'u yen-chiu 四大詩詞研究 (Tainan: Chiang Shang-hsien, 1962), p. 98.

5 Huang Sheng, Hua-an tz'u-hsuan, chüan 2, p. 44.


9 Sung Shang-mu's 李尚木 (dates unknown) comment. Quoted in T'ien T'ung-chih's Hsi-p' u tz'u-shuo, in THTP, Vol. 5, p. 1488. This view was echoed by Wu Mei in his Tz'u-hsi eh t'ung-lun, p. 71.

10 According to Hsin Ch'i-chi, when Sung Hui-tsung 宋徽宗 was in exile in the north during the year 1138 (i.e., after the fall of the Northern Sung [1126]), he heard a maid sing Liu's tz'u. See Ch'ieh-fen lu 竟慣錄, in Pi-chi ta-kuan, Vol. 1, p. 979.
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TRANSLATIONS OF LIU YUNG'S TZ'U


APPENDICES
## APPENDIX A

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<td>----------</td>
<td>----------------</td>
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<tr>
<td>126</td>
<td>46</td>
<td>mu-lan-hua-ling 木蘭花令</td>
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<tr>
<td>127</td>
<td>46</td>
<td>kan-chou-ling 甘州令</td>
</tr>
<tr>
<td>128.1</td>
<td>46</td>
<td>hsi-shih 西施</td>
</tr>
<tr>
<td>128.2</td>
<td>46</td>
<td>hsi-shih 西施</td>
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<td>hsi-shih 西施</td>
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<td>47</td>
<td>ho-ch'uan 河傳</td>
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<td>129.2</td>
<td>47</td>
<td>ho-ch'uan 河傳</td>
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<td>130</td>
<td>47</td>
<td>kuo-lang-erh-chin-p'ai 郭郎兒近拍</td>
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<td>131</td>
<td>47</td>
<td>t'ou-pi-hsiao 透碧霄</td>
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<td>132.1</td>
<td>47-48</td>
<td>mu-lan-hua-man 木蘭花慢</td>
</tr>
<tr>
<td>132.2</td>
<td>48</td>
<td>mu-lan-hua-man 木蘭花慢</td>
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<tr>
<td>132.3</td>
<td>48</td>
<td>mu-lan-hua-man 木蘭花慢</td>
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<tr>
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<td>lin-chiang-hsien-yin 臨江仙引</td>
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<td>lin-chiang-hsien-yin 臨江仙引</td>
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<td>48-49</td>
<td>lin-chiang-hsien-yin 臨江仙引</td>
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<tr>
<td>134.1</td>
<td>49</td>
<td>jui-che-ku 瑞鹧鸪</td>
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<td>49</td>
<td>jui-che-ku 瑞鹧鸪</td>
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<td>135</td>
<td>49</td>
<td>yi-ti-ching 憐帝京</td>
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<td>136</td>
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<td>sai-ku 塞狐</td>
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<td>jui-che-ku 瑞鹧鸪</td>
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<td>137.2</td>
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<td>jui-che-ku 瑞鹧鸪</td>
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<tr>
<td>138</td>
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<td>tung-hsien-ko 洞仙歌</td>
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<td>an-kung-tzu 安公子</td>
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<tr>
<td>Poem No.</td>
<td>Page No. in CST</td>
<td>Tune Patterns</td>
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<td>140</td>
<td>50-51</td>
<td>ch'ang-shou-le 長壽樂</td>
</tr>
<tr>
<td>141</td>
<td>51</td>
<td>ch'ing-pei 傾杯</td>
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<tr>
<td>142</td>
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<td>ch'ing-pei 傾杯</td>
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<tr>
<td>143</td>
<td>51</td>
<td>ch'ing-pei 傾杯</td>
</tr>
<tr>
<td>144</td>
<td>51-52</td>
<td>ho-ch'ung-t'ien 鶴沖天</td>
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<tr>
<td>145.1</td>
<td>52</td>
<td>mu-lan-hua 木蘭花</td>
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<td>145.2</td>
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<td>mu-lan-hua 木蘭花</td>
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<td>145.3</td>
<td>52</td>
<td>mu-lan-hua 木蘭花</td>
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<td>146</td>
<td>52</td>
<td>ch'ing-pei-le 傾杯樂</td>
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<td>147</td>
<td>52</td>
<td>chi-t'ien-shen 祭天神</td>
</tr>
<tr>
<td>148</td>
<td>53</td>
<td>che-ku-t'ien 鶴鴻天</td>
</tr>
<tr>
<td>149</td>
<td>53</td>
<td>kuei-ch'ü-lai 歸去來</td>
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<tr>
<td>150</td>
<td>53</td>
<td>liang-chou-ling 梁州令</td>
</tr>
<tr>
<td>151</td>
<td>53</td>
<td>yen-kuei-liang 燕歸梁</td>
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<tr>
<td>152</td>
<td>53</td>
<td>yeh-pan-le 夜半樂</td>
</tr>
<tr>
<td>153</td>
<td>54</td>
<td>ch'ing-p'ing-yüeh 清平樂</td>
</tr>
<tr>
<td>154</td>
<td>54</td>
<td>mi-shen-yin 迷神引</td>
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<tr>
<td>155</td>
<td>54</td>
<td>(tune-pattern lost)</td>
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<tr>
<td>156</td>
<td>54</td>
<td>chao-mo-li 爪茉莉</td>
</tr>
<tr>
<td>157</td>
<td>54</td>
<td>nü-kuan-tzu 女冠子</td>
</tr>
<tr>
<td>158</td>
<td>55</td>
<td>shih-erh-shih 十二時</td>
</tr>
<tr>
<td>159</td>
<td>55</td>
<td>hung-ch'uang-ch'iung 紅窗迴</td>
</tr>
<tr>
<td>160</td>
<td>55</td>
<td>hsi-chiang-yüeh 西江月</td>
</tr>
<tr>
<td>161</td>
<td>55</td>
<td>feng-huang-ko 鳳凰閣</td>
</tr>
</tbody>
</table>
APPENDIX B

Based on the given information we can reconstruct the family line of Liu Yung in the following:

```
Liu Yen-chao 柳彥照
  | Fang 芳
  | Mien 聰
  | Ao 奧
  | Tan 誕
  | Ch'iung 琼
  | Cha 祥
  | Teng 瞳
  | Ch'ung 崇
Ting (wife) 丁
  | Chih Hung Ts'ai Ch'a 宏 �iedade
  | Ch'ung 淇
San-chieh 三 針
San-fu 三 號
San-pien(Liu Yung) 三 類
Yen-po 彥 博
```
APPENDIX C

Since very little is known about the lives of Liu Yung's close family members, I could only provide their dates of passing the chin shih examination and their official titles in the following:

1. **Liu Yi**, Liu Yung's father, obtained his chin-shih degree in 985. In the Southern T'ang he was Collator of the Prince (t'ai-tzu chiao-shu-lang 太子校書郎), Registrar (wei 尉) of Chiang-ning hsien (in Kiangsu Province), Subprefect of Kuei-hsi hsien (in Kiangsi Province), Ch'ung-jen hsien (in Kiangsi Province) and Chien-yang hsien (in Fukien Province). He was also the Investigating Censor (chien-ch'a yü-shih 廷審御史). In the Sung, he was Sub-prefect of Lei-tse (present day southeast of P'u hsien 濮縣 of Shantung Province), Jen-ch'eng 任城 (in present day Chi-ning hsien 濟寧縣 of Shantung Province) and Fei-hsien 費縣 (in Shantung Province), Professor of the Directorate of Education (kuo-tzu po-shih 國子博士), Officer in the Ministry of Works (kung-pu ssu-lang 工部侍郎), Vice-administrator of Ch'üan-chou 乾隆 (present day Ch'üan hsien 全縣 of Kwangsi Province) and Critic-advisor of the heir apparent (tsan-shan ta-fu 贊善大夫).
2. Liu Hsüan 柳宣, Liu's first paternal uncle, was Judicial Investigator of the High Court of Justice (ta-li p'ing-shih 大理評事) in the Southern T'ang. In the Sung he was Collator (chiao-shu-chih 校書郎), Prefectural Judge (t'uan-lien t'ui-kuan 團練推官) of Chi-chou 营州 (present day Chi-ning hsien 濟寧縣 of Shantung Province) and Regional Prefectural Judge (chieh-tu t'ui-kuan 節度推官).

3. Liu Chih 柳翼 was Liu's second paternal uncle. Fu-chien t'ung-chih (chüan 147, p. 8b) records that he obtained his chin-shih degree in 1012 but Min-shu (chüan 97, p. 2a) records 1015. Wang Yü-ch'eng in the "Epitaph" also records that Liu Chih held a chin-shih degree. Since Wang died in 1001, the records of Fu-chien t'ung-chih and Min-shu seem to be wrong. Another possibility is that there might be a misprint in Wang's "Epitaph".

4. Liu Hung 柳宏 (entitled Chü-ch'ing 巨卿), Liu's third paternal uncle, obtained his chin-shih degree in 998. He was Subprefect of Te-hua hsien 德化縣 (present day Chiu-chiang hsien 九江縣 of Kiangsi Province), Officer of the Ministry of Justice (tu -kuan yüan-wai-lang 都官員外郎), Senior Lord of the Court of Imperial Banquet (kuang-lu ssu-ch'ing 光祿寺卿) and Administrator (chih 知) of Hu-chou Prefecture (Hu-chou chün 胡州軍) and An-chi Prefecture (An-chi chou 安吉州).
5. Liu Ts'ai 柳 السياسية, Liu's fourth paternal uncle, was Executive of the Ministry of Rites (li-pu ssu-lang 礼部侍郎).

6. Liu Ch'a 柳澈, Liu's fifth paternal uncle, was Assistant Officer of Waterways (shui-pu yüan-wai-lang 水部員外郎).

7. Liu San-fu 柳三復, Liu's elder brother obtained his chin-shih degree in 1018.

8. Liu San-chieh 柳三接, Liu's elder brother, obtained his chin-shih degree in 1034 (the same year with Liu). He was Assistant officer of the Ministry of Justice (tu -kuan yüan-wai-lang 都官員外郎) and Professor of Imperial Sacrifice (t'ai-ch'ang po-shih 太常博士).

9. Liu Ch'i 柳淇, Liu's nephew (San-chieh's son), obtained his chin-shih degree in 1054 and was Professor of Imperial Sacrifice.

10. Liu Jui 柳說 (entitled Wen-chih温之), Liu's son, obtained his chin-shih degree in 1046 and he was Staff Author (chu-tso-lang 著作郎), Finance Inspector (ssu-hu ts'an-chün 司户參軍) of Shansi Province and Assistant Justice of the High Court of Justice (ta-li ssu-ch'eng 大理寺丞).
map for liu yung's life

- Θ place where Liu Yung grew up
- x places where Liu Yung held official positions
- ▲ places visited
- □ place of burial
APPENDIX E

OTHER TUNE-PATTERNS CITED

chiang-ch'eng-tzu 江城子
ch'ieh-hsien-pin 接賢賓
chin-fu-t'u 金浮園
chung-hsing-yüeh 中興樂
ch'ang-sheng-le 長生樂
ch'ìn-yüan-ch'un 沁園春
chu-chih-tzu 竹枝子
ch'üeh-t'a-chih 鵲踏枝

fu-ni-shang 拂霓裳
ho-ch'uan 河傳
ho-yeh-pei 荷葉杯
hsi-ch'ien-yang 喜遷鶯
hsi-hsi-tzu 西溪子
hsin-hsi-sha 浩溪沙

kan-chou-pien 甘州遍
kan-huang-en 感皇恩
keng-lou-tzu 更漏子
ko-t'ou 歌頭

lei-chiang-yüeh 酉江月
man-kung-ch'un 滿宮春
man-t'ing-fang 滿庭芳
man-yüan-hua 滿園花

nan-hsiang-tzu 南鄉子

p'ao-ch'iu-le 抱秋樂
p'u-sa-man 菩薩蠻
sheng-wu-yu 聖無歕
shui-lung-yin 水龍吟
su-chung-ch'ing 訴衷情
tieh-lien-hua 蝶戀花
t'ien-hsien-tzu 天仙子
t'ou-sheng-mu-lan-hua 淘聲木蘭花
ts'ai-lien-tzu 采蓮子
ts'ai-sang-tzu 采桑子
ts'ai-sang-tzu 采桑子
tsui-ch'ui-pien 醉垂鞭
tsui-lo-p'o 醉落魄
tsui-t'ao-yüan 醉桃源
tung-hsien-ko-ling 洞仙歌令

wang-chiang-nan 眺江南
wu-ling-ch'un 武陵春

yü-chia-ao 渔家傲
yü-chung-hua 雨中花
yü-lien-huan 玉臨環
yü-mei-jen 廣美人
yü-yu-ch'un-shui 魚游春水
APPENDIX F

Note: For the Chinese of these tune-patterns see Appendix A and E

<table>
<thead>
<tr>
<th>Tune-Titles in TWTT</th>
<th>Tune-Titles in YCC</th>
<th>No.of Words in TWTT</th>
<th>No.of Words in YCC</th>
<th>Comparison of Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ch'ing-pei-le</td>
<td>--</td>
<td>46</td>
<td>46</td>
<td>same</td>
</tr>
<tr>
<td>2. mu-lan-hua</td>
<td>--</td>
<td>56</td>
<td>56</td>
<td>same</td>
</tr>
<tr>
<td></td>
<td>mu-lan-hua-man</td>
<td></td>
<td></td>
<td>diff.</td>
</tr>
<tr>
<td>3. p'u-hsuan-tzu-man</td>
<td>--</td>
<td>89</td>
<td>89</td>
<td>same</td>
</tr>
<tr>
<td>4. hsi-chiang-yüeh</td>
<td>--</td>
<td>50</td>
<td>50</td>
<td>same</td>
</tr>
<tr>
<td>5. wu-shan-yi-tuan-yün</td>
<td>--</td>
<td>45</td>
<td>45</td>
<td>same</td>
</tr>
<tr>
<td>6. lin-chiang-hsien</td>
<td>--</td>
<td>58</td>
<td>58</td>
<td>same</td>
</tr>
<tr>
<td>7. tieh-lien-hua</td>
<td>feng-ch'i-wu</td>
<td>60</td>
<td>60</td>
<td>same</td>
</tr>
<tr>
<td>8. lang-t'ao-sha</td>
<td>--</td>
<td>28</td>
<td>133</td>
<td>diff.</td>
</tr>
<tr>
<td>9. lang-t'ao-sha-ling</td>
<td>--</td>
<td>54</td>
<td>52</td>
<td>approx. same</td>
</tr>
<tr>
<td>10. p'ao-ch'iu-le</td>
<td>--</td>
<td>30</td>
<td>187</td>
<td>diff.</td>
</tr>
<tr>
<td>11. ch'ang-hsiang-ssu</td>
<td>--</td>
<td>36</td>
<td>103</td>
<td>diff.</td>
</tr>
<tr>
<td>12. pa-lu-tzu</td>
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<td>90</td>
<td>91</td>
<td>approx. same</td>
</tr>
<tr>
<td>13. yü-hu-tieh</td>
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<td>41</td>
<td>99</td>
<td>diff.</td>
</tr>
<tr>
<td>15. lu-mo-ling</td>
<td>--</td>
<td>30</td>
<td>94</td>
<td>diff.</td>
</tr>
<tr>
<td>16. ts'u-p'ai-man-lu-hua</td>
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<td>86</td>
<td>83</td>
<td>approx. same</td>
</tr>
<tr>
<td>Tune-Titles in TWTT</td>
<td>Tune-Titles in YCC</td>
<td>No. of Words in TWTT</td>
<td>No. of Words in YCC</td>
<td>Comparison of Forms</td>
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<tr>
<td>--------------------</td>
<td>-------------------</td>
<td>---------------------</td>
<td>---------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>17. ying-t'ien-ch'ang</td>
<td>--</td>
<td>50</td>
<td>94</td>
<td>diff.</td>
</tr>
<tr>
<td>18. chieh-hsien-pin</td>
<td>chi-hsien-pin</td>
<td>57</td>
<td>116</td>
<td>diff.</td>
</tr>
<tr>
<td>19. ch'iu-yeh-yüeh</td>
<td>--</td>
<td>84</td>
<td>82</td>
<td>approx. same</td>
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<tr>
<td>20. wang-yüan-hsing</td>
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<td>54</td>
<td>104</td>
<td>diff.</td>
</tr>
<tr>
<td>21. ting-feng-po</td>
<td>--</td>
<td>62</td>
<td>100</td>
<td>diff.</td>
</tr>
<tr>
<td>22. ho-ch'ung-t'ien</td>
<td>--</td>
<td>47</td>
<td>84</td>
<td>diff.</td>
</tr>
<tr>
<td>23. li-pieh-nan</td>
<td>--</td>
<td>87</td>
<td>112</td>
<td>diff.</td>
</tr>
<tr>
<td>24. sai-ku</td>
<td>sai-ku*</td>
<td>24</td>
<td>95</td>
<td>diff.</td>
</tr>
<tr>
<td>25. ts'ai-lien-tzu</td>
<td>ts'ai-lien-ling</td>
<td>28</td>
<td>91</td>
<td>diff.</td>
</tr>
<tr>
<td>27. su-chung-ch'ing</td>
<td>su-chung-sh'ing-ling</td>
<td>33</td>
<td>44</td>
<td>diff.</td>
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</table>

*TWTT has 塞姑，YCC has 塞狐.*
APPENDIX G

<table>
<thead>
<tr>
<th>Kung-tiao</th>
<th>No. of Tune-Patterns</th>
<th>No. of Poems</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. lin-chung-shang 林鐘商</td>
<td>29</td>
<td>44</td>
</tr>
<tr>
<td>2. hsien-lü-tiao 仙呂調</td>
<td>27</td>
<td>38</td>
</tr>
<tr>
<td>3. ta-shih-tiao 大石調</td>
<td>17</td>
<td>24</td>
</tr>
<tr>
<td>4. chung-lü-tiao 中呂調</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>5. shuang-tiao 雙調</td>
<td>13</td>
<td>18</td>
</tr>
<tr>
<td>6. cheng-kung 正宮</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>7. nan-lü-tiao 南呂調</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>8. hsieh-chih-tiao 歇指調</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>9. hsiao-shih-tiao 小石調</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>10. pan-she-tiao 般涉調</td>
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<td>7</td>
</tr>
<tr>
<td>11. chung-lü-kung 中呂宮</td>
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<td>6</td>
</tr>
<tr>
<td>12. p'ing-tiao 平調</td>
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<td>6</td>
</tr>
<tr>
<td>13. san-shui-tiao 散水調</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>14. hsien-lü-kung 仙呂調</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>15. huang-chung-yü 黃鐘羽</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>16. huang-chung-kung 黃鐘宮</td>
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<td>1</td>
</tr>
<tr>
<td>17. yüeh-tiao 越調</td>
<td>1</td>
<td>1</td>
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</tbody>
</table>

*Totally Liu uses seventeen kung-tiao. Seven poems collected in the CST do not have kung-tiao. They are "chao-mo-li"爪茉莉 (poem No. 156), "nü-kuan-tzu"女尉子 (poem No. 157), "shih-erh-shih"十二時 (poem No. 158), "hung-ch'uang-ch'iung"紅窗迴 (poem No. 159), "hsi-chiang-yüeh"西江月 (poem No. 160), and "feng-huang-ko"凤凰閣 (poem No. 161). And poem No. 155 (tune-title lost).
## APPENDIX H

### A. Poems Which Use One Rhyme Category

<table>
<thead>
<tr>
<th>Rhyme Category</th>
<th>No. of Poems</th>
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</thead>
<tbody>
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<td>1. #3</td>
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Total 196

### B. Poems Which Combine Rhyme Categories

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## APPENDIX I

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