

XIN QIJI (1140-1207): THE GUERRILLA-POET

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ABBREVIATIONS

CZ	誠齋集	SCBM	三朝北盟會編
GKJ	攻媿集	SHY	宋會要輯稿
GJJ	宮教集	SGZ	三國志
HS	漢書	SJ	史記
JS	晉書	SS	宋史
JXC	稼軒詞編年箋注	SSJZS	十三經注疏
JXNP	辛稼軒年譜	SSXY	世說新語
JXSW	稼軒詩文鈔存	WZJ	真文忠公文集
JYYL	建炎以來繫年要錄	XSNP	辛稼軒先生年譜
LCWJ	陳龍川文集	ZWG	朱文公文集
LDMC	歷代名臣奏議	ZZYL	朱子語類
MSJ	洺水集	ZZJJ	莊子集解

FOR MY LATE MOTHER: Y.H. TONG-TSANG (1921-1983)

CHAPTER I: XIN QIJI: The Man and His Life

The mere mention of the name Xin Qiji immediately evokes the image of a downtrodden patriotic poet. Throughout the entire tumultuous course of her history, China has produced quite a number of patriotic poets, Qu Yuan (340-278 B.C.) 屈原, Du Fu (712-770) 杜甫 and Lu You (1125-1210) 陆游 just to name a few, who at a time of national crisis, spoke out against social injustice. Their poetry, thus, became the voice of the nation and its people, reflecting national anguish during times of social upheaval. But none aroused so much sympathy and regret as Xin has.

This overwhelming sense of regret is based, first of all, on his uncommon combination of skills and background. Xin was a literatus as well as a guerrilla fighter. Unlike most Chinese literati who expressed their concerns mainly through the medium of words, Xin actually took up his sword and fought the enemy (the Jin 金) in the hills and jungles. Xin was a literatus who was at ease and skillful both with brush and sword. Being a guerrilla fighter also gave Xin the "common touch". The general populace identified with Xin as "one of them." Xin was a common soldier with uncommon abilities: he could write and fight.

In his various essays to the emperor, Xin demonstrates his brilliance in military planning and strategy. Xin's fervent patriotism is understandable given the fact that he spent a quarter of his life under the rule of the enemy. But Xin did not

fight this enemy with blind patriotic fervor; rather, his patriotic passion was set in a framework of well-planned military schemes. Cui Dunli (Song) 崔敦礼 said that Xin had literary as well as military talents, and was an extraordinary man.¹

Another factor was his personality: stubborn, daring, untrammelled and pragmatic. These characteristics were best illustrated in the way he organized the Flying Tigers, which will be discussed in more detail later in this chapter. Against opposition, Xin stubbornly carried out his plan. Instead of halting the project when he received the golden tablet (an order from the emperor), Xin was daring enough to hide it and continue. Xin's untrammelled spirit can be seen in his fondness for doing things on a grand scale. Xin was criticized for spending a huge amount of money in organizing the Flying Tigers. Zhu Xi (1130-1200) 朱熹, used these four characters to describe the way Xin managed the troops: "qushan saihai 驅山塞海 (driving the mountains and blocking up the sea).² But the success of the Flying Tigers in establishing order illustrated Xin's pragmatism. In his administrative performance at various government posts, Xin displayed his knack for getting positive results.

Thus, to his admirers, Xin was seen as a courageous man who dared to defy the rules which he was supposed to follow. His disregard for and sometimes defiant attitude towards the system echoed the defiant mood of the pro-war groups, who were angered and frustrated by the pro-appeasement policy of the Southern Song government. It is this daring spirit in working around the

bureaucratic system and getting positive results which won him admiration.

But Xin's personality also got him into troubles. To his enemies and superiors, Xin appeared as a loose cannon. The Chinese character that is often used to describe both Xin the man and his poetic works is "hao 豪", which can be translated as heroic, untrammelled, and unrestrained. Xin was heroic, daring, but also unrestrained. His penchant for working around the system and on a grand scale put his superiors and critics on constant guard. The ruling class' attitude towards Xin is best reflected in the following statement. Yang Wanli (1127-1206) 楊萬里 said: "Xin had merit but many people said he was difficult to control. You [Wang Huai 王淮] said a man of this nature is useful in times of trouble."³ From the government's perspective, his undaunted and often brusque approach was perceived as reckless, rather than heroic and pragmatic.

Thus, to his admirers, Xin was a rare talent wasted. He was a writer, a fighter, a thinker, a strategist, and a doer; yet such a man with many diversified talents was not given a major and useful role during a time of national turmoil. Instead, he was given various administrative duties, confined to dealing with regional problems and disputes. Xin's good friend Chen Liang (1143-1194) 陳亮 echoed the feelings general among Xin's admirers; indeed, Xin was a talent wasted: "If real rats are misguidedly used, there is no use for real tigers. But using

them would be the means of receiving heaven's favour."⁴ The feelings of his friends and admirers arose not so much from what Xin actually did but what he might have done but was prevented from doing for his country. Xin was seen as a victim of political wars and circumstances. He was a true patriot who dared to speak out and challenge the pro-appeasement policy of the ruling class, and yet lost.

No person was more overwhelmed by regret and the feeling of having been mistreated than Xin himself. Being very much determined in what he wanted to achieve, and confident in what he could have accomplished, Xin felt he was not given a fair chance. His disciple Fan Kai (Song) 范開, who published the first collection of Xin's ci, rightly observed that Xin was a man who was very sure of himself and what he could possibly achieve.⁵ Certainly Xin felt he could have done more than he was allowed to do. His lifelong dream was to recapture the north, to chase the Jin out of the occupied territory. Zhu Xi also had this observation: "[Xin's] mission and achievement were in statecraft. He had the heart to assist the royal family."⁶ But Xin himself felt he was not employed to the fullest. This sense of regret and sorrow was evident and pervasive in his lyrics (ci 詞). Xin's ci are his cries of agony. Huang Lizhuang (Qing) 黃梨莊 rightly observed:

"In the declining period of the Song, Xin had the talent of Guan Zhong (?-645 B.C.) 管仲 [who was credited with strengthening the economy and military of the

state of Qi 齊 during the Chunqiu period (770-481/480 B.C.) 春秋] and Yue Yi 樂毅 [a general of the Yan

in the Warring States period who was fond of military affairs], but he could not fully deploy it in actual use. His loyal indignation had no outlet. Just read his joyful and harmonious discussion with Chen Tongfu (Chen Liang) 陳同甫. What a man! As a result, his tragic songs are fervent, his melancholy and boredom are all projected into his *ci*. Those who compared Xin with a primed-up beauty! What do they know about Jiaxuan?"⁷

Had Xin not left behind more than six hundred *ci*, he probably would have remained a controversial figure in Chinese history; his patriotism and talents questioned by some but admired by others. But his *ci* solidly confirm his patriotism. It is through his *ci* that one comes to see and to feel the heart of a true patriot. In addition to the heroic, chivalrous and sometimes untrammelled man that he was, his *ci* reveal another side of Xin: restrained, thoughtful, fearful, and sorrowful. After having read his *ci*, one no longer sees a reckless man who is driven purely by blind patriotic fervor or a loose cannon that indiscriminately shooting in all directions. Rather, one sees the heart of a pragmatic, sorrowful patriot who by his heroic and untrammelled nature, wanted to do more, but was restrained by outer circumstances and his inner concern about further fracturing an already divided nation. In one of his *ci*, he frankly admitted that he wanted to speak but was can't (欲說

還休).⁸ It is this kind of restraint displayed by an untrammelled man that confirms him as a true patriotic poet.

In addition to revealing that Xin by no means a reckless man who was incapable of exercising control and restraint, his poetry has become the reflection of a turbulent era, and Xin has come to symbolize the unfulfilled national dream of a unified Song China. Through his poetry, one not only comes to feel the sorrow and personal misfortune of a single individual but the sorrow of a divided nation. Whether the Song empire would have been united, and subsequently recovered the vigor which had characterized the beginning of the Northern Song period if Xin had been given a bigger political and military role remains debatable. But the eventual downfall of the Southern Song in 1279 A.D. left a lingering sense of sadness and regret throughout later generations that Xin had been a wasted talent.

The word "hao (heroic)" that was often used to describe Xin the man is also frequently employed to characterized Xin's *ci*. Xin was not only a man of heroic nature, his *ci* also demonstrate the same "heroic" sentiment: vigorous, powerful, and dynamic. Zheng Qian (1906-?) 鄭 騫 has this to say about Xin's heroic poetic style:

"The voice and the attitude are strong and manly, the spirit and the color are brisk and sweeping, the lines are untrammelled and free, and the verses are solid and clear-cut."⁹

This heroic style is best reflected in his use of allusion (*diangu* 典故). This poetic device, due to its evocative

power, allows Xin first of all, to say more. Like an imprisoned dragon suddenly set free in the wilderness, Xin in his *ci*, was rampant. He rampages through the pages of history, quoting the classics, histories, works of earlier poets, and biographies of famous people, giving this category of Xin's *ci* a very distinctive classical flavor.

But the use of allusion allows Xin to make statements in such an indirect manner that his message appears forceful but never blunt or sharp. Because of this indirectness in expression, the poetic feeling can be compared to the tightly-packed, coiled power of a compressed spring. Xin's bravado forces its way through many layers of suppressed sorrow and grief. The Chinese term which aptly captures this coiled abandonment is "ji yu 積鬱" which can be more literally translated as "accumulated sorrows and/or melancholy". This is keenly observed by Chen Tingzhuo (1853-1892) 陳廷焯 :

"Xin Jiakuan is the dragon of the *ci* world. His breadth of spirit is immensely heroic but his realm of ideas is sorrow-laden."¹⁰

Thus, like his unusual blend of abilities, Xin's poetic style exhibits an unusual combination of characteristics: directness-indirectness, expressiveness-subtlety, abandonment-apprehension, boldness-hesitancy, dauntlessness-fearfulness. But his poetry is always sorrowful. The comment in the *Song Shi 宋史* aptly captures this aspect of Xin's *ci*: "sorrowful, strong, fierce and intense 悲壯激烈" .¹¹

Xin's inner conflicts and the interplay of opposing forces, his idealistic world view versus his realism, is best reflected and illustrated in his use of comparison and contrast (discussed in Chapter Three). It is through this poetic medium that Xin's inner struggle, hesitancy, and fear become more pronounced and poignant. The reader comes to see a man who is constantly haunted and trapped by his own idealism. In order to bring out the sharp contrast and to compare the differences, Xin in his *ci*, often resorts to a variety of diction and format, giving freshness and richness to his *ci*.

Unable to detach himself from the world of politics and unwilling to compromise himself, Xin retreated into the world of humor, where he turns his anger and frustration into poetic farce. Chapter Four is an exploration of the amusing side of Xin's sorrow. Zheng Qian has this comment about Xin the man:

"Hsin Chia-hsuan always pushes himself from the open into the narrow, and he does the same in his lyrics."

The more unpleasant the event is, the harder it becomes for him to forget."¹²

It is this inability to forget unpleasantness in life and his inability to change, or to transcend his own sorrow, that gives his humor an element of sadness. The *ci* discussed in Chapter Four not only demonstrate Xin's wit but his versatility as well. Not only can he incorporate classical sources into his *ci* seamlessly, he can also turn classical phrases into colloquial language.

Xin's sorrow has as much to do with Xin the man as with the time in which he was born and raised. Xin was born on May twenty-seventh, 1140 A.D. According to the Chinese calendar, it was the eleventh day of the fifth lunar month, the tenth year of the reign of Gao Zong 高宗, (the official name of his reign was Shao Xing 紹興). Xin was born in Sifeng Zha 四風閣 in the district of Li Cheng 歷城, Qi 齊 prefecture, in the Jin-occupied province of Shandong 山東. Xin's zi 字 was Tanfu 坦夫, which he later changed to You'an 幼安. He gave himself the hao 号 Jiaxuan 稼軒.¹³

Fourteen years before Xin was born, this part of China was invaded and conquered by the Jin.¹⁴ In the initial stage of their occupation of the northern part of China, the Jin found themselves ruling over a culture more sophisticated than their own.¹⁵ Dominating such a huge and culturally united race required more than military force alone. In the early stages of their occupation, the Jin's policy towards the Chinese was conciliatory, combining a lenient administrative approach with an iron-clad military control.

After this initial period, sinicization began to take place, for two reasons. First, the dualistic approach of the early period not only failed to alter the Chinese social structure but even reinforced it. Second, the power of regional Jin officials grew so strong that only the adoption of the full Chinese bureaucratic system could enable the Jin government to retain control. The Chinese bureaucratic system, which stresses the

absolute authority of the emperor, was perfect for strengthening the power of the central government. Hence, the process of sinicization served the purpose of centralization.

The policy of sinicization and the Jin emperor Liang's 亮 (1122-1161) ruthless consolidation of his own power gave much incentive to Chinese peasant uprisings in the north. The process of sinicization reinforced the Chinese sense of national identity, which was one of the driving forces of their rebellions against the "barbarians". Throughout the Jin's occupation, the area north of the Huai River 淮河 which covered the provinces of eastern Henan 河南, south-western Shandong, northern Anhui 安徽, and northern Jiangsu 江蘇, was a center of anti-Jin activities. Numerous guerrilla groups sprang up. Years of war worsened the local food situation; frustration, hunger, desperation, and national humiliation all added to the fierceness of local resentment. The activities of guerrilla groups turned that resentment into an inferno of hatred towards the Jin. It was in such an environment that Xin was born and grew up as a young guerrilla fighter.

From the time he was born until the year he moved south in 1162, little is known about Xin. Irving Lo described this period as "an obscure period."¹⁶ Cai and Cai in their book *Jiaxuan Changduan Ju Biannian* 稼軒長短句編年, said that when Xin was eight, he was with his grandfather Zan 贊, in Kaifeng 開封 (the present district of Kaifeng in Henan 河南).¹⁷ But they offer no explanation or solid historical

documents in support of their assertion. Xin himself gave a brief account of his family background and a glimpse of his "obscure boyhood" in his essay "A Humble Offering of Ten Discourses (Meiqin Shilun 美芹十論)":¹⁸

"The family line of this subject (Xin Qiji) was allotted a piece of land in Jinan 濟南. For generations, we received the honor of being entrusted with military duties. My grandfather Zan, was unable to leave because of having a large family. Shamefully, he took office under the barbarians. He stayed in Jingshi 京師 (the capital at that time was Kaifeng), successively stayed in Suzhou (Suxian, the present district of Su, in the province of Anhui 安徽) and Bozhou 亳州 (in the present district of Bo, in the province of Anhui), and passed by Yi 沂 (the present province of Shandong, in the district of Yi) and Hai 海 (in the present province of Shandong, in the district of Haicheng 海城). But all these were not his goals in life. Oftentimes, after supper, he would bring me, along with my peers, to some high places. Having a far and broad view of the land, he would direct our attention to the mountains and rivers. Thinking of starting hostilities and in order to relieve the grief and vexation of having to live under the same sky with his father's murderers, twice, he ordered me to accompany account clerks

(those who took provincial financial records to the capital) to the capital. There, we would observe the lay of the land. My grandfather passed away before these plans were realized."¹⁹

Deng Guangming 鄧廣銘 in his *Chronology of Jiaxuan* 辛稼軒年譜 agrees with Xin Qitai's (Qing) 辛啟泰 finding in his *Chronology of Xin Jiaxuan* 辛稼軒年譜 that Xin's grandfather was indeed named Zan and that he was Grand Master for Closing Court (Chaosan Tafu 朝散大夫), a prestige title for an official of rank 6b. Xin's father was called Wenyu 文郁 and he was given the similar title of Grand Master for Palace Leisure (rank 5a or 5b) 中散大夫. There are no historical records concerning his father's life. Xin Qitai found Jiaxuan's family record in the *Genealogy of Xin of Jinan* 濟南辛氏族譜. Also recorded in this genealogy was the fact that Xin's great-great grandfather was given the prestige title of the Gentleman Confucian (rank 9a) 儒林郎. Xin's great grandfather served as Revenue Manager and administrator in Binzhou 賓州 (in the present province of Shandong, in the district of Huimin 惠民).²⁰

At the age of ten, Xin studied under Liu Zhan 劉瞻. Studying under Liu at the same time was another student named Dang Huaiying (1134-1211) 黨懷英 who later passed the Jin civil service examination and became a famous Jin scholar. In their area, Xin and Dang were often mentioned together as Xin-Dang.²¹

Xin Qitai also states that Xin was recognized for his wide knowledge while he was a young boy. At the age of fourteen, in 1153, Xin was selected as one of the local candidates to write the *jinshi* 進士 degree examination (*Ling Xiangju* 領鄉舉).²² Liu Boji 劉伯驥 in his *Songdai Zhengjiaoshi* 宋代政教史 defines *xiangju* as a candidate for either the *jinshi* examination and/or for various subjects. The candidate was to be nominated by his local officials to the quota. Then the list of candidates was submitted to the central government.²³ According to the *Jin Shi* 金史, the earliest civil service examination were held in 1123 and 1124.²⁴ After 1129, triennial examinations were given. The examination was held in 1153 was the eighth.

The only historical record which explicitly acknowledges that Xin indeed had obtained his *jinshi* degree is the *Sanchao Beimenghui Bian* 三朝北盟會編.²⁵ However, by his own account, Xin states explicitly that he was there to inspect the lay of the land and not as one of the nominated candidates for the examination. Liang Qichao's (1873-1928) opinion is that the claim that Xin was nominated for the examination originally came from Xin Qitai, who based his assertion on Xin Qiji's own account of visiting the capital twice. Liang asserts that unless this event was recorded in the *Genealogy of Qianshan* 鉛山譜, there would be no reason to believe that Xin was nominated as a candidate for the *jinshi* degree. This position is also upheld by Deng, who in his detailed research on Xin's life, did not find any record in either the *Jinan Gazetteer* 濟南府志 or

in the *Licheng Gazetteer* 歷城縣志.²⁶ It would seem that both Deng and Liang dated this event in 1153 in their chronology of Xin merely because they could neither prove nor disprove its actual occurrence.

The first time that Xin actively participated in guerrilla warfare was in 1161 when he was twenty-two years old. The Jin emperor, Liang, launched a massive military assault on the south. In response, many guerrilla groups in the north joined forces under the leadership of Geng Jing (1095-1162) 耿京.²⁷ Prior to this event, by his own account, in his essay of "A humble Offering of Ten Discourses," Xin had formed his own guerrilla unit which numbered more than two thousand people. After he joined forces with Geng Jing, altogether they had two hundred fifty thousand people. Xin was the Chief Secretary 掌書記.²⁸

Xin's position in the guerrilla coalition was greatly enhanced by an incident. Joined to Geng Jing's forces was another guerrilla unit under the leadership of a monk named Yi Duan 義端 who loved to engage Xin in conversation on military affairs. He and Xin soon became good friends due to this common interest. One day, Yi Duan stole the official seal and fled. Since Xin had been on friendly terms with Yi Duan and had also introduced Yi Duan to Geng Jing, Xin was suspected by Geng Jing of being Yi Duan's accomplice. To prove his innocence, Xin asked Geng Jing to give him three days to capture Yi Duan. If he should fail, he was willing to substitute his own head for Yi Duan's. The incident ended with Xin returning to Geng Jing with

Yi Duan's head.²⁹

In 1161, Xin went south. The purpose of this trip was to establish communication between the guerrilla unit in the north and the Southern Song government. At that time, the Jin emperor Liang was advancing towards the south. In response, Geng Jing wanted to stage a coordinated offensive with the Southern Song forces. Xin was chosen for this mission because Geng Jing wanted a literatus to accompany Jia Rui 賈瑞 who was illiterate. Xin and the rest of the envoys were welcomed as heroes upon their arrival in the south. Xin was given the prestige title of Junior Gentleman for Rendering Service 右水務郎.³⁰

The guerrilla unit led by Geng Jing in the north came to an end when Geng Jing was assassinated by Zhang Anguo 張安國. At that time, Xin was in Haizhou (the present district of Donghai 東海), on his way back to the north. The historical sources on this event do not agree on Xin's exact role in the events that followed. Xin's biography in the *Song Shi* states that it was Xin who went into the Jin military camp with Wang Shilong 王世隆 and captured Zhang alive to be returned to the Southern capital. This version is also supported by other records: the *Zhuizi Yulei* 朱子語類, *Kangxi Jinan Fuzhi* 康熙濟南府志 and *Nansong Shu* 南宋書.³¹ A different version of Xin's role is found in the biography of Wei Sheng (1120-1164) 魏勝, compiled by Zhang Ying 章穎. According to this account, Wang Shilong was the person who actually captured Zhang.³² Xin's role, if any, in the capture of Zhang will never be clear; it

would seem, however, that he was helpful in capturing Zhang. Deng says that the first class credit should be awarded to Xin.³³ The guerrilla unit disintegrated after the death of Geng Jing, and Xin began his permanent residence in the south in 1162.

Xin was born at a time of social upheaval. His nation was divided in half before he was born. He grew up under the iron rule of the Jin. In the first twenty-two years of his life, he witnessed his people's suffering and the hardship of living under foreign domination. As a Chinese, he suffered the same fate as his people, his freedom denied, his national pride humiliated. Growing up in Shandong, the center of guerrilla activities, allowed him to train as a guerrilla leader. The strong anti-Jin sentiment in the north led him to believe that this was the mood in the south as well. His grandfather Zan also played an important role in shaping and molding his patriotic spirit. Xin, as a young man, already had a clear sense of mission - he was to help the Song government to recapture the north, to save his people from the hand of the enemy. In the north, the times shaped Xin into a man of mission and action.

But in the south, the national mood was drastically different from the north.³⁴ The ruling court was dominated by pro-appeasement people. For the rest of his life in the south, Xin's dream of liberating his homeland was unfulfilled. He longed to be in the political center where he could make major political decision and be the leader of myriads of soldiers again. But instead, he was given one local administrative post

after another. He was never given the political status and power which he thought he deserved.

After he moved south, Xin was given the post of Assistant to the Controller-General 參判 in Jiangyin 江陰. He left this post in the beginning of 1165. There isn't much solid information on where he was except speculation that he was travelling in the Wu 吳 and Chu 楚 regions for the next three years.* Liang Qichao did no more than speculate that Xin might have been without a government post and was roaming in the Jinling 金陵 (present: Nanjing 南京 in the province of Jiangsu 江蘇) area.³⁵ Deng admitted that he was unclear about this period of Xin's life. He also suggested that Xin might have been wandering in the Wujiang 吳江 region.

A claim that Xin was indeed travelling in the Wu and Chu regions comes from Cai and Cai in their article "Xin Qiji Manyao Wuchu Kao 辛棄疾漫遊吳楚考".³⁶ Cai and Cai based their claim on several observations. First, the position of the Controller-General was for three years only. Xin accepted this post in 1162 and the term should have ended in 1165.

* Wu was the most easterly of the states in the Three Kingdoms period (229-280 A.D.). It comprised Zhejiang and areas northwest of it. Chu was a kingdom from the Warring States period. It covered the present areas of Hunan, Hubei, Jiangsu, and Jiangxi.

The second piece of evidence which they used to support their claim is the meeting between Xia Zhongyu 夏中玉 and Xin. Because Xia was from Yangzhou 揚州 (present: the district of Jiangdu 江都, in the province of Jiangsu), Cai and Cai assumed that Xin and Xia met either in Yangzhou or in Guiji 會稽 (the present district of Shaoxing 紹興, in the province of Zhejiang 浙江). But in Xin's *ci* to Xia, beside the note in the preface which specifically states that the *ci* was written for the purpose of harmonizing with Xia's *ci* (he Xia Zhongyu 和夏中玉), there is no indication that Xin and Xia actually met in Yangzhou or Guiji during this period.³⁷

In the same article, the Cais also state that in 1167, Xin slipped into Jin territory for the purpose of gathering intelligence. They base their assertion on the character "sai 塞" which Xin frequently uses in his *ci*. According to them, in Deng Guangming's old edition of *Jiaxuan Ci Biannian Jianzhu* 稼軒詞編年箋注, there was a *ci* titled "Chusai Chunhan Yougan 出塞春寒有感". In the new edition, Deng defines the term "chusai 出塞" as another name for the tune pattern "Ye Jinmen 鬲金門". But both Cais disagree, asserting that the character "sai" should be interpreted as the "dangerous frontier", which they take it as the Huai River area, the dividing line between the north and the south. Based on these observations, Cai and Cai believed that the term "chusai" actually indicates that Xin did in fact sneak into the "dangerous frontier" which was Jin's occupied territory.

Cai and Cai also cite the phrase "*qingyou beifang* 頃遊北方" from Xin's essay "The Nine Discourses" as another piece of evidence supporting their claim. This is repudiated by Xin Gengru 辛更儒 in his article "*Xin Qiji Nanguihou Bingwu 'Qianru Jingguo' zhi Shi* 辛棄疾南歸後並無'潛入金國'之事".³⁸ Xin Gengru in this article argues that the character "*qing* 頃" has two meanings: it can indicate temporal immediacy, or it can mean "formerly" or in the "past". Xin Gengru favors the second meaning in interpreting Xin Qiji's phrase. If Xin were to have submitted his essay to Yu Yunwen (1110-1174) 虞允文 in 1170, three years after he supposedly slipped into Jin territory, then, according to Xin Gengru, "three years after" can hardly be said to be "temporal immediacy." Therefore the phrase "*qingyou beifang*" could only point to the days when Xin was a young guerrilla fighter in the north.

The second point which Xin Gengru raises to refute the Cais' claim is the Southern Song government's suspicious attitude towards the northerners who moved south after the Jin's invasion of the north. Xin argues that slipping back to the north would have been too big a risk for Xin Qiji to take, since it would arouse more suspicion of his loyalty on the part of the Southern Song government.

The most one can infer from Xin's phrase is that Xin Qiji did in fact travel broadly in the northern region and was quite familiar with the area. Xin's knowledge of and familiarity with the northern region has been asserted by Cheng Bi (1164-1242) 程

玆 in his *Mingshui Ji* 泚水集: "Qiji travelled all over the northern region when he was young. No one could have fooled him 北方之地, 皆棄疾少年所經行者, 彼皆不得而欺也".³⁹

Indeed, the Wu and Chu regions were frequently mentioned in Xin's *ci*, as both Cais observed in their article. They cite several *ci* in support of their assertion. For example:

To the Tune of *Qingping Le* 清平樂

"The Wu dialect sounds wonderful
while spoken in tipsy playfulness.

醉裏吳音相媚好

Which household do
those white haired old folks belong to?"⁴⁰

白髮誰家翁媼?

To the Tune of *Qingping Le* 清平樂

"When I was young, I drank to excess

少年痛飲

Wakened in reminiscence of the Wu river."⁴¹

憶向吳江醒

Writing a farewell *ci* to a friend returning to the Wu region:

To the Tune of *Liuyao Ling* 六幺令

"If the Wu folks by the river ask about me

江上吳儂問我

One by one, I may trouble you to tell them."⁴²

——煩君說

From the frequent mention of the Wu and Chu regions in his *ci*, it is safe to conjecture that Xin travelled in that area, most likely between 1165 to 1168.

Another event in Xin's life during this period was the composition of the essay "A Humble Offering of Ten Discourses", also titled "Yurong Shilun 御戎十論". Deng, Liang, and Xin Qitai all put its composition in 1165.⁴³ Wu Xionghe 吳熊和 puts the year of composition between 1168 to 1169.⁴⁴ Jiang Linzhu 姜林洙 dates it in 1168.⁴⁵

The time of composition or submission is rather secondary when compared to the content of this essay. Irving Lo gives a much shortened and simplified English version in his book. This essay is a clear indication of Xin's military brilliance and his pragmatism. He truly lived up to Zhu Xi's comment of him: "Xin Qiji knows military affairs quite well 辛棄疾頗諳曉兵事".⁴⁶

The essay is divided into ten discourses. The first three are an analysis of the weaknesses of the enemy. Xin proposes that the strength of the enemy can be accurately assessed by spying. Further, the strategy of divide and conquer would work even better for the Southern Song if the anti-Jin sentiment in the north was appropriately exploited. Xin also believed that the best defense is a good offense. The rest of the essay was

devoted to the need to strengthen defense. Xin suggested the symbolic moving of the capital to Jinling and a halt to the annual tribute in order to demonstrate that the Southern Song government was serious about recapturing the north. Furthermore, the defense of the Huai River was crucial to the security of the South. To defend the Huai River region, Xin advocated the recruitment of local people who already had the advantage of being familiar with the area. This could also prevent the Jin from recruiting the local people. To further stop the flow of defectors, Xin also advocated raising morale in the army by setting up a fair reward system and the lenient treatment of competent leaders who made errors. Lastly, the route to victory, Xin stated, was to attack the enemy's main body in Shandong province rather than attacking less vital areas such as the head and tail.

Another important point which should not be overlooked in this essay is Xin's mention of the southerner's hostility towards those northerners who moved south, the *Guizheng Ren* 歸正人 as they were called.⁴⁷ The sixth discourse, in the course of advocating that these people be trained to be skilled farmers as well as soldiers, Xin also notes that the southerners were suspicious of the *Guizheng Ren*, and feared that the gathering of these people would create problems in the south.⁴⁸ Xin attempted to correct this bias by putting the problem into an economic framework. The cause of their uprisings, said Xin, was hunger. If these people were given land to farm and food to eat, the

chances of their making trouble would be reduced.

It is significant that Xin mentioned the problem of discrimination which the *Guizheng Ren* faced in this essay. For the rest of his life, Xin himself was plagued by this problem. The people from the north were seen and treated as bandits and robbers by the southerners. The guerrilla fighters, like Xin, were not seen as patriots who had bravely struggled against the Jin but were treated as mere trouble-makers exploiting the situation in the name of freedom. After these people moved south, they were widely suspected of being certain to return to their old profession as robbers and bandits.

Apparently the Southern Song government's vacillating policy towards the *Guizheng Ren* was one of the causes of this problem. Just after Gao Zong established his empire south of the Huai River, anti-Jin sentiment was strong across the nation. Encouraging the northerners to move south was a political gesture to sustain this fervor. Economically, the northerners could help to revitalize the economy in the south with their expertise in farming. The *Guizheng Ren* enjoyed some special privileges and benefits which were denied to the Southerners.⁴⁹

But at the same time the policy towards these people was to keep a close watch on them and to keep a tight lid on all their activities. A set of restrictions was imposed specifically on the *Guizheng Ren*.⁵⁰ Following the policy of "stress the civil, and slight the military 重文輕武," the Southern Song government also harbored a deep mistrust towards the military.⁵¹

In addition to his untrammelled personality, the fact that Xin was a *Guizheng Ren* and a former guerrilla fighter made him unpopular with the ruling class; presenting a military strategy to the emperor which stressed his pro-war stance only made him that much more unpopular with the pro-appeasement group.

From 1168 to 1170, Xin was Controller-general in Jiankang 建康 (the present district of Jiangning 江寧, Nanjing 南京 in the province of Jiangsu). Later in 1170, Xin was given a post in the Recorder Assistant Magistrate 主簿 at the Court of National Granaries 司農寺.

During this period, Xin wrote and submitted another essay titled "Nine Discussions (*Jiu Yi* 九議)" to the prime minister Yu Yunwen. Liang Qichao, in his contextual analysis, puts the date of submission of this essay in 1170. Liang observes that by 1170, the appeasement policy was solidly established and Xin considered the trend irreversible. As a result, Xin switched his position from pro-war in the essay "A Humble Offering of Ten Discourses" to pro-defense in this essay. Furthermore, Liang conjectures, Xin heavily emphasized the importance of having a strong economy in this essay; since Xin was working in the Ministry of Agriculture at that time, his job had an influence on the content.⁵² Deng Guangming agreed with Liang's observation.⁵³

The theme of this essay is the necessity of having a systematic program of preparation for war. Xin believed that the recapture of the north was a moral obligation for the ruled and the rulers alike. The leaders of the nation should not be

discouraged by one defeat (the Defeat of Fu Li in 1163) and lose the will to fight. Moreover, the Southern Song government actually had plenty of resources which could be translated into military strength. The two-pronged approach to victory would be either through intimidation (*jiao zhi* 驕之) if one is in a superior position, or attrition (*lao zhi* 勞之). Xin suggested that the economy could be strengthened by restraint in the national budget. The above points were not mentioned in Xin's first essay to the emperor. To demonstrate the Southern Song government's resolve to recover lost territory, Xin once again suggested moving the capital to Jiankang (Nanjing), closer to the north. This move would demonstrate to the people in the north that they were not deserted by the Southern Song government.

In regard to his belief and opinion, Xin could be very blunt and stubborn. He could just speak his mind without much restraint. The comments in the *Song Shi* was that "[the way] he upholds his discussion [with reference to history] is strong and upright; it is not to ingratiate 持論勁直, 不為迎合".⁵⁴

For the next two years, 1172-1173, Xin was transferred to Chuzhou 滁州 (the present district of Chu, in the province of Anhui) and given the post of Administrator 知. While he was in Chuzhou, Xin transformed this area from a barren tract into a prosperous town. Because of its proximity to the Huai River, the region had been ruined by frequent warfare; the farms were reduced to wasteland. As a first step towards recovery, Xin put

in a request to the central government that the people in this region be exempted from tax. This request was granted. Then, the exempted money was used to build more housing. To stimulate trade in this area, Xin reduced taxes by thirty percent on all goods. As a result, it became a bustling trading center. To house the merchants, Xin built a tavern and named it the Fanxiong Guan 繁雄館. Above this tavern, another building was constructed for singing and dancing which was named the Dianzhen Lou 奠枕樓.⁵⁵ Xin's achievements in Chuzhou demonstrate he was an able and competent administrator. The Song Shi had this comment about Xin's performance while he was the Administrator of Chuzhou: "[Xin] was lenient in drafting people for military service and taxation; he recalled those who had scattered as refugees; instructed the people in military affairs and proposed policy of establishing military colonies 棄疾寬征薄賦, 招流散, 教民兵, 議屯田."⁵⁶ In 1174, Xin was the Consultant at the Military Commission in Jiangdong 江東安撫司參議官.

His big political break-through came in 1174 when the new prime minister Ye Heng (1121-1183) 葉衡 recommended him highly to the emperor, praising him as a chivalrous and talented man.⁶³ Xin was appointed as the unofficial adviser to the Director of the Granaries Bureau 倉部郎官. In the summer of that year, Xin was transferred to Jiangxi 江西 as Judicial Commissioner 提點刑獄. In the fall, a cunning tea merchant named Lai Wenzheng 賴文政 was staging a revolt in Hubei 湖北.

Xin was sent there as a Judicial Commissioner to deal with Lai after several official attempts to catch him failed. With his military experience as a former guerrilla fighter, Xin's handling of Lai did not disappoint the emperor. Lai was executed in the fall, bringing the revolt to an end. As a reward, Xin was promoted to the post of Senior Compiler of the Imperial Archives 秘閣修撰. Xin was complimented for his abilities to catch bandits.⁵⁸

In the beginning of 1176, Xin was transferred to Jiangxi as a Judicial Commissioner and in the fall he was the Fiscal Commissioner of Jiangxi 江西提點刑獄. Next year he held the dual posts of Administrator of Jiangling (in the present province of Hubei) and the Military Commissioner of Hubei. In the spring of 1178, Xin was given the title of Vice Chamberlain of Law Enforcement 大理少卿. In the fall, he was transferred to Hubei again as the Vice Fiscal Commissioner 轉運副使. Although Xin was praised for his effective dealing with the bandits, he was also criticized for being too stern. For example, it was reported that Xin sent people into internal exile for having stolen a cow.⁵⁹ He was reported to be so stern that he often enforced order by dropping the rope (execution).⁶⁰ It was reported that an official named Zhou Yigong 周益公 refused to approve one of Xin's official appointments for the reason that he did not want to be held responsible for the human lives Xin had taken and/or would take in the future had he approved.⁶¹

At the beginning of 1179, he was transferred from Hubei to Hunan. It was also in this year that he submitted another essay title "Discussion on Bandits (Lun Daozei Zhazi 論盜賊劉子)." The cause of disturbances, Xin bluntly declared was the corruption and brutality of the rank and file. Xin was not only stern towards the bandits, he was also very tough towards the officials and this angered many of his colleagues. Xin had never denied the fact that he was being stern. When he was asked how he would establish law and order, Xin answered: "Ruling the common people, one should be lenient. Treating the scholars, one should use the rules of propriety. Controlling the government clerks, one should be stern 臨民以寬, 待士以禮, 馭吏以嚴."62

Xin's sternness in dealing with the bandits and clerks coupled with his blunt accusation of government officials of corruption created more enemies for himself. As Xin frankly admitted himself: "I have always been stubborn, tactless and self-confident. Over the years I have not been accepted by ordinary people. I fear lest before my words leave my mouth, disaster may swiftly follow 但臣生平剛拙自信, 年來不為衆人所容, 顧恐言未脫口而禍不旋踵."63

In the fall, Xin became the Administrator of Tanzhou 潭州 (the present district of Changsha 長沙 in the province of Hunan), as well as the Military Commissioner in Hunan. At that time, the regions of Jiangxi and Hunan were centres of bandit activities. The local government officials apparently were no

match for these "professional" robbers. Xin was again sent there as a trouble-shooter.

It was through Xin's approach to this incident that his administrative as well as his military skills were demonstrated to their fullest. To seize power from the hands of the local powerful groups, Xin smashed their base, the village societies (xiang she 鄉社), by reducing their size to a maximum of fifty people. Weapons were confiscated from them.⁶⁴ The second step was to fill the power vacuum by setting up a local police force. He submitted a proposal to the emperor requesting permission to organize a local army unit which Xin named "The Flying Tigers (Feihu Jun 飛虎軍)".⁶⁵

Xin began raising funds and recruiting soldiers while he was waiting for the reply. Upon receiving Xin's request, the court was alarmed by the huge cost of the project. Xin planned to recruit two thousand foot soldiers, five hundred cavalry; he proposed to purchase five hundred horses from Guangxi 廣西, plus weapons and armour. There were other officials who were unhappy with Xin's grand approach and tried to stop him several times, but to no avail. Xin insisted in continuing the project. Finally, the emperor, acting swiftly, sent a golden tablet (jinzi pai 金字牌) to Xin ordering him to stop the project immediately. But Xin hid the tablet until the construction of the training camp was completed. The Flying Tiger Army became one of the best in the area.⁶⁶ It even helped in the defense of the northern border. Even the Jin was reported to be fearful of

the Flying Tigers.⁶⁷

But the birth of this army unit plunged Xin into deeper trouble with his enemies. The cost of this project had raised some eyebrows, and the fact that Xin could raise such a huge sum of money in such a short time aroused suspicion as to the methods he had used. Xin's insistence in completing the project in the midst of oppositions angered many officials. Zhou Bida criticized that the project was too costly. Nevertheless he did praise Xin's soldiers for being strong.⁶⁸ Zhu Xi gave Xin the sole credit for having organized and trained such a fine army.⁶⁹

Although this project stirred up more controversy about Xin, it does indicate that Xin was more than competent in dealing with the bandits as well as the officials. He was also tough enough and single-minded in pursuing his own aims. His confidence in himself made him defiant and persistent which annoyed many of his colleagues. His biography in the *Song Shi* had this comment: "The huge amount of money spent could be measured in ten-thousands. [He] was adroit in negotiating [financial matters]; things always got done immediately 經度費鉅萬計, 棄疾善幹旋, 事皆立辦 ."⁷⁰

After Xin left Hunan, the quality of the Flying Tigers deteriorated. Instead of a well-disciplined army unit, it turned into a group of loosely-knit gangs. The soldiers became arrogant about their reputation of being an elite military unit. They started to rob even in broad daylight and killed people while drunk.⁷¹ Xin's enemies were quick to blame Xin, but a

better explanation can be found in Zhu Xi's letter to one of the magistrates in Hunan. Zhu believed that the problem was with the leadership. The control of the unit had been transferred to Xiangyang 襄陽, where there were other national army units trained specifically for the defense of the border. Zhu perceptively noted that the problem was due to communication problem between the leaders and those being led. Without any proper and clear instructions from the control unit, the Flying Tiger disintegrated.⁷²

In the fall of 1180, Xin was given the title Senior Compiler of the You Wen Palace 右文殿修撰. By the end of the same year, he was transferred back to Longxing 隆興 (the present district of Nanchang 南昌, in the province of Jiangxi) as Administrator and later as Military Commissioner of Jiangxi, in 1181. Famine had spread across Jiangxi, and Xin was in charge of the relief program. His immediate orders were stern but very effective: those who refuse to sell rice will be banished; those who seize rice by force will be executed 閉糴者配, 強糴者斬. ⁷³ The first clause was meant to stop the suppliers from keeping rice and raising prices, worsening the shortage situation. The second part forbade robbers or other powerful people to exploit the situation. This stern measure effectively restored civil order in an otherwise serious economic crisis. Zhu Xi praised Xin for his effectiveness in bring a serious crisis under control by using only eight characters.⁷⁴

Once the situation was under control, Xin's second step was

to make interest-free loans to people to buy rice from other areas. The only condition was that within one month they had to bring back some rice to sell locally. One month later, rice began to come into the affected region. The famine crisis was effectively and efficiently solved. He was given the prestige title of Court Gentleman Consultant 奉議郎.

In the fall of 1181, one of Xin's critics, the Imperial Censor Wang Lin 王 簡, sent a petition asking for Xin's removal from office. In his petition, Wang accused Xin of being brutal and corrupt. It was alleged that Xin spent money as if it were dirt and sand; he murdered people as if plucking weeds.⁷⁵ Xin was finally forced to retire at the age of forty-two.

Given the power of the censors, to impeach and be impeached was the political game at that time.⁷⁶ Xin had done his share of impeaching others. In 1176, it was reported that he angered many of his colleagues by impeaching Shi Yuanzhi 施元之 according to his own wish.⁷⁷ In 1178, he also impeached Huang Maocai 黃茂材; and Zhao Shanjue 趙善矩 in 1180.⁷⁸ But the most often cited reasons for impeachment at that time were corruption and cruelty.⁷⁹ It appears that Xin's impeachment was part of the political game, rather than that Xin was more cruel and corrupt than other officials.

From the winter of 1181 to the end of 1192, more than ten years, Xin was banished from the political center. He built himself an extravagant villa by Lake Dai 帶湖.⁸⁰ He spent his days in visiting mountains and streams. He also buried

himself in books. He read profusely and turned out a huge number of *ci* during this period. Xin's disciple Fan Kai published the first collection of his *ci* titled "Jiaxuan Ci Jia Ji 稼軒詞甲集" in 1188.⁸¹ By his own account, he drank heavily, often till he got sick.⁸² Although Xin was financially comfortable and was surrounded by a beautiful environment, during these ten years, he was not a happy and contented man.⁸³ His mind was still on recapturing the north, not natural scenery. During this period, Xin was like a caged dragon. Frustration, bitterness, and deep sorrowfulness thus became the dominant features of his *ci*.

It was not until the end of 1192 that Xin was recalled to public office. His first post after a decade of forced retirement was Judicial Commissioner of Fujian 福建. Xin was the same old Xin even after ten years of internal exile. He applied the same stern measures and was unyielding in his administrative approach.⁸⁴

In 1193, Xin had an audience with the emperor and was given the title of Editor of Jiying Palace 集英殿修撰 and the post of Chamberlain for the Palace Revenues 太府少卿. He suggested to the emperor that the defense lines along the upper portion of the Yangtse should be strengthened, to function as a protective shield for the lower half. A large division should be stationed in Xiangyang and Jingnan 荆南, the two ends of the river so that each unit could support the other when attacked.⁸⁵ The emperor also had some words for Xin. It was said that the

reason for recalling Xin back to official was that his excessive spirit in the past had somewhat calmed down.⁸⁶

Xin was then made the Administrator of Fuzhou and the Military Commissioner of Fujian in 1194. During his short stay in Fuzhou, Xin established a treasury named the Bei'an Ku 備安庫 to save all surplus revenue. To counter the problem of bandits roaming the area, Xin resorted to his usual plan of recruiting and training soldiers. He was planning to organize another army unit similar to the Flying Tigers. In his biography in the *Song Shi*, Xin was praised for being calm and steady in his administrative approach.⁸⁷ But before anything could be accomplished, he was again impeached by a censor named Huang Ai 黃艾 for being cruel, greedy, debauched and for collecting money illegally.⁸⁸ For the second time, Xin was sent back home. From 1194 to 1202, Xin was in retirement at Qian Mountain 錢山, near Piao Spring 瓢泉.

At the age of sixty-four, in 1203, Xin was called back to office. He became the Administrator of Shaoxing 紹興 (in the present province of Zhejiang 浙東) and the Military Commissioner of Zhedong.

By the turn of the thirteenth century, the Mongols were becoming a powerful foreign force. While the Mongols were engaging the Jin in battle in the north, the people of the Shanxi 山西 area exploited the situation by staging numerous uprisings against the Jin. Once again, anti-Jin sentiment was spreading quickly across the occupied territory.

In 1204, Xin had an audience with the emperor, Ning Zong (1168-1224) 寧宗 and he was asked to give his assessment of the current situation. Xin said that the Jin's days were numbered. What should be done immediately was to make thorough preparation for war. This suggestion was what the prime minister Han Tuo Zhou (1151-1202) 韓侂胄 wanted to hear.⁸⁹ Han had been preparing for a battle with the Jin. The driving force of his pro-war stance, according to many historians, was self-serving.⁹⁰ He thought that a victorious battle would greatly enhance his status and further consolidate his political power. Xin was given the title of Edict Attendant of the Paomo Pavilion 寶謨閣待制. Then he was transferred to Zhenjiang 鎮江 (in the present province of Jiangsu) as an Administrator. According to Cheng Bi, Xin, at the age of sixty-six, was about to begin a project to train ten thousand soldiers, recruited from the Huai River region. But before this was completed, when he was about to be transferred to Longxing as an Administrator, Xin was once again relieved of his post, in 1205.⁹¹

In the next year, the Southern Song government launched an unsuccessful attack on the Jin. Cheng Bi in his *Bingzi Lundui zhazi* 丙子輜對劄子 commented that the defeat was due to sloppy preparation and lack of intelligence; the soldiers were holding ploughs instead of swords, and the number of soldiers was insufficient.⁹² Upon this defeat, Xin was again called into service. He was given the double title of Edict Attendant of Baowen Pavilion and of Longtu Pavilion 寶文閣待制, 龍圖

閑待制。 In addition he was offered the post of Military Commissioner of Zhedong and the Administrator of Jiangling, but he declined both.

In 1207, Xin was called before the emperor to give his assessment of the situation. He was also asked to accept the post of the Vice Minister of the Ministry of War 兵部侍郎 but he again declined the offer.

Xin was aware that he was being used as a pawn in the world of politics during these years. His repeated refusals of office during the last two years of his life reflect his frustration with Han's self-seeking policy. When Han was about to launch a military expedition, knowing Xin's pro-war stance, he called Xin back to office so as to give a symbolic stamp of approval to his latest self-serving venture. When the war was over and the court was in a state of confusion in the aftermath of defeat, Xin was summoned again to "clean up the mess".⁹³ His friend Chen Liang lamented: [Xin] came when called and went away when waved aside. He had no where to turn to between heaven and earth 呼而來，麾而去，無所逃天地之間。"⁹⁴

In the fall of 1207, the Jin specifically asked for Han's head as a condition for entering peace negotiation with the Southern Song. Han had no alternative but to declare war on the Jin one more time. Again, Han recalled Xin and asked him to be a regular appointee in the Bureau of Military Affairs 樞密都承旨. But Xin at this time was too ill to accept the offer. Xin Qiji died on September 10, 1207.

CHAPTER II: USE OF ALLUSION

Before analysing the use of allusion in Xin's *ci*, the term allusion needs to be defined. In Chinese, the term is "diangu 典故". According to the *Zhongwen Dacidian* (Great Chinese Dictionary 中文大辭典), diangu means "story,"¹ Huang Futung 黃弗同, in his essay "Lun Diangu 論典故", gives this definition:

"In general, diangu are defined as examples or historical events. They are often referred to as quoted historical stories or those four-character phrases which have an original written source. Diangu must have a source; they cannot be fabricated."²

Yu-kung Kao and Tsu-lin Mei give this definition:

"Webster's Collegiate Dictionary defines 'allusion' as 'an implied or indirect reference.' But in our view, it is inconsequential whether the reference is direct, explicit or implicit."³

"Allusion is present in a poem if that poem makes reference to an event embedded in the main event of the poem."⁴

In the Chinese version of that article, they further elaborate on that definition:

"As long as it is found in a literary source...even though these events did not actually happen in time and space...If these 'quoted events' can be found in historical books, all further verification is unnecessary. A poet uses allusion solely for the purpose of expansion. The poet's goal is said to be achieved if the reader and the poet are both

familiar with the quoted events."⁵

Hightower in his article "Allusion in the Poetry of T'ao Ch'ien" gives a similar definition:

"from the nature of the materials alluded to ('an allusion should be to an identifiable written source'), from the writer's technique of manipulation those materials ('an allusion should contribute to the paraphrasable content of the poem'), from the reader's reaction to occurrences of allusion ('he should be aware of an occurrence of allusion even when he fails to identify it')."⁶

In summary, the attributes of *diangu* are four-fold. First, they must have a previously existing written source, whether that source be literary or historical. Second, *diangu* can be real or fictional. The original source can be classical, historical, popular fiction, and/or mythology. Third, *diangu* can refer to a Chinese phrase which can range from two to four characters. Fourth, *diangu* can include historical figures or an events. The Chinese term for the latter is "yongshi 用事", which literally means "using an event".⁷

Thus far, there has been little critical analysis of how Xin Qiji uses allusion in his *ci*. Most critics have been content with annotation and classification.⁸ This is no more than a first step. Chen Shumei 陳淑美 in her master's thesis has taken at least one step further and lists three distinctive ways Xin uses allusion.⁹ But Chen only uses

statistics to confirm the well known fact that Xin loves to use classical phrases in his *ci*. The hesitation about going deeper is rooted perhaps in the difficulty of determining how Xin means his allusions to be taken or interpreted.¹⁰ What are the characteristics of Xin's use of allusion? This chapter seeks to answer this question.

Six *ci* have been selected to demonstrate the six different ways Xin uses allusion. These are: first, using the exact wording of classical texts; second, using the exact wording of classical texts to give an opposite meaning; third, using allusion for the purpose of condensation; fourth, using allusion for the purpose of expansion; fifth, using allusion to set up a negative contrast between the past and the present; and sixth, using allusion to set a positive contrast between the past and the present. These six *ci* touch upon three general functions of *diangu* in *ci*: the function of *diangu* with regard to poetic diction; the function of *diangu* with regard to poetic structure; and the function of *diangu* with regard to moral action. Besides discussing their generality and representative nature, each of these methods will be discussed individually to show how it embodies its own special characteristics.

As for the function of *diangu* with regard to poetic diction, quoting verbatim directly from the classics can enable the poet to stress the similarity between the original

source and the current situation. But the special characteristic of Xin's usage of this technique lies not only in the directness of his diction, but also in expressing his sorrow through twists and turns: it is a case of admission through denial.

To the Tune of Manting Fang 滿庭芳 (1194-1202/1196)

To harmonize with Zhao Changfu of the Zhang Spring¹¹

和章泉趙昌父

- 1 To the west, the slanting sun over the Yanzi mountain,
To the east, the running water of the Yangtze,
Beauty stays not for man at all.

西崦斜陽，東江流水，物華不為人留

- 2 With the metallic ring of one falling leaf,
The world already knows it is time of fall.

鈴然一葉，天下已知秋。

- 3 I bend my fingers to count the joyous occasions
in life,
And ask: "Who rode to Yangzhou on the back of a
crane?"

屈指人間得意，問誰是騎鶴揚州？

- 4 You know me, I have always been gay in spirit,
Having retired to Cangzhou, before I grew old.

君知我，從來雅興，未老已滄洲。

- 5 There are endless bothers,

and life is but a hundred years.
All would come to rest in one drink.

無窮身外事，百年能幾，一醉都休。

- 6 Angry with my children -
always saying I'm sorrowful in heart.

恨兒曹抵死，謂我心憂。

- 7 Besides, there are canes and straw-shoes,
mountains and creeks,
My friends like Ruan Ji
are waiting for me to tour with them.

況有溪山杖屨，阮籍輩須我來游。

- 8 There's more for a laugh.
Their scheming mind has already been exposed -
there are startled seagulls, above the sea.

還堪笑，機心早覺，海上有驚鷗。

This ci was written at the time Xin was forced to retire from office for the second time.¹² As a man over fifty years old who again was rejected by the ruling class, Xin certainly feels he has reached the end of his life, as indicated in lines one and two.¹³ Instead of projecting his sorrow directly, Xin in this ci, hides it underneath a happy, care-free facade. But all along, he drops hints of bitterness and resentment about being rejected. As a result, there is a delicate balance between the pretense of happiness and his subtle admission of sorrowfulness. But the more Xin justifies

his "happiness," the more sorrow he projects. The more Xin lies in words, the more honest he is in feeling. And this symmetry comes to a peak at the verbatim quotation from the *Shi Jing* in line six, after parading his various "reasons" for wanting to retire in lines three to five.¹⁴

The four-character phrase "weiwo xinyou" 謂我心憂 " is a quotation from a poem titled "Shu Li" 黍離 " in the *Shi Jing* 詩經¹⁵ The author of this poem was saddened when he saw the ruins of temples and palaces at the site of the old capital Haojing 鎬京 of the Western Zhou 西周 dynasty, which had been moved to the east after being taken and sacked by the barbarian tribes.¹⁶ It is not a coincidence that Xin selects this phrase to express his "sorrow-free" state of mind, for the historical background of this move had many similarities to the political situation of the Southern Song.

The first similarity is that the capitals of both dynasties were forced to relocate in order to prevent the total collapse of the entire empire. What led to the downfall of King You 幽王, the last emperor of the Western Zhou was his appointment of a corrupt minister named Guo Shifu 虢石父. According to the *Shi Ji* 史記, Guo was a man with a deceitful tongue and a vicious mind.¹⁷ His appointment aroused the anger of the populace. King You further alienated himself from the military by humiliating them. He was madly in

love with a concubine named Bao Si 褒 姒 who hardly smiled at all. In order to induce her to smile, King You ordered the soldiers guarding the frontier to light the beacons which were supposed to give warning of impending attack. Upon seeing the soldiers scrambling to their positions, Bao Si burst into laughter. After several of these fabricated alarms, the soldiers ignored the beacon fire whenever they were ignited. King You's infatuation with Bao Si also led him to depose the reigning queen who was the daughter of one of the powerful feudal princes. Shen 申, the father, was so angered by this incident that he allied himself with the state of Zeng 曾 and the barbarian Quan Rong 犬戎 tribe to declare war against King You. Again, the beacon fire was ignited, this time for real. But the soldiers did not respond lest they be humiliated again. Subsequently, King You was killed at the foot of the Li Mountain 驪山. His son Yi Jiu 宜臼 took over the kingship and moved his capital east, to the district of Luo 洛邑. By using this line verbatim from the *Shi Jing*, Xin achieves three goals. First, it demonstrates the parallel between the downfall of the Western Zhou and the Southern Song. Second, the cause of their downfall is similar. In both dynasties, there were inept and corrupt ministers ruling the nation. Third, by quoting this phrase from the *Shi Jing* and with this historical background behind the poem "Shu Li," Xin is in fact saying, through denial, that

he is indeed worried about the affairs of his country.

Despite Xin's claim that he has plenty of touring companions to visit the mountains and creeks, Xin drops another reason for being worried.¹⁸ The seagulls in the chapter of "Huang Ti 黃帝" in the *Lie Zi* 列子 would not befriend those who had impure motives.¹⁹ By drawing a parallel between himself and the startled seagulls, Xin is in fact saying that he is aware of the danger surrounding him: there are people who are scheming against him.

Unlike the last *ci*, in which Xin uses direct quotation to accentuate similarity, in the following *ci*. Xin's quotations from the classics allow him to stress dissimilarity. At the same time, they also create an effect of irony.

To the Tune of *Shuiling Yin* 水龍吟 (1182-1192/1187)

An inscription for the Calabash Spring

題瓢泉

- 1 Why must Jiaxuan be forever poor?
Beyond the edge of the cascading spring,
pearl-like droplets fall.

稼軒何必長貧，故泉簷外瓊珠瀉。

- 2 Content with heaven, knowing fate -
Who has ever been equal to this?
Upon the call, do the job;
Upon dismissal, go home.

樂天知命，古來誰會，行藏用舍？

- 3 Others could not have borne the distress,
with only one calabash, happy was he.
Hui's virtue, admirable indeed.

人不堪憂，一瓢自樂，賢哉回也。

- 4 I reckon, this question was asked in that year:
"With coarse rice to eat, water to drink,
why did you bustle about so?"

料當年曾問：「飯疏飲水，何為是，栖栖者？」

- 5 Let's just face the floating clouds over the mountain.
Don't be in a hurry-scurry, rushing down the slope.

且對浮雲山上，莫匆匆去流山下。

- 6 The reflection of my haggard face in the water.
I certainly don't get much from those
light furs and fat horses.

蒼顏照影，故應零落，輕裘肥馬。

- 7 Frosty coolness circling the teeth,
scent filled the bosom
after the gentleman finished his drink.

遶齒冰霜，滿懷芳乳，先生飲罷。

- 8 Mocking the calabash on the tree in the wind,
for making a sound, was shattered with one swing.
What do you say to being muted?

笑挂瓢風樹，一鳴渠碎，問何如啞。

In the prefatory note, Xin clearly states that this ci is
written as an inscription for the Calabash Spring. But the

content of this *ci* certainly goes beyond scenic description.

What Xin does is to use the Calabash Spring as his poetic jumping-off point. This place reminds him of where he is, and the events that have led him to this dwelling. He has just been dismissed from public office and was forced to retire. He has bought a villa by Lake Dai and named it the "Calabash Spring."²⁰

Though surrounded by beautiful scenery, as described in line one, Xin is in no way content with himself. He senses the obvious irony between what this beautiful environment should evoke and his own miserable inner state. His awareness of this irony is apparent in Xin's selection of classical phrases: there are two verbatim quotations, three classical phrases with a deletion of only one character each, one phrase with a deletion of two characters, one phrase with characters in different order, and a subtle pun on the phrase "floating clouds."

The first verbatim quotation comes after Xin's sarcastic opening statement. In line two, Xin quotes verbatim the first four characters of a seven-character phrase from the *Yi Jing* 易經: "Content with heaven, cognizant of its ordination; hence, one does not worry (*Letian zhiming, gu buyou* 樂天知命, 故不憂)." ²¹ What Xin does is to amputate the first half of the phrase and grafts it onto his own *ci*.

With this four-character phrase, Xin begins to delineate

his psychological reality, which is at total variance with his first statement. Rationally, Xin understands the maxim about being content with heaven and understanding fate. The verbatim quotation accentuates his knowing at the rational level, but it also creates a larger discrepancy between what should be and what is. The psychological reality is that Xin has failed to live up to this maxim, and he frankly admits it by mentioning its near impossibility in line two. The poetic function of this quotation is to open the way to Xin's internal revelation, leading to a refutation of the logic of his opening statement. The quotation also strengthens the contrast between what is taught in the classics and Xin's present state of mind.

The last phrase of line two gives the reason for Xin's failure in being content with heaven. In the *Lun Yu* 論
子之語, Confucius (551-479 B.C.) advocates loyalty while one is called upon to serve, and acceptance when one is dismissed from office. (Xin changed the order of characters in this phrase. There is a more detailed discussion of this phrase in the next *ci*.)²² Xin had just been forced to retire, and he found it difficult to accept much less to be content with this "treatment."

The dissimilarity is further stressed by the second verbatim quotation in line three. In the *Lun Yu*, Confucius begins and ends his comment on Yan Hui (521-490 B.C.) 顏

④ by praising him for being content amidst poverty.²³ To further emphasize Yan Hui's contentment, in the first phrase of line three, Xin quotes another of Confucius' phrase with only the character *qi* 其 omitted from the original (*ren bukan qi you* 人不堪其憂). By quoting verbatim Confucius' praise of Yan Hui, Xin emphasizes the total dissimilarity between Yan Hui and himself. But by agreeing with Confucius' praise of Yan Hui, Xin further alienates himself from what Yan Hui stands for. The more Xin praises Yan Hui, the more he indirectly disapproves of himself, and the bigger the contrast between the agitated Xin and the serene Yan Hui.

Beside stressing the dissimilarity, the reference to Yan Hui also creates a touch of irony. Yan Hui has only one calabash and he was happy, while Xin has a villa named the "Calabash Spring" by the Calabash Spring and yet he is very miserable and unsettled indeed.

Xin introduces the next stanza by ending the first with two quotations from the *Lun Yu*. The phrase "with coarse rice to eat, with water to drink (*fanshu yinshui* 飯疏飲水)" is directly quoted from Confucius with the character "shi 食" omitted:

"The Master said, 'with coarse rice to eat, with water to drink, and my bended arm for a pillow - I have still joy in the midst of these things.'"²⁴

The second direct quotation comes from this passage in

the *Lun Yu* with the characters "qiu 丘 and yu 與" omitted:

"Ch'iu, how is it that you keep roosting about? Is it not that you are an insinuating talker? Confucius said, 'I do not dare to play the part of such a talker, but I hate obstinacy.'"²⁵

The phrase "xi'xi zhe 栖栖者" has the meaning of a restless, assiduous person and/or an irritated state of mind. By posing this as a hypothetical question (the question was originally asked by Wei Shengmou 微生畝 in the *Lun Yu*) asked by Yan Hui, Xin further delineates Yan Hui's simple contentment.

The second stanza begins with a subtle reference to the "floating clouds (fuyun 浮雲)" in line five which comes from the same passage as the phrase "*fanshu yinshui*":

"Riches and honors acquired by unrighteousness are to me as a floating cloud."²⁶

By advising himself not to go down the mountain in a hurry, and with the allusion of the "floating clouds," Xin implicitly reveals that he was not running after riches and honors while he was in office. The ironic fact is that in his forced retirement, Xin lives in a rich environment surrounded by breath-taking scenery, with floating clouds hovering above.

The phrase "light furs and fat horses (*qingqiu feima* 輕裘肥馬)" in line six comes from the following passage

in the Lun Yu with the verbs "to ride (cheng 乘)" and "to wear (yi 衣)" omitted and the two nouns in reversed order:

"The Master said, 'when Ch'ih was proceeding to Ch'i, he had fat horses to his carriage, and wore light furs.'"²⁷

With this allusion, Xin stresses the dissimilarity of his haggard face now (by having been sorrowful in forced retirement) and the way it could have been (having fat horses to his carriage and wearing light furs) if he were to pursue riches and honors while he was an official. The ironic twist is that now he is in a "rich" physical environment, he is indeed poor in spirit. In sorrow, Xin invites himself for a drink.²⁸

The act of drinking reminds Xin of an event. Xu You 許由, a high-minded man of the ancients, after he finished his drink, hung his empty calabash on the tree. The wind blowing into the empty calabash made a noise which Xu found annoying. With one swing, Xu smashed the calabash.²⁹ Symbolically, the noisy calabash is Xin himself. Not only does Xin blame himself for being so talkative but others also have blamed him for being an insinuating talker. By alluding to this, Xin adds an element of irony: he was the noisy calabash which the ruling class found annoying, and as a result, he is now forced to retire to a villa named the "Calabash Spring", near the Calabash Spring.

After deciphering these classical quotations, one sees a craftman skillfully selecting his phrases from the classics in order to stress not only the opposite but to project the irony he feels inside. Acting as the focus of this irony is the "calabash." It is the beautiful-rich environment named the "Calabash Spring" which provides the ironic twist to Xin's poor internal state. Xin, the owner of the villa named the "Calabash Spring", is miserable, whereas the "poor" Yan Hui who drank from the only calabash he had was happy and content. Xin is the "noisy calabash" who is banished to the beautiful "Calabash Spring."

Xin does not try to hide the fact that he quotes classical phrases profusely in his *ci*. He treats it as an artistic adventure. With his deep knowledge of the classics, Xin could envision infinite combinations of classical phrases from different sources.³⁰ With a limited poetic space, as the next two *ci* demonstrate, the poet can use *diangu* to expand the poetic structure; that is, the use of *diangu* allows the poet to say more with fewer words. The following *ci*, entirely composed by classical phrases, is a good example of using classical quotation for the purpose of condensation.

To the Tune of *Tasuo Xing* 鵲沙行 (1182?/1182)

An inscription for the Jiakuan Pavilion.
A medley of classical phrases.

賦稼軒，集經句。

- 1 To advance or to retire,
To survive or to perish;
Upon the call, do the job,
Upon dismissal, go home.
進退存亡，行藏用舍。
- 2 This petty man (Xin) would like to
study farming with Fan Xu.
小人請學樊須稼。
- 3 Beneath every wooden door,
there's a resting place.
Under the sun set,
herds returning.
衡門之下可棲遲，日之夕矣牛羊下。
- 4 Leaving the Duke Ling of Wei,
Intercepted by Huan Tui.
去衛靈公，遭桓司馬。
- 5 He was a man of east, west, south, north.
東西南北之人也。
- 6 Chang Ju and Jie Ni were at work in the field.
Qiu, why did you bustle about so?
長沮桀溺耦而耕，丘何為是栖栖者。

In the preface, Xin states frankly that this ci is a collection and synthesis of phrases from various classical

books: the *Yi Jing* 易經, the *Lun Yu* 論語, the *Shi Ji* 史記, the *Shu Jing* 書經, the *Lie Zi* 列子, and the *Meng Zi* 孟子. The theme of this *ci* is a bitter repudiation of Confucius' teaching of serving one's country faithfully when one is called to serve and retiring gracefully upon dismissal. The initial phrase in line one is the selection of four crucial characters from this sentence in the *Yi Jing*: "to know how to advance and to retire, to maintain and to let perish; and that without ever acting incorrectly. Yes, he only is the sage 知進退存亡, 而不失其正者, 唯聖人乎." ³¹ The tonal requirement of line one is //--, --//[(/)=oblique tone and (-)=level tone]; the characters *jin* 進 (/), *tui* 退 (/), *cun* 存 (-), *wang* 亡 (-) fit perfectly. However, the second half requires some shufflings. The second phrase of line one is also a selection of four concrete words ("*shi zi* 實字" as opposed to particles "*xu zi* 虛字") from this sentence in the *Lun Yu*: "Yongzhi zexing, shezhi ze cang 用之則行, 舍之則藏." ³² Since the only concrete words with a level tone in this sentence are "*xing* 行" and "*cang* 藏", Xin has no choice but to write it in the order of "*xing-cang-yong-she*" instead of following the original "*yong-xing-she-cang*".

As Xin states in the preface, this *ci* is also written as an inscription for the pavilion Jiaxuan, one of the pavilions

in Xin's villa. The physical setting reminds Xin of his forced retirement. He is embittered with the Confucian teaching about being an ideal public servant. As a patriot, Xin had served his country loyally. But in response, the country has shunted him aside.

Sarcastically, Xin swings to another way of life: farming. By incorporating Fan's name in line two, Xin evokes the simple happiness of tending the fields. Xin simply substitutes his name (*xiaoren*, a humble way of calling oneself) in Fan Xu's and Fan's in the verb "xue 學".³³

By simply taking the entire phrase from the *Shi Jing*, omitting only the second character of the verb "keyi 可以" in order to fit the metric requirement of a seven-character verse in line three, Xin demonstrates the simplicity of that life style through his simple subtraction of words.³⁴

The second half of line three is composed in the same effortless manner. Simply omitting the second character of the compound verb "xialai 下來", the uncomplicated life style of rural farming is effectively conveyed.³⁵

The beginning of the second stanza in line four provides a stark contrast to the tranquillity projected in the first stanza. The person presented as the counterpart of the calm, unflappable Fan is none other than the Master, Confucius himself. Line four is a description of the dissatisfied, persecuted Confucius.³⁶ By quoting Confucius' exact words in

line five, Xin shifts the emphasis on Confucius from the dissatisfied person in the *Lun Yu* to the tragic figure who spent most of his life running back and forth around the four directions of the world, constantly fleeing from rejection and danger. The context of this verbatim quotation makes line five that much more poignant:

"When Confucius has succeeded in burying (his mother) in the same grave (with his father) at Fang, he said, 'I have heard that the ancients made graves (only), and raised no mound over them. But I am a man, who will be travelling east, west, south and, north. I cannot do without something by which I can remember (the place).'"³⁷

Confucius, a man who advocated filial piety all his life, had to admit his fear of not recognizing his parents' grave in the future due to his constant travelling, teaching people to serve one's parents and country well. By quoting Confucius in verbatim, Xin delineates the irony of Confucius' teachings and his subsequent life style. Xin also draws a parallel between Confucius and himself, who was also running around in the world of officialdom and was constantly rejected.

The theme of simple satisfaction and happiness returns with the presentation of two recluses named Chang Ju and Jie Ni working together on the farm in the last line.³⁸ The *ci* ends with a verbatim question posed to Confucius by Wei Shengmu in the *Lun Yu*.³⁹ By quoting it directly, Xin is posing this question to himself and at the same time, implying

that he is unable to achieve the inner tranquility of Chang Ju, Jie Ni and Fan Xu. He cannot practice the teaching mentioned in line one with grace and contentment. His mind is still on the affairs of the nation and not on farming.

This *ci* incurred the wrath of critic Zhang Gaokuan, who said: "Just playing with words, mechanically piling one phrase upon another! This *ci* is torpid, without any poetic style."⁴⁰ But Zhang overlooks the poetic effect of all these piled-up quotations, and their craftsmanship.⁴¹ As Wu Hengzhao (1771-?) 吳衡照 commented:

"Xin Jiakuan treads new ground. He criss-crosses the ancient and the present: the *Analects* 論語, the *Mencius* 孟子, the *Lesser Preface to the Book of Poetry* 詩小序, the *Zuo Commentary to the Chunqiu* 左氏春秋, the *Nanhua* (the works of Zhuang Zi) 南華, the *Li Sao* 離騷, the *Shi Ji* 史記, the *Han Shu* 漢書, the *Shishuo Xinyu* 世說新語, the *Xuan Xue* (the study of the *Zhaoming Wenxuan* 選學 (昭明文選)), the poems of Li Bo 李白 and Du Fu 杜甫, are all variously used. This is an indication of the vigorous strength of his pen."⁴²

This *ci* is syntactically fragmented but poetically coherent. It is also a good example of using *diangu* to

condense and simplify complex issues. By selecting only the "concrete words" from the original statement, Xin sketches Confucius' teaching in only eight characters in line one. By subtracting two characters from the *Shi Jing* citation, the simple life of farming is simply described in line three. Furthermore, the main function of these quotations from the Confucian classics in this *ci* is to accentuate the irony between the teachings of those classics and the consequences of practicing them: After serving his country loyally, Xin was forced to retire and found himself with plenty of time to write an inscription for his pavilion named Jiakuan, which was also the *hao* 号 he gave himself.⁴³

Unlike the last *ci*, in which the function of *diangu* is to simplify several complex issues, *diangu* in the following *ci* is to expand a single emotion. By evoking the various historical figures and events of the past, the emotion of parting is expanded. The reader is thus led to examine the multitudinous causes of this painful human ordeal. Different shades and experiences of parting are cut into their finest and bitterest components by the different *diangu*, thereby widening the scope of poetic experience, while at the same time, deepening its emotional appeal.

To the Tune of Hexin Lang 賀新郎 (1194-1202/1197)

Parting with my twelfth cousin Maojia. The butcher bird and the cuckoo are really two different birds. See the "Additional Annotation to the Li Sao".⁴⁴

別茂嘉十二弟。鷓鴣杜鵑實兩種，見
離騷補註。

- 1 Listen to the butcher bird
in the green of the trees,

綠樹聽鷓鴣。

- 2 How can one bear
upon the ceasing of the partridges' shrilling,
and the cuckoo's howling?

更那堪鷓鴣聲住，杜鵑聲切。

- 3 Howl 'till spring is gone without a trace,
bitterly resenting the fragrance, all ceased.

啼到春歸無尋處，苦恨芳菲都歇。

- 4 And that takes no account of human partings.

算未抵人間離別。

- 5 Strumming the pipa, she rode away
over the frontier, into the dark.

馬上琵琶關塞黑。

- 6 And! Farewell to the Golden Gate,
moving to the Chang Men, in her kingfisher carriage.

更長門翠輦辭金闕。

- 7 Looking at the poem "Yanyan",
a concubine departs.

看燕燕，送歸妾。

- 8 The General, of a hundred battles,
his body and name battered.

將軍百戰身名裂。

- 9 On the bridge of Heliang, one backward glance -
Home, ten thousand miles away!
Old friends, forever apart.

向河梁回頭萬里，故人長絕。

- 10 Chill! Chill! -
the western wind above the Yi River.
Guests in their snow-white outfits
filled the seats.

易水蕭蕭西風冷，滿座衣冠似雪。

- 11 The brave soldier's sad song yet unfinished.

正壯士悲歌未徹。

- 12 Had the birds known all these griefs,
they would have shed blood, not tears.

啼鳥還知如許恨，料子啼清淚長啼血。

- 13 With whom would I get drunk under the moonlight?

誰共我，醉明月。

Using the allusions of three parting women, different occasions and components of feelings connected with parting are explored. The first woman is Wang Zhaojun 王昭君, a famous beauty who was given as a gift by the emperor to please Chan Yu 單于, the ruler of the Hun. The pipa was played

on the way to comfort her sorrow.⁴⁵ Wang was sent away for the purpose of pleasing a foreign king.

The second parting woman is Empress Chen 陳皇后 who fell out of favor with Han Wuti 漢武帝.⁴⁶ Line six describes Chen's parting scene, leaving the palace in her kingfisher carriage, heading towards the Chang Men where she stayed until Sima Xiangru (?-118) 司馬相如 wrote the Prose of Chang Men for her. Subsequently, this was read by the emperor and she was restored to her previous favored status. Her parting is an example of fall from grace.

The third woman is Dai Gui 戴嬀, one of Duke Zhuang of Wei's 衛莊公 concubines. She gave birth to a son who was later killed by Wei's other son, born to him by another concubine. Without her son, Dai Gui was forced to leave Wei's household. Upon leaving, Zhuang Jiang 莊姜, Duke Zhuang's wife, composed a poem titled "Yanyan" for her.⁴⁷ The cause of Dai Gui's departure was the power struggle within a household, culminating in murder.

These three women came from different socio-economic background; yet, all three suffered the same fate of departure. Wang was a common girl whose social status was elevated to a queen in the palace. Empress Chen began as a queen but was dethroned; she went down on the social ladder. Dai Gui occupied the lowest social status of the three. She was a common concubine whose status was just barely above the

servants. Due to the birth of her son, her status within the household was raised. But this "promotion" ended up with her in an even worse position than before. She was forced to leave her husband's household, a tremendous disgrace for a woman at that time.

The lives of these three women illustrate one fact: despite differences in origin and socio-economic background, all were unable to escape the pain of parting. Having paraded these three historical events one after another in one lyrical sweep, Xin is convincing almost to the degree of irrefutability in his proclamation that the fate of parting awaits us all; it is an inescapable human phenomenon.

The fourth parting scene is described from the angle of the staying party instead of the leaving. The great general Li Ling (?-74) 李陵 was captured by the Xiongnu in the time of Han Wudi 漢武帝. The location of the parting scene was on the Heliang bridge, when another captured ambassador Su Wu (?-60) 蘇武 was allowed to return home.⁴⁸ What is evoked by this *diangu* is more than the sorrow of departure. The core of emotion here is the heart of a patriot, a great general who suffered the pain of departure not only at the personal but the national level as well. In addition to bearing the humiliation of his country's defeat, Li also suffered the pain of permanent separation from his own country. The pain of departure, through this historical

event, is enlarged from the personal to the national level. And at the temporal level, departure is extended from impermanence to permanence.

The theme of no return is accentuated by the reference to another *diangu*. The Yi river 易水, in line ten, calls up the emotional parting scene of Jing Ke (?-227 B.C.) 荊軻 who was sent to assassinate King Qin 秦王. Upon leaving for Qin, the lords and princes who came to bid farewell wore all-white outfits, the traditional color of mourning. Jing Ke sang this farewell song before his departure:

"Hiss! Hiss! The wind blows.
Chill! Chill! The water of the Yi River.

風蕭蕭兮易水寒

Once the brave soldier leaves, he returns no more."⁴⁹

壯士一去兮不復還

The gripping element of this *diangu* on parting is its scenic background, which is very carefully orchestrated in its focus on presenting the "chilling" aspect of parting. The hissing wind, the chilly water, and the snow-white gowns, all give a frosty sensation, sending a shudder down one's spine. This is reinforced in line eleven by the shrieking melody of the farewell song sung in hopelessness. This *ci* begins with the sound of birds but ends with a silent effusion of tears and blood. And finally, while everything has departed, only the

poet is left to ask the hollow question in the last line.

This is one of Xin's best known *ci*. Down through the ages, it has received nothing but praise from the critics. Even Wang Guowei (1877-1927) 王國維 had high praise for this *ci*, in spite of his distaste for using *diangu* in *ci*.

Wang said:

"The method of expression of Hsin Ch'i-chi's *tz'u* to the tune of 'Ho hsin lang' [with subtitle] 'On the departure of twelfth brother, Mao-chia is superb, and word after word too has *ching-chieh*. It shows an ability almost bordering on the divine (*shen*), yet he did not intentionally work to create such an effect. For this reason later men were unable to imitate him."⁵⁰

The power and the uniqueness of this *ci* lies in Xin's ability to bring the sorrow of parting to its highest, most intense level by instilling motion and cessation in his *diangu*. First of all, different kinds of motions are introduced by the sounds of three birds. The butcher bird emits its sound just before the arrival of the fall. Its cry mourns the departure of fragrance (spring) and the arrival of autumn. Its sound conveys the ruthless progression of time. In the *Li Sao*, it says:

"Beware lest the shrike sound his note before the equinox;

恐 鷓 鴒 之 先 鳴 兮

Causing all the flowers to lose their fine fragrance."⁵¹

使 夫 百 草 為 之 不 芳

The second bird is the partridge. Its sound is similar to the sound of this Chinese phrase: "xingbude ye, gege 行不得也哥哥" which literally means it can't go on any further.⁵² The sound of the partridge conveys the motion of leaving, though it will be difficult to proceed.

The third kind of bird is the cuckoo, which sounded like this to the ancient Chinese: "buru guigu, buru giugu 不如歸去, 不如歸去".⁵³ Literally, it means "let's go home! Let's go home!". Its sound conveys the motion of returning (going home).

But all these motions come to a halt in line three, signified by the cessation of spring fragrance.⁵⁴ The motion begins again in line five with the *diangu* of three departing women. The movement is carried on by two *diangu* in line six and seven. But again, it comes to a full stop in the next three lines when the historical event is described from the view of Li Ling, the one who was forced to stay. The last characters in lines eight and nine, *lie* 裂 and *jue* 絕, emphasize the shattering of the hope of ever moving again. The movement is again started in lines ten and eleven where the historical event centers on Jing Ke, the one who was going away. The strong contrast in movement throughout the entire *ci* brings the reader's emotion to the most intense level,

finally to be focused on the poet who stays behind in the last line.

The intensity of this *ci* is also reinforced by the contrast of sound and stillness contained in the *diangu*. The *ci* begins with the sounds of three different birds which comes in successive waves, and each sound is more intense than the previous one, due to the effect of accumulation. But all sounds come to a halt in line three upon the departure of spring. This stillness is reinforced by the glaring presentation of historical images contained in the *diangu*: the horse, the *pipa*, the Golden Gate, the dark frontier, the Chang Men, the kingfisher carriage, and the poem "Yanyan (swallow)". Their stillness emits far more emotion than a moving object, for there is an element of permanence and timelessness in motionlessness. In the forever changing world, there is something unchanged: parting is universal and the grief accompanying it transcends time, space and social class. The pain of parting crescendos in the sound of a farewell song in line eleven, which brings the *ci* to a dramatic ending: all the tears turning into blood. The tension which has been accumulating in the successive alternating presentation of historical events is thus suddenly released, symbolically changing every shade of the emotion of parting into a pool of deadening, reddish stillness.

In the next two *ci*, the contrast between the past and the present is brought about by historical allusions. Kao and Mei describe the poetic function of historical allusion this way:

"A historical allusion has two poles, one related to a contemporary topic and the other to a historical event. The two are compared, and the purpose of the comparison is to bring out the similarity between the two and thereby provide the opportunity to characterize or comment on the contemporary event...Similarity and contrast are then the operative principles of allusion."⁵⁵

Kao and Mei further divide the result of that comparison between the past and the present into positive and negative allusion:

"A positive allusion, which emphasized the analogy between the past and the present, clearly does not convey the sense of change. A negative allusion, which emphasizes the contrast between the past and the present, apparently points to change. But even here, the present is being compared to the past; the negative allusion says in effect that the present should be like the past but is not."⁵⁶

But inherent in the mechanism of comparing the past with the present, be it positive or negative is the poet who is implicitly calling for action.⁵⁷ And the motivating force for action is emotion, which is generated in the tension created by putting two poles (the past and the present) simultaneously together. And the recurrence of events and words in allusion which Kao and Mei call the "archetype," provides a moral

guideline for present action:

"With such a short compass, it is hardly possible to explain the circumstances and motives of an act. With the use of historical allusion, however, the impossible becomes unnecessary. The background material - circumstances, motives, personal relations, etc. - need not be explained but only alluded. The mere mention of a historical person or place activates the complex of ideas and events conventionally associates with it, which, when grafted onto the present topic, prepares the stage for moral action."⁵⁸

Using *diangu* as a negative comparison between the past and the present, Xin in the following *ci* laments that the present is no longer like the past:

To the Tune of *Niannu Jiao* 念奴嬌 (1167-1181/1170)

Mounting the Shangxin Pavilion in Jiankang.
To the Camp Commander Shi Zhidao⁵⁹

登建康賞心亭，望史留守致道

- 1 I come to lament the past,
going up the high tower
a thousand *hu* of idle worries come upon me*

我來吊古，上危樓，贏得閒愁千斛

* *hu* is a grain measure nominally holding ten pecks, later five.

- 2 The crouching tigers, the coiling dragons -
where's the line and shape of the land?
Only triumphs and ruins filled the eyes.

虎踞龍蟠何處是？只有興亡滿目。

- 3 Slanting sun-rays, beyond the willows,
Returning birds, by the waterside,
Wind sweeping the tall trees,
across the field.

柳外斜陽，水邊歸鳥，隴上吹喬木。

- 4 A lone sail, westward bound.
A single note - Who is playing the flute?

片帆西去，一聲誰噴霜竹？

- 5 I remember the charm and grace of Anshi who
retried to the Eastern Mountain in his old age.
Tears falling along with a sad lute song.

卻憶安石風流，東山歲晚，淚落哀箏曲。

- 6 Transferring all hope of fame and name
to my children's generation,
All day long, I'm spending time on chess.

兒輩功名都付與，長日惟消棋局。

- 7 The precious mirror can no longer be sought.
Evening comes fast to the azure clouds.
Who would be my companion in drinking?

寶鏡難尋，碧雲將暮，誰勸盃中綠？

- 8 Wind roaring by the riverhead.

At dawn, waves turn over the house.

江頭風怒，朝來波浪翻屋

With the purpose of lamenting the past in mind, Xin deliberately ascends to a high place where he could survey the land far and wide. But what fills the eyes is the aftermath of the destructive force which has been rampaging through the pages of history: Jiankang, a place where true sages and heroes used to dwell, is now a devastated piece of land inhabited by a group of coward officials who lack the will and courage to challenge the enemy.⁶⁰ The original powerful shape and bearing of the land, which is vividly depicted with the imagery of the crouching tigers and the coiling dragons in line two, is now replaced by ruins which are so visible, attesting to the frightening fact that the course of history has been changed for the worse.

As a warning to the ruling class that the present should be like the past, but it is not (that loyal official should be used and trusted instead of persecuted), Xin alludes to a historical figure. Xie An (32-385) 謝安, a great politician in the Eastern Jin (317-420) 東晉 era, retired to the Eastern Mountain 東山 and did not set foot in politics until he was forty, to be prime minister during the reign of Xiao Wuti 孝武帝. His political talent plus his

prominent status as prime minister made him the focus of attack. His political rivals were successful in driving a wedge between Xie and the emperor. At a royal banquet, Xie wept while hearing Huan Yi's 桓伊 song:

"Since even being the lord is not easy, being minister is exceptionally difficult. If your loyalty and trustworthy service is not understood, then you will be suspected."⁶¹

With this allusion, Xin is also drawing a parallel between Shi and Xie who was accused of slander and fabrication, and was demoted to a minor post in Yongzhou 永州 (the present district of Lingning 零陵 in the province of Hunan) the year this *ci* was written. Xie and Shi both suffered at the hands of their political enemies. Their participation in politics, according to Xin, was motivated by a sense of duty towards their country. Yet their loyalty, in the end, was questioned.

Line six is a subtle comparison between Xin and Xie. While playing chess, Xie received news that the battle with Fu Jian was won. Having read the letter, Xie just put it on the bed, and continued with his chess game while displaying no pleasure. When Xie was asked about the content of the letter, he answered slowly that his children's generation had already won the battle (the battle was fought by Xie's younger brother Xie Shi 謝石 and his nephew Xie Xuan 謝玄).⁶² By displaying the same "indifference" in line six, Xin is in fact

hinting that his mind is on the well-being of his nation rather than on the chess game.

The violent scene at the end of this *ci* is a warning of the inevitable downfall of the present empire if the nation continued its policy of allowing sycophants to rule the land. The annihilation of the talented and the loyal will lead to the destruction of the entire nation. The destructive force, symbolized by the roaring wind and the rushing waves will ultimately overthrow the house (the Southern Song empire).

The effectiveness of this allusion, beside drawing a powerful negative comparison between the past and the present, lies in Xin's integration of the past events with the present scenic description. The broken spirit of the loyal in the past is embodied in the destructive forces of nature in the present. The allusion to Xie is sandwiched between four lines of scenic description in stanza one and the last two lines where the house is overturned by raging tides. Yet, the transition from the scenic description to the historical figure is linked smoothly by the sound of a flute in the present to the musical instrument played by Huan Yi in the past.⁶³ Thus, the motif of destruction of the loyal and the talented runs in seamless continuity throughout the entire *ci*.

In the following *ci*, Xin uses *diangu* to draw an analogy between the past and the present, emphasizing that the course of history should remain the same.

To the Tune of Yongyu Le 永遇樂 (1205/1204)

Lamenting the past by the Beigu Pavilion in Jingkou⁶⁴

京口北固亭懷古

- 1 The immutable mountains and rivers,
the hero Sun Zhongmou
cannot be found.
千古江山，英雄無覓孫仲謀處。
- 2 The stage for dance and song,
all charming elegance gone
under the beating rain, the roaring wind.
舞榭歌臺，風流總被，雨打風吹去。
- 3 A common alley where the slanted sun rays
cut into the bushes -
there once lived Ji Nu,
people say.
斜陽草樹，尋常巷陌，人道寄奴曾住。
- 4 Thinking of those years,
with golden lances and iron-shod horses,
His spirits, like a tiger, gulping down myriads of
li.
想當年：金戈鐵馬，氣吞萬里如虎。
- 5 The hasty plan of Yuanjia,
paying homage at Langjuxu
won only a nervous northward glance.
元嘉草草，封狼居胥，贏得倉皇北顧。
- 6 Forty-three years!
I can see it still in memory -
the Yangzhou Road engulfed in flame.
四十三年，望中猶記，烽火揚州路。

- 7 Unbearable nostalgia
is the drumming sound,
the ravens seeking food
beneath the Bili altar.

可堪回首，佛狸祠下，一片神鴉社鼓。

- 8 To whom I inquire:
"the old Lian Po,
is he still capable of eating rice?"

憑誰問：廉頗老矣，尚能飯否。

Drawing a positive comparison between the past and the present, Xin uses two historical figures in the first stanza to drive home the point that the survival of a nation lie in either having a good defense or a good offense. The worst policy is neither having the energy to defend nor the will to attack, which was the case with the Southern Song at the time.

The first historical figure Xin alludes to is Sun Zhongmou (182-252) 孫仲謀, the emperor of the Wu empire in the Three Kingdoms period (220-280). He first established his capital in Jingkou 京口 (present: Zhenjiang 鎮江 in the province of Jiangsu).

Of the three empires at the time of the Three Kingdoms era, Sun's empire of Wu was the last to fall, largely due to his defensive strategy. The belief in having a strong defense coincides with Xin's military concept. In his essay to the emperor "On Training Civilian-soldiers to Defend the Huai

River 議練民兵守淮疏, "Xin advocates building a strong defense line based on the three towns of the Huai River.⁶⁵

In another memorial to the emperor, "The Humble Presentation of Ten Discourses," nine of those ten discourses deal with strengthening the Southern Song defense system. Not that Xin is against attack, on the contrary, Xin is very much in favor of attack over defense. In the last discourse, Xin gives his reason:

"They have the intent of deceiving us and we are also prepared to be attacked. One deceives, the other prepares (to be attacked). It would be curious if there is not war under this situation in the world. If war is inevitable, which one is more advantageous: to have sent the soldiers attacking first, and to sit and wait to be attacked?"⁶⁶

Having a strong defense is thus the means of achieving the goal of offense. Citing the achievement of Sun, Xin lashes at the pro-appeasement policy of the Southern Song. Although it had signed a "peace treaty" with the Jin, the government was not taking advantage of the cease-fire period to prepare for future enemy attacks. Instead, the entire Southern Song government had fallen into a state of inertia, enveloped by passivity, lacking the will to fight. Sun, on the other hand, was a man of readiness. While he was preparing for a strong defense, he was actually building a good offense.

The second historical figure is a man who could fight and

win. Liu Yu (356-422) 劉裕, (whose childhood name was Jinu 寄奴), was the first emperor of the Song (420-479) in the Nanbei era (420-581) 南北. Not only was Jingkou his hometown, it was the first place where he staged a series of successful battles, finally establishing himself as the first emperor of the Southern dynasties (420-589) 南朝. 67

Although Xin advocates an offense policy, he recognized that if a military expedition is hastily planned, it is doomed to fail. To warn Han Tuo Zhou, the prime minister of the Southern Song at that time, who always wanted to attack the Jin in order to strengthen his own political position, in line five, Xin evokes a humiliating defeat in the twenty-seventh year (450) of Yuanjia (422-453) 元嘉, an era-name of Song Wenti 宋文帝 (Liu Yilong [407-453] 劉義隆).

According to Song Wenti's own account, recorded in the Biography of Wang Xuanmo (388-468) 王玄謨 in the Song Shu 宋書, Wang's frequent delineation of military strategy on capturing the north was enough to induce him to engage the Northern Wei (386-534) 北魏 in battle. 68

Wang finally launched his hasty attack in 450 A.D., but was beaten back by the Wei all the way to the Yangtze, threatening Wang that they would cross the river. Song Wenti reportedly regretted the decision to launching this expedition. While looking towards the north from the top of the Fenghuo Tower 烽火樓, a poem allegedly written by him

recorded in the *Song Shu* says in part: "gazing north, tear drops mingled 北顧涕交流 ."⁶⁹

The second phrase in line five "to make sacrifice (*feng* 封) in Langjuxu" comes from the biography of General Wei of Cavalry 衛將軍驃騎列傳 in the *Shi Ji*. Huo Qubing (145-117 B.C.) 霍去病 once drove the Xiong Nu (Hun) 匈奴 all the way back to Langjuxu (in the present north-western part of the Mongolian Autonomous Region) and performed a sacrifice in the mountain before returning.⁷⁰ By using this phrase, Xin subtly reminds Han that one can get military merit from a successful military expedition, that is, performing a sacrifice in conquered foreign territory.

For Xin, the eventual attack on the Jin must be well planned, solidly anchored in the framework of a carefully designed strategy. An ill-conceived operation would only hasten the prime minister's political downfall as well as inviting national defeat. Nevertheless, Han ventured his attack in 1204. The result was disastrous, once again repeating the history of Yuanjia. This defeat sapped the little strength remaining in the nation, and the Southern Song fell in 1279.

Line six changes the poetic plane from a national to a personal one. It had been forty-three years since Xin moved south. The sound of war drums has been replaced by the sound of ritual music. It is a picture of "peaceful" endeavor,

people making sacrifices to their local deities. But beneath the festive mood is a poignant reminder of the land still occupied and ruled by the Jin.

By purposely using the name Bili 佛狸 in line seven, Xin drives his point home. Bili, the childhood name of Taiwu Di (424-451) 太武帝 of the Wei dynasty, after defeating Wang Xuanmo, advanced his troops all the way to the north of the Yangtze. On the Guabu Mountain 瓜步山, he built himself a lodge, which later became the Bili Temple 佛狸祠.⁷¹ The name "Bili" serves as a warning against hasty military efforts as in the case of Wang; it is also a reminder of the northern territory still occupied by the Jin.

The last historical figure is Lian Po 廉頗 who was already a retired general when the King Dao Xiang 悼襄, of Zhao 趙 sent for him to see whether he was still physically fit to be a soldier. Upon the arrival of Zhao's emissary, Lian Po consumed one peck (about 316 cubic inches) of rice and ten catties of meat in one meal, then put on his armour and leapt onto his horse, all to demonstrate that he still had the vigor to fight and to serve his country.⁷²

By turning the comparison between Lian Po and himself into a question, Xin transforms it into a very sad contrast. When Lian Po was old, someone still remembered there was an old general named Lian Po. But the question implies that no one even remembers there is an old soldier called Xin Qiji,

much less comes to inquire about his well-being. Knowing that there is hardly anyone there listening to his pleas, his question becomes that much hollower. By drawing a parallel with Lian Po, Xin also implies his willingness to serve. If someone did come to inquire about his health, Xin was more than willing to repeat Lian Po's demonstration. The fact is that no one came; no one remembered Xin's existence. In the end of this *ci*, Xin gives a personal lament for one of the heroes laid low by time and events in life: himself.

This *ci* has received nothing but praise from the critics. The beauty of it lies not only in its dense format, evoking historical figures and events one after another, nor just in its compelling emotions as the consequences of those evocations. This *ci* embodies the very essence of Xin the man; it is vintage Xin.

In this *ci*, there is a show of balance between romantic sentimentalism and rational pragmatism. Allowing himself to submerge deep in the past, Xin let his emotion, like a hurricane running through the lines. This is reflected in the way Xin chooses his semantic structure. Instead of syntactically ending each four-character phrase in line one, Xin allows his thought as well as the poetic rhythm to run on unhindered till the twelfth character, after a succession of three four-character phrases, giving these lines strength and vigor.⁷³

Surely Xin is sentimental about the past, but he does not allow himself to be overwhelmed by nostalgic passion. The past is romanticized as he vividly depicts the battle scenes of Liu Yu but this also serves a utilitarian purpose.

History, then, is more than a model; it is a mirror reflecting the past, the present, and the future. The past is drawn on for the analogy with the present (tuogu yujin 托古喻今). Amid nostalgia, Xin is rational enough to have stopped clinging onto what is gone; he pragmatically exploits the past for the benefit of the present.

The Qing literary critic Wang Guowei is well known for his opposition to using allusion in *ci*. His reason is that the quotations create a gap (ge 隔) in poetic feeling.⁷⁴ What Wang is saying is that *diangu*, if used improperly, can take the reader out of the poetic world which is the here and now and back to the past by *diangu*; thereby, creating a gap between the reader's present poetic feeling which is supposedly aroused by that allusion.

The craftsmanship of the poet, then, is tested in his ability to provide a seamless emotional-poetic continuity between the past-information and the present-emotion. For lesser poets, the use of *diangu* can be disastrous. But Xin demonstrates that the use of allusion can be employed in many different ways without creating poetic gaps and holes. As Lou Jingsi (Qing) 樓敬思 admirably said:

"The way he [Xin] manipulates (the quotes) from the *Zhuang Zi*, the *Li Sao*, the classics, and historical works, Jiaxuan has not left even a trace of his carving blade. His pen has vigorous power."⁷⁵

CHAPTER III: USE OF COMPARISON AND CONTRAST

If the use of allusion enables Xin to say one thing in terms of another, revealing the twists and turns of his feelings, the use of comparison and contrast allows Xin to accentuate his inner polarities. Through this poetic medium, one comes to see more clearly the dichotomy of Xin's world view and his oscillation between "what-is" and "what-should-be."

True to being a versatile poet, one finds that whichever poetic technique Xin chooses to use, he always manages to generate different variations of the same technique. Six *ci* have been chosen for the purpose of demonstrating the different methods Xin employed to sharpen his use of comparison and contrast. These *ci* distinctively belong to three categories of comparison and contrast: spatial contrast of two different worlds, comparison between Xin and historical figures, and temporal contrast between the past and the present.

Throughout his life, Xin was preoccupied by a single hope, that is, the recapture of the north. But this hope, during his life time, remained unfulfilled. Not only was the Southern Song government too weak politically and militarily to launch an attack on the Jin, they also lacked the desire and will to fight. The indifference of the Southern Song towards recovering lost territory and Xin's strong desire to do so constitute the two

opposite poles in Xin's life. Through the poetic technique of contrast, as the following ci demonstrates, the polarity between these opposite worlds becomes that much more apparent.

To the Tune of Shuiling Yin 水龍吟 (1192-1194/1194)

Passing by the Shuangxi Tower in Nanjian

過南劍雙溪樓

- 1 Raising my head,
floating clouds in the north-west;
A myriad li of long sword is needed*
to stretch along the length of the sky.
舉頭西北浮雲，倚天萬里須長劍。
- 2 People say that in this place,
they often see in the dead of night
a brilliant glare around the Dipper and the Herdboy.
人言此地，夜深長見，斗牛光焰。
- 3 I feel
the mountains are high,
the lake is empty and the water is clear,
the moon is bright and the stars are pallid.
我覺山高，潭空水冷，月明星淡。
- 4 I intended to lit the rhino horn to look below,
Leaning against the rail, I'm afraid
of rousing the roaring-thundering wind,
the frightened fish and the dragon below.
待燃犀下看，凭欄卻怕，風雷怒，魚龍慘。

* One li is about 1890 feet in English measure.

- 5 Passing by the high tower is the water,
ready to cross over, but it is restrained
by the towering mountains across the river.

峽東蒼江對起，過危樓，欲飛還歛。

- 6 Yuanlong is already an old man;
Why not recline on a cool mat
with a pot of something cold.

元龍老矣，不妨高卧，冰壺涼簟。

- 7 The ups and downs of a thousand past ages,
a hundred years of woes and glees
are seen at a glance from on high.

千古興亡，百年悲笑，一時登覽。

- 8 Who again, beneath the sunset,
has moored that sail on that sandy beach?

問何人又卸，片帆沙岸，繫斜陽纜。

The two worlds contrasted in this ci are the real world and the mythical world. The ci begins with a view of reality. Nanjian is in today's district of Nanping 南平, in the northern part of Fujian 福建 province. Shuangxi refers to the two creeks: Jianxi 劍溪 to the left of the city and Qiaochuan 樵川 to the right.¹ As the poet looks north-west, the direction of his homeland in the Jin-occupied territory, the enormous physical distance between the poet and his homeland is bridged by the image of a long sword. This symbolizes not only Xin's wish to fight the Jin in order to recapture the north, but

also his lack of power to do so.² Furthermore, Xin was not the only one who lacked this sword. The Southern Song, at that time, was also too weak to overcome the Jin militarily. Thus, the sword embodies the powerlessness of both parties: Xin and the Southern Song government.

The absence of a long sword in reality is contrasted with the presence of a super-sword in a myth. As the legend goes, Nanjian was the place where a super-sword was transformed into dragons.³ Line three is an indirect reference to a super-sword legend in the biography of Zhang Hua (232-300) 張華 in the *Jin Shu*.⁴ The story refers to the period of the Three Kingdoms 三國: Wei (220-265) 魏, Shu (221-264) 蜀, and Wu (222-280) 吳. In the beginning, before the fall of Wu, as the legend goes, there was a violet emanation in the sky between the eighth chronogram, "Dipper (nandou 南斗)" and the ninth, "Herdsboy (niu 牛)".⁵ Some soothsayers believed that this was a sign of Wu's strength. But after the defeat of Wu, the violet emanation not only remained but on the contrary, it became brighter. Zhang had heard of a soothsayer named Lei Huan 雷煥 who was well known for his ability in interpreting signs. Upon consultation, Lei concluded that the violet emanation was the essence of a super-sword rising toward the sky, and that this sword was in the prefecture of Yuzhang 豫章 (the present district of Nanchang 南昌 in the province of Jiangxi), the district of Fengcheng 豐城. After Lei dug up the two swords with the names Longquan 龍泉 and Tai'a 太阿 carved on them respectively, the

violet emanation in the sky disappeared. Zhang and Lei each took one super-sword. After Zhang was killed, his super-sword was lost. Lei's super-sword was passed on to his son Lei Hua 雷華 after his death. While he was passing by Nanping one day, Lei Hua's super-sword flew off from his waist-band and into the water. He ordered people to look for the super-sword but all they could see was two dragons in the water. The people were afraid and returned without retrieving the super-sword. After a while, there was a bright light shining in the water, and there were huge, roaring waves.

This myth draws out the contrast between the real situation and the ideal one. In reality, Xin's lack of power makes it impossible for him to fight the Jin. What he could not find in reality, he seeks in the mythic world, in an effort to compensate for his lack of real power with mythical power.

In line three, reality creeps in again. It is a very quiet but obstructive reality. The tall mountains symbolize the obstructions in reaching his homeland. The empty lake, the cold water and the pallid stars described in line three symbolize not only Xin's sense of emptiness inside but the entire attitude of the Southern Song: complacent, indifferent and cool towards the idea of recapturing the north.

Xin Qiji's desire to get the super-sword drives him once more into the elusive mythical world in line four. The lighting of the rhinoceros' horn is a reference to the biography of Wen Jiao (288-329) 溫嶠 in the *Jin Shu*.⁶ The soldiers of Su

Jun (266-328) 蘇峻 rebelled and Wen was ordered to settle the revolt. Upon his return, he came to the water of Niuzhuji 牛渚磯, a pool that was of unfathomable depth. He had heard that there were various creatures living in the water, and he lit a rhino horn to look more closely.⁷ He saw some creatures wearing scarlet clothes while others were riding on horses. The "fish" and "dragons" in line four refer to the creatures Wen saw.

Unlike the myth in lines one and two which is used to contrast the difference between the real and the mythical, the function of this myth is to accentuate the similarity of these two worlds. By citing this myth, Xin is, first of all, comparing the creatures in the water with the ruling class: they are both inert, passive, indifferent and can be easily frightened by any slight disturbance. Secondly, this myth establishes a comparison between the destructive force of nature and the destructive social-political forces that are lurking behind the seemingly calm social condition brought about by the "peace treaty". Clearly Xin's inner desire is to get some magic weapon or device analogous to the super-sword in order to empower himself. But since real power was in the hands of the pro-appeasement faction in court, Xin's pro-war stance not only pitted him against the powerful ruling class but also deepened the polarization between the pro-war and pro-appeasement cliques, further dividing the country. The fear of more chaos drives Xin out of the mythical world.

The obstructive political forces in reality and Xin's desire

to return home are fused together in the scenic description in line five. The onward movement of the water which symbolizes Xin's wish to go home, is immediately dashed by the sight of the high mountains, towering intimidatingly over the river. The mountains symbolize the obstructive forces: they shatter Xin's dreams of returning home.

Contrary to the fervent desire displayed in stanza one, Xin seems to portray a sense of indifference in the second by comparing himself with Chen Deng 陳登 whose zi 字 was Yuanlong 元龍. This line refers to a passage of his biography in the *Sanguo Zhi* 三國志. Xu Si 許汜 and Liu Bei (161-223) 劉備 were guests at Liu Biao's 劉表. Xu mentioned that Chen Deng was a famous man yet his arrogance was evident. Liu Bei asked Xu to prove that. Xu cited his visit at Chen's during a time of social upheaval. Not only was Chen in no mood to be a good host, he didn't even speak to Xu for a long period of time while Xu was a guest at his house. Furthermore, Chen slept on the upper sleeping-platform bunker and let Xu (his guest) sleep on the lower. Liu Bei then retorted that if he were Chen, he would sleep in a tall building and let Xu sleep on the floor. Liu's reason was that in times of national crisis, people should not mind where they sleep; instead, their concern should be about the country.⁸ By comparing himself with Chen, Xin is in fact hinting that his mind is still on the affairs of his nation, although his imitation of Chen's lying down projects an outward image of indifference.

Xin's concern over the fate of his country is then subtly contrasted with the indifference of the ruling class in lines seven and eight. The stationary sail mentioned in the last line projects not only an aura of seeming calm, but also indifference. The ending is a veiled warning Xin gives to the Southern Song court: the apparent political calm in the South is deceptive; one just has to look upward to see the setting sun. Xin's message is clear: the indifference and complacency of the ruling class can only hasten the process of its downfall.

Besides the comparison-contrast of the real and the mythical, Xin's powerlessness in being a single individual pitted against a giant establishment is further underlined by the contrast of the small and the large worlds. The large world is the world of reality: the physical environment of the towering mountain, the high tower, the empty lake, the pallid stars, the sail, and the sandy beach. The small world is Nanjian and the water in the lake, where the mythical were events believed to have taken place many years ago.

Xin's inner desire to recapture the north, his fear of further dividing an already fractured Southern Song government if he were to press ahead with his goal, and his frustration over the political-social obstacles are all skillfully captured in the way Xin organizes this *ci*. The comparison-contrast between the real and the mythical, the large and the small, is structured by an alternating pattern. This poetic structure allows the poet to shuttle between these two worlds, reflecting his inner desire to

recapture the north while at the same time being constantly frustrated by outer circumstances.

The large-realistic world is Xin's homeland, signified by the general direction of north-west, which contains the small, myth-haunted world of Nanjian. The impossibility of having a super-sword which would enable him to fight his way home drives Xin out of the large-realistic world and into the small-mythical one in order to get the super-sword he needs. Then the poet switches back to the large-realistic world which is devoid of action. The sight of the fearsome height of the high mountains once again propels Xin into the small-mythical world (the creek). But the power of the small-mythical world in line four proves to be too fierce for the large-realistic world. The first stanza ends with a frightened man who is terrified by the social and political consequences of pursuing his own goal. As a result, the small-mythical world no longer offers the super power which would assist Xin mightily in fighting the enemy. On the contrary, the possession of the super-sword would disrupt the seeming calmness of the large-realistic world.

Turning away from the small-mythical world, the poet finds himself facing the large-realistic world again in line five. The wish to fight the enemy once again becomes animated, but again it is symbolically frustrated by the tall building mentioned in line five. This time Xin turns to the even smaller world of a cold pot and a cool mat, things which offer immediate physical comfort rather than mythical power. The large-realistic world is

stretched back in time in line seven, embracing past glories and defeats in one small view. This alternating pattern of comparison and contrast accentuates Xin's inner oscillation between the real and the mythical worlds.

For all his life, Xin was preoccupied by the single hope of recapturing the north. But he knew quite well, on the one hand, that his goal could not be accomplished without the political as well as military support of the Southern Song government. Yet on the other hand, Xin detested the dark side of politics. Throughout his entire life, Xin was torn between the desire and the necessity to get involved politically in order to recapture the north and his disdain for the political world. Xin's relationship with the political world can be characterized by the dualistic components of love and hate, attachment and detachment. And these conflicting forces come out more sharply under the poetic technique of contrast. In the following *ci*, Xin's dilemma is evident: he finds the world of politics appalling and yet, he is bored with the life of retirement.

To the Tune of Shuilong Yin 水龍吟 (1194-1202/1187-1188)

Again, composing an inscription for the Calabash spring, using the "suo" diction to chant as a toast for my drinking pals. Finding the sound and rhyme quite harmonious, my guests emptied all their wine glasses.

用些語再題瓢泉，歌以飲客，聲韻甚
諧，客皆為之醉。

- 1 Oh! Listen! The sound of jade ornaments,
clear and pure.

聽兮清珮瑣瑤些

- 2 Oh! Bright is the mirror,
reflecting the tiniest detail.

明兮鏡秋毫些

- 3 Please! Don't leave here.
And be tainted by the filth and dirt,
choked by the thriving knee-high wild weeds.

君無去此，流胥漲臍，生蓬蒿些。

- 4 Not only those tigers and leopards hungering
to eat people like you
for their delicious food,
There are also the monkeys.

虎豹甘人，渴而飲汝，寧猿猱些。

- 5 The vast ever-flowing rivers and seas
will capsize a boat like a tiny seed.
You do not help to create those raging waves.

大壑流江海，覆舟如芥，君無助，狂濤些。

- 6 Perilous are the roads, and the mountains are high.

路險兮，山高些。

- 7 With my humdrum, solitary life.

塊余獨處無聊些。

- 8 The winter vats fill the summer caps.
When you return,
don't forget to brew some wine for me.

冬槽春盎，歸來為我，製松醪些。

- 9 Also, for the fragrance, make some
smooth and soft Tuanlong and Painfeng tea.

其外芬芳，團龍片鳳，費雲膏些。

- 10 The ancients are long gone.
Alas, for myself,
I'm content with a single bamboo dish of rice
and a single gourd dish to drink from.

古人今既往，嗟余之樂，樂單瓢些。

Since the diction of this *ci* is quite unique, a few words on it is necessary. In this *ci*, Xin adopts the style of the "Zhao Hun 招魂 (summoning the soul)", one of the chapters in the *Chu Ci* 楚辭. In this chapter, the character "suo 些" is added at the end of each sentence. The function of this character is exclamatory only. Shen Kuo (1031-1095) comments:

"The present Kui Xia, 夔峽 (present: Sichuan province), Hu Xiang 湖湘 (present: Hubei province and Hunan province) and the people of Jiangliao 江僚 (present: Hunan province), all ended their incantation with the word 'suo'. This is the ancient style of Chu."⁹

Xin's incorporation of this character in this *ci* is unique, demonstrating once again his fondness for playing with words.

According to the prefatory statement, the content of this *ci*

supposedly has nothing to do with the contents of the "Zhao Hun." The only link between the two is the character "suo". The deliberate employment of this word is more for the sake of poetic experimentation than content. Nevertheless, the theme of maintaining one's purity and the act of summoning the soul are echoes of the two compositions "Li Sao" and "Zhao Hun" respectively in the *Chu Ci*.

Here, using the imagery from the "Li Sao," Xin sets up a strong contrast between the Calabash Spring (where he is now) and the political world (where he was before). The clear sound of the water in the Calabash Spring (in line one) is contrasted with the filth and dirt in the political world (in line three). The brightness of the moon which reflects the tiniest detail (in line two) is contrasted with the wild weeds which choke people to death (in line three). The rancid smell generated from the filth and dirt (in line three) is contrasted with the fragrance emanating from the good tea (in line nine).

The contrast between these two worlds continues in the sphere of motions. In the political world, there are tigers and leopards devouring people, in the world of retirement, there is good tea to drink. Implicit in this contrast is the difference of motivation: greed in the world of politics (hungering to eat people in line four) and contentment in the world of retirement (content with having one bamboo dish of rice and one gourd dish of water in line ten).¹⁰

By contrasting the world of politics with the world of

retirement, Xin at the first glance, seems to be very successful in his persuasion that he truly enjoys his days in retirement. But the use of this contrast serves to reveal his inner dilemma: Xin does not like the world of retirement either. Line seven explicitly states his loneliness and the humdrumness of his days in retirement.¹¹ The boring annual routine is again stressed in the way he describes the fixed succession of seasons in line eight. Although he seems to display a yearning for Hui's simple life, the "ancient" mentioned in the last line is a reflection of his inner weariness rather than a genuine preference.¹² He is tired of fighting the powerful, the political institutions and his enemies. Asking his friends to bring him more wine and tea points to his lackadaisical living, rather than the enjoyment of a simple, contented life.

Thus, the effect of the use of contrast in this *ci* can be seen at two levels. At the first level, the strong contrast between the world of politics and the world of retirement seems to give the impression that Xin would much prefer to withdraw from the snarl of evil forces in politics and embrace the simple and serene life of retirement. But at the second level, the contrast reveals Xin's inner dilemma. There is a subtle contrast of inner contradiction: Xin is disgusted with the evilness of politics; but he is also bored by the meaningless of retirement life.

Historical figures play a prominent role in Xin's *ci*. Their presence adds interest to Xin's *ci*, and more important, Xin often

compares himself with them. Among these figures, Xin is very fond of comparing himself with Tao Yuanming (365-427) 陶淵明.

¹³ Li Guang (?-119) 李廣 is another of Xin's favorite historical figures. It is not surprising that Xin likes to compare himself with Li, for they share many similarities. Both Li and Xin were *bona fide* soldiers. They both were patriots who actually defended their country in the battlefields. But in the end, their loyalty were not properly recognized. They both were ignored by the government.

To the Tune of *Basheng Ganzhou* 八聲甘州 (1182-1192/1188)

I was reading the biography of Li Guang. I could not sleep, so I thought of my pact to live in the mountains with Chao Chulao and Yang Minzhan, I playfully used the events of Li's life to compose this *ci* to send to them.¹⁴

夜讀李廣傳，不能寐，因念晁楚老，楊民瞻
約同居山間，戲用李廣事，賦以寄之。

- 1 The former general came back
at night after finished drinking.
Removing his carved saddle at the Long Pavilion.

故將軍飲罷夜歸來，長亭解雕鞍

- 2 Loathing at the drunken lieutenant of the Baling Pavilion,
being flustered, failed to recognize the taciturn
general.

恨灞陵醉尉，匆匆未識，桃李無言。

- 3 A solo ride to the mountain, hunting tigers.

Split-the rock at the frightening sound
of the loosened bowstring.

射虎山橫一騎，裂石響驚弦。

- 4 Dejected, spending his remaining days
in his garden and field
without having the title of marquis.

落魄封侯事，歲晚田園。

- 5 Whoever said that a move to the mulberry and hemp of Du Qu-
the Southern Mountain,
requires a hunting outfit and a horse?

誰向桑麻杜曲，要短衣匹馬，移住南山。

- 6 Look at him: august and high-minded.
He spent his last years in idle chit-chat and
laughter.

看風流慷慨，談笑過殘年。

- 7 With unlimited opportunities for accomplishments in earlier
times when the Han was expanding its frontiers,
Their merit and fame extended over ten thousand miles,
Even the talented had plenty of leisure time.

漢開邊，功名萬里，甚當時健者也曾閑。

- 8 Outside the gauze window, threads of rain
fall in the slanted wafting wind.
I felt one spasm of chill.

紗窗外，斜風細雨，一陣輕寒。

Instead of explicitly comparing himself with Li, Xin hides
this comparison in another, making it more subtle and indirect.
The first level of comparison is set in a temporal frame of

reference: the past general Li Guang is contrasted with the present dejected Li Guang. The *ci* begins with the present. The first two lines refer to the passage recorded in the biography of Li Guang in the *Shi Ji*.¹⁵ A drunken lieutenant failed to recognize that the one who was stopped at the Baling Pavilion was the once famous general.

Li Guang's greatness is captured in the phrase "wordless plum (*taoli wuyan* 桃李無言) in line two. According to his biography, Li was a great man of few words.¹⁶ Upon his death, he was mourned by friends and strangers alike. His inarticulateness and popularity were thus likened to plums which were incapable of speech, but whose fruits (Li's admirers) line both sides of the brook.

This respect and love for Li Guang is understandable if one reads his biography. Not only was Li a great man, he was also loyal to his country and courageous on the battlefield. Li, during his military service, had led over seventy military expeditions against the Hun.¹⁷ The Hun called Li the Flying General of the Han and they would not dare to go near where Li lived.¹⁸ Li Guang had served his country nobly and with utter loyalty. But in the end, he slipped quietly into retirement without receiving any honor title (a marquis title) or the recognition which he duly deserved.¹⁹ In his retirement, Li spent his time drinking and tilling the field.

The retired Li is contrasted with the former great general in line three. It is recorded in his biography that once he went

hunting and mistakenly shot at a stone, taking it to be a tiger.²⁰ The arrow stuck in the stone. The speed, power, and the accuracy of Li's shooting is vividly captured by Xin. The result of the shooting is first described: the rock splitting. Then, the startling sound is recorded, and finally the bowstring which sent the arrow on its way.

Li's greatness, and his superb shooting skill, is immediately contrasted to the retired Li in lines four to six. First of all, the great general whose life was spent on numerous battlefields is now using his energy to till the fields. Secondly, the hunting outfit, a subtle reminder of Li's shooting skill, is no longer of use.²¹ In other words, Xin thinks that it is a waste to allow such a great general to tend the fields. Thirdly, the once "wordless" general is now spending his remaining days in idle chit-chat and laughter. The implication is that Li Guang has so much free time that he could only waste it in idleness.

The second level of comparison comes in line seven: Li Guang and the poet himself. Even in the earlier days of the Han, a prosperous period with many opportunities, great men such as Li were ignored, their talents untapped. It is this comparison that leads Xin to the chilling realization that his chance of being used again is practically nil.²²

The main comparison (Xin and Li) in this ci is skillfully hidden in the comparison with Li the great general and Li the retiree. It is the first level of comparison that strengthens

the second. The sharper contrast is between the former general and the dejected Li, the stronger the comparison is made between Li and Xin. While talking about Li and his life, Xin is in fact indirectly talking about himself.

Although Xin was given various official posts after he moved south, he certainly was not a favorite of the Southern Song government. Aside from his pro-war stance which made him very unpopular with the pro-appeasement figures at the court, Xin's untrammelled and flippant personality had made him many political enemies. But Xin was also a stubborn man as he once admitted. He would steadfastly adhere to his own idealism rather than yielding on his principles. Through the use of comparison in the next *ci*, one comes to see Xin's sense self esteem and his response to his enemies.

To the Tune of Moyu Er 摸魚兒 (1179/1179)

In the year of Chunxi Jihai, I was transferred from the post of the Vice Fiscal Commissioner in Hubei to Hunan. My colleague Wang Zhengzhi gave me a farewell banquet in the Xiaoshan Pavilion. I composed this *ci* for this occasion.

淳熙己亥，自湖北漕移湖南，同官王正之
置酒小山亭，為賦。

- 1 How much more of the repeated
onslaughts of the wind and rain could I bear?
Swiftly, spring has departed.

更能消幾番風雨，匆匆春又歸去。

- 2 For I treasure spring and long fear that the flowers have blossomed prematurely.
And how much the more, countless fallen petals.

惜春長怕花開早，何況落紅無數。

- 3 I've heard that your return route
is already blocked by the wild grasses
all over the horizon.

春且住，見說道，天涯芳草無歸路。

- 4 I nurse anger at Spring for
keeping her silence.
Only the spider beneath the eaves,
tirelessly spinning her web -
all day long trapping the wind-blown catkins.

怨春不語，算只有殷勤，盡簷蛛網，
盡日惹飛絮。

- 5 The Chang Men affair has once again thwarted my good time.
Jealousy has been directed towards her.

長門事，準擬佳期又誤。蛾眉曾有人妬。

- 6 Although a thousand ounces of gold
has bought Xiangru's prose,
But who will listen to her grievances?

千金縱買相如賦，脈脈此情誰訴？

- 7 You! Do not go into raptures.
Can't you see that the flesh of Yuhuan and Feiyan
has turned into ashes?

君莫舞。君不見，玉環飛燕皆塵土？

- 8 This kind of idle sorrow
is the most painful to bear.
Do not lean against the tottering rail where
the setting sun is above the misty willows.
It is a place of sorrow.

閑愁最苦。休去倚危欄，斜陽正在，煙柳斷腸處。

Very specifically, Xin gives the exact year of composition. It was during the spring of 1179, when Xin was transferred from Hubei to Hunan as the Vice Fiscal Commissioner.²³ In the first four lines, Xin uses the Chinese traditional poetic technique of evocation through comparison-incitement (*bi-xing* 北 興) to carefully set the stage for his comparison in the second stanza by lamenting the passing of spring and his impotence to stop the passage of time.

Spring, a time of joy and rebirth, a season of blissful union and new beginning, stands for something very beautiful which should be forever cherished. In these four lines, one sees the poet's diligent but futile effort to detain the already departed spring. The poet complains that the flowers were repeatedly destroyed by the wind and rain (line one); they have blossomed too soon (line two) and allusively tells Spring that the wild grasses are blocking her return route (line three). All these lament the fact that the beautiful things are not cherished as they should be; instead, they are ruthlessly destroyed.

By evoking the historical figure of Empress Chen who lost favour with the king because of other people's jealousy of her beauty, Xin sets a comparison between himself and Empress Chen.²⁴ Because of his own beauty of character, Xin believes that he inadvertently suffers the same fate as beautiful women. Like all

beautiful things under the sun, whether virtues, persons or seasons, all become the victims of destructive forces. Like the formidable forces of rain and wind which annihilate spring in the first stanza, the evil power of jealousy is equally destructive in nullifying virtue. Unlike Empress Chen, whose gold had restored her previous status, Xin's gold is unable to purchase him a moment of vindication. Totally crushed by the hopelessness of ever having his name exonerated, Xin's despair turns into a rhetorical question in line seven.

Like a dying butterfly suddenly resurrected, the diction of Xin's next line coincides beautifully with the uplift in poetic mood. As if spotting a dot of light in total darkness, Xin suddenly realizes: those jealous ones cannot and will not prevail since they are also mortal, subject to the same temporal restrictions. Yang Guifei (719-756) 楊貴妃, whose name was Yuhuan 玉環, was Tang Xuanzong's 唐玄宗 favourite concubine.²⁵ She was executed during An Lushan's (709-757) 安祿山 revolt. Zhao Feiyan 趙飛燕 was the empress of Emperor Cheng 成帝. She committed suicide after she was demoted to a commoner.²⁶ Both of these beauties were well known for their jealousy. By comparing these two jealous women with those who are jealous of him, the poet indicates they will eventually share the same fate. Although these two women once enjoyed the ears and hearts of the emperors, they were eventually "dethroned." By comparing the fates of these women with those who are now close to the emperor and are very jealous of him, Xin

issues a veiled warning about their "superior" but temporary positions. As time progresses, the beautiful and the ugly, the powerful and the powerless, will all turn to ashes. The onward movement of time will churn every mortal soul to bits and pieces. Xin then advises himself not to lean against the rail for that is the place of sorrow. The closer he sees the setting sun, a symbol of the Southern Song empire coming to an end, the more sorrow Xin feels.

Unlike the last *ci* in which the main comparison is hidden in another comparison, this one juxtaposes a negative comparison with a positive one. By comparing himself with Empress Chen, Xin makes the point that both of them were victims of jealousy. But line six subtly marks the difference between Xin and Empress Chen; the latter had her status restored after the emperor had read her prose written by Sima Xiangru. Unlike Empress Chen, no one even listens to Xin's grievances. This dissimilarity between Xin and Empress Chen underlies Xin's hopelessness in ever addressing his grievances.

This negative comparison is immediately followed by a positive one which is directed towards Xin's enemies. Like these two beautiful but jealous women, those who were jealous of Xin's beauty in character will one day turn into ashes. This positive comparison serves as a warning to those who are overjoyed at their status and power derived from their close relation with the emperor.

The use of three historical women as a means of comparison

serves another poetic purpose: it provides textural continuity and thematic coherence to this *ci*. In the first four lines, there are nature symbols: wind and rain, fallen petals, flowers, wild grasses, a spider and her web, wind-blown catkins. By mentioning the names of three women, Xin ensures that the line of nature symbols is not broken. Beautiful women in traditional Chinese poetry are likened to flowers. They are beautiful but short-lived. The *ci* also ends with two nature symbols: the misty willow and the setting sun. These symbols can be divided in two groups: the fallen petals, spring, flowers and the beautiful women symbolize the good and the beautiful in general. The rain and the wind symbolize the destructive forces in life. The main theme of this *ci*, is that as time progresses, the beautiful (flowers and women), the ugly (spider), the good (spring), the victim (Empress Chen and Xin), the powerful (Yuhuan and Feiyan), and the bad (rain and wind) will all turn to ashes. Therefore, by using three historical women, Xin reinforces the theme that the onward movement of time will churn everything to bits and pieces.

This awareness of the passage of time becomes anguish in the next category of comparison and contrast, in which Xin, contrasts his young and old selves. In the following *ci*, the process of growth is delineated simply but poignantly by comparing the innocent lad he once was to the sorrowful person he is now.

To the Tune of Chounu Er 醜奴兒 (1182-1192/1188-1191)

On my way to the Bo Mountain, I wrote this on the cliff.²⁷

書博山道中壁

- 1 When I was young, I did not know the taste of sorrow.

少年不識愁滋味

- 2 I loved to climb up high buildings.

愛上層樓

- 3 I loved to climb up high buildings,
forcing myself to be sorrowful
for the sake of composing some new poems.

愛上層樓，為賦新詞強說愁

- 4 But now I have totally savored the taste of sorrow.

而今識盡愁滋味

- 5 I want to speak but can't.

欲說還休。

- 6 I want to speak but can't.
How about I say: "What a cool autumn!".

欲說還休，却道「天涼好箇秋」！

This ci is neatly divided into two sections; relating to the past Xin and the present Xin. The former Xin was a young lad who did not know anything about being sad. The matured Xin is

overwhelmed by sorrow, an indirect reference to the painful process of growth. The young Xin, since he was so sorrow-free, had to deliberately climb up a high building, hoping that the scenery in front of him might give him something to lament about in his poetry. The Xin now is so overwhelmed by sorrow that he finds himself speechless. All he can utter is some comment on the weather.

The poignancy of this comparison, though presented in a simple manner, lies in the context of its irony. When he was young, Xin had to actively seek out sorrow. As Xin matures, the sorrows in life follow him. As an innocent lad, since he did not have much life experience, he had nothing to say. As an adult, after having experienced much, he has a lot to say but finds himself speechless, an indication of his being overwhelmed by sorrow in life.

The young Xin was more than an ignorant lad who loved to find something to lament about. Growing up in Jin-occupied territory, Xin was a patriotic young man who had a clear sense of his mission in life. As a guerrilla fighter, his position provided him ample opportunity to translate his patriotic fervor into anti-Jin action. He could fight the Jin with his sword. But after he moved south, his plans to recapture the north remained on paper only. Thus, Xin often looked back to his guerrilla days with fond and proud memories. The following ci is one typical example of Xin reminiscing about those good old days:

To the Tune of Zhegu Tian 鷓鴣天 (1194-1202/1197-1199)

A talk with my guest on achievement and fame brought back memories of my younger days. Jokingly I wrote this ci.

有客慨然談功名，因追念少年時事，戲作。

- 1 In the prime of life,
I commanded ten thousand men
under the banner.
壯歲旌旗擲萬夫，
- 2 The Han riders in brocade, riding forth,
had just crossed the river.
錦襜突騎渡江初。
- 3 In the darkness of night, the Yan soldiers,
groping for their quivers;
燕兵夜娖銀胡轡，
- 4 In the dawning light,
onto the enemy, the Han arrows showered.
漢箭朝飛金僕姑。
- 5 Reminiscing on the past, bemoaning the present.
追往事，歎今吾，
- 6 To my white hairs, the spring wind fails
to bring back their color.
春風不染白髭鬚。
- 7 Let's take my ten thousand military plans
却將萬字平戎策，

8 To exchange, from an eastern neighbor,
books on planting trees.

操得東家種樹書

What prompted the reminiscence was the discussion about achievement and fame which Xin had with his guest. This *ci*, similar to the last one, is neatly divided between the past and the present in its two stanza, providing a strong contrast between the young Xin and the old one. The main difference lies in the character of the young man. Unlike the young lad who was sorrow-seeking, this youthful Xin is action oriented. The first stanza is filled with action.²⁸ It depicts a young man with infinite energy and bravery. The success of the sudden attack is suggested by the response of the Yan soldiers. (The Jin soldiers are referred to as Yan since they were occupying the Yan region.)²⁹ In confusion, the enemy troops hastily grab for their weapons, and Xin's victory is sealed by raining arrows onto the disarrayed enemy.

The sound and action of battle suddenly disappear as Xin travels from the past back to the present, providing a sharp contrast between the action-filled past and the languid present. What is left of the once vigorous youth is an old man with a library of books on planting trees. It is sad that an old man still has his dream unfulfilled, and sadder that he who was once a brave soldier has become a bitter, cynical old man, overwhelmed

by his own sense of failure, defeated not so much by his enemies but by the passage of time.

The special features about Xin's use of comparison and contrast does not lie only in his thoughtful selection and employment of many different sources, and the sense of freshness this brings to his poetic diction. He also structures his comparison and contrast carefully so as to maximize the poetic effect of each *ci*. Thus, the poetic structure serves to reveal and to reinforce his inner feelings: his oscillation between the real and the mythical world, his revulsion at both the world of politics and the world of retirement, his hopelessness about ever being used again, his grievances at not being heard, and his overwhelming sense of sorrow and failure under the linear progression of time. Xin considers his life a total failure; but he did not know that his poetic craftsmanship would be able to withstand not only the passage but the test of time.

CHAPTER IV: USE OF HUMOR

Much has been said about Xin's fondness for using classical phrases, but little attention has been paid to the humor in his *ci*.¹ There is no doubt that Xin has a sense of humor. But one cannot help feel that this humor is the other side of his sorrowfulness. Through humor, Xin makes fun of himself and his addiction to wine, belittles his enemies—projecting his anger and sorrow under the cloak of wit.

Most of the *ci* discussed in this chapter are related to wine (with the exception of the fifth one). The reason for the selection of these *ci*, his fondness for wine and the frequent mentions of his drinking notwithstanding, is that they have a distinctive flavor in contrast with his other works.² It is as if using intoxication as his excuse, Xin speaks his mind freely and is not afraid of letting others see his silliness.³ These *ci* are like a transparent mask with a comic expression on the outside, through which one can see the clown's tears and sorrow.

But Xin is still Xin and in these humorous *ci* his fondness for playing with words remains evident. Not only does he use classical phrases for the purpose of evoking poetic associations, but he also turns classical phrases into colloquial language apparently for the fun of it, creating *ci* that are novel in their diction and amusing in their effect.

For the purpose of demonstrating Xin's versatility, the six *ci* selected here display the six different forms through which humor is expressed: narration, satire, personification, contradiction, paradox, and irony.

In the first *ci*, by playfully narrating what happened to him the night before, Xin expresses deep disappointment in himself for having believed the teachings of the ancients.

To the Tune of Xijiang Yue 西江月 (n.d./1197-1202).

To relieve what's on my mind

遣興

- 1 In drunkenness, I merely want some titters and giggles.

醉裏且貪歡笑，

- 2 Where would I find time to be sorrowful?

要愁那得工夫。

- 3 Recently I've begun to realize the books of the ancients

近來始覺古人書，

- 4 Are completely unworthy of trust.

信著全無是處。

- 5 Last night I fell down drunk under the pine tree.

昨夜松邊醉倒，

- 6 I asked the pine: "How drunk am I?"

問松「我醉何如」。

- 7 I thought the pine was moving towards me,
about to prop me up.

疑松動要來扶，

- 8 Pushing the pine with my hand, I said: "Go away!"

以手推松曰「去」。

The degree of playfulness in this *ci* is matched by the depth of Xin's sorrow.⁴ The opening statement is a comic portrait of himself: a giggling drunkard. But subtly, Xin reveals the true reason for his "happiness". By saying he doesn't have time to be sorrowful in line two, Xin is in fact admitting that he is very sorrowful indeed. The source of his sorrow, he states in line three and four, derives from his previous blind faith in the teachings of the ancients.⁵ The poem does not elaborate on which teachings; but whether it be Confucianism which teaches social obligation and responsibility, or Daoism which advocates transcendence rather than social involvement, Xin has found these doctrines are totally unworthy of belief. By claiming that he had been deceived by the sayings of the ancients, Xin indirectly reveals his previous naive belief, and his frustration that he could neither change society by acting on those doctrines, nor detach himself totally from social issues.

In depicting his helpless giddiness while drunk, the rhetorical question in line six is that much more hollow.⁶ How drunk was Xin? He was drunk enough to see the pine moving.⁶ Even the pine seemed to think he needed some help. But Xin pushed it away.⁷ The dramatic gestures of "pushing" and "telling" the pine to go away make his drunkenness more vivid and funny.⁸ But the more comic Xin depicts himself by narrating what happened to him the previous evening, the more sorrow he projects, and the more pity he evokes in his readers.

Xin not only uses humor to portray his sorrow and disillusionment, he uses it to attack his enemies, belittling them, poking fun at their stupidity and clumsiness. Towards those who have no principles, but only a sweet tongue to flatter and achieve self-serving goals, Xin's attack can be brutal but funny as well.

To the Tune of *Qiannian Diao* 千年調 (1182-1192/1185)

Zhe'an's small pavilion is named "Goblet words."⁹
I compose this *ci* to make fun of it.

蔗庵小閣名曰卮言，作此詞以嘲之

- 1 The goblet, in front of people
before harmonizing is so congenial.
That it first tilts forward.

卮酒向人時，和氣先傾倒。

- 2 The most important thing is agreeing.
Okay everything.

最要然然可可，萬事稱好。

- 3 The siphon also sillily perches up there,
to the wineskin, always smiling.

滑稽坐上，更對鴿夷笑。

- 4 Its coolness or warmth, ever pleasing
is the Ganguolao.

寒與熱，總隨人，甘國老。

- 5 When I was young, due to the effect of wine,
my speech was cumbersome
and to other's ears, troublesome.

少年使酒，出口人嫌拗。

- 6 The principle of harmonizing,
I have learned just recently.

此箇和合道理，近日方曉：

- 7 I was never very adroit in learning
other's words.

學人言語，未會十分巧。

- 8 Look at them!
Those magpies!
How adorable!

看他們，得人憐，泰吉了。

The first stanza is a satirical depiction of those without principle. Their stupidity and obsequiousness is captured comically by comparing them to four objects. The

first object is a kind of goblet, an ancient wine vessel which tips over when filled and stands up again when emptied. In using the goblet to represent certain sycophantic people, Xin is also making a pun on "goblet words," the name of Zhe An's pavilion.¹⁰

By describing these people as "goblets," Xin is in fact saying that they only know how to pour out words that are pleasing to other's ears. Worse still, they tilt forward, kowtowing to others even before their words have a chance to get out of their mouths. When they do open their mouths, they only know how to please others by agreeing.¹¹ Their unsteadiness of principle is visually alluded to by the back and forth rocking of the goblet when it is filled and emptied.

The second object that Xin makes reference to is a mocking image for their big mouths. The term "huaji 滑稽" when it is used as a noun, denotes a siphon that transfers wine from one container to another. This symbol evokes a type of person who knows how to do nothing except repeat the words of others incessantly. When the term "huaji" is used as an adjective, it depicts a loquacious person, and the burlesque nature of their ignorant, incessant chattings.

The third object draws attention not only to their big mouths but their fat bellies as well. "chiyi 鴟夷" is a type of wineskin with a huge body.¹² When these images are drawn together, the completed picture shows a group of cheats with grotesque waistlines, smiling ignorantly, constantly

nodding, incessantly repeating empty words to each other.

The fourth object referred to is a herbal medicine named "ganguolao 甘國老", a cure for all kinds of internal diseases in the five viscera.¹³ It also reputed to work like magic in balancing body temperature, nicely blending coldness with warmth. The kind of person we might associate with this herbal medicine, is one who is overly eager to please by offering one opinion or another, rather than being sincere and trying to facilitate true harmony.

The person introduced in line five is by contrast, clumsy, if not in substance, at least in style. This lad, for one thing, was just as talkative as the fools mentioned in previous lines. But though he was talkative, his speech, unlike the fools, was not intended to please. He spoke as he wished. This made him more of a nuisance to others than those described in the first stanza.

In this *ci*, Xin is an attacker in the disguise of an idiot. By presenting himself as the stupid one, Xin actually sharpens the focus of his attack on his enemies' folly. His slowness in learning the "rule" of harmony, mentioned in line six, only makes the targets of his attack seem more despicable in their eagerness to please. By saying how clumsy he was in learning others' words, Xin is in fact saying that his enemies' "smoothness" is very contemptible indeed. The last "complimentary" remark is more insulting than adoring. The magpies are birds known for their ability to learn and to

repeat human words.¹⁴ By praising their talent for learning and repeating other people's words, Xin, in fact, ridicules their inability to think.

Not only the people whom Xin disliked were the objects of his ridicule, in the following *ci*, through the poetic technique of personification, Xin's own impulse to drink becomes his target as well.

To the Tune of *Qinyuan Chun* 沁園春 (1194-1202/1196)

I'm about to quit drinking. I warn the wine-glass not to come near me.

將止酒，戒酒盃使勿近。

- 1 You! Wine-glass! Come forward!
I, the old man, starting from today,
to give heed to my mortal frame.
盃汝前來，老子今朝，點檢形骸。
- 2 Through the length of very long years of drinking,
my excessive drinking has made me thirsty,
and my throat scorched like a frying pan.
甚長年把酒，咽如魚釜，
- 3 Now I just like to sleep,
snoring thunderously.
於今喜睡，氣似奔雷。
- 4 You say:
"Liu Ling was a wise man for all ages,
He once said that if one dies from drinking,

it's simply a matter of being buried."

汝說「劉伶，古今達者，醉後何妨死便埋。」

- 5 If this is so,
it's a pity you show so little kindness
to your best friend.

渾如此，歎汝於知己，真少恩哉！

- 6 Furthermore, you use song and dance
to seduce me to drink;
making people in this world think
I am the magpie poison.

更憑歌舞為媒。算合作人間鴆毒猜。

- 7 And resentments, whether big or small,
arise from what one loves.
Things, whether good or bad,
through excess produce disaster.

況怨無小大，生於所愛；物無美惡，過則為災。

- 8 Now, I'll make an agreement with you:
Do not stay! Retreat now!
While I still can muster some
resistance against you!

與汝成言：「勿留亟退，吾力猶能肆汝盃。」

- 9 The wine-glass bows twice and said:
"If you wave me aside, I will go.
But if you want to call me back,
I will surely return."

盃再拜，道「麾之即去，招亦須來。」

The uniqueness of this *ci*, besides the poet's direct and bold address to the wine-glass, is that the object talks back.¹⁵ The framework of the piece is entirely

conversational. Through talking back and forth with the wine-glass, Xin discloses his internal struggle. Yet unlike most of his *ci*, which are as a rule filled with emotion, this one embodies a fluid and funny discussion. The debate between Xin and the wine-glass seems to bring Xin's inner struggle over the question of whether "to drink and not to drink" to the surface. The mere verbalization of this struggle appears to give Xin an extra ounce of energy to resist the impulse to drink.

The humorous part of this *ci* lies not only in the brusque diction which Xin employs in conducting a conversation with his wine-glass but also the contradiction he creates. At one level, he pretends that he is resolved to quit drinking, and at another, he reveals the shakiness of his "resolution." In the first line, he refers to himself as the "old man" and calls his body a "mortal frame." In the next two lines, he uses somewhat uncouth poetic imagery---his scorched throat, which was like a frying pan, and his snoring, which he not only unabashedly mentions but describes its deafening sound as well.

After he has painted a somewhat burlesque portrait of his sleeping mannerisms, he lashes out at the wine-glass whom Xin claims is his best friend, thus indirectly admitting his fondness for wine. It is obvious that the argument stated in line four concerning Liu Ling's reason is Xin's more than the wine-glass'.¹⁶ By transforming his excuse for drinking into

blame, Xin is on the defensive, indirectly and subtly. The more he blames the wine-glass, the more he admits the fragile nature of his resistance to wine.

In line six, Xin accuses the wine-glass of using the media of song and dance in order to seduce him to drink, making him look like the deadly "magpie poison" or "zhendu 鴆毒".¹⁷ In this line, Xin demonstrates his adroitness in playing with words. Instead of using the magpie as the go-between as her role in the *Li Sao*, Xin gives this role to the "song and dance". By adding the character *du* 毒 to the character *zhen*, Xin portrays himself as the deadly poison. Thus, the image of Xin who has been well soaked in wine (heavy drinking) is skillfully evoked by this wordplay. By referring to himself as the "magpie poison", Xin's underlying message is that it is quite definite that people will take him this way since he drinks so much. Xin seems to feel a little better after three lines of aggressive accusations (lines four to six). But his raving at his wine-glass only indicates how much he loves to drink. He resents it so much precisely because he loves it so much.

As Xin calms down a little in line seven, he begins to rationalize his impulse to drink. He agrees, to himself, that excessive drinking is not good, but drinking in moderation is also not bad either. In other words, Xin will only admit he has been partially wrong. This is an indication that he may not quit drinking altogether but will continue to drink in

moderation.

The ending is just as comical as the beginning. The wine-glass bows to the old man with a mortal frame who has mustered a seemingly tremendous effort in his impulse not to drink. His shaky resistance is obvious in line eight. First, he has to make an agreement with the wine-glass as if this would give him more strength to resist.¹⁸ Second, the wine-glass is asked to retreat immediately as if any prolonged stay would chip away at Xin's resolve. The wine-glass' parting words clearly indicate its availability in the future.¹⁹ Although Xin tries to be stern and serious in his effort to stop drinking, his playfulness in this *ci* gives away the shallowness of his resolve. He is not that serious about quitting after all.

The next *ci* indicates that Xin did in fact ask the wine-glass to come back.²⁰ The prime reason for his failure to stop drinking was that wine gave him a numbness which he could not attain psychologically.²¹ A prisoner of circumstance and of himself, Xin escapes into the world of wine where certain things in life, (as writing letters) are rendered irrelevant. The humorous part in the following *ci* lies, first of all, in Xin's own contradiction, and secondly, in his adroit use of Zhuang Zi's concept of relativity to justify his continued drinking.

To the Tune of Busuan Zi 卜算子 (1194-1202/1195)

Drinking wine, leading to moral degradation

飲酒敗德：

- 1 If Robber Zhi's name had been Qiu,
and Confucius had been named Zhi,
盜跖倘名丘, 孔子如名跖.
- 2 Then all this time, Zhi would have been the sage,
and Qiu the dunce.
There's no reality
in the distinction between beautiful and ugly.
跖聖丘愚直到今, 美惡無真實.
- 3 It is simply vain to get an empty name
for yourself in the books and annals.
The ants will eventually pick your bones clean.
簡策寫虛名, 螻蟻侵枯骨.
- 4 A thousand ages pass in a blink of the eye.
So let's just bring on the wine!
千古光陰一霎時, 且進盃中物.

Referring to the chapter of Robber Zhi in the Zhuang Zi, Xin uses the debate on morality between Robber Zhi and Confucius to justify his drinking.²² While Confucius tries to persuade Robber Zhi to return to the "right" way, Confucius, from the perspective of Robber Zhi, is no more than a robber with a sagely mask who stole name and fame. Since they both committed the act of stealing, according to Robber Zhi,

Confucius was no more a saint than the Robber Zhi himself.

Furthermore, the "stolen" name and fame will eventually turn into no more than an empty word in the history books and the body which "stole" it will be picked clean by the ants. As a result, there isn't any fixed value in things. Xin then applies this type of reasoning to his drinking. Being a drunk seems immoral to a sober person, but if it is viewed from the perspective of a drunkard, Xin argues, it is the most moral position of all; thus, it is all right to thoroughly indulge in drinking.²³

The funny part of this reference is that not only does Xin turn an otherwise serious philosophical debate into a personal justification for drinking, he also creates a contradiction between what he says he believes and what he actually believes. That is to say, on the one hand, when justifying his drinking, Xin claims that since there isn't any distinction between right and wrong, good and bad, the beautiful and the ugly, it is all right to drink. On the other hand, in the prefatory note, Xin clearly states that his drinking leads to moral degradation. By contradicting himself, Xin hints that his excuse (that of using the relativist's argument of Robber Zhi), is in fact a farce.

If Xin has a "philosophical" justification for his continued drinking, he also has one for his missing teeth. The following *ci* is not only funny in its vivid and visual description of all the "holes" in his mouth, but also, Xin

adopts the Daoist's philosophical concept of paradox as the explanation for losing his teeth.

To the Tune of Busuan Zi 卜算子 (1182-1192/1189)

Fallen Teeth

齒落

- 1 The hard ones are not sturdy and firm;
The soft ones are hard to destroy.
剛者不堅牢，柔的難摧挫。
- 2 If you don't believe me, open your mouth and look.
The tongue is still there but the teeth are gone.
不信張開口角看，舌在牙先墮。
- 3 Those along the chambers on two sides
are already missing.
Now there is another opening in the middle.
已闕兩邊廂，又豁中間竅。
- 4 I tell the children not to laugh at this old man.
This is a dog hole for you to go in and out.
說與兒童莫笑翁，狗竇從君過。

Certainly if there is no mention of "fallen teeth" in the preface, one would think that Xin is discussing some "deep" Daoist philosophy.²⁴ The concept of paradox in line one comes from Laozi's 老子 explanation to Chang Cong 常縱 who

wanted to know why his tongue was still there but his teeth were gone. The reason, according to Lao Zi, is embodied in the concept of paradox: what is soft is hard; what is hard is soft. Using this concept, Xin explains away his fallen teeth. As if to gather more "evidence" to back up his claim, he asks those who have doubts to take an "inside" look of his mouth.

In colloquial language, line three is a visual description of Xin's mouth. What one sees are "holes" along the two sides. And now, with more teeth missing in the front, there is another opening right in the middle. The last line is an counter-attack at the children who laughed at all the holes in his mouth.²⁵ By referring the opening in the middle as the dog hole, and saying its purpose is for the children to go in and out, Xin is poking fun at the children, indirectly saying that they are dogs.

If Xin is the master of indirectness, saying one thing in terms of other, as in the way he uses allusion in his poetry, he is also a master of irony: he tells his true feeling by saying the opposite. As the next *ci* demonstrates, Xin can humorously portray an ironic situation. But unlike the last *ci* which is free of any hint or direct mention of inner sorrow, this one depicts, humorously, the sorrowful Xin who is unable to resolve the irony within.

To the Tune of *Shanhua Zi* 山花子 (1192-1194/1194)

Playfully composing this ci in the Three Mountain²⁶

三山戲作

- 1 I remember those happy times in the Calabash Spring -
All year long I was besotted in drink
as well as chanting poetry.

記得瓢泉快活時，長年耽酒更吟詩。

- 2 All of a sudden, some one was there to take me back,
ruining the life of this Old Scalp.

驀地捉將來斷送，老頭皮。

- 3 Stumbling around the house, people try to prop me up.
With nothing to do, I mimic the sound of the partridge.

逸屋人扶行不得，閒窗學得鷓鴣啼。

- 4 But then, there is the admonition of the cuckoos':
"Let's go home!"

卻有杜鵑能勸道：不如歸

This ci was composed while he was called back to office after he had spent ten years in forced retirement. The first line which gives an account of his year-long activities, on the surface, as indicates in line one, gives the impression that Xin indeed had a marvelous time in retirement, drinking wine and chanting poetry. He indicates his resentment at being called back to office in line two, complaining that this nearly cost his head. But the original source of these lines

offer more insight to Xin's seeming "happiness." This source was a poem written by Yang Po's wife.²⁷ At the time of Yang, the emperor Song Zhenzong 宋真宗 was seeking out the hermits in the country. Because Yang Po could compose good poetry, he was called before the emperor. Song Zhenzong asked Yang whether any one had composed a poem for his parting. Yang said his wife composed this one before he left:

"Don't feel dejected and besotted yourself in drink.

更休落魄耽盃酒，

And don't chant poetry in such an unrestrained manner.

且莫猖狂愛詠詩。

Today you are being taken to the palace.

今日捉將官裏去，

But this is also the time you lose your old scalp."

這回斷送老頭皮

In other words, while claiming that he was having a good time, in fact, Xin was dejected in his retirement and to relieve himself from depression, he besotted himself in wine.²⁸ But Xin also resented being called back to office. As noted earlier, throughout his entire official career, Xin felt bitter about not being given a bigger political role. But at the same time, he detested the world of officialdom. The main source of Xin's sorrow is that he was constantly

being pulled between these poles.

Like the first *ci* discussed in this chapter, the degree of playfulness is matched by the depth of Xin's sorrow. Once again, Xin displays his talent at laughing at himself. Using a colloquial term, he refers himself as the "Old Scalp (*laotou pi* 老頭皮) in line two. Then vividly, Xin describes his drunkenness. He was so drunk that he was stumbling around the house and mimicking the sound of the partridge. At the surface, this is a very funny portrait of a drunkard. But at the second level, by describing his silliness, Xin reveals his inner conflicts. The sound of the partridge, as noted in chapter two, sounded like the phrase "can't go on any further" to the ancient Chinese. By mimicking its sound, Xin is in fact saying he can't go on any further in the world of officialdom. The last line, through the sound of the cuckoo, reveals Xin's desire to go home (back to the Calabash Spring) for the cuckoo's sound resembled the phrase "let's go home" to the ancient Chinese. But then the psychological cycle begins again, after he gets back home, he will be depressed and dejected, and will once again besot himself in wine.

Through the humorous portrayal of a drunken Xin, this *ci* is funny. But through the use of irony, this *ci* is equally sad. The more Xin claims that he was happy in his retirement, the more dejection he projects. The more he claims he wants to go home, the more he reveals his inner turmoil of returning to a depressing place. Xin was a victim of himself. He could

neither transform nor accept whichever situation he was in.

In this chapter, Xin uses humor to relieve his inner frustration and anger and by satirizing his enemies, seeks his revenge. Through the disguise of humor, he rails at himself, his naivety, his enemies, his shaky resistance to wine, his teeth, his inner conflicts. His railings are compressed into tightly-wound mockery which spring out under the disguise of wit. Xin's humor is the amusing side of his sorrow. The following quotation best captures Xin the person behind Xin the humorist.

"Anger is the most repellent of emotions. It is acute discomfort to be present where a man has fallen into a furious passion. If you are in such a situation, and the object of your acquaintance's rage has no connection with you, you will experience an instinctive craving to escape into humor, to return the painful situation into a ludicrous one."²⁹

CONCLUSION

What sets Xin Qiji apart from other heroic poets? As the term "*haofang* 豪放" denotes, poetry written by this category of poets share these poetic features: heroic, powerful and free. Xin, with his untrammelled personality, certainly exhibits these qualities in his *ci*. But there are three particular elements that make Xin Qiji unique and stand out among the heroic poets. Due to his indirectness in expression, Xin has the ability to compress his many layers of feelings into a tightly wound spring. When that spring is unhinged, all these feelings shoot forward. The effect is one of fierceness. As a result, the reader can feel the depth of his poetic intensity. Xin's *ci* are more than powerful, they are fierce and intense.

Though Xin Qiji was a man overwhelmed by sorrow. His poetic greatness lies in the fact that he never allowed his sorrowfulness to overwhelm his poetic craftsmanship. Rather, his sorrow became the servant of his artistic expression. Xin was an untrammelled man but his poetic craftsmanship demonstrated the opposite: controlled, restrained and thoughtful. Thoughtfully choosing various poetic techniques, the sorrowfulness in Xin's *ci* never came across as maudlin; on the contrary, his readers came to identify with Xin's sorrow. Xin was a poet whose art takes precedence over his own sorrow.

Xin was a (*ji dacheng* 集大成); a poet whose compositions

embody works and contributions of previous scholars. Poetry, to Xin Qiji, was more than a medium of expression. It was also a game, an experiment. Therefore, any phrases (classical or colloquial), texts (literary, classical, historical or philosophical), historical figures, historical events, lines from previous poets, poetic imagery and symbols, themes, became the poetic tools in Xin's hand. Not only did Xin include these in his *ci* which gave it distinctiveness, he did it with such ease and grace. Xin was a versatile *ji dacheng*.

Among all the heroic poets, only Su Dongpo (1036-1101) 蘇東坡 was Xin's equal. There are many works written comparing their similarities and differences. But the following comment aptly captured their individual characteristics:

"Su and Hsin have been considered 'powerful and free' poets of the highest esteem. Yet they have little in common. Su displays a gentle expressiveness in his depiction of scenes whereas Hsin can win the reader's unreserved admiration in his description of feelings. Hsin's poems do have depiction of scenes too but they lack the gentle expressiveness of Su. Similarly, Su's works also describe feelings but they are no comparison to Hsin's in depth and subtlety. As for poems with an intellectual and philosophical content, they opened up fresh territory: Hsin is more involved with the human and the earthly while Su tends to escape to Taoism and Buddhism. Their difference can aptly be described by the two terms: *ch'u* 出 (transcendent) and *ju* 入 (secular)."¹

Certainly Su and Xin have been put in the same category of heroic poets. But Xin's great poetic craftsmanship put him in a category of his own. For the past seven hundred years, Xin Qiji held his

own territory in the history of Chinese literature.

However, there were later poets who tried to imitate Xin. In the Southern Song period, Liu Kezhuang (1187-1269) 劉克莊 was one of them. But his heroic sentiment, compared to Xin was weak. Liu Guo (1154-1206) 劉過 also tried to imitate Xin but his expression of feeling was flat and direct, lacking Xin's subtlety. The following question should help to pinpoint Xin Qiji's unique poetic style: Of all the *ci* poets, which one had Xin's heroic sentiment, thoughtful selectivity and restraint, patriotic fervor, versatility, erudite diction, his fierceness and intensity in feeling, expressiveness in words but subtlety in expression? In the world of *ci*, Xin is, indeed, the *tour de force*.

Notes: Chapter I

1. Cui Dunli, *Gongjiao Ji* (hereafter GJJ), (Taibei: Taiwan Shangwu Yinshuguan, 1972), 6/5.
2. Zhu Xi, *Zhuzi Yulei* (hereafter ZZYL), Li Jingde ed., (Taibei: Zhengzhong Shuju, 1962), 132/5159.
3. Yang Wanli, *Chengzhai Ji* (hereafter CZ), (Taibei: Taiwan Shangwu Yinshuguan, 196?), 120/1079.

This comment was made in an inscription on a large stone tablet to Wang Huai. There is a biography of Wang in the *Song Shi*, Juan 396.

4. Chen Liang, *Chen Longchuan Wenji* (hereafter LCWJ), (Taibei: Xinxing Shuju Faxing, 1956), 10/6.

Chen made this comment on Xin's painted portrait.

5. Deng Guangming, *Jiaxuan Ci Biannian Jianzhu* (hereafter JXC), (Shanghai: Shanghai Gudian Wenxue Chubanshe, 1957), p.523.
6. Zhu Xi, *Zhu Wengong Wenji* (hereafter ZWG), (Taibei: Taiwan Shangwu Yinshuguan, 196?), 85/1540.
7. Xu Jiu, *Ciyuan Congtan*, (Shanghai: Shanghai Guji Chubanshe, 1981), p.79.
8. JXC, 126.

a) All Xin's ci discussed in this thesis are cited from this edition.

b) There are many works written on the different versions of Xin's ci. For more information, see JXC, pp.523-

551. Chen Manming, "Jiaxuan Chuangduanju Yanjiu" in *Journal of Research Institute of Chinese Language and Literature* 12 (1968): 292-297.
9. Cheng Chien, "Su Tung-p'o and Hsin Chia-hsuan: A Comparison," *Tamkang Review* 1 (1970): 45.
 10. Chen Tingzhuo, *Baiyu Zhai Cihua*, in *Cihua Congbian*, Tang Guizhang ed., (Taipei: Tangwen Shudian, 1934), 1/3814.
 11. Tuo Tuo et al., *Song Shi* (hereafter *SS*), (Beijing: Zhonghua Shuju, 1977), 401/12166.
 12. Cheng Chien, *ibid.*, pp.49-51.
 13. Liang Qichao, *Xin Jiaxuan Xiansheng Nianpu* (hereafter *XSNP*), (Shanghai: Zhonghai Shuju Youxian Gongsi, 1936), pp.1-3.
According to Xin's biography in the *Song Shi*, the reason behind the hao "Jiaxuan" was that Xin considered cultivating the fields as the most diligent act in life.
 14. *SS*, 23/421-436.
 15. a) Jing-shen Tao has a very good and detailed analysis of the Jin prior to and during their occupation of the north. See *The Jurchen in Twelfth Century China*, (Seattle: University of Washington Press, 1976).
b) Elizabeth Perry in her book gives detailed geographical, socio-ecological causes for the continuous rural uprisings in this region. Historically, people from this region were known for their rebelliousness and belligerence. As early as 209 B.C., Chen She 陳舍 started the first major

peasant rising in Chinese history. The founder of the Ming dynasty, Zhu Yuanzhang 朱元璋 was a native of Anhui. For more details, see *Rebels and Revolutionaries in North China 1845-1945*, (San Fransico: Stanford University Press, 1980).

16. Irving Yucheng Lo, *Hsin Ch'i-chi*, (New York: Twayne Publisher, Inc., 1971), p.32.
17. Cai Yijiang and Cai Guohuang, *Jiaxuan Changduanju Biannian*, (Xianggang: Xianggang Shanghai Shuju, 1979), p.410.
18. The English translation of this title is adopted from Lo's *Hsin Ch'i-chi*. This essay was recorded in *Lidai Mingchen Zouyi* (hereafter *LDMC*), Huang Huai and Yang Shiqi ed., (Taipei: Taiwan Xuesheng Shuju, 1964), 94/1297.
19. Xin Qitai ed., *Jiaxuan Shiwen Chaocun* (hereafter *JXSW*), (Xianggang: Haiwai Tushu, 1970), p.3.
20. Deng Guangming, *Xin Jiaxuan Nianpu* (hereafter *JXNP*), (Shanghai: Gudian Wenxue Chubanshe, 1957), p.1.
21. *Ibid.*, pp.17-18.

Deng disagrees with Xin's biography in the *Song Shi*, in which it said that Xin studied under Cai Bojian 蔡伯堅. Deng agrees with the information recorded in Yuan Haowen's (1190-1257?) 元好問 *Zhongzhou Ji* 中州集, 2/43.

Deng's reason was that this was a book which used poems to record history and its time was closest to Xin's time. Furthermore, Deng found several discrepancies between Xin

and Cai's life. For example, Cai lived in the capital but Xin was there only twice. With such a short stay in the capital, Xin could hardly have had a chance to study under Cai.

22. *Ibid.*, p.19.
23. Liu Boqi, *Songdai Zhengjiao Shi*, (Taipei: Taiwan Zhonghua Shuju, 1971), Vol.2, p.420.
24. Tuo Tuo et al., *Jin Shi*, (Beijing, Zhonghua Shuju, 1975), 51/1129-1131.
25. Xu Menghua, *Sanchao Beimenghui Bian* (hereafter *SCBM*), Wang Yunwu ed., (Taipei: Taiwan Shangwu Yinshuguan, 1976), 249/6.
26. *JXNP*, p.19.
27. *SCBM*, 249/6.

Another reason for the formation of various guerrilla groups in the north was that people found it difficult to survive under heavy taxation.

28. a) *JXSW*, p.3.
- b) Deng in his *JXNP* disagrees with the record in the *Song Shi* that Geng's organization started after the death of the Jin emperor Liang. Deng believes that the uprisings began while Liang was attacking the south. See *JXNP*, p.23.
29. *SS*, 401/12161.
30. The English translation of Xin's official titles are adopted

from Charles O. Hucker's *A Dictionary of Official Titles in Imperial China*, (Stanford: Stanford University Press, 1985).

31. a) ZZYL, 132/5158.
 b) JXNP, p.24.
 c) Qian Shisheng, *Nansong Shu*, Nagasawa Kikuya ed., (Tokyo: Gudian Yanjiuhui, 1973), 39/245.
32. JXNP, p.25.
33. *Ibid.*, p.26.
34. There are other reasons for this indifferent and complacent attitude in the South. First of all, the Defeat of Fu Li 符離之敗 in 1163 had seemed to confirm the contention that appeasement was the best policy. Secondly, untouched by war, the economy in the south was in full bloom. Living standards in the south had begun to rise. Submerged in a flood of material prosperity, the Southern Song people were not eager to start another war with the Jin. For a more detailed economic picture at that time, see Jacques Gernet's *Daily Life in China on the Eve of the Mongol Invasion 1250-1276*, (New York: MacMillan Company, 1962), and Zhang Jiaju's *Liang Song Jingji Zhongxin de Nanyi*, (Wuhan: Hubei Renmin Chubanshe, 1957). The third reason is that if the north were to be successfully recovered, the return of the two captured emperors Hui Zong 徽宗 and Qin Zong 欽宗 would have posed a problem to the legitimacy of Gao Zong's reign. The comment in the *Song*

Shi about Gao Zong was that he lived in complacency while putting up with shame. See SS, 32/612.

35. XSNP, p.8.
36. Cai Yijiang and Cai Guohuang, "Xin Qiji Manyou Wuchu Kao", *Beifang Luncong* 2 (1979): 88-94.
37. JXC, p.505.
38. Xin Gengru, "Xin Qiji Nanguihou Bingwu 'qianru Jinguo' Zhishi", *Guangming Ribao* 12 (1979).
39. Cheng Bi, *Mingshui Ji* (hereafter MSJ), (Taipei: Taiwan Shangwu Yinshuguan, 1972), 2/10.
40. JXC, p.177.
41. *Ibid.*, p.230.
42. *Ibid.*, p.97.
43. a) JXNP, p.26.
b) XSNP, p.10.
c) JXSW, p.3.
44. Wu Xionghe, "Xin Qiji 'Meiqin Shilun' Zuonian Kaobian", *Gudian Wenxue Luncong* 1 (1980): 279.
45. Jiang Linzhu, *Xin Qiji Zhuan*, (Taipei, Taiwan Shangwu Yinshuguan, 1964), p.29.
46. ZZYL, 110/4363.
47. Huang Kuanzhong, "Luelun Nansong Shidai de Guizheng Ren", in *Songshi Yanjiu Ji*, (Taipei: Guoli Bianyikuan Zhonghua Zongshu Bianshen Weiyuanhui, 1971), Vol.14, p.475.

Guizheng Ren were also called guiming 歸明, guichao 歸朝, guifu 歸附, and zhongyi 忠義.

Huang also has a very good chapter on the *Guizheng Ren* in another book titled *The Controversies of Late Sung Dynasty Officials Concerning National Affairs - The Problems of Compromise, Border Defense and Refugees during the Reign of Li Tsung*, (Taibei: Taiwan University, 1978).

48. JXSW, p.15.

49. Huang Kuanzhong, *ibid.*, p.486.

There were six special benefits for six different categories of *Guizheng Ren* (See SHY, 15):

1. Those who were slaves in the North could become commoners in the South.
2. Ten-year or five-year tax-free periods for farmers.
3. Three-year tax-free periods for merchants.
4. Capital punishment was cancelled for surrendered soldiers.
5. For government officials, a guarantee of the same government post in the South, plus more benefits.
6. Literati could apply for the civil service examination.

50. *Ibid.*, p.88

Guizheng Ren were not allowed to sell their land or other properties, to defect, or to move to other places in the south. Marriages between *Guizheng Ren* and the Han Chinese were forbidden. Introduction of any Jin cultural elements was strictly prohibited. Furthermore, the special benefits which the *Guizheng Ren* had been getting were became a burden to the Southern Song government. See WZJ, 137/2a-b.

51. After Zhao Kuangyin (927-976) 趙匡胤 brought China under his control, he did not repeat the mistake of allowing the local authorities to have too much power. Thus, throughout the entire Song era, the policy of the Song was based on the doctrine of "strong trunk, weak branches (qianggan ruozhi 強幹弱枝). One of his schemes for steering power away from the generals was to stress the civil and slight the military.
52. XSNP, p.10.
53. JXNP, p.33.
54. SS, 401/12162.
55. GJJ, 6/4-5.
56. SS, 401/12162.
57. Ibid.
58. Xu Song, *Song Huiyao Jigao* (hereafter SHY), (Beijing, Zhonghua edition, 1957), 178/6983.
59. Lou Yao, *Gongkui Ji* (hereafter GKJ), (Taibei: Taiwan Shangwu Yinshuguan, 196?), 106/1041.
60. Zhen Dexiu, *Zhen Wenzhong Gong Wenji*, (Taibei: Taiwan Shangwu Yinshuguan, 196-), 45/690.
61. a) Zhang Duanyi, *Gui'er Ji*, (Shanghai: Shangwu edition, 1937), C/13a.
- b) Guo Yuheng in his essay "Cong Dui Xin Qiji Pingjie zhong de Yige Wenti Tanqi" comments that Xin was ruthless in suppressing the bandits whom Guo called "commoner (min 民)" See *Guangming Ribao Wenxue Yichan*

510.

- 62. ZZYL, 132/5159.
- 63. JXSW, p.37.
- 64. Li Xinchuan, *Jianyan Yilai Chaoye Zaji* (hereafter JYYL), (Taipei: Minhai Chubanshe, 1967); *jiaji* 甲集 18/584.
- 65. SS, 401/12163-12164.
- 66. *Ibid.*
- 67. LDMC, 185/6b-7a/2444.
- 68. Zhou Bida, *Wenzhong Ji*, (Taipei: Taiwan Shangwu Yinshuguan, 1971), 143/13a; 138/1b-2a.
- 69. ZWG, 94/1467; 94/1654-1659.
- 70. SS, 401/12163.
- 71. ZWG, 93/1647; 94/1052.
- 72. ZWG, 93/1647.
- 73. SS, 401/12164.
- 74. ZZYL, 111/4383.

The eight characters here are different from those in the

SS: "quehe zhe zhan, bidi zhe pei 劫亦者斬, 閉釋者配".

- 75. SS, 401/12164.

In the official biography, Wang is portrayed as a jealous and evil man who dared to speak his mind without any restraint. He was avoided by his colleagues. See SS, 386/11853.

- 76. For a more detailed discussion of the censor's power at that time, see James Liu's "The Southern Sung Emperors and the

Opinion Officials" in *Hsing Hua Journal of Chinese Studies*, New Series VIII 1 (1970): 345-349.

77. Liu Kezhuang, *Houchun Xiansheng Daquanji*, (Taibei: Shangwu edition), 150/1318.
78. SHY, 101/3998; 101/4002.
79. SHY, 101.
80. JXNP, p.82.
81. *Ibid.*, p.94.
82. Please see note no. 2 in chapter 4.
83. Luo Kanglie, in his article "Mantan Xin Jiaxuan de Jingji Shenghuo," lists four "evidences" in support of his assertion that Xin spent his retirement days in the style of a rich person. First, he cites the fact that Xin gave a thousand "min 緡" to Liu Guo 劉 過 as a parting gift. Second, Xin supported a large household with concubines and servants. Third, he owned a piece of land on which he built his villa by Lake Dai. Fourth, while he retired from office, Xin was engaged in ox skin trading. His ship was once confiscated by Zhu Xi's people. Xin wrote a letter to Zhu explaining that the commodity in his ship was bought for the military and asked Zhu to release the ship. (See WGJ, biejì 別集 6.) Later the ship was released. But Zhu once said that the merchants would even put official flags on ships which delivered human wastes in order to escape taxation. (See WGJ, 110.) Nevertheless, Luo concludes that Xin's impeachments were mainly due to

political reasons. (See *Mingbao Yuekan* 200, 77.) This view is also echoed by Wang Zhanchi who in his article "Yetan Xin Jiaxuan" defends Xin's wealth by attributing it to his shrewdness in doing business. Xin's impeachments, Wang asserts, were due to political as well as personal reasons. The southerners were distrustful of those from the north. Since Xin was a northerner, the ruling class eyed him with suspicion. Furthermore, Xin's untrammelled personality made him especially controversial. Wang says that Xin's stubbornness and his fondness in doing things on a grand scale were major factors in not getting popular support. The costly projects which Xin advocated put a heavy burden on the tax-payers, who were unwilling to support Xin with empty stomachs.

- 84. See note no.60. Still, Xin managed to establish law and order by "dropping the rope."
- 85. *LDMC*, 336/22b-23b.
- 86. *GKJ*, 35/327.
- 87. *SS*, 401/12164.
- 88. a) *SHY*, 102/4045-4046.
- b) *JXNP*, 81 and 110.

In the *Song Shi*, it is recorded that Wang Lin impeached Xin this year. See *SS*, 401/12164. But according to Deng Guangming, the person who impeached Xin in 1194 was Huang Ai. Wang Lin was in Hunan at that time.

- 89. *JYYL*, yiji 乙 集 18/1151-1152.

90. a) Xie Fangde, *Dieshan Ji*, (Taibei: Taiwan Shangwu Yinshuguan, 1966), 7/9-11.
- b) *LDMC*, 185/2a.
91. *SHY*, 103/4059.
92. *MSJ*, 11-12.
93. See note no.3.
94. *LCWJ*, 10/6.

Notes: Chapter II

1. Zhongwen Dacidian Bianzuan Weiyuanhue ed., *Zhongwen Dacidian*, (Taibei: Huagang Chuban Youxian Gongsì, 1977), Vol. 1, p.1516.
2. Huang Futung, "Lun Diangu," *Huazhong Shiyuan Xuebao* 4 (1979): 107.
3. Yu-kung Kao and Tsu-lin Mei, "Meaning, Metaphor, and Allusion in T'ang Poetry," *Harvard Journal of Asiatic Studies* 38 (1978): 325.
4. *Ibid.*, p.326.
5. Yu-kung Kao and Tsu-lin Mei, "Meaning, Metaphor, and Allusion in T'ang Poetry," *Xiegou Zhuyi de Lilun yu Shijian*, Zhou Yingxiong and Zheng Shushen ed., (Taibei: Liming Wenhua Shiye Gongsì, 1980), pp.70-71.
6. Hightower, James R., "Allusion in the Poetry of T'ao Ch'ien," *Harvard Journal of Asiatic Studies* 31 (1971): 5.
7. Yu-kung Kao and Tsu-lin Mei make a distinction between the terms "using an event" and "mentioning an event": "If an event contemporary to the poet is referred to directly, then we will say that he 'mentions the events'; but if he uses a past event to refer to present event would we say that he 'uses an event.'" See Kao and Mei, "Meaning, Metaphor, and Allusion in T'ang Poetry,"

Harvard Journal of Asiatic Studies 38 (1978): 326.

There is no such distinction in Chinese for the Chinese character "yong 用" means "using".

8. Most of the Chinese critics thus far have managed to acknowledge the obvious fact that Xin likes to use allusions profusely in his *ci*. As a result, Xin has been given the credit of bringing *ci* to a new dimension. However, Xin's use of allusion has not been adequately studied. Most of the critics have content with classification. For example: Xin quotes this from the *Lun Yu*. Little analysis has been done on how Xin uses allusion and what is its specific function in a *ci*. Of all the material on him, there are only two Chinese articles specifically on Xin's use of allusion; as for English material, Irving Lo has a small section in the last chapter of his book. Of these two Chinese sources, Zhang Gaokuan managed to state the fact that the employment of allusions in Xin's *ci*'s enlarge poetic width and depth, increase the aesthetic value through various use of imagery and the suggestiveness of allusion. (See Zhang, pp.89-90.) Chen Shumei's master's thesis also centers on Xin's use of allusion. (See note no. 37.) Lo gives credit to Xin's "effective use of the original sources lies not only in the skillful adaptation of entire passages...but also in the deletions and

additions he made...Alterations such as these reveal not only the fruits of his reading but also his concern for the coherence and unity of the entire poem." (See Lo, p.132.) The hesitation about going deeper is rooted in first of all, the difficulty of determining how Xin means his allusions to be taken or interpreted, and secondly, the difficulty of translating those *ci* which use many allusions. This is acknowledged by Lattimore in his article "Allusion and T'ang Poetry." (See Lattimore, 1973, p.408.)

9. Chen Shumei in her master's thesis lists three particular ways Xin uses allusion. First, Xin has a tendency to use same allusion many times. Second, Xin either rewrites or paraphrases the entire original passage in his *ci*. Third, in each *ci*, more than half of the lines use allusion (pp.49-88). She also points out that there is a correlation between Xin's poetic topic and the sources of his quotations. For example, on the topic of wine, Xin likes to quote Li Bo and Tao Yuanming, for both of them are well known for their fondness of wine. But Chen only uses statistics to emphasize the well-known fact that Xin uses many allusions in his *ci*. So far, there is little analysis on how Xin uses allusion.
10. This is acknowledged by Lattimore in his article "Allusion and T'ang Poetry." (See Lattimore, 1973,

p.408.)

11. a) The dates of composition are given for each ci discussed in this thesis. The first date is given by Deng Guangming in his *JXC*. The second date is given by Cai Yijiang and Cai Guohuang in their book *Jiaxuan Changduanju Biannian*.
 b) Liu Zai, *Mantang Ji*, (Taipei: Taiwan Shangwu Yinshuguan, 1979), 32/12-15.
12. Xin retired for the second time in 1195.
13. a) The reference to the Yanzi Mountain comes from the *Li Sao*. (See Fu, 1972, p.37.) For the English, see Hawkes, 1959, p.28.

"I ordered Hsi-ho to stay the saw-steeds' gallop,

吾令羲和弭節兮

To stand over Yen-tzu mountain and not go in.

望崦嵫而勿迫

- b) For the reference of the fallen leaves, see Shen Hong, *Huainan Zi* (d. 122 B.C.), Wang Yunwu and Zhu Jingnong ed., (Taipei: Shangwu Yinshuguan, 1966), Juan 16. 一葉落而天下已知秋
14. a) Cangzhou was a retirement place for highminded people in ancient China. Deng Guangming mentions the Biography of Yuan Can 袁燦 in the *Nan Shi* 南史 who wrote a five-character poem

about retiring to Cangzhou. (See JXC, p.303.)

Certainly Xin does not intend to make a comparison between Yuan and himself. Xin simply uses this as a common noun designating a popular place for retirement.

- b) Line three is a story in the *Yinyun Xiaoshuo*. The conversation topic is the wishes of life. One states that he would like to be the magistrate of Yangzhou, which stands for fame and status. Another wants to be rich. The third one wishes to ascend skyward on a crane, which means he wants immortality. But the last one says he wants to enter the city of Yangzhou on a crane with one hundred thousand in his waist-pocket; in other words, he wants everything: fame, status, wealth and immortality. For more information, see Huang Zaizhi, "*Yinyun Xiaoshuo*", juan 4, in Xu Tanzhu, (Changsha: Shangwu Yinshuguan, 1940).
- c) The last phrase in line five is a paraphrase of Du Fu's poem titled "*Jueju Manxing Jiushou* 絕句 漫興九首". See Yang Lun, *Du Shi Jingquan*, (Shanghai: Shanghai Guji Chubanshe, 1980), Vol.1, p.356.

"Don't think about the endless bothers out there,

莫思身外無窮事

Just empty the limited cups in life."

且盡生前有限杯

15. Maoshi Zhengyi 毛詩正義, in *Shisan Jing Zhushu* (hereafter *SSJZS*), 4/330.

Legge's translation (Legge, 1960, Vol.3, p.110):

"There was the millet with its drooping heads

彼黍離離

There was the sacrifice millet coming into blade.

彼稷之苗

Slowly I moved about, [Legge missed the second phrase

行邁靡靡 in translation]

Those who knew me

知我者

Said I was sad at heart,

謂我心憂

Those who did not know me

不知我者

Said I was seeking for something.

謂我何求

O distant and azure Heaven!

悠悠蒼天

By what man was this [brought about]?

此何人哉

16. The western Zhou dynasty began in the year when King Wu 武王 conquered the Yin 殷. The capital was moved from Haojing 鎬京 to Luoyi 雒邑 in the eleventh year of the reign of King You 幽王.
17. Sima Qian, *Shi Ji* (hereafter *SJ*), (Beijing: Zhonghua Shuju, 1973), 4/147-149.
18. Yang Yong, *Shishuo Xinyu* (hereafter *SSXY*), (Taipei: Hongye Shuju, 1972), 23/548. Ruan Ji is one of the seven virtuous men of the Bamboo Grove: Ji Kang 嵇康, Ruan Ji 阮籍, Shan Tao 山濤, Xiang Xiu 向秀, Liu Ling 劉伶, Ruan Xian 阮咸, and Wang Rong 王戎.
19. Yang Bojun, *Liezi Jijie*, (Beijing: Zhonghua Shuju, 1979), p.60.
20. According to the local gazetteer of Qian Shan County 沁山, the Calabash Fall was twenty-five li 里 from the prefecture. Water ran from the mountain and into a gourd-shaped lake. For this reason, Xin named it the Calabash Fall. See *JXC*, p.163.
21. Zhouyi Zhengyi 周易正義, in *SSJZS* 7/77. For the English translation of this line, see I.D. Sung trans., *The Text of Yi King*, (Taipei: Wenhua Tushu Gongsi, 1935), p.279.

22. Lun Yu Zhushu 論語注疏, in SSJZS 7/2482.

23. *Ibid.*, 6/2478.

24. Lun Yu Zhushu, in SSJZS 7/2482.

25. Lun Yu Zhushu, in SSJZS 14/2512.

The English translation is from James Legge trans., *The Four Books*, (New York: Paragon Book Reprint Corp., 1966), p.210.

26. Lun Yu Zhushu, in SSJZS 7/2482.

For the English translation, see Legge, 1966, p.85.

27. Lun Yu Zhushu, in SSJZS 6/2478.

For the English translation see Legge, 1966, p.65.

28. Line seven is a paraphrase of Su Shi's poem titled "Ji Gaoling Shi 寄高令詩" " See JXC, 163.

"Upon the completion of my poetry -
silky smoothness set upon my bosom.

詩成綿繡開胸臆

Upon the ending of my chanting,
frosty coolness circled my teeth."

論極冰霜繞齒牙

29. JXC, p.163.

30. In one of the ci, to the Tune of Zhegu Tian 鷓鴣天 :

Xin mentions his fondness in tourings and readings in

this way:

"For all my life,

I don't owe any debt to the creeks and mountains;

一生不負溪山債

All the various medicines,

cannot heal my excessive reading on books and

history.

百藥難醫書史淫

See JXC, p.446.

31. Z.D. Sung trans, *The Text of Yi King*, (Taibei: Wenhua Tushu Gongsì, 1975), p.14.
32. See note no.22.
33. Maoshi Zhengyi, in SSJZS 13/2506.
34. *Ibid.*, 7/377.
35. *Ibid.*, 4/331.
36. Mengzi Zhushu, in SSJZS 9/b/2739.

English translation in Legge, 1966, pp.807-808.

"When Confucius, being dissatisfied in Loo and Wei, had left those states, he met with the attempt of Hwan, the Master of the Horse, of Sung, to intercept and kill him."

37. Liji Zhengyi 禮記正義, in SSJZS 6/a/1275.

For the English translation, see *Li Chi: Book of Rites*, Translated by James Legge, (New York: New Hyde Park, 1967), p.12

38. *Lun Yu Zhushu*, in *SSJZS* 18/2529.
English translation in Legge, 1966, p.276.
"Ch'ang-tsu and Chieh-ni were at work in the field together, when Confucius passed by them, and sent Tse-lu to inquire for the ford."
39. *Ibid.*, 14/2512.
40. Zhang Gaokuan, "Lun Jiaxuan Ci de Yongdian," *Liaoning Daxue Xuebao* 4 (1981): 88.
41. Ye Jiaying, "Lun Jiaxuan Ci," *Hai Nei Wai* 32 (1981): 41.
42. Wu Hengzhao, *Lianziju Cihua*, 1/6-7, in *Cihua Congbian*, Tang Guizhang ed., (Taibei: Tangwen Shudian, 1967), Vol.7, pp.2359-2360.
43. *SS*, 401/12165.
44. Hong Xiangzu, Li Sao Buzhu, (Xianggang: Zhonghua Shuju, 1963), 1/30-31.
45. a) *Han Shu* (hereafter *HS*), (Beijing: Zhonghua Shuju, 1962), 9/297-298; 97/3988-3919.
b) *JXC*, p.399.
46. Xiao Tong, *Wen Xuan*, (Xianggang: Shangwu Yinshuguan, 1978), pp.327-330.
47. *Maoshi Zhengyi*, in *SSJZS*, 2/298-299.
Legge's translation (Legge, 1960, Vol.4, p.42):
"The swallows go flying about,
 燕 燕 于 飛
With their wings unevenly displayed.
 差 池 其 羽

The lady who retiring [to her native state],

之子于歸

And I escorted her far into the country.

遠送于野

I looked till I could no longer see her,

瞻望弗及

And my tears fell down like rain."

泣涕如雨

48. Xiao Tong ed., *Wen Xuan*, (Xianggang: Shangwu Yinshuguan, 1978), 28/637.
49. *SJ*, 28/6271.
50. a) Wang Guowei, *Renjian Cihua*, b/2, in *Cihua Congbian*, Tang Guizhang ed., (Taibei: Tangwen Shudian, 1934).
b) Adele Austin Rickett, *Wang Kuo-wei's Jen-chien Tz'u-hua*, (Hong Kong: Hong Kong University Press, 1977), p.73
51. Hawkes, *ibid.*, p.32.
52. Zhongwen Dacidian Bianzuan Weiyuanhui ed., *Zhongwen Dacidian*, (Taibei: Huagang Chuban Youxian Gongsi, 1977), Vol.38, p.311.
53. *Ibid.*, Vol. 16, p.365.
54. Hong Xiangzu, *Li Sao Buzhu*, (Xianggang: Zhonghua Shuju, 1963), p.7.

55. Yu-kung Kao and Tsu-lin Mei, "Meaning, Metaphor, and Allusion in T'ang Poetry," *Harvard Journal of Asiatic Studies* 38 (1978): 328.
56. *Ibid.*, p.344.
57. As Kao and Mei point out in their article, the use of metaphor also employs the technique of comparison and contrast. However, the main difference lies in the distinction that "...metaphor on quality and allusion on action." See Kao and Mei, 1978, p.328.
58. *Ibid.*, p.329.
59. According to Tong Peiji, Shi Zhidao belong to the pro-appeasement group. But Tong fails to discuss why Xin would befriend a pro-appeasement person, given Xin's strong stance on recapturing the north. See Tong Peiji, "Xin Qiji yu Shi Zhengshi," *Wenxue Yichan* 4 (1982): pp.66-71.
60. *JXC*, p.10.
61. Fang Xuanling, *Jin Shu*, (Beijing: Zhonghua Shuju, 1974), 79/2072-2092.
62. *Ibid.*, pp.2074-2075.
63. The second phrase in line four is a paraphrase of these two lines in one of Huang Tingjian's *ci*:

To the Tune of *Niannu Jiao* 念奴嬌

"The gentleman Sun smiling,

孫郎微笑

Sitting there playing the flute."

坐來聲散霜竹

See Tang Guizhang ed., *Quan Song Ci*, (Beijing: Zhonghua Shuju, 1965), Vol.1, p.385.

64. JXC, p.489.
65. Xin Qitai, *Jiaxuan Shiwen Chaocun*, (Xianggang: Haiwai Tushu, 1970), p.2.
66. *Ibid.*, p.21.
67. Chen Yuchun, "Tan Xinci 'Yongyu Le: Jingkou Beiguting Huaigu,'" *Beijing Shifan Daxue Xuebao (Shehui Kexue Bao)* 3 (1979): 66.
68. Shen Yue, *Song Shu*, (Beijing: Zhonghua Shuju, 1974), 76/1973-1976.
69. *Ibid.*, 95/2333-2334.
70. SJ, 111/2935-2937.
71. Shen Yue, *Song Shu*, (Beijing: Zhonghua Shuju, 1974), 95/2330; 95/2352.
72. SJ, 21/2448-2449.
73. Ye Jiaying, "Lun Jiaxuan Ci," *Hai Nei Wai* 32 (1981): 37.
74. Wang Guowei, *Renjian Cihua*, a/4-5, in *Cihua Congbian*, Tang Guizhang ed., *ibid.*, Vol.12, pp.4250-4251.
75. Zhang Siyan ed., *Cilin Jishi*, (Shanghai: Beiye Shanfang, 1949), 11/n.p.

NOTES: CHAPTER III

1. Wang Xiangzhi ed., *Yuti Jisheng*, (Taibei: Wen Hai Chubanshe, 1962), 133/703.
2. The first line is a paraphrase of these two lines in the fifth poem of the "Gushi Shijiushou 古詩十九首":
 "In the west-north, there is a tall tower,
 西北有高樓
 Rising, reaching the floating clouds above."
 上與浮雲齊

 See Sui Shusen, *Gushi shijiushou Ji Yi*, (Xianggang: Zhonghua Shuju Xianggang Fenju, 1977), p.7
3. Wang Xiangzhi ed., *Yuti Jisheng*, (Taibei, Wenhai Chubanshe, 1962), 133/705.
4. JS, 36/1075-1076.
5. The Chinese astronomical system is equatorial. The sky is divided into twenty-eight xu 宿 (Needham translates this as "lunar mansion"). The ancient Chinese figured that it took them about 27.33 days to complete their phasic cycle, and 28 is a rounded-off figure. The dou (the sagitarius) is between the eighteenth and the nineteenth mansions. The niu (the capricorni) is located between the nineteenth and the twentieth mansions. For further information, see Joseph Needham, *Science and Civilization in China*, (Cambridge: At the University Press, 1959), Vol.3, pp.171-262.

6. JS, 67/1785.
7. *Ibid.*, 20/449.
8. Chen Shou, *San Guo Zhi* (hereafter SGZ), (Beijing: Zhonghua Shuju, 1959/1973 printing), 7/229-230.
9. Shen Kuo, *Mengxi Bitan*, (Taipei: Taiwan Shangwu Yinshuguan, 1966), 3/1.
10. a) The first phrase of line three is a paraphrase of this line from this line in the chapter of "Zhao Hun" (See Fu Xiren, 1976, p.160):

"O Sou, come back! Go not down to the Land of
darkness 魂兮歸來，君無下此幽
都些"

For the English translation, see Hawkes, 1959, p.105.

- b) The second phrase of line three is a paraphrase of these two lines from Tu Mu's (803-853?) 杜牧 fu (prose) titled "A Fanggong 阿房宮":

"渭流漲膩，棄脂水也".

See Tu Mu, *Fanchuan Wenji*, (Shanghai: Guji Chubanshe, 1978), p.1.

- c) The first phrase "fu bao gan ren 虎豹甘人" in line four echoes this line from the "Zhao Hun" (See Fu Xiren, 1976, p.160):

"For tigers and leopard guards the gates,

虎豹九關

With jaws ever ready to rend up mortal men."

詠害下人些

"Three eyes he has in his tiger's head,

參目虎首

and his body is like a bull's."

其身若牛些，比臂甘人

For the English translation, see Hawkes, 1959, p.105.

- d) The imagery of a tiny seed in line five comes from this passage in the chapter of "Free and Easy Wandering" in the *Zhuang Zi*, see ZZJJ 1/1. For the English translation, see Watson, 1968, p.29-30.

"If water is not piled up deep enough, it won't have the strength to bear up a big boat. Pour a cup of water into a hollow in the floor and bits of trash will sail on it like boats. But set the cup there and it will stick fast, for the water is too shallow and the boat too large."

11. In the JXC, the first character in line seven is "kui

愧", meaning shame, remorse. Tang Guizhang in his *Quan Song Ci* also has this character. (See Tang Guizhang, 1965, p.1894.) As Deng himself acknowledges, in the "Si Juan 四卷" version, the character is "kuai 塊" which comes from the phrase "kuairan duchu 塊然獨處" in the

biography of Yang Wangxuan in the *Han Shu* 67/2908. From the context of line seven which mentions his humdrum and solitary life, it is more appropriate to adopt the character "kuai" which means numbness, dullness. Liu Sifen also chooses this character in his book (See Liu Sifen, 1981, p.102).

12. *Lun Yu Zhushu*, in *SSJZS* 7/2482.
13. Deng Guangming suspected that Chao Chulao was the successor of Qianzhi 謙之 who was a native of Chanzhou 澶州 (the present Henan province). See *JXC*, p.154.
14. *SJ*, 109/2867-2878.
15. *Ibid.*, 109/2871.
16. *Ibid.*, 109/2878.
17. *SJ*, 109/2876.
18. *SJ*, 109/2871.
19. *SJ*, 109/2874.
20. *SJ*, 109/2871-2872.
21. Line five is a paraphrase of Du Fu's poem titled "Qujiang Sanzhang 曲江三章":

I've decided that as for my life,
there's no need to consult heaven,
自斷此生休問天

Luckily, there are mulberry and hemp fields in Du Qu.
杜曲幸有桑麻田

The former general moved to the edge of the
Southern Mountain.

故將移住南山邊

With a hunting outfit and a horse,
I'll follow Li Guang.

短衣匹馬隨李廣

Watching the shooting of tigers,
to pass the rest of my declining years.

看射猛虎終殘年

See Qian Qianyi, *Qianzhu Dushi*, (Shanghai: Shanghai Guji Chubanshe, 1979), Vol.1, p.24.

22. In another *ci*, Xin sarcastically compared Li Guang with Li's paternal cousin Li Cai who received the title of marquis even his moral character was rated low.

To the Tune of *Busuan Zi* 卜算子

- 1 The immortal General Li once
snatched the young barbarian's horse.

千古李將軍，奪得胡兒馬

- 2 As for character, Li Cai is in the low-middle
but he had the title of marquis.

李蔡為人在下中，却是封侯者

- 3 Plucking out roots of wild weed,
Replacing the layer of bamboo with new tiles.

芟草去陳根，篳竹漆新瓦

- 4 If by chance any nomination for the title
of Skillful farmer is needed,
Who would be more qualified than me?

萬一朝廷舉力田，舍我其誰也。

23. Wang Xiangzhi, *Yuti Jisheng*, (Taipei: Wenhai Chubanshe, 1962), 66/409.

Xiaoshan Pavilion was located east of the water-course, the public office named the Cheng Ya Hall 飛崖堂 .

24. See note no.46 in chapter two.

25. Ouyang Xiu, *Xin Tang Shu*, (Beijing, Zhonghua Shuju, 1975), 76/3493-3495.

26. HS, 97/b/3973-4012.

27. The Bo Mountain is to the south-west of Guangfeng 廣豐 in the province of Jiangxi.

28. a) The first line is a paraphrase of this line from Huang Tingjian's poem titled "Song Fan Deru Zhi Qingzhou Shi 送范德孺知慶州詩": 春風旌旗擁萬夫

See *Huang Shanju Shi*, Huang Gongzhu ed., (Taipei: Taiwan Shangwu Yinshuguan, 1968), p.14.

- b) The second line is a paraphrase of this line from Zhang

Xiaoxiang's (1133-1170) 張孝祥 poem titled
 "Shuidiao Ketou 水調歌頭": 少年別楚
 劍客，笑騎錦襜紅。

See *Yuhu Jushi Wenji*, Xu Peng ed., (Shanghai, Shanghai
 Guji Chubanshe, 1980), p.298.

29. Deng Guangming interprets this *ci* specifically in the context of the incident in 1162 when Xin captured Zhang Anguo. He also interpretes the Yan soldiers as the Southern Song soldiers who managed to sneak into the Jin camps (see *JXC*, p.365). This line of interpretation is followed by Xue Xiangsheng (see *Jiaxuan Ci Xuanzhu*, p.142), Zhang Bipo (see *Xin Qiji Ci Xuandu*, p.211) and Liu Sifen (see *Xin Qiji Cixuan*, p.133). But they all disagree with Deng that the Yan soldiers were the Southern Song. Instead, they believed they should be interpreted as being the Jin soldiers. A more farfetched interpretation is put forth by Cai Yijiang, who said this *ci* specifically refers to Yuan Yenliang's assassination by his own soldiers. This view is strongly disputed by Qu Dezhu, who followed Deng's interpretation but disagreed that the Yan soldiers were the Southern Song (see his article "*Xin Ci 'Zhegu Tian' Liangzhong Xinjie Zhiyi*"). A more appropriate approach to this *ci* is to base one's interpretation on the information given in his *ci*, particularly the information in the prefatory note, and not on any specific event in Xin's life. The Yan soldiers should be interpreted as the soldiers of the Yan region

which was occupied by the Jin at that time. For all his patriotism, Xin definitely would not regard this region as Jin territory. By using the traditional name "Yan", Xin makes the point that this region still belonged to the Song even when it was occupied by the Jin.

Notes: Chapter IV

1. Irving Yucheng Lo has a small section on Xin's humor in the last chapter of his book *Hsin Ch'i-chi*. His discussion on Xin's wit is set in a philosophical context: the irony of paradox in Xin's *ci* and a comparison of Xin's "metaphysical wit" or "cosmic humor" as Lo called it, was made between Li Po (701-762) and Su Shi (1036-1101). For further information, see Lo, 1971, pp.120-127.

2. a) In the preface to one of his *ci* To the Tune of *Dingfeng Bo* 定風波 (JXC, p.397), Xin mentioned that his family members had been warning him about his heavy drinking. In another preface, To the Tune of *Yu Hudie* 玉胡蝶, Xin also talked about his friend Du Shugao 杜叔高, who in a previous letter had admonished Xin to stop drinking (see JXC, p.352). Xin himself proclaimed his fondness for wine in the beginning of this *ci*:

To the Tune of *Shuidiao Getou* 水調歌頭

"I don't need any encouragement to drink,

我飲不須勸,

I'm only afraid that the wine bottle is emptied."

(See JXC, p.39).

正怕酒尊空

- b) Guo Youyu has a section on Xin and wine in his article. He analyzes Xin's drinking in the framework of Freud's psychological stages: oral, anal, and sexual (phallic and genital). See Guo's "Lu Yu, Xin Qiji Chengming di Shidai Beijing yu Xinli Yinsu," *Zhongshan Xueshu Wenhua Jikan* 28 (1980): 31-35.

3. Certainly there are other wine-related *ci* which are heroic and patriotic in tone and in diction. The following is a good example:

Lo's translation (p.62):

Tune title: Dance of Cavalry (*P'o-chen-tzu*)

Title: A Heroic Song Written for Ch'en T'ung-fu
and to Be Sent to Him

Date of composition: (conj.) 1188

為陳同甫賦壯詞以寄之

While drunk, I trimmed my lamp and examined my sword;

醉裏挑燈看劍

In a dream, I returned to the strung-out camps and bugle
-calls.

夢回吹角建營

My soldiers feasted on roasted flesh of Eight-hundred-li
Ox;

八百里分麾下炙

From fifty-string zithers came a jumble of border
melodies.

On autumn's sandy plain, I called the roll.

五十弦翻塞外聲。沙場秋點兵

My horse flew faster than the stallion of Liu;

馬作的盧飛快

My bow twanged like a clap of thunder.

弓如霹靂弦驚

How I wished to discharge the kingdom's task for my
prince.

了却君王天下事

And to win for myself immortal fame!

贏得生前身後名

And how sad---my hair turns white!

可憐白髮生

4. a) Ye Jiaying's comment on this ci:

"[the description] is very vivid. But it embodies much grief and sorrow. 非常生動, 其中也

含有很多悲慨 " See Ye Jiaying,

"Lun Jiaxuan Ci", *Hai Nei Wai* 31 (1981): 36.

- b) The use of the colloquial adverb "gie 且" gives the first line a touch of colloquial flavor.

5. a) This alludes to this line in the *Meng Zi Zhushu* in SSJZS 13/a/2773.

Legge's translation (Legge, 1962, p.978):

"Mencius said, 'It would be better to be without the 'Book of History' than to give entire credit to it."

盡信書不如無書

Xin takes Mencius' position one step further in lines three and four: the books of the ancients deserve no credit at all. Xia Chengshou's interpretation of these two lines is that Xin is not demeaning the teachings of the ancients; rather, he is saying that their teachings are not applicable in the real world Xin lived in (pp.106-107). Zhang Bipo also agrees with Xia's interpretation.

However, Zhang elaborates on the point of applicability. The reason the teachings of the ancients are not applicable is because they are no longer followed and upheld by the people (p.239). Zhang's line of reasoning is followed by Liu Sifen (p.164) and Tao Tang (p.198). Certainly Xin does not mean to "demean" the teachings of the ancients. But these two lines do convey his sense of deep disappointment, be it in their applicability or the fact that people pay little attention to them much less follow them. More importantly, these lines reveal more of Xin's inner disgust at his previous faith in these antique teachings.

b) The colloquial adverb "shichu 是處" gives line four a colloquial flavor.

6. Xin is not a bit embarrassed at displaying his silliness while drunk. In the following *ci*, he proudly proclaims it:

To the Tune of Hexin Lang 賀新郎

"I'm not sorry that I don't see the ancients,

不恨古人吾不見

I only regret that the ancients

had never seen my antics." (JXC, p.313).

恨古人不見吾狂耳

7. The description of the hand gesture is equally vivid in another Xin's *ci*:

To the Tune of *Shuilong Yin* 水龍吟

"I've eyed the Hook of Wu,

把吳鉤看了

slapping the rail repeatedly." (JXC, p.28)

欄干拍遍

8. a) Xia Chengtao, Zhang Bipo, Liu Sifen and Xue Xiangsheng, in their commentaries, all agree that this "pushing" gesture indicates Xin's stubbornness.
- b) Xia Chengtao in his *Tang Song Ci Xinshang* (p.107) comments that line eight is a paraphrase of this line "以手推常曰：去" in the "Biography of Er Shu 二疏" in the *Han Shu*. But this line does not exist in the *Han Shu*, Zhonghua Shuju edition.

c) Liu Tiren (Qing) in his *Qisong Tang Ciyi* likened the diction of this *ci* with the prose style of Han Yu 韓愈 (who wrote the Biography of Mao Ying 毛穎), and criticized this as not being the natural substance of a *ci* poet. See Liu Tiren, *Juan* 2. But this *ci* is not only unique in its vivid and dramatic presentation of Xin's drunkenness, in addition to its narrative style, as Liu himself admitted, its diction is colloquial, witty, and sad.

9. The name Zhe'an is the *zi* 字 of Zheng Ruxie 鄭汝諧 whom was mentioned by Xin in the preface of another *ci* (*JXC*, p.117). For a more detailed biography of Zheng, see *Qingtian Xianzhi*, 10/522-523.

10. a) ZZJJ, 7/27/182.

Zhuang Zi used this term to describe those who harmonize all things. Watson's translation (Watson, 1968, p.303):

"With these goblet words that come forth day after day, I harmonize all things in the Heavenly Equality, leave to their endless changes, and so live out my years."

b) Huang Tingjian also used the term "congenial or harmonized (*heqi* 和氣)" in one of his poems

titled "Xie Da Wenshan Erxiong Jiujue Ju 謝答聞
善二兄九絕句". See Tang Song Ci Xuan, 1982,
p.321.

"The jolly elder brother (wine)

in the wine-bottle laughing at you people,

尊中欢伯笑尔輩

I'm as harmonizing as the three springs."

我本和氣如三春

11. a) Xin extracts the two characters "ran 然" and "ke
可" from this passage in the Zhuang Zi. See
ZZJJ, 7/27/182.

Watson's translation (Watson, 1968, p.304):

"What makes them so? Making them so makes them so.

惡乎然，然於然，

What makes them not so? Making them not so makes
them not so.

惡乎不然，不然於不然，

What makes them acceptable? Making them acceptable
makes them acceptable.

惡乎可，可於可

What makes them not acceptable? Making them not acceptable makes them not acceptable.

惡乎予可，不可於予可

By repeating these two characters in line two, Xin emphasizes the repeated actions of agreeing.

- b) The second part of line two comes from a line in one of Huang Tingjian's 黃庭堅 poem titled "Ciyun Rendao shi Lizhi Yougan 次韻任食荔支有感" (see Huang Gongzhu's *Huang Shanju Shi* p.85):

"Saying 'good' to everything is the Master Sima"

萬事稱好司馬公

The Sima refers to Sima Hui 司馬徽 in the chapter "Yanyu 言語" in the *Shishuo Xinyu*.

12. The terms "huaji" and "chiyi" refer to the following passage in the chapter "Jiu Zhen 酒箴" in the *Han Shu*, 92/3713:

"The silly siphon,

鴿鳥夷滑稽

has an abdomen as big as the pot."

腹如大壺

The *chiyi* also has a very flexible capacity for wine.
It's body expands when more wine is poured in.

13. Li Shizhen, *Bencao Wangmu*, (Beijing, Renmin Weishen Chubanshe, 1982), 12/691.

Ganguolao is "gancao 甘草". It has six other names:
migan 蜜甘, micao 蜜草, meicao 美草,
luca 路草, lingtong 靈通, guolao 國老.

Apparently Xin combines the two names "gancao" and "guolao" together, calling it "ganguolao". According to Li Shizhen's annotation, the name "guolao", meaning the "supreme master" derives from its ability to combine with other medicine, giving a harmonized physiological effect.

14. a) These two characters (*ci ge* 此箇) in line six add some colloquial flavor to the poem.
b) The name "Qinji Liao 秦吉了" is a title of a satirical poem written by Bai Juyi (772-846) 白居易.

These lines depicting the *Qinji Liao*:

"Its ear is smart,

its heart is wise,

its tongue tip is ingenious;

耳聰心慧舌端巧

It knows the language of both men and birds"

鳥語人言無不通

For the entire version of this poem, see Gu Xuejie, *Bai Juyi Ji*, (Beijing: Zhonghua Shuju, 1979), Vol. 1, p.89.

15. In his essay, Guo observed that Xin was quite skillful in projecting himself via an object (*jiewu yongwo* 借物詠我). See Guo Youyu in *Zhongshan Xueshu Wenhua Jikan* 26, (1980): 29. The followings are just a few examples of Xin's fondness of using personification:

"Of all those seagulls and egrets which have a covenant with me,
After today's sworn oath,
we should not be distrustful of each other."

凡我同盟鷗鷺，今日既盟之後，
來往莫相猜

Where is the white crane?
Try to bring him along" (JXC, p.89).

白鶴在何處，嘗試與偕來

Xin also wrote one *ci* for the egrets:

"White egrets by the creek,
Come, I will tell you:

溪邊白鷺，來吾告汝：

There are only a few fish in the creek,
 Your master loves you and
 You should love the fish.
 You should live in harmony with others." (JXC,
 P.460).

溪裏魚兒堪數。主人憐汝汝憐魚。
 要物我欣然一處

16. Liu Ling's *zi* 字 was Bolun 伯倫 . He was a native in the district of Pei 沛 (in the present province of Jiangsu). There is a biography of him in the *Jin Shu*, Juan 48.

In the *Shishuo Xinyu*, it says:

"Liu Ling was reckless and dissolute, and considered the universe too confining. He used to ride in a deer-drawn cart carrying a pot of wine. He had a man carrying a spade on his shoulder following behind, so that when he died the man could dig in the earth and bury him on the spot. He treated his body like so much earth and wood, and roamed about his whole life. (See SSXY, 4/196. For the English translation, see Mather, *A New Account of Tales of the World*, (Minneapolis: University of Minnesota Press, 1976), p.128.

17. The character "zhen 鴛" is a magpie which produced a deadly poison called "zhen du 鴛毒" when its feather is soaked in wine.

Line six also refers to this passage in the *Li Sao*.

Hawkes' translation (Hawkes, 1962, p.30):

"I sent off the magpie to pay my court to her,

吾令鴝為媒兮

But the magpie told me that my suit had gone amiss"

鴝告余以不好

18. a) Since Xin clearly refers to the *Li Sao* in line six, it is possible that the term "*chengyan* 成言" in line eight also refers to this passage in the *Li Sao*.

Hawkes' translation (Hawkes, 1962, p.23):

"There once was a time when he spoke with me in frankness,

初既與余成言兮

But then he repented and was of another mind"

後悔道而有他

Hawkes adopts a more literal translation here. This term can also mean "covenant" or "agreement." It is quite clear that by using the term "*chengyan* 成言", Xin establishes a parallel between the

relationship between Qu Yuan and his emperor, and himself and the wine-glass. By using this term, Xin also subtly implies his relationship with the wine-glass is based on loyalty, like the loyalty of subject to emperor.

Deng Guangming comments that this term also comes from the *Zuo Zhuan* 左傳 (JXC, p.286). But since there is no reference to the *Zuo Zhuan* throughout the entire *ci*, it is more appropriate to interpret this line with reference to the *Li Sao*.

- b) The last phrase "吾力猶能肆汝孟" in this line contains the first five characters of the following sentence in the chapter "Xian Wen 憲問" in the *Lun Yu*:

Legge's translation (Legge, 1962, p.212):

"But I have still power enough left to cut Liao off, and expose his corpse in the market and in the court."

In the *Lun Yu*, the character "si 肆" means to expose a corpse (after execution) in the market place or court. Here, Xin uses this character in the meaning of "to put forth."

Gongsi, 1975), 50/1073.

20. Xinn's resolve to quit drinking crumbles, as indicated in the preface of another ci. In the company of his drinking pals, Xin, once again invites the wine-glass to come back. See JXC, p.287.
21. The following ci best describes the reason for Xin's heavy drinking (JXC, p.474):

To the Tune of Chounu Er 醜奴兒 (?/1206)

- 1 Lately, sorrow has been as big as the sky.

近來愁似天來大

- 2 Who will pity me? Who will pity me?

誰解相憐？誰解相憐？

- 3 Then I will take sorrow and make it into a sky.

又把愁來做箇天

- 4 Putting all the myriad things of past and present,

都將今古無窮事

- 5 Place them by sorrow's side; by sorrow's side.

At the side of sorrow.

放在愁邊，放在愁邊

6 And I will move my home to the Wine Fountain.

却自移家向酒泉

22. ZZJJ, 8/29/194-202.

23. The last phrase in the last line is a verbatim quotation from Tao Yuanming's (365-427) "Ze Zi Shi 責子詩". For a full version of this poem, see Yang Yong, *Tao Yuanming Ji Jiaoguan*, (Xianggang: Wuxing Ji Shuju, 1971), p.178.

Hightower's translation (Hightower, 1970, p.178) is:

"If this is the way it is fated to be

天運苟如此

Just let me reach for the thing in the cup."

且進杯中物

Lo's translation of the last verbatim phrase (Lo, 1971, p.121):

"Then let me partake of this thing within the cup."

24. Zhonghua Wenhua Fuxing Yundong Tuixing Weiyuanhui ed., *Shuo Yuan Jin Zhu Jin Yi*, (Taibei: Taiwan Shangwu Yinshuguan, 1977), 10/317-318.

25. SSXY, 25/602.

26. The Three Mountains are in the Fujian province. They are Jiuxian 九縣, Minshan 民山, and Yuewang 越王.

27. Liao Deming ed., *Tiaoxi Yuyin Conghua Qianji*, Wu Zai

compiled, (Beijing: Renmin Wenxue Chubanshe, 1981), 42/287.

This was an incident recited by Su Dungpo.

28. Xin's unhappiness during his time in retirement can also be seen in the following lines, written in the same period (1192-1194):

"You look at Scholar Zhuang,
the unfettered,

君看莊生達者

Even facing the mountain, forest, field, and hills,

猶對山林阜壤

Sorrow and happiness hardly have left his bosom." (JXC, p.257).

哀樂未忘懷

This phrase comes from the chapter "Knowledge Wandering in the North (Zhimei You 知北遊) in the Zhuang Zi (See ZZJJ, 6/145).

For the English translation, see Watson, 1968, p.247:

"The mountains and forest, the hills and fields fills us with overflowing delight and we are joyful. Our joy has been ended when grief comes trailing it. We have no way to bar the arrival of grief and joy, no way to prevent them from departure..."

29. David Worcester, "From the Art of Satire", *Satire: Modern Essays in Criticism*, Ronald Paulson ed., (Princeton: Princeton-Hall, Inc., 1971), p.118.

Notes: Conclusion

- 1 Ku Sui, "Interpretation of Su Tung-p'o's Tz'u," in *Song Without Music: Chinese Tz'u Poetry*. (Hong Kong: The Chinese University Press, 1980), pp.173-174.

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