

## Two Words, and Two Kinds of Poetry, in the Work of Liu Zhangqing\*

Zeb Raft

### Abstract

The idea explored in this essay is that we may best assess the value of a word in a poem not by exploring its range of meaning but by cleaving as closely as possible to the verbal sign itself. Using this strategy of minimal translation, the use and connotations of two words are examined over the course of nearly seventy couplets from the work of the eighth century poet Liu Zhangqing. “illuminate” encompasses the range of the first word, *ying*, including two particularly salient applications, “reflect” and “cover.” The root meaning of the second word, *dai*, is “belt,” but it is argued that its poetic sense is best conveyed by its abstract form, “carry.” “Illuminating” and “carrying” perform related yet distinct functions in the classical Chinese poem (*shi*), and discerning these two functions may point to new direction the study of Chinese poetry.

### Keywords

Tang poetry | poetic diction | couplets | translation

— — —

On a fine eighth century spring day, a poet went boating in the Yangtze River delta, just south of modern Zhenjiang. Here is how he described the scene:

1 With the spring breeze, ten thousand hectares grow green,  
*Illuminating* and *belting*, all across Southern Xuzhou.

春風萬頃綠，映帶南徐州。<sup>1</sup>

The apparent model for his use of the words *ying* 映, “illuminating,” and *dai* 帶, “belting,” is the famous Orchid Pavilion Preface of Wang Xizhi (303–361): “... And there were the rushing eddies of clear streams, *illuminating* and *belting* us

\* I thank members of the audience at the 2015 annual meeting of the Western Branch of the American Oriental Society and two anonymous reviewers for their helpful comments.

<sup>1</sup> *Liu Wenfang wenji* (hereafter, Liu; a partially extant Song dynasty printing) 6.4b; *Liu Zhangqing shi biannian jianzhu* (hereafter, Chu), 99; *Liu Zhangqing ji biannian jiaozhu* (hereafter, Yang), 126. Second couplet of 〈泛曲阿後湖簡同遊諸公〉. The received text reads *zhi* 至 (“all the way up to Xuzhou”) for *nan* 南 (“Southern”), which is from the Song edition. “Southern Xuzhou” is a lightly antiquated reference to Tang Runzhou 潤州, centered at modern Zhenjiang.

on all sides” 又有清流激湍，映帶左右。<sup>2</sup> There is a certain contiguity between these two words, as their easy juxtaposition here indicates. Both invoke effects of light. The claims of some authorities notwithstanding, however, they are not synonyms.<sup>3</sup> *Ying* depicts the glittering water and the reflection of spring’s green grasses upon it. *Dai* is a figure for the waterway’s winding progress through the landscape, like a shimmering silk belt laid out on the ground.

The point of departure for the present essay is a peculiar characteristic of the poet on the boat in the Yangtze delta — Liu Zhangqing 劉長卿 (ca. 726–ca. 790; frequently rendered Liu *Changqing*). In his work we find repeated reuse of specific words, phrases, and even whole lines across different poems — including *ying* and *dai*, which appear thirty-two and thirty-eight times respectively.<sup>4</sup> In the following pages, we will examine the couplets in which these words feature, taking a tour through Liu Zhangqing’s poetic world in order to explore two questions. The first is how we can best assess the value of a poetic word. The view taken here is that this value resides less in the word’s “meaning” than in the way its connotations are bundled together in a single verbal sign. Thus, rather than letting the poetic word disappear behind avatars that would convey its various shades of meaning, a strategy of minimal translation has been adopted here, presenting *ying* as “illuminate” and — after some analysis — *dai* as “carry.” In this way, we hold the word itself at the forefront of our interpretations.

The second question is the more specific one of what we can learn from the differential value of *this pair* of poetic words. We will see that our words are counterparts: “illuminating” involves the visual articulation of discrete parts, while “carrying” concerns the embodied sensation of one thing being merged into another. Proceeding from the couplet (in sections one and two) to the poem (section three) to poetics in general (in the conclusion), this relationship will direct us toward two kinds of poetry, distinct if fused together in the classical Chinese poem — poetry as the idyllic vision and poetry as the bearer of subjective experience. This point of view may also help us reflect on two important approaches in the modern study of this subject — the lyrical paradigm and the treatment of poetry as a cultural object.

<sup>2</sup> *Quan shanggu sandai Qin Han Sanguo liuchao wen*, 1069 (*Quan Jin wen* 26.9b and 26.10a), once with *ying* 映 written 暎.

<sup>3</sup> E.g., Wang Ying, *Shi ci qu yuci lishi*, 56, citing the Wang Xizhi example.

<sup>4</sup> On these repetitions, see Jiang Yin, *Dali shiren yanjiu*, 32–33, 38–41; and Ge Xiaoyin, “‘Yixiang leitong’ he ‘yuchu duzao’”, esp. 90–91, with discussion of some *ying* and *dai* examples at 87–88.

## “ILLUMINATING”

*Ying*, “illumination,” is a visual phenomenon involving the articulation of up to four discrete elements: 1) the source of light; 2) a reflective object; 3) a bright or colorful object; and 4) a dim or dark background, appearing in combination with the brighter object.

The source of light is the first cause of illumination, the one element absolutely inalienable from the process. It is typically a liminal kind of light, neither excessively bright nor unduly dark, as that is the light in which the colors of things emerge most fully and in which contrasts are most readily perceived.<sup>5</sup> Thus sunrise and sunset are particularly common in this sample, as is the light of spring and autumn, the in-between seasons of change. It is the light of sunset that catches the eye in the following couplet, in which the poet, gazing out from a tower on the grounds of the Tiger Hill temple, in modern Suzhou, sees how

2 As the sun *illuminates* the thousand-mile sail,  
Crows return to their ten-thousand-home trees.  
日映千里帆，鴉歸萬家樹。<sup>6</sup>

Paired in this couplet are the moments just before and just after sunset. The slanting rays light up the sail of a traveler’s boat – and then the light is gone, and the creatures of the world go to rest.

The sun is the ultimate source of all illumination, changing the scene when it is there, noticeably absent when it is gone. This power is on display in the following four lines, which open a poem written during an outing with friends near the Tang capital:

3 For the newly cleared sky, the traveler’s heart bursts with joy,  
As the colors of that sky frolic over the dark river Ba,  
And then I turn west, to set my eyes on the setting sun –  
Tiny and round, *illuminating* the mulberries.  
客心豁初霽，霽色媚玄灞。西向看夕陽，瞳瞳映桑柘。<sup>7</sup>

<sup>5</sup> For a wide-ranging discussion of the light phenomena involved in “illumination”, see M. G. J. Minnaert, *The Nature of Light and Colour in the Open Air*.

<sup>6</sup> Liu, 6.4a; Chu, 527; Yang, 151. Eighth couplet (of twelve) of 〈題虎丘寺〉. On “Tiger Hill”, see also Chu, 183. The *Quan Tang shi* records the same poem for the mid-Tang poet Liu Yuxi (772–842), under a slightly different title, but this is likely an error, and the poem does appear in our partial Song edition; see Tong Peiji, “Liu Zhangqing shi chongchu zhenbian,” 46, and, with similar reasoning, Chen Shunzhi, “Liu Zhangqing chongchu shi kao,” 170.

<sup>7</sup> Liu, 9.2b; Chu, 74; Yang, 56. Second couplet (of ten) of 〈灞東晚晴簡同行薛弁朱訓〉. The received text has *ming* 冥 (“grow dark”) for *mei* 媚 (“frolic”) in line two. This would inject a

In late afternoon, the clouds clear, or the slanting sunlight finds its way in beneath them, and light dances on the black waters. Inspired by this fine sight, the poet turns to its source, finding a little ball of red fire, burning through the trees — mulberries being conventionally associated with sunset.

In both the preceding couplets, the focus is not on the sun *per se* but on what the sun does. The sun is an agent, activating the reflective potential of an object. The same effect appears in the following couplet:

4 The damp air resembles the Southern clouds,  
As the setting sun *illuminates* the reddened trees.  
潮氣如楚雲，夕陽映紅樹。<sup>8</sup>

Filtered through the damp and sultry air, the red of the setting sun turns redder, lighting up the (already red?) trees.

However primary it may be, the sun only exercises its agency in concert with the reflective surface, the second element of the scheme identified above and an equally important part of the process of illumination in Liu Zhangqing's poetry. It features in the version that was passed down in the main textual tradition of the passage just quoted:

The *morning* air *blends with* the Southern clouds;  
The setting sun illuminates the *riverbank* trees.  
朝氣和楚雲，夕陽映江樹。

---

contrastive pathos into the four lines discussed here: the poet is overjoyed at the clearing sky, but then it “grows dark” again, as day gives way to dusk. He then turns his head to the west, searching for the fading source of light.

<sup>8</sup> Liu, 6.7a; Chu, 348; Yang, 212. Fourth couplet (of eight) of 〈晚次湖口有懷〉. Here following the partially extant Song edition — see below for the alternative. The Song edition has *dong* 洞 (i.e., Lake Dongting, specified in the poem's final couplet) for *hu* 湖 in the title in the text, but reads *hu* 湖 in the table of contents at the head of the fascicle. As to the relationship of the two versions of this couplet, distinguished by a series of graphically similar variant pairs, another poem, featuring similar diction, suggests a composite. The relevant couplet (Chu 213, Yang 209) reads: “The river air blends with the Southern clouds,/ As the sounds of autumn disturb the maple trees” 江氣和楚雲，秋聲亂楓樹. This suggests that “resemble” (*ru*) in the Song text is a graphic corruption of “blends with” (*he*), but conversely that “morning” in the received text is a corruption of the Song text's “damp” (*chao*). “Red” (*hong*) versus “river” (*jiang*) is a puzzle — the Song text's invocation of color fits with the maple image in the comparison text, but “river trees” is a regular collocation elsewhere, while the form “reddened trees” appears only here — but perhaps first priority should be given to the Song reading.

Here, the sun has a dash of reflective assistance from the river over which the trees grow. The verb *he*, “blends with,” mixes artfully with *ying*, the illumination of surfaces: a blending of the vapors makes a hazy matte, upon which the sun and its reflectors light up a world of color.

The reflective element is stated or implied in no fewer than twenty-two of our thirty-two examples, and in many of these the word *ying* might be directly translated as “reflect.” In fact, “reflect” is an especially good word if the full concept of reflection is welcomed with it. Everything we see involves the *reflection* of certain wavelengths of light, or the perception of varying kinds of reflection juxtaposed in a given scene. What we know as “color” is actually a property of reflection. Moreover, reflection proper plays a particularly beguiling role in human perception. By redistributing the light source in unexpected ways, the reflective surface introduces a sense of optical illusion. As observed in Marcel Minnaert’s classic work on light and color:

The reflection of trees and shrubs in small ponds and in pools along the roadside often shows a clearness, a purity and warmth of colour, which seem greater than those of the object itself. We never see clouds so beautiful as those reflected in a mirror. A street reflected in the glass of a shop window with a dark curtain as a background is amazingly sharp.<sup>9</sup>

Noting that this clarity is “due more to psychological than to physical causes,” Minnaert offers several potential explanations. First, images from different depths seem to be projected onto a single plane, and so gain an unworldly allure. Second, the reflected object is more vividly perceived because its natural context has been cut off by the newly imposed “frame.” Third — the simplest explanation and the one preferred by Minnaert — our eye is better able to observe the subtleties of the reflected object simply because it is not as bright as it is in direct view. All three explanations point in one direction — reflection is a key aesthetic element in human visual perception, that blend of real physics and hall-of-mirrors illusions — and each readily translates into an explanation of the nature of poetic imagery.

Were we interested in varying our translation, we might use “reflect” to translate the meaning of *ying*, but “illumination” is still the better choice in the context of an analysis of the word’s properties. Consider the following example:

---

<sup>9</sup> Minnaert, *Nature of Light and Colour*, 10–11, one footnote omitted.

5 The ridges are dark — monkeys moan at the moon;  
 The river is cold — egrets *reflect* in the waves.  
 嶺暗猿啼月，江寒鷺映濤。<sup>10</sup>

The phrase in question, *lu ying tao*, is *not* subject plus verb plus object, in the manner of: “the egrets” + “reflect in” + “the waves.” Rather, this is a perception of an interactive illumination effect, the white birds and the smooth winter waves reflecting light and one another: “the egrets reflect in the waves”. What is perceived is not just one thing reflected upon another, but the “illumination” of the poet’s field of vision by the power of light and the reflective or colorful surfaces that make light visible. Likewise in the following couplet:

6 The scent of lotus follows us in activity and in repose;  
 The colors of the lake *illuminate* dawn and dusk.  
 荷香隨坐臥，湖色映晨昏。<sup>11</sup>

One might simply say that “the colors of the lake *reflect* (the colors of) dawn and dusk,” but this would mask the interactive nature of the effect, of a reflective surface meeting with a source of light to produce this illumination. A salient instance:

7 The cold pond *illuminates with* the white moon;  
 The autumn rains grow up the green mosses.  
 寒潭映白月，秋雨上青苔。<sup>12</sup>

A “reflective” reading is again available here: “The cold pool reflects the moon,” or “The moon is reflected in the cold pool.” The grammatical play between the lines of the couplet, however, pushes the reflecting pool forward as an active participant in the image, reacting with the source of light: the cold pool brings out the illuminative power of the moon, just as autumn’s dank rains have fueled the fulsome growth of the mosses.

Even cases that seem to demand the word “reflect” are shown in a new light when “illuminates” is used instead:

<sup>10</sup> Liu, 8.3b; Chu, 145; Yang, 115. The penultimate couplet (of six) of 〈奉餞元侍郎加豫章採訪兼賜章服〉. “Monkey” (*yuan*) is specifically a gibbon, which is classified as an ape, not a monkey. However, *yuan* was the common word for this sort of animal, as monkey (compare “Curious George”) is in English. But in this regard I have varied the translations in this essay.

<sup>11</sup> Chu, 188; Yang, 187. Fifth couplet (of ten) of 〈留題李明府雪溪水堂〉.

<sup>12</sup> Chu, 328; Yang, 280. Third couplet (of four) of 〈遊休禪師雙峰寺〉.

8 The starry lights of heaven jostle, *illuminating with* the waves,  
 As the shadowy beams of the moon flow, following the course of the river.  
 天光映波動，月影隨江流。<sup>13</sup>

The poet is being clever, for the stars really do (appear to) twinkle, just as the moon, while it does not “flow with the river,” moves along on its own river-like path. These are integrated visual perceptions, light and the reflections that make light visible bound together. And here we may go on to note the *quality* of this bond: it is weightless play, an illusion, where *dai*, as we shall see below, will convey a substantial property that weighs on its viewer.

Perhaps the best illustration of the reflective surface’s powers of illumination comes in a couplet in which the mirroring object is in fact, and exceptionally, a mirror — albeit one described as a pool of water:

9 Emptily I feel pity: that your visage, that tree of alabaster,  
     gazed into this box — once upon a time!  
 And I continue to look upon its water-chestnut ornaments,  
     *illuminating* in their pool — but all alone!  
 空憐瓊樹曾臨匣，猶見菱花獨映池。<sup>14</sup>

This poem has a fine conceit: the poet writes of finding a mirror that had been loaned to him by a friend who is now dead. The reflective surface becomes a “pool” from which weird visions spring, and the illumination is truly an illusion: having likened his friend to a “tree of alabaster,” the flowery decorations on the mirror’s border do recall him, but the poet can hardly forget that these are just ornaments, shining there, with his own face, “all alone.”

From the perspective of reflection in the broad sense, the bright or colored object, our third element, is not fundamentally different from the reflective surface. Both reflect waves of light in a perspicuous fashion, and like the reflective surface, the colorful object can take center stage in the illumination effect, as in this example, a paean to a precious magnolia (*mulan*) transplanted from Canton to the garden of a Buddhist temple in the Yangtze river region:

10 *Illuminated by* the sun, it becomes a flowered canopy,  
 Shaken by the wind, it rolls out a carpet of brocade.  
 映日成華蓋，搖風散錦茵。<sup>15</sup>

<sup>13</sup> Liu, 6.7b; Chu, 348; Yang, 523. Fourth couplet (of eight) of 〈上湖田館南樓憶朱宴〉.

<sup>14</sup> Chu, 522; Yang, 531. Third couplet (of four) of 〈見故人李均所借古鏡恨其未獲歸府斯人已亡愴然有作〉.

<sup>15</sup> Chu, 325; Yang, 519. Third couplet (of six) of 〈題靈祐上人法華院木蘭花〉.

A numinous object, the tree's transformation under the sunlight is at once metaphorical and literal, the sunshine giving life to flowers that, emblazoned in that very light, form an ornate tent for the temple's pilgrims, and then a mat for them on the ground.

The same magical effect is imposed on a man-made ornate object in another poem's opening couplet:

11 With the song and dance blurring into the lingering sunshine,  
As the flags and pennants *illuminate* in the early spring, ...  
歌舞連遲日，旌旗映早春。<sup>16</sup>

In attendance at a feast, Liu writes a poem praising its splendor. The light of a spring afternoon seems to linger for the occasion, and the regalia of the lofty patron, a general from the north, does not just shine *in* that light but contributes to it. The colored flags brighten the spring, like the grasses in the following poem:

12 As the crows head home into the long wall's dusk,  
The grasses *illuminate* the Grand Dike's spring.  
鴉歸長郭暮，草映大堤春。<sup>17</sup>

Visiting an estate in the upper reaches of the Han river, the poet observes a performance by singing girls and writes this poem to commemorate the occasion. Compared to flags and pennants, the grasses are a quotidian object, but they too light up the scene. They are the product of the spring light, but in illumination they add beyond what they have taken — not unlike the role of the poet at the feast, partaking in the entertainment and burnishing it with his mimetic contribution.

The interaction of reflection and color, our elements two and three, is a key facet of illumination. Above, the grass on the dike implicitly invokes the water under the dike, the reflective surface that intensifies the illumination of the colored object. This interaction of reflective and bright or colored elements

<sup>16</sup> Liu, 5.8a; Chu, 383; Yang, 344. First couplet (of four) of 〈陪辛大夫西亭宴觀妓〉. Following the partially extant Song edition. The received text, followed by Chu, has *lian* 憐 ("pity") for *lian* 連, and *hui* 麾 (a near synonym) for *qi* 旗. Thus: "The song and dance seems to pity the lingering sunshine", or "I am sad that the day of song and dance draws to a close." But the *Wenyuan yinghua* (213.11a) confirms the Song edition reading.

<sup>17</sup> Chu, 505; Yang, 297. Third couplet (of four) of 〈過李將軍南鄭林園觀妓〉. Liu Qian, "Liu Zhangqing shi yiwen kaobian," 64, proposes an emendation of the poem's title, and its location.



plays a prominent role in more than a half dozen instances, as earlier in the line “[bright white] egrets reflecting in the water,” and again in the following couplet, which opens a poem dedicated to a particularly luminescent pool in the Hunan region:

13 Mica *illuminates* the waters of the stream –  
This stream that has flowed through who knows how many springtimes.  
雲母映溪水，溪流知幾春。<sup>18</sup>

“Illuminates” is to say it “sparkles in,” an effect produced by the combination of silvery mica, limpid water, and spring sunlight. Similarly the white sands in the following poem, translated in full:

“Traveling through Anzhou, My Heart is Stirred as I Pass By a Certain River Chan”  
安州道中經澹水有懷

On a long journey, I meet this river Chan –  
And suddenly it feels I have reached the river-plains of Qin.  
Where, I ask, do I turn to pay my respects to the Heavenly court?  
That is impossible — but still I can gaze toward the setting sun.  
14 *Illuminated* by its sands, the river rolls on in the clarity of day;  
Sending forth rivulets, it gurgles in the night.  
I would at least bestow upon it my rueful desire to return to the capital, in the west –  
But these tiny waves — which anyway flow east — could not convey it.  
征途逢澹水，忽似到秦川。借問朝天處，猶看落日邊。映沙晴漾漾，出澗夜濺濺。欲寄西歸恨，微波不可傳。<sup>19</sup>

Longing for a return to the north(west) was a common poetic motif for Liu Zhangqing, who lived mainly in the Yangtze river region from the onset of the An Lushan Rebellion in 755, when he was about thirty, through his death around the age of sixty five. This poem picks up on a circumstance of cultural geography: a southern river bears the same name as one that runs near the northern capital (“Qin”). At the height of his feigned poetic confusion, the river is transformed into a reflexive illuminating presence: the bright sheen of the water illuminates the sands on the banks, while the bright sands in the river’s shallows light up the body of water. If his poem ends in staged disappointment with this mistaken river, he has at least enjoyed this minor reverie.

<sup>18</sup> Liu, 5.6b; Chu, 364; Yang, 325. First couplet (of four) of 〈湘中紀行十首(雲母溪)〉.

<sup>19</sup> Chu, 288; Yang, 250.

The interaction of bright object and reflective surface is again at the heart of the image in the following couplet:

15 The light on the floating clouds fills the clearing sky,  
Wandering wisps that are weightless, *illuminated* on the water.  
霽景浮雲滿，遊絲映水輕。<sup>20</sup>

The “wandering wisps” are the clouds, or perhaps airborne tree floss resembling the cloud puffs. They are (nearly) weightless, and when illuminated in the reflections of the autumn sunset they become doubly so, the silver surface of the lake flattening, framing, and softening the poet’s view of the clouds — all in line with the effects of reflection described by Minnaert.

Interaction of sources of light with reflective and bright or colored objects always involves one further factor — the perceiving eye:

16 I spy the florid tower, hidden there,  
Across the water, *illuminating* in and with its green woods.  
隱隱見花閣，隔河映青林。<sup>21</sup>

In this couplet, from a poem series recreating a visit to the Buddhist grottoes at Longmen, a painted tower peeks out from a dark grove, the tower and the grove alike shimmering in the reflected light of the river. This perception of an illusion has an allegorical import, the poet witnessing the magic of the religious site, but still “separated from it” (*ge*, “across” the water). The power of reflection to reveal the “emptiness” of all phenomena is also conveyed in the following couplet, from the same series that produced the poem about mica illuminating the pool:

17 The ‘color’ of the water is blank, like the empty sky –  
And the light of the mountains *illuminates* within it.  
水色淡如空，山光復相映。<sup>22</sup>

“Color” (*se*) is the phenomenal world, masking over its emptiness. The poet is stranded there, but he gains some remove from it when reality peeks through in the blankened hues of reflection. The illumination involves the interaction

<sup>20</sup> Chu, 504; Yang, 541. Third couplet (of four) of 〈喜晴〉. As noted by Chu (596), this poem was not in his received collection, but appeared in the *Wenyuan yinghua* (155.8b) and was added into the *Quan Tang shi* (preface 1707) collection of his verse.

<sup>21</sup> Liu, 8.7a; Chu, 56; Yang, 67. First couplet (of three) of 〈龍門八詠(石樓)〉.

<sup>22</sup> Liu, 5.6a; Chu, 366; Yang, 327. Second couplet (of four) of 〈湘中紀行十首(花石潭)〉.

of light reflected off the pool's limpid surface and off the greenery of the Hunan hills, but also, through the grammatical particle that marks the interaction (*xiang*), the interaction of nature and the poet-perceiver. The same perceptive aspect is used to eulogistic effect in an illumination that opens a patronage poem:

18 The autumns are all the more fresh, at your mountain dwelling,  
All so emerald, with the autumn river it *illuminates*.  
山居秋更鮮，秋江相映碧。<sup>23</sup>

"You alone," the poet waxes on, "watch over the route of gray isles,/ As if awaiting this traveler in his sailboat./ And so with this modern-day Lord of Joy [Xie Lingyun],/ I blaze the brush and don a pair of hiking clogs" 獨臨滄洲路，如待挂帆客。遂使康樂侯，披榛著雙屐，and so sets off on an excursion into the "fresh" hills that open the poem. The freshness derives from the mingling of light reflected off the autumn river and the emerald mountains, but also from the light-like ethos projection of the estate's noble owner, who so fittingly dwells there, and, finally, from the poet's perception and representation of it all.

Thus far we have examined examples illustrating the first three elements of illumination — the light source, the bright or colorful object, and the reflective surface — along with a crucial fifth element, the eye of the poet. But the most distinctive part of illumination in Chinese poetry may be the fourth element named above — the dark ground over which light, color, and reflection play. More than a third of our examples of *ying* involve this brightening of a dark ground. The general understanding of this aspect of *ying*-illumination has been problematic. In dictionaries of poetic usage, *ying* is defined not only as "shine" and "reflect," but also with a near antonym of those words — "hide."<sup>24</sup> This is not wrong, but analytically it is misleading. We should take an early Tang gloss of this usage, in the *Wen xuan* commentary of Li Shan (d. 689), literally when it says (emphasis added): "Ying is like covering up" (*ying*, you *bi* ye 映，猶蔽也).<sup>25</sup>

<sup>23</sup> Chu, 422; Yang, 427. First couplet (of ten) of 〈奉陪蕭使君入鮑達洞尋靈山寺〉。

<sup>24</sup> E.g., Wang Ying, *Shi ci qu yuci lishi*, 292–93; Jiang Shaoyu, *Tang shi yuyan yanjiu*, 311. Wang even goes so far as to gloss *yin* 隱, which does mean "hide," as "illuminate" (*ying*). Rather, the mix of light (*ying*) and its obscurity (*yin*) produces the glistening effect of illumination. Wang Ying, *Shi ci qu yuci lishi*, 291. Related is the second entry for the word *ying* in Paul W. Kroll, ed., *A Student's Dictionary of Classical and Medieval Chinese*, 560: "put in the shade, cover over; shade, eclipse."

<sup>25</sup> *Wen xuan* 22.1050, glossing a line in a poem by the fifth century poet Yan Yanzhi, on an imperial outing to view the harvest: "From towers and platforms we gaze upon the bountiful tassels of grain,/ Your golden carriages illuminating the pinewood hills" 樓觀眺豐穎，金輦映松山。Li Shan emphasizes the scale of the entourage, but the image itself is simply the carriages shining or glittering against the wooded hill.

To cover up or to hide can be used to gloss the word in some cases, but the real question involves getting under the surface of the gloss, to explain what it is about *ying*-illumination that is *like* obscuration.

The account in a set of notes on eighth century poetic diction by Stephen Owen takes us closer. Again with emphasis added: “Probably from the meaning of *having one object showing up through another*, [ying] can mean ‘screen’ or ‘conceal’....”<sup>26</sup> Thus, at heart *ying* is a matter of juxtaposition, of which hiding or concealment is a consequence. The same passage continues: “... In many cases it seems to refer to something ‘half-hidden’... but it is often very difficult to tell which of the objects is in the foreground....” But in general this ambiguity does not seem necessary, for as we shall see in the examples that follow, this facet of *ying*-illumination involves a bright object being superimposed upon a dark one. The bright object does “hide” some of the area behind it, and poets were aware of and exploited this fact, but it brings with it an illuminative power that does anything but conceal. Its imposition of light upon dark produces the effect Minnaert identified as “contrast phenomena,” wherein “[a] grey house seen through green blinds looks reddish.”<sup>27</sup>

Consider the interplay of hiding and illumination in the following example:

19 A cold lantern *illuminates* my vacant window,  
Evening snow hides my idle door.  
寒燈映虛牖，暮雪掩閒扉。<sup>28</sup>

We might have identified this couplet as an instance of element one, a sublime source of light — the lantern has Buddhist connotations — illuminating the window of the poet’s cabin, but the image is centered on the “vacant window,” the dim space over which the object’s brightness stands out. Meanwhile, the poet is playing on the word’s “hidden” connotations, with the parallel word in the matching line, *yan*, “hides” or “closes off.” Snow is the ostensible agent here, as the lamp is in the first line, but it is really the poet himself who has closed off his door — and who illuminates the dwelling.

We find similar illuminations of bright objects on darkened scenes in the next two examples:

<sup>26</sup> Owen, “Notes to the Poems”, 346, and 361 for a brief comment on *dai*. Note that this important section of *The Great Age of Chinese Poetry* — nearly a quarter of the whole — does not appear in the Chinese translation.

<sup>27</sup> Minnaert, *Nature of Light and Colour*, 133 and 101: “As a rule one can say that our visual impressions are mainly determined by the brightness ratios.”

<sup>28</sup> Liu, 5.7a-b; Chu, 380; Yang, 342. Third couplet (of four) of 〈歲夜喜魏萬成郭廈雪中相尋〉.

20 A cold light rises out of the far shore;  
 Evening snow *illuminates* the gray isles.  
 寒光生極浦，暮雪映滄洲。<sup>29</sup>

This poem is alternately attributed to the monk Lingyi — the recipient of Liu Zhangqing's poem. That version reads “setting sun” (*luo ri* 落日) for “evening snow” (*mu xue*). That is a clear element one, lighting up the colorless “gray isles.”<sup>30</sup> In our version, the snow would seem to be lit up, ever so faintly, by a subtler source of light — the cold fires of civilization, glowing ghostly upon the barely visible shores. Snow, notable for its tinted reflections, also illuminates the following scene, from a seven-syllable quatrain to a Daoist priest in his mountain peak abode:

21 Alone, you have ascended the ladder into the clouds,  
     entering into the sky's ethereal empyrean;  
 Where nebulously, mist and snow  
     *illuminate* the door to your immortal's cave.  
 獨上雲梯入翠微，蒙蒙煙雪映巖扉。<sup>31</sup>

Before, at, and after sundown, snow produces orange hues, blue shadows and purple alpenglow, shining against the unfathomable “empyrean” and lending its colors to the dull mountain rock.

Returning to the interplay of illumination and concealment, we find another interesting pairing of *yan*, “hide,” and *ying*, “illuminate,” this time not in parallel but within a single line:

22 Trampling the flowers, I seek out the old path —  
*Illuminating* bamboo hides his empty gate.  
 踏花尋舊徑，映竹掩空扉。<sup>32</sup>

<sup>29</sup> Chu, 553; Yang, 543. Third couplet (of four) of 〈重過宣峰寺山房寄靈一上人〉.

<sup>30</sup> Modern commentators confirm that the poem likely belongs to Lingyi; see Chu's note, Tong, “Liu Zhangqing shi chongchu zhenbian,” 41–42, and Chen, “Liu Zhangqing chongchu shi kao,” 165. Given this, and because this poem does not appear in the extant portion of the Song edition, which provides more accurate readings than the received text in many instances, we might think that the Lingyi reading (“setting sun”) is more likely original. But “evening snows” — the reading as refined through the poetics of reception — is surely *better*?

<sup>31</sup> Chu, 458; Yang, 441. First couplet (of four) of 〈寄許尊師〉.

<sup>32</sup> Liu, 5.3a; Chu, 312; Yang, 504. Third couplet (of four) of 〈過隱空和尚故居〉.

The last line might be read, “And *behind* the bamboo, I see the closed, empty gate,” the closing off happening twice, by natural imagery and human action. The image is a spurt of green bamboo adorning the “empty” (*kong*) — colorless, beyond the *rūpa* world — former dwelling of a Buddhist monk. This is the kind of Buddhist concealment featured in couplet 16, where the temple tower was hidden in the grove, but in its hiddenness flashed out at the poet all the more illuminatingly.

In a more quotidian but still very alluring way, bamboo shines over a human structure in the following couplet:

23 By the old way-station, flowers hang over the road;  
In the desolate village, bamboo *illuminates* the fences.  
故驛花臨道，荒村竹映籬。<sup>33</sup>

Like the flowers along the traveler’s dusty road, the bamboo serves a decorative function, adding color — light — to the poetic scene. It hides the fence, but only in the sense of causing it to peek out from behind, raising it to the poet’s level of perception. Similarly, a particularly clever use of *ying* as illuminating concealment:

24 Tears in their eyes, *illuminated* by the upheld sleeves that block them,  
They cannot bear to look upon the Western Tumulus.  
含啼映雙袖，不忍看西陵。<sup>34</sup>

In this ode on a traditional topic, the courtesans commanded to entertain the spirit of Cao Cao are overwhelmed by their fate, raising their sleeves to “hide” their view of the tomb. As a poetic image, however, the colors of those sleeves reflect off their tears, and this illumination adorns their faces, pitifully beautifully pale in the poet’s imagination. Likewise, the complementarity of illumination and concealment in the following example:

25 Now there, then attenuated — from the fort on the water  
you can hear army drums and bells;

<sup>33</sup> Chu, 233; Yang, 236. Third couplet of 〈晚次苦竹館卻憶干越舊遊〉.

<sup>34</sup> Liu, 6.8a; Chu, 80; Yang, 17. Second couplet (of seven) of 〈銅雀臺歌〉. Chu and Yang, as well as Tong, “Liu Zhangqing shi chongchu zhenbian,” 47, and Chen Shunzhi, “Liu Zhangqing chongchu shi kao,” 174, all reject the alternate attribution of this poem to the mid-Tang poet Wang Jian 王建.

Now hidden, *then illuminated* — in the village by the sand  
you can see a wine-shop's flag.

依微水戍聞鉦鼓，掩映沙村見酒旗。<sup>35</sup>

In the poet's heightened state of perception, appreciating the sublime relationship of illumination and concealment, the flag alternates between obscurity and light, just as the drumming of the army camp swells into his hearing and then sinks into the ambient sounds of the watery environment.

In the following two couplets, bright natural objects conceal but adorn the clothing that adorns the poems' recipients:

26 In the fold of the hill, rain on a stream carries the sun's setting rays;  
Over the water, remnant flowers *illuminate* the traveler's clothes.

半山溪雨帶斜暉，向水殘花映客衣。<sup>36</sup>

As the poet's friend begins his journey, the rain clears and the heavy flowers reflect in the water and shine light on his clothing. Another traveler is granted the same effect:

27 Your embroidered clothing — the pear blossoms shall *illuminate* it;  
Your blue-green robe — the color of the grass shall welcome it.

繡服棠花映，青袍草色迎。<sup>37</sup>

Here the ground — his clothing — is not dark but bright, the fourth element — and the person for whom it stands — almost a full match for the third.

The most common form of illuminating adornment, evident already in several of the examples above, is the application of the bright object on a human dwelling. All of our final six examples belong to this category.

<sup>35</sup> Chu, 556; Yang, 559. Third couplet (of four) of 〈春望寄王涇陽〉. This poem is also attributed to the ninth-century poet Li Qunyu 李群玉. Chu, Tong, and Chen all argue that Li is the more likely author. The Li Qunyu version, as cited by Chu, reads a little differently: not “drums and bells” but “sparse drums” *shu gu* 疏鼓, and “by the bridge over the river” *he qiao* 河橋 rather than “village by the sand.” We might give priority to the Li Qunyu version — the readings in our text are possibly graphic corruptions, and our parallel of “water fort” and “sand village” is all too easy. But again, does our version not give the *better* poetic image? Tong Peiji, “Liu Zhangqing shi chongchu zhenbian,” 47; Chen Shunzhi, “Liu Zhangqing chongchu shi kao,” 174.

<sup>36</sup> Chu, 488; Yang, 385. First couplet (of four) of 〈送楊於陵歸宋州別業〉.

<sup>37</sup> Liu, 9.14b; Chu, 63; Yang, 508. Third couplet (of four) of 〈送史九赴任寧陵兼呈單父史八時監察五兄初入臺〉.

28 Sparsely spread bamboo *illuminates* this aloof retreat,  
Empty flowers trail behind the abbot's simple staff.  
疏竹映高枕，空花隨杖藜。<sup>38</sup>

When the poet joins a group of officials to drink tea and write poems at a temple, the bamboo foliage blocks light, but in doing so gives it a sublime shimmer.<sup>39</sup> Elsewhere, this sublimity of illumination is granted to a gentleman's home:

29 Bright green trees *illuminate* your divinely manifold fortress,  
Pale blue mosses cover your leisurely grounds.  
綠樹映層城，蒼苔覆閒地。<sup>40</sup>

Here the poet writes in praise of a benefactor who has allowed him to stay in his official residence. A man above the mundane demands of his position, his house is likened to both the “manifold palace” of the Queen Mother of the West and the “leisurely” (*xian*) hideaway of the ideal recluse. The complementary relationship of “hiding” and illuminating is again invoked, the mosses “covering” (*fu*) the ground but thereby “highlighting” its status as a place unvisited by the uncouth. A similar illumination-by-juxtaposition effect is granted to a friend who will be stationed in a quiet town:

30 How the lofty trees shall *illuminate* the officer quarters;  
How the spring hills will suit your life along the county ramparts.  
喬木映官舍，春山宜縣城。<sup>41</sup>

The sublime illumination extends, wistfully, to the poet's own person in a poem written while he was an examination candidate, biding his time in the capital:

31 Silent draping willows *illuminate* my deeply secluded alley,  
By the capital's Divine Altar, where I dwell at day's end.  
寂寂垂楊映深曲，長安日暮靈臺宿。<sup>42</sup>

<sup>38</sup> Chu, 11; Yang, 32. Third couplet (of six) of 〈惠福寺與陳留諸官茶會（得西字）〉。

<sup>39</sup> Minnaert devotes a section to explaining why bright lines of light should emerge at the interstices of the leaves' shadows, the effect captured here. Minnaert, *Nature of Light and Colour*, 5–6.

<sup>40</sup> Liu, 9.10b; Chu, 8; Yang, 19. 12th couplet (of eighteen) of 〈題宋司徒王少府廳留別〉 (title in the received edition: 〈題冤句宋少府廳留別〉)。

<sup>41</sup> Liu, 8.3b; Chu, 124; Yang, 114. Third couplet (of four) of 〈送嚴維尉諸暨（嚴即越人）〉。The received title has “Yuezhou ren” 越州人 for “Yue ren” 越人。

<sup>42</sup> Liu, 9.8a; Chu, 35; Yang, 39. Third couplet (of six) of 〈客舍喜鄭山見寄〉。The received text has *ji mo* 寂莫 (“silent and lonely”?) for *ji ji* 寂寂 (“silent”).



And later to his out-of-the way posting as magistrate of Haiyan, a town on the northeast edge of the Hangzhou bay. This comes in the course of a long poem in which the poet accounts for his experience of the An Lushan Rebellion. In the end, he presents himself as a lowly official who is nonetheless delighted to be doing his little part, appreciating the beneficence of his immediate superior, to whom the poem is addressed. And so, on a clear spring afternoon, he opens his curtain to find before his ears and eyes an idyllic scene:

32 The sound of the incoming tide comes to the ten thousand wells of the homes  
of my county,  
As the color of the mountains *illuminates* my solitary fort.  
潮聲來萬井，山色映孤城。<sup>43</sup>

### “CARRYING”

The semantic structure of *ying* is simple. All of its usages can be gathered under the concept of “illumination,” even if analyzing the process of illumination involves identifying the interaction of several parts, and even if, in practice, we might avail ourselves of a variety of words in English translation, including, to draw from the recent *Student’s Dictionary of Classical and Medieval Chinese*, “reflect,” “glint,” “glare,” and “dazzle.” But *dai* is a more differentiated figure of speech. It will take some time to arrive at the unified minimal translation — “to carry” — that brings out its most significant poetic value.

The basic meaning of the word *dai* is “belt” — the *Shuowen*, the early dictionary, describes it as a picture of pendants hanging from a belt, added to a graph depicting an apron.<sup>44</sup> Here we are not concerned with the mention of actual belts in poetic discourse, though that was common and we may note in passing its role in two frequently occurring figures of thought: the slackening belt of the man too lonely to eat his fill, and the act of tightening one’s belt as a signal of courtesy or anxious determination.<sup>45</sup>

The figure of the belt was applied to landscape in scenic (and often strategic) descriptions by the Western Han at the latest and continued to be a regular

<sup>43</sup> Liu, 7.9b; Chu, 157; Yang, 156. Third-to-last couplet (of fifty) of 〈至德三年春正月時謬蒙差攝海鹽令聞王師收復二京因書事寄上浙西節度李侍郎中丞行五十韻〉.

<sup>44</sup> See *Shuowen jiezi zhu*, j. 7B, 358. Note that the *Shuowen* does not include the word *ying* — it appears only in the “newly appended characters” section added by the tenth century editor; see *Shuowen jiezi* 7A.5b, 139.

<sup>45</sup> E.g., *Xian Qin Han Wei Jin Nanbeichao shi*, 329 (“Nineteen Old Poems”) and 187 (Qin Jia’s poem).

poetic usage.<sup>46</sup> In Liu Zhangqing's poetry we find an example of this application in the midst of a long poem to an acquaintance leaving the Luoyang area:

33 Evening fires: the town of Jinling;  
Spring mists: the shallows by Stonehead Fort —  
Gray waves extend to the end of the sky,  
Ten thousand miles bright like a (whitened silk) belt.  
夜火金陵城，春煙石頭瀨。滄波極天末，萬里明如帶。<sup>47</sup>

Here the poet is conjuring up a vision of the lower Yangtze region, to which his friend is returning. Night is falling over the old Southern Dynasties capital, Jinling (modern Nanjing), and all is shrouded in mist, but as fires light up on the city walls, the river that “belts” around the town acquires a luminous sheen.

Closely related to this figurative use of the noun “belt” is an equivalent verbal usage, “to encircle like a belt.” Very common in early medieval poetry, this was the form of *dai* used in this paper's opening example, with the waters of the Yangtze delta “belting” about the spring scene. Another example, from a parting poem:

34 Spring shall follow you on your thousand mile road,  
To where the river belts around a town of ten thousand homes.  
春隨千里道，河帶萬家城。<sup>48</sup>

The poet can also be clever with this image of the belt. Paying a visit to a dilapidated temple of the goddess of the Xiang river, he finds the place overgrown:

35 Traces of moss cut off the tracks of her jeweled slippers,  
While color from the grasses belts her silk dress.  
苔痕斷珠履，草色帶羅裙。<sup>49</sup>

<sup>46</sup> E.g., Zhang Yi 張儀 (fourth c. B.C.E.) as quoted in the *Zhanguo ce*, describing the state of Qin as “cloaked by the mountains and belted by the Yellow River” 被山帶河. *Quan shanggu sandai*, “Quan shanggu sandai wen,” 11.7b, p. 83. A perhaps more certain usage is a rhymed early Han investiture oath: “Let the Yellow River be like a belt, and Mount Tai like a sharpening stone, that your kingdom shall forever persist, unto the sprouts of your progeny” 使黃河如帶，泰山若厲。國以永存，爰及苗裔. *Han shu* 16.527.

<sup>47</sup> Liu, 9.11a; Chu, 41; Yang, 54. 13<sup>th</sup> couplet (of twenty six) of 〈早春贈別趙居士還江左時長卿下第歸嵩陽舊居〉.

<sup>48</sup> Liu, 9.14b; Chu, 63; Yang, 508. Second couplet (of four) of 〈送史九赴任寧陵兼呈單父史八時監察五兄初入臺〉. The river in question is the Bian 汴 canal, which flows through Ningling, the addressee's destination.

<sup>49</sup> Liu, 5.6a; Chu, 362; Yang, 323. Third couplet (of four) of 〈湘中紀行十首(湘妃廟)〉. Chu identifies a temple in Lingling 零陵, on the upper reaches of the Xiang river, far south of Changsha, but also one just south of Lake Dongting.

We will see below that the line in question here may be regarded as an inversion, “her silk skirt *carries* the color of the grasses” (*luoqun dai caose*). But in the given syntax, the grasses “belt” her robe — almost bringing the goddess before his eyes.<sup>50</sup> Almost, and he concludes the poem in suitably forlorn fashion: “Sing no song of welcome for the goddess — / For in such empty mountains one could not bear to hear it” 莫唱迎仙曲，空山不可聞。

At this point our key word will undergo a crucial change. Every single one of the following examples will be marked by a grammatical construction opposite to that in the verbal uses we have seen so far. In the preceding two examples and in the couplet that opened this essay, the template has been “[*dai*-property thing] *dai* [some thing],” where *dai* is patently to be construed as “to belt” and its subject is something that resembles a belt. In what follows, the syntax is the opposite: “[some thing] *dai* [*dai*-property thing].” In this form, the “*dai*-property thing” is no longer limited to belt-like objects. Most importantly, the nature of the subject is transformed: it is now not the *agent* of the *dai* action but instead a thing *subject* to that action. And with this, imagery gives way to synthetic feeling.

In three cases we again find the figural root, the belt. In one it remains an image:

36 The long grove, as far as the eye can reach, is *belted* by a grove of maple;  
The sole horse, the solitary cloud — they (and you) are nowhere to be found.  
長林極目帶楓林，疋馬孤雲不可尋。<sup>51</sup>

The maples are like a brocade belt, running along the forest’s (or the river’s) edge. But the second is both image and something more:

37 The mountains, *belted* by cold battlement walls, emerge;  
The river, following ancient shores, splits.  
山帶寒城出，江依古岸分。<sup>52</sup>

<sup>50</sup> See also example 49, below, and Yang, 271 on two literary precedents for green grasses calling to mind a silk dress.

<sup>51</sup> Liu, 5.9a; Chu, 207; Yang, 236. First couplet (of four) of 〈送侯中丞流康州〉. I follow the Song edition; the received text has *chang jiang* 長江 for *chang lin* 長林, thus: “The long Yangtze is belted by maples, as far as the eye can reach....” This is much easier, and the Yangtze has an association with maples rooted in the *Chuci*. Chu and Yang apparently consider the repetition of *lin*, “grove,” in the Song text to be a simple printing error, for they do not note it. They may be correct, but “stretched out woods” is a known poetic collocation with canonical associations in parting poems, the thematic genre here; see, for example, two Lu Ji poems, at *Wen xuan* 24.1143 and 26.1229.

<sup>52</sup> Chu, 330; Yang, 352. Seventh couplet (of ten) of 〈秋日夏口涉漢陽獻李相公〉.

This couplet, from a poem presented to a prime minister who had fallen from favor, describes the location of the formerly great man's hermitage, located where the Han river splices into the Yangtze. Battlements are draped across the mountain like a belt hung with pendants — the pictographic origin of the graph for this word. Festooned in this fashion, the mountain seems to “emerge” from the anonymity of raw nature.

The “feel” of the *dai*-image continues to emerge with the third example of “being belted by” or “wearing like a belt”:

38 Isles in the clear river are *belted* by spring grasses;  
Evergreens in the ancient temple lie deep within the calls of the monkeys of the night.  
晴江洲渚帶春草，古寺杉松深暮猿。<sup>53</sup>

Grass *can* “belt the isles,” or perhaps patches of grass decorate the isle like pendants on a belt, but the most direct interpretation is that the isles are in some way “covered in” grass. This — “to be covered (or enshrouded) in” (*longfu* 籠覆) — is the second definition of *dai* in Wang Ying’s book of notes on Chinese poetic diction.<sup>54</sup> The same application is found in the following couplet, from a genre poem on the bravado of the border soldier:

39 Their evening pipes play, to the border moon;  
Their dawn armor *is belted*, by barbarian frosts.  
暮笳吹塞月，曉甲帶胡霜。<sup>55</sup>

The image here is rather peculiar if it is imagined that strands of frost are somehow “belting across” the armor. More naturally construed, the armor, in the fleeting damp of the desert’s cold dawn, is “covered by” or “swathed in” frost. Perhaps it is as if a belt-like thing were wrapped around the object many times, to the point of covering it. But perhaps the image is not so concrete.

This sense of being “covered” or “swathed” would seem to apply well to the direct application of *dai* to light-related phenomena — the most common collocation of *dai* in Liu Zhangqing’s work, with a dozen of our thirty-eight

<sup>53</sup> Liu, 7.8a; Chu, 493; Yang, 227. Third couplet (of four) of 〈送台州李使君兼寄題國清寺〉. Chu presents convoluted but very possibly correct reasoning for making this a late poem (786, as opposed to 761).

<sup>54</sup> Wang, *Shi ci qu yuci lishi*, 55–56.

<sup>55</sup> Chu, 89; Yang, 541. Third couplet (of four) of 〈代邊將有懷〉. The attribution of this poem to Liu Zhangqing seems generally accepted, but it appears not in his received collection but only in the *Wenyuan yinghua* (300.15b), and from there the *Quan Tang shi*. Chu dates it to the Tianbao era (742–56) on stylistic grounds.

examples, and the point of intersection between the two words under study here. A typical example:

40 My desolate village is *swathed in* the reflected light of the setting sun,  
Falling leaves a pell-mell of disorder.

荒村帶返照，落葉亂紛紛。<sup>56</sup>

This couplet opens one of the poet's more famous poems, the one with the feature couplet "The crude bridge is broken, having gone through rain;/ The stream's waters are split up, being diverted to my fields" 野橋經雨斷，澗水向田分。Such is the scene in the poet's retreat when he receives the visitor for whom he writes the poem, "swathed in" the setting sun.

The question is, how exactly have we gotten from "belt" to "swathed," and where further might this path lead? One way of reasoning would emphasize the image: belt → to belt → to be belted by → to be all wrapped up by a belt → to be covered. A second would be more abstract: belt → to belt → to be belted by → *to wear as a belt* → *to wear, fastened by a belt* → *to be covered in something worn*. The latter may be the better supported derivation: perhaps the most common *dai* phrase in early prose is "to wear armor" (*dai jia* 帶甲), that is, to wear armor fastened with belt-straps. Thus, in the examples above, the village wears the sunshine like a cloak, the dawn frost drapes over the armor, and the grass fits the isle like a mantle. Now, with a slight twist, we may reach the interpretation most suited to the use of *dai* across these poems. Rather than moving from "wear as a belt" to what is worn with a belt (i.e., clothing), we may stay closer to the belt — and then break away into expressly abstract territory: belt → to belt → to be belted → *to wear as a belt* → *to carry suspended from a belt* → *to carry*. From "carry" we sometimes even arrive at "to bring," a concept imbued with human intention.

Carrying is a symbolic action. In a poem, a person, or the scene in which he is found, carries not "things" but "properties" conveyed by things. With this derivation, whatever visual image is invoked by *dai* is eclipsed by the saturated narrative of a subject "subjected to" an object. The object weighs on the experience of its bearer, and it is here that *dai* diverges fundamentally from *ying*, the weightless visual interplay of light. We describe this difference by observing that *dai*, carrying, is an adverbial relation, affecting the subject, while *ying*, illumination, is an effect that remains external and uninvolved.

<sup>56</sup> Chu, 398; Yang, 408. First couplet (of four) of 〈碧澗別墅喜皇甫侍御相訪〉.

“To carry” was a regular prose meaning of *dai*, as in the following couplet:

41 To my acre or so of spring mountain land  
I return, *carrying* a classic as I hoe.  
春山數畝地，歸去帶經鉏。<sup>57</sup>

This reproduces the diction of the source for this allusion, the *History of the Han*: Ni Kuan 兒寬, who was said to have been so poor that while studying under an Erudite he had to hire himself out as a laborer, “carried a classic with him when he hoed and used his rest time to study” 帶經而鉏，休息輒讀誦。<sup>58</sup> Both prose source and poetic appropriation illustrate the adverbial component of the “carry” meaning of *dai*. Ni Kuan and the poet are hoeing (*chu*) — but they are not mere farmers. Their “carrying” of a book defines them as scholar-farmers, which is to say, not farmers at all.

Uses of “carry” in the prosaic sense appear to be relatively rare in poetry, but the figurative, abstract sense of ‘carrying’ a feeling is common.<sup>59</sup>

42 With my lazy nature, I should be ashamed to run around on official business,  
And while hurrying about on imperial orders, I do remember what it was like to  
farm in retirement;  
But I have no leisure to become drunk upon pomegranate flower wine,  
And it is *carrying* a heavy heart that I bind up my unkempt hair.  
懶慢羞趨府，驅馳憶退耕。榴花無暇醉，蓬髮帶愁縈。<sup>60</sup>

This four-line passage, from the fifty-couplet poem from which the final illumination example was drawn, describes his reluctant entry into office. The preference for high diction in this formal poem has led him to depict himself as a would-be drinker of fine wine, instead of the more thematically appropriate simple variety, and to portray himself as a hermit who looks rather like the typical “abandoned woman” in her boudoir. Regardless, he ties up his hair to put on his official’s cap and go to work, but he does so “carrying” — that is, “with” — a heavy heart, a feeling that signifies his pure clumsy “Daoist” nature and fundamentally

<sup>57</sup> Chu, 507; Yang, 510. Fourth couplet (of four) of 〈送張判官罷使東歸〉.

<sup>58</sup> *Han shu* 58.2628.

<sup>59</sup> This appears to have been colloquial usage by the Tang, as it remains today. For example, a Dunhuang “sutra lecture” speaks of “‘carrying’ a sad face” (*dai chouyan* 帶愁顏), i.e. feeling forlorn. But this abstract sense, or at least its use in literary texts, seems to have emerged late; it appears in the peculiar late fifth century work “North Mountain Proclamation.” *Wen xuan* 43.1959.

<sup>60</sup> Liu, 7.9b; Chu, 157; Yang, 156. 41st couplet.

alters his donning of the official's costume. He “carries” the feeling just like the gentleman farmer carried the book in the preceding example.

Here is another instance, from the same poem that produced example 30:

43 In respite from official duties, you will also be able to show a dutiful face to your parents,  
And while overseeing your subjects, you will *carry* a hometown feeling to the work.  
退公兼色養，臨下帶鄉情。<sup>61</sup>

“Carry” again has an adverbial function, qualifying and fundamentally altering the nature of a main subject-predicate relation — “overseeing your subjects.” “Carrying” or “bringing” an emotion means that the subject is “suffused by” that feeling, as literally in the following poem, a quatrain written in the voice of a palace lady:

44 Last night, I received the imperial favor, a stay in the Never-Ending Palace —  
My silk robe still *carries* the imperial robe's [variant: “incense burner's”] scent:  
My lotus canopy bed is small, the light dimmed by a cloud-patterned screen,  
The willows full of wind, the watery palace chill.  
昨夜承恩宿未央，羅衣猶帶御衣（一作爐）香。芙蓉帳小雲屏暗，楊柳風多水殿涼。<sup>62</sup>

“Her” mind is wrapped up in a mixture of favor and forlorn, symbolized by the robe that “carries,” or is suffused with, the emperor's heavenly scent. It is suffused with that scent, and suffuses her experience of the dark, damp, cold, lonesome chamber in which she awakens.

Objects can do the carrying, but they are metonymized for the human participants in the scene:

45 The southern sojourner sees many a melancholy sundown —  
While the long river down which you travel is rapid, *carrying* the tide.  
楚客愁暮多，川長帶潮急。<sup>63</sup>

<sup>61</sup> Liu, 8.3b; Chu, 124; Yang, 114. Second couplet (of four).

<sup>62</sup> Liu, 8.9b; Chu, 77; Yang, 74. 〈昭陽曲〉. The bowdlerizing variant is from the *Tang shi pinhui* (compiled in 1393; 49.1a, 450), but the partial Song edition confirms the received reading.

<sup>63</sup> Chu, 262; Yang, 148. Second couplet (of three) of 〈送丘爲赴上都〉. “Southern sojourner” takes, with Chu, the *Wenyuan yinghua* reading (270.8b–9a, 1365–66); the received text has (and the *Wenyuan yinghua* notes) “Southern longing” 楚思. “The long river” also comes from the *Wenyuan yinghua*; here Chu retains the received text, which has “your river journey” *chuan cheng* 川程 (not noted in *Wenyuan yinghua*). Chu also adopts the *Wenyuan yinghua* title, which has this a poem presented to Huangfu Zeng 皇甫曾.

Here it is literally the case that the traveler is carried off by the tide, the Yangtze being a tidal river system, but the stress is on the emotion: the river carries or is carried by this force, and its boat-borne guest is alike subjected to it, just as the poet “carries” his melancholy. The following couplet, from another poem written to send off an acquaintance returning from the lower Yangtze to the capital region, presents the human corollary:

46 Ten thousand miles away, I persist, across the distance, in my memories of the capital;

Five years gone by, I *carry*, emptily, the dusty hue of a sojourner in the world.

萬里猶懸帝鄉憶，五年空帶風塵色。<sup>64</sup>

Playing on a conventional figure that mixes the tangible and the abstract — the “dusts” of the mundane world — the poet bemoans the burden of the sojourner’s life. He concludes the poem by surmising that even if he were to return, no one back home would recognize him, “swathed” in such dust as he is. But here the adverbial quality of “carrying” is balanced by its own “empty” (*kong*) modification. While emptiness could likewise contribute to the sense of helplessness, the word *kong* also brings positive connotations, marking him as a man who has seen and seen past the vicissitudes of the experiences he carries with him.

Seasons, like tides, are also an almost tangible force, as in this couplet from a poem celebrating a meeting with a monk who has temporarily descended from his mountain abode:

47 Cold birds startle in the end of night,  
Ancient trees *carry* the crisp apex of autumn.

寒禽驚後夜，古木帶高秋。<sup>65</sup>

The line in question could be rendered visually, as the image of a denuded tree trunk looming in morning’s early hours, or even ‘festooned’ with sere leaves. Or perhaps autumn is perceived through the *sound* of the sparse leaves rustling in the dawn wind. But there is no indication of such specificity here. Rather, it is autumn as a feeling that is being “brought into” the poet’s consciousness. The

<sup>64</sup> Liu, 6.7b; Chu, 265; Yang, 180. Penultimate couplet (of eleven) of 〈時平後送范倫歸汝州〉. The received edition has *yao* 遙 for you 猶 in line one. The fascicle contents has *zheng* 正 for *ping* 平 in the title.

<sup>65</sup> Chu, 318; Yang, 317. Third couplet (of four) of 〈秋夜肅公房喜普門上人自陽羨山至〉. Chu finds a Buddhist source for “end of the night” (*hou ye*), but also cites two variants noted in the received edition — “solitary night” *du ye* 獨夜 and “second half of the night” *hou wan* 後晚.



trees carry the apex of autumn, on the adverbial model of the scholar-farmer carrying a classic or the official carrying his hometown sentiment, transforming the scene that is experienced.

This hints at the strongest formulation of the action of *dai*, “to bring,” entailing the perception of intentionality on the part of the carrier or some authority in the background. Bringing underscores the fact that what is ‘carried’ impinges on the experience of the poet:

48 The shadows of my courtyard preserve the remains of the last snow,  
Even as the colors of the willows *bring in* the new year.  
庭陰殘舊雪，柳色帶新年。<sup>66</sup>

The poet is sick and has received a message or a visit from a friend. The mixture of dark and light — of winter cold and solitude with the solicitude and warmth of spring — is “brought” to his attention. The following quatrain effects this same intentional sense with a further play on the root meaning of the word:

49 No lord or king is to be found here,  
Only fragrant grasses — spring in a palace of old —  
Which *belt and bring out* the color of a silk skirt,  
A full deep green, beckoning this sojourner in the south.  
君王不可見，芳草舊宮春。猶帶羅裙色，青青向楚人。<sup>67</sup>

Much like the poem at the temple for the Xiang river goddess, discussed above, here a palace has fallen into disuse and is overgrown by the grasses, but the green color of the grass evokes the skirts the palace ladies might once have worn. It may be said that the grasses “bring in” the appearance of a dress, or that they “bring out” the formal sensation of the dress — just as a belt would. The valence of *dai* is directed, in the fourth line, toward the viewer, as something he not only sees but feels. For contrast, we may imagine a hypothetical *ying* counterpart for line three: \**“the fragrant grasses illuminate her silk skirt”* \*芳草映羅裙. The visual image would not be greatly different, but “illumination” is seen, while “bringing” or “carrying” is felt or experienced.

The following couplet likewise conveys experience rather than visual impression:

<sup>66</sup> Liu, 9.15a; Chu, 504; Yang, 509. Third couplet (of four) of 〈臥病喜田九見寄〉.

<sup>67</sup> Liu, 7.4a; Chu, 322; Yang, 271. 〈春草宮懷古〉.

50 Evening birds fly up and down;  
 Spring waters carry the light and shadow.  
 暮禽飛上下，春水帶清渾。<sup>68</sup>

An *ying*-illumination counterpart would seem to be possible here: \**“the spring waters illuminate with the light and shadow”* (\*春水映清渾). But the poet, even as he celebrates the beauty of a view from the hall of a patron-figure, is not just viewing that mix of light and shadow, but feeling it, swathed in it, as he was in the sojourner’s dusts. For, he concludes the poem, “From here I will sail on, in my simple boat, / Into the unbearable cries of the gibbons on the shores” 從此扁舟去，誰堪江浦猿。

In the following instance, the feeling of *dai* is projected onto the poem’s recipient, who will be traveling far into the severe terrain of the Taihang mountains, north of the Yellow River:

51 Cold clouds carry flying snow —  
 Such is the sunset at Swallow Gate Pass.  
 寒雲帶飛雪，日暮雁門關。<sup>69</sup>

Once again, the clouds *might* be visualized as being “belted by” snow, but it is feeling, not image, that is underscored by *dai*. The clouds “carry” the snow, “bringing” the snow with them, and this dangerous cold is what the poem’s recipient shall experience. This feeling is even more salient when it appears in the abstract:

52 The constellations harbor renewed favor for you —  
 But the winds and frosts still carry the cold of before.  
 星象銜新寵，風霜帶舊寒。<sup>70</sup>

This is part of a long poem in elevated diction to a court minister who has undergone the trials of the An Lushan Rebellion. The poet is saying: the “celestial lights” have recalled you to high office, but the “winds and frosts” — the petty men at court — may still “bring” danger and uncertainty to you.

Preferably, nature is more sympathetic in its engagement of the poet:

<sup>68</sup> Chu, 189; Yang, 187. Seventh couplet (of ten) of the poem that provided example 6.

<sup>69</sup> Liu, 8.3a; Chu, 510; Yang, 507. Second couplet (of four) of 〈送薛承矩秩滿北遊〉.

<sup>70</sup> Chu, 117; Yang, 96. 23rd couplet (of forty) of 〈瓜洲驛奉錢張侍御公拜膳部郎中卻復憲臺充賀蘭大夫留後使之嶺南時侍御先在淮南幕府〉.

- 53 The mountain before me *carries* the color of autumn,  
As I go forth, alone, into the autumn river's eve.  
前山帶秋色，獨往秋江晚。<sup>71</sup>

The hills swathed, the first line of the couplet enters an adverbial relation with the second: the poet too carries these colors, and the sensation of autumn, as he goes forth so lonely, merging into the autumn hues and autumn waters of the autumn eve. All becomes one synthetic feeling, weighing on the man enmeshed in the scene.

The focus is likewise on the feeling of a light effect in the second most frequent collocation of *dai* in these poems, with rain:

- 54 The reservoir at evening *carries* the remnant rain,  
Its pale waters dusky and murky.  
晚陂帶殘雨，白水昏漠漠。<sup>72</sup>

The poet has ascended a tower. The rain is ending ("remnant"), but it cloaks the scene, the adverbial force that renders the waters, and the poet's feelings, "dusky and murky." It is again possible to give a visual interpretation to the pairing of *dai* and rain, but the point of the figure lies in the sensation, as in the following when, sending off a friend who has visited him, the ill poet declares:

- 55 Just as I am fretting over your sail *carrying* the rain –  
No, don't look upon how the water merges into the distance with the clouds!  
正愁帆帶雨，莫望水連雲。<sup>73</sup>

The sailboat is belted by rain, it is swathed in rain, it is saturated by rain, so much so that in the couplet's second line it disappears (*lian*, when the boundaries of objects become a blurred whole) into the rainy mists. The visual imagery being what it is, *dai* has introduced something that alters its subject. The same applies for:

<sup>71</sup> Liu, 5.4a; Chu, 366; Yang, 328. First couplet (of four) of 〈湘中紀行十首(石圍峰)〉.

<sup>72</sup> Chu, 1; Yang, 27. Second couplet (of ten) of 〈雨中登沛縣樓贈表兄郭少府〉.

<sup>73</sup> Chu, 515; Yang, 182, invoking a possibly related poem by Huangfu Ran to date this to 759. Second couplet (of four) of 〈送裴二十一〉. Seen here is the pairing of *dai* with *lian* ("merges with") that leads some commentators to gloss *dai* as *lian*; see e.g., Jiang, *Tang shi yuyan yanjiu*, 269, drawing on a Five Ministers gloss in the *Wen xuan*. As a gloss, this may be sufficient, or maybe it is not; it certainly does not constitute analysis of poetic diction.

56 Ancient willows hang over the sandy banks,  
 As spring sprouts, *carrying* rain, are hoed.  
 古柳依沙岸，春苗帶雨鋤。<sup>74</sup>

This is a poem to a recluse acquaintance, and the second line really means “As you, *carrying the rain*, hoe around your spring sprouts.” In plain English one might just say he is hoeing “in the rain.” It is of little consequence whether the person or the scene is bearing the rain, for the two are fused together, through this bearing, as one experience.

In two instances it is the aural, rather than the visual, that provides the domain in which the rain “swathes” what “carries” it:

57 There you will look upon the sight of bamboo, which seldom meets with frost;  
 There you will hear the sound of gibbons, often *carried* in the rain.  
 看竹經霜少，聞猿帶雨多。<sup>75</sup>

The poet imagines what awaits the recipient in a posting in the deep south, consoling him: the monkeys’ cries, conventional bane of the lonely traveler in the night, will be softened by the rain, just as the bamboo will grow freely in the warmth. Indeed, “carrying” the sound of rain in one’s auditory experience of the world produces a soothingly dampened timbre:

58 Facing us, the cold candle is still;  
*Carrying* the rain, the night bell is deep.  
 向人寒燭靜，帶雨夜鍾深。<sup>76</sup>

The scene is a friendly gathering in a temple. The stillness of the candle stands in contrast with the conviviality of the people in the scene, but might also derive literally from the increasing calm in their bodies, as the night grows late.

<sup>74</sup> Liu, 5.4b; Chu, 359; Yang, 362. Third couplet (of four) of 〈過鸚鵡洲王處士別業〉. Chu (as well as Yang, who notes no variant) follows the received text, which reads *fa* 發 (a graphic corruption?) for *an* 岸, thus “The ancient willows, hanging over the sand, grow forth anew.” This received reading produces a nicely parallel couplet — that is, an “easier reading” of the line. Meanwhile, the collocation in the Song edition, “sandy bank” (*sha an*), does appear elsewhere (Chu, 466, Yang, 395) in Liu Zhangqing’s work.

<sup>75</sup> Chu, 498; Yang, 261. Third couplet (of four) of 〈送梁郎中赴吉州〉.

<sup>76</sup> Liu, 7.4b (sic); Chu, 248; Yang, 140. Second couplet (of four) of 〈秋夜雨中諸公過靈光寺所居〉. Chu follows the received edition, which has *chen* 沉 “sinks away” for *shen* 深 “is deep” (or perhaps “fades into the depths”); but the *Wenyuan yinghua* (235.1b) confirms the Song edition reading.

The distant depth of the temple bell (“sinking away,” in the variant reading) is fitting to the peaceful night, but runs counter to the fact that the bell is not far away at all — they are *at* the temple. It *feels* far off because it is carried in the rain, as the candle appears to quietly hold their conversation.

*Dai*’s extension into the aural underscores the fact that the figure is not really a matter of light, even when, as is predominantly the case, light is involved:

59 At sunset, in the faint rain,  
The regional capital *carries* an autumn color.  
日暮微雨中，州城帶秋色。<sup>77</sup>

The rain-tinted dusk is a sensation. Rain refracts the sun’s rays, producing a gauze that swathes the scene, the colors no longer primarily perceived by the eye, but felt by the perceiving subject, who carries the rain just as the scene does. *Ying* is an effect of light, while *dai* is an effect transformed into tangible experience:

60 In the fold of the hill, rain on a stream *carries* the sun’s setting rays;  
Over the water, remnant flowers illuminate the traveler’s clothes.  
半山溪雨帶斜暉，向水殘花映客衣。<sup>78</sup>

This couplet has already been treated for its use of *ying*. In the first line, a misty brook “carries” the light of sunset, while in the second, drooping flowers and their waterborne reflections “illuminate” the traveler’s clothes. What is the same and what is different? In both cases an effect of light yokes together a subject and an object, but the quality of the predication differs. *Ying* is an overlay, flowers (element three) flashing their fair colors upon the ground of the gentle traveler’s robe (element four). It is a “highlight.” With *dai*, the subject is fully mixed into its predicate, the rainy mountainside suffused with sunlight. The same synaesthetic glow introduces the scene of a party:

61 The color of the evening *carries* the spring mists,  
The lantern flames trimmed, then firing up again.  
夜色帶春煙，燈花拂更燃。<sup>79</sup>

<sup>77</sup> Chu, 6; Yang, 21. Second couplet (of ten) of 〈對雨贈濟陰馬少府考城蔣少府兼獻成武五兄南華二兄〉.

<sup>78</sup> Chu, 488; Yang, 385. Example 26. First couplet (of four).

<sup>79</sup> Liu, 7.5a; Chu, 529; Yang, 543. First couplet (of four) of 〈揚州雨中張十宅觀妓〉. This example is included here despite the existence of two variant readings for *dai*, one of which (*zhi* 滯, “to be mired in”) is from the earliest text, the tenth century *Caidiao* 才調集. *Tangren*

Lanterns glow in thick air, as the singing girls begin their performance. The vehicle is visual, but the tenor is the damp *feeling* of the spring eve. This glow, not an illumination, is felt by the poet on his delayed boat:

62 My solitary sail awaits the wind, to travel further on,  
As the color of night, *carrying* the river, grows white.  
孤帆候風進，夜色帶江白。<sup>80</sup>

The poet moors as night arrives. The sky darkens, but then acquires a whitened glow, as the light of the celestial bodies reflects off the river that ‘belts’ through the scene.

One of Liu Zhangqing’s most famous quatrains turns on this effect — *dai* bringing out not the illuminative perception of light, but the glowing sensation:

63 Gray-green, the temple of the bamboo grove,  
Far off, the evening in the sound of the bell.  
The abbot’s lotus sombrero *carries* the setting sun,  
The blue-green hills, alone, returning into the distance.  
蒼蒼竹林寺，杳杳鐘聲晚。荷笠帶夕陽，青山獨歸遠。<sup>81</sup>

Where *ying*-illumination is the reflection of light off a surface, the visual property of *dai*-glowing is “diffraction,” the way lightwaves bend their way around an object, suffusing it with a golden glow. Similarly, a moonglow can be fused into the subject’s identity:

64 The homeward man rides a rough skiff,  
*Carrying* the moon, passing by the riverside village.  
歸人乘野艇，帶月過江村。<sup>82</sup>

*xuan Tang shi xinbian*, 714. Chu cites another variant note in the received text: *dui* 對 (“facing”). Also, while the *Caidiao ji* attributes the poem to Liu Zhangqing, the *Wenyuan yinghua* (213.11ab) gives it Zhang Wei 張謂, a contemporary poet. Neither Chu nor Yang decide on this problem; Tong, “Liu Zhangqing shi chongchu zhenbian,” 41, appears to lean toward Zhang, while Chen, “Liu Zhangqing chongchu shi kao,” 164–65, apparently doubting Tong, tentatively accepts it as Liu’s. In fact, two points argue for Liu Zhangqing: that it is in our partial Song edition, and that in the *Wenyuan yinghua* it just happens to appear right after a Liu Zhangqing poem.

<sup>80</sup> Liu, 6.2a; Chu, 94; Yang, 122. Fourth couplet (of ten) of the poem that provided the first example of *ying*.

<sup>81</sup> Chu, 435; Yang, 493. 〈送靈澈上人〉.

<sup>82</sup> Chu, 465; Yang, 447. First couplet (of two) of 〈送張十八歸桐廬〉. This and the preceding example recall the use of *dai* with the moon in one of Tao Yuanming’s famous poems; see *Xian Qin Han Wei Jin Nanbeichao shi*, 992, where there is, however, a homophone variant for *dai* in Tao Yuanming’s line: “he wears the moon like a hat (*dai* 戴).”

The main action is the skiff, or its occupant, “passing by” the village, but with the adverbial *dai* construction, this action is inseparable from its circumstance, bound up in the glow of moonlight.

Another instance of “carrying” moonlight shows the apt use a clever poet could make of the word’s potential. It would seem that two very different translations are possible. The preferred one may be an inversion of the surface syntax:

65 Major fortifications trace (yi) the Wu hills;  
The army’s camp *carries* the Yangtze moon.  
吳山依重鎮，江月帶行營。<sup>83</sup>

Forts line the hills, and the camp carries, or “is swathed in,” moonlight. But this couplet is found in the midst of the fifty-couplet poem to his patron from which two examples have already been drawn. In that eulogistic framework, the active voice and the surface syntax may indeed be kept intact:

The hills of Wu rely on (yi) your major fortifications;  
The moonlit Yangtze *belts around* your army camp.

The Wu region relies on the great man’s authority, lest it fall to rebels. As if recognizing his importance, the river dresses itself in moonlight and belts itself around his camp as a bulwark.

Our final four examples return us to the ultimate source of light — the sun.

66 My gate, standing over the autumn waters, is now closed off,  
As your sail, *carrying* the setting sun, flies off.  
門臨秋水掩，帆帶夕陽飛。<sup>84</sup>

Again, one might retrieve a “belt” image here: the setting sun can indeed cast an elliptical column of light upon a body of water.<sup>85</sup> But it is the whole, suffusing, adverbial feeling of the sunset light that *dai* brings out. In the first line, the main fact is that his door is closed to the world, after his friend’s departure. The adverbial phrase that modifies this closure says that his seclusion is at least in part not his own choice, but a consequence of the “autumn floods” that block his door. He is stranded. Likewise, in the second line, the sailboat is not merely

<sup>83</sup> Liu, 7.9b; Chu, 155; Yang, 155. Thirtieth couplet (of fifty) of 〈至德三年春正月時謬蒙差攝海鹽令聞王師收二京因書事寄上浙西節度李侍郎中丞行五十韻〉.

<sup>84</sup> Liu, 7.2a; Chu, 249; Yang, 139. Second couplet (of four) of 〈南湖送徐二十七西上〉.

<sup>85</sup> See David K. Lynch and William Livingston, *Color and Light in Nature*, 77.

“flying off” into the distance. It is disappearing with the feeling of the end of a day, “carrying” the day off, leaving the poet alone in the night. Or almost alone — for the poem’s conclusion declares that “Now, I and the moon on my lake,/ Shall chase one another around, and back home” 獨將湖上月，相逐去還歸。

This sensation of “carrying” the sun can again be illustrated by contrast with a hypothetical *ying* equivalent. In the formulation \**“The setting sun illuminates the flying sail”* (\*夕陽映飛帆), agency would be fully in the subject, the source of light. The sailboat is not modified, but given an elegant spotlight. With *dai*, the sailboat becomes the literal “subject” — subject to transformation by the light it carries.<sup>86</sup> The same kind of contrast applies to the following:

67 Your sail *carries* the setting sun as it sinks away — a thousand miles off;  
The sky merges with the autumn waters as you make your return — one man all alone.  
帆帶夕陽千里沒，天連秋水一人歸。<sup>87</sup>

A reasonably idiomatic *ying*-analog might be: \**“the setting sun illuminates the sail, as it sinks away, a thousand miles off”* (\*夕陽映帆千里沒). The light would act upon the sail, which reflects it and shines. With *dai*, the backlit sail is swallowed by the diffracted light, just as in the second line the traveler does not just go home but disappears into the infinite interstices (*lian*) of air and water.

Here we see again how physical objects and images are secondary to the purpose of *dai*. While the subject of *dai* is generally a thing, like a sail, the thing stands for personal experience, as the sail conventionally represents the sailboat which represents the traveler in the boat. By metonymy, the subject of *dai* is always a person, a being capable of carrying, or being carried away by, whatever experience the word brings. Thus the following scene does not simply involve the images it presents:

68 When, on the government road, the remnant rains are reined in,  
The fishermen’s homes shall *carry* the setting sun.  
驛路收殘雨，漁家帶夕陽。<sup>88</sup>

<sup>86</sup> This hypothetical example does not take account of rhyme, raising an interesting problem: how prosody might have over-determined the choice between *ying* and *dai* imagery. If the poet started with the rhyme word “flying” (*fei*) in his head, then *dai* seems to be required, because “sail” can serve as the subject of both “fly” (the main verb) and “carries” (the adverbial clause). *Ying* allows only a simple sentence, with “flying” attached to “sail” as an adjective.

<sup>87</sup> Chu, 466; Yang, 395. Second couplet (of four) of 〈青溪口送人歸岳州〉. Yang and Chu locate this poem in completely different places.

<sup>88</sup> Chu, 539; Yang, 548. Third couplet (of four) of 〈送康判官往新安〉. Chu and Chen, “Liu Zhangqing chongchu shi kao,” 167, tend toward crediting the attribution to Huangfu Ran,



In a poem to an acquaintance departing for a post in the south, the poet imagines what he shall encounter there: a fishing village bathed in misty light. This soft light is assumed by the traveler himself in the closing couplet: “What worries have you about slow travels?/ As imperial emissary you possess your own radiant light” 何須愁旅泊，使者有輝光。The light of the scene and the light of the person are joined together, as they are when the poet accompanies a patron-figure on an excursion into the sun-swathed hills:

69 The thick bamboo holds darkness — or light;  
The many mountain peaks insistently face us — or turn their backs.  
Each and every peak *carries* the setting sun;  
With each and every step we enter further into the blue mists.  
密竹藏晦明，群峰爭向背。峰峰帶落日，步步入青藹。<sup>89</sup>

The soft light of the setting sun diffracts around the peaks, and the poet and his company step into this glow, absorbed in the blue mists of a bamboo grove. This stands in contrast to a hypothetical “illuminated” counterpart, \**“The setting sun illuminates the many peaks”* \*落日映群峰. That would be a vision. This is an experience.

#### THE POETIC FUNCTION OF *YING* AND *DAI*, IN FIVE REGULATED POEMS

Let us summarize, then, the contrast of *ying* and *dai*. The crux of *ying*, “illumination,” is the play of light. A light source “reflects” across a world stocked with light-scattering mirrors, bright colored objects, and dim ground — all in concert with the visual powers of the eye and mind capable of perceiving the illumination effect. Given that a human subject is doing the viewing, illumination cannot quite be called “objective,” but it remains a neutral, disengaged phenomenon. Green bamboo, for instance, illuminates the dim fence, but it specifically does not merge with it, or with the viewer. The elements of illumination interact, but they remain discrete.

*Dai*, by contrast, is a transformative force. It has drifted far away from its root image of “belt,” through the extended sense of “being belted by,” on to the metonymic one of “carrying” something, and into the adverbial realm of a subject

a contemporary and acquaintance of Liu Zhangqing; Tong, “Liu Zhangqing shi chongchu zhenbian,” 42–43, makes no judgment but notes seventeen overlapping attributions between Liu and Huangfu. In Huangfu’s collection, as cited by Chu, *lu* 路 reads *shu* 樹, thus: “By the trees by the government station, remnant rains are reined in....”

<sup>89</sup> Liu, 8.2a; Chu, 136; Yang, 102. Fourth and fifth couplets (of eight) of 〈陪元侍郎遊支硎山寺〉.

altered by the conditions it bears in the world. It is inherently subjective, whether that subject is human, “carrying” some feeling, or inanimate, “carrying” some natural force that suffuses it and, by extension, the human subject in its presence. Thus, when sunlight “swathes” a fishing village, the author or recipient of the poem — or both — merges into the aura of that scene. Where *ying* is a matter of perception, conveying a visual impression, *dai* is a matter of feeling, relaying the sensation of the scene. *Ying* is light in that word’s other sense — weightless, even immaterial — while *dai* is weighted and tangible. *Ying* is cognition. *Dai* is qualia.

Such is the poetic *effect* of these two words, as figures of speech examined in the isolated unit of the couplet, but we may further seek to account for their poetic *function* — what role these two poetic words could play in the work of a whole poem. To address this question, we will briefly examine how our pair of words features in Liu Zhangqing’s regulated verse.<sup>90</sup> We will find that “illuminate” and “carry” represent two complementary aspects of his poetry — and, perhaps, related yet distinct vectors in Tang poetry, Chinese poetry in the *shi*-genre, or something broader still.

A ready index to the relative poetic functions of *ying* and *dai* can be had from a comparison of where they appear in the regulated poem’s four-couplet sequence:

	No. of regulated poems	1st couplet	2nd couplet	3rd couplet	4th couplet
<i>Ying</i>	16	3	1	12	0
<i>Dai</i>	21	5	7	8	1

If this set is too small to produce any definite conclusions, it does point in a certain direction. The proportions of the total are roughly the same: sixteen of our thirty-two *ying* examples are drawn from regulated poems, and twenty-one of thirty-eight for *dai*. Comparing the placement of *ying* and *dai* in these examples, we find two major points of similarity and one significant discrepancy. The first similarity lies in the words’ relative prominence in the third couplet — a strong three-quarter majority for *ying*, and a plurality of about two-fifths for *dai*. They are also similar in the words’ virtual absence from the final couplets

<sup>90</sup> A simple definition of a “regulated poem”: four couplets in length, follows certain rules for tonal balance, uses parallelism in the middle two couplets, and adheres to some fairly standard narrative pathways developed around the first and third of these formal features.

— this because the last couplet of regulated verse is generally reserved for discourse, not imagery. The discrepancy is that while *ying* appears only once in the second couplet, *dai* appears there almost as many times as it does in couplet three. Thus, *ying* is strongly associated with regulated verse's third couplet, and strongly distanced from the second couplet, while *dai*'s association with the third couplet is more moderate, and balanced by an almost equal presence in the second couplet and a regular role in the first.

The question, then, is what the second and third couplets of a regulated poem signify, and how the differentiation of *ying* and *dai* applies to them. Five examples will be considered here, two each for *ying* and *dai*, and one that features *dai* in its second couplet and *ying* in the third.

On New Year's Eve, Delighted to Receive a Visit, in the Snow, from Wei Wancheng and Guo Xia 歲夜喜魏萬成郭廈雪中相尋<sup>91</sup>

With the new season about to bring change to the willows,  
 Old travelers together soak their clothes with tears:  
 This last night of the year is long indeed,  
 While to our hometowns, spring makes its return — all alone.  
 A cold lantern illuminates my vacant window,  
 Evening snow closes off my idle door.  
 But do not just ride off in your boat, now satisfied!  
 For visits from good friends are all too few.  
 新年欲變柳，舊客共霑衣。歲夜猶難盡，鄉春又獨歸。  
 寒燈映虛牖，暮雪掩閒扉。且莫乘舡去，平生相訪稀。

The poem is a play on contrasts. In lines one and two, the protagonists find themselves sad just as nature is (happily) renewing itself. Lines three and four follow with a clever pair of paradoxes. The winter night is long — and yet a longer night allows them to spend more time together. The comforts of spring are returning — but not to the sojourning friends, who anyway are about to part from one another. The final couplet “pleads” for the visitors to stay, using an allusion to a famous anecdote of the fourth-century, in which a gentleman travelled through a snowy night to visit a friend, only to turn his boat around

<sup>91</sup> Liu, 5.7a–b; Chu, 380, Yang, 342. Example 19 above. In line 3, with some reservation I follow the received text instead of the Song edition, which reads *lǚ yè* 旅夜 (“the sojourner’s night”) for *sui yè* 歲夜 (“last night of the year”). Given that the topic appears in the poem’s title, the meaning may be the same: “For sojourners like us the last night of the year is long indeed.” In line 7, the orthography of “boat” is regularized by Chu, but it appears in this form in both the Song edition and the received text.

immediately after arriving, “because he’d had his fun” (*xing jin* 興盡).<sup>92</sup> The poet implies that his friends depart content, while he, alone, remains in desperate need of companionship.

The third couplet stands just outside this neatly turned discourse. While the opening, second and closing couplets are all within the scope of direct narration, the third is a mimetic moment, an image conjured up to “illuminate” the poem’s story. It is the pure image the poet supplies for his departing friends to see as they look back from a distance.

*Ying* likewise provides the illuminating poetic moment in the poem from which example 23 was drawn:

Lodging Late at Bitter Bamboo Lodge, I Turn My Thoughts To My Old Companions in Ganyue 晚次苦竹館卻憶干越舊遊<sup>93</sup>

A single horse — colored by wind and dust,  
A thousand peaks — at the time of dawn, or dusk.  
From afar I gaze upon the setting sun, disappearing,  
Alone, going into the distant hills, slowly —  
By the old way-station, flowers hang over the road,  
In the desolate village, bamboo *illuminates* the fences —  
But who is there to feel for me, as I turn back and look,  
Longing for my “southern branch,” with each and every step away.  
匹馬風塵色，千峰旦暮時。遙看落日盡，獨向遠山遲。故驛花臨道，荒村  
竹映籬。誰憐卻迴首，步步戀南枝。

The opening couplet is a well-sketched backdrop for the main narrative, which is introduced in the second couplet and reflected upon in the fourth: the traveler, on his solitary struggling mount, amidst the distant majesty of the surrounding hills, watches the sun set and turns a symbolic gaze toward his own “sunshine” — the town in which he formerly resided and the friends who remain there. Framed in this sentimental narrative is the third couplet, the naïve perception of an “illumination”: flowers and bamboo brightening the dusty road and the gate of the decrepit lodge. This is the pure image the poet perceives and sends back to his friends, enclosed in the rest of the poem. If he himself is standing right there amidst the scene, he has erased himself from it.

<sup>92</sup> *Shishuo xinyu jianshu*, 759 (23/47).

<sup>93</sup> Chu, 233; Yang, 236. “Dawn, and dusk” in line two could refer to those two moments, to the whole day, or to the dusk alone. “Southern branch,” in line eight, was a common kenning for home, from the first of the Nineteen Old Poems.

When *dai* appears in the third couplet position, there is a subtle but distinct alteration of the poetic form:

On an Autumn Night, in the Quarters of the Venerable Su, I am Delighted that the Monk Pumen Has Come from Mt. Yangxian 秋夜肅公房喜普門上人自陽羨山至<sup>94</sup>

You perch yourself in the mountains, and for a long time I have not seen you —  
But in this forest grove we have again had a chance to roam about together.  
But now you've spent many a morning and night in this "Temple of Accumulated Fragrance"

—  
With no one to care for your home at Mount Wozhou.  
Cold birds startle in the end of night,  
Ancient trees *carry* the crisp apex of autumn.  
You shall return into the thousand peaks —  
For a lone cloud cannot be retained.

山棲久不見，林下偶同遊。早晚來香積，何人住沃洲。寒禽驚後夜，古木帶高秋。卻入千峰去，孤雲不可留。

"Venerable Su" was a monk from the Yangzhou region, on the north bank of the Yangtze; the monk Pumen was based at a monastery south of the river, where Liu Zhangqing had lived some years before. The narrative of the poem is a straightforward celebration of reunion, and lament for Pumen's imminent departure. The third couplet is the mimetic scene held in this frame, the evocative aesthetic experience that would *almost* transcend the world of social interaction — but only almost, for the birds are personified and the trees (in the scene, and/or at the recipient's home temple) "carry" an autumn aura that is aloof yet pressing, demanding the monk's return.

Thus, with *dai* the scene of the third couplet does stand apart, but with the weighted subjectivity of the human world, in contrast to the illumination of *ying*. This is clearly the case in the poem from which couplet 57 was extracted:

Sending Court Gentleman Liang off to Jizhou 送梁郎中赴吉州<sup>95</sup>

Imagining from afar the commandery of Luling,  
I can almost hear the Song of Shudu:

<sup>94</sup> Chu, 318; Yang, 317. Example 47.

<sup>95</sup> Chu, 498; Yang, 261. Chu links the fourth line to a new holiday in the imperial calendar, on which basis he suggests a date of 789, making this one of Liu's last poems. Yang identifies the "Court Gentleman Liang," giving a date of ca. 765. This seems preferable.

The previous official has moved on, like a star in the sky,  
 And as the new prefect, you shall promulgate moderation and harmony.  
 There you will look upon the sight of bamboo, which seldom meets with frost,  
 There you will hear the sound of gibbons, often *carried* in the sound of rain.  
 I fear only that on the day you are recalled to the court,  
 The local folk will be unable to “borrow” you longer, no matter how hard they try.  
 遙想廬陵郡，還聽叔度歌。舊官移上象，新令布中和。  
 看竹經霜少，聞猿帶雨多。但愁徵拜日，無奈借留何。

This poem turns on two allusions. It is recorded that a “Song of Shudu” was sung by local denizens who appreciated the tolerant policies of Lian Fan 廉范 (formal name Shudu; fl. 1st c. CE), which contrasted sharply with the draconian ones of his predecessor.<sup>96</sup> The theme of the story that underlies the fourth couplet is very similar: when another Eastern Han figure arrived to take office in Yingchuan, all banditry immediately ceased, and when he left forthwith, the people blocked his way, shouting the plea to “borrow” him from the emperor for another year.<sup>97</sup>

These two allusions supply the poem’s narrative frame: the loyal official goes to his provincial post but will, it is foreseen, be called back by the throne. In the prime spot — the third couplet — is a vision of what awaits the Court Gentleman in that less than desirable southern posting. This is a visceral image, weighed down with intimations of the experience that will be associated with it: bamboo grown lush without the respite of cool weather, monkeys murmuring under the dank and humid cover of rain. Fortunately — if life follows the narrative track of the poem — the recipient will be able to return after a brief exposure to this climate, and in possession of personal experience of this poetic sentiment. (And should he linger there, he will have opportunity to lament it in a poem of his own.)

Thus, placed in identical structural roles, *ying* and *dai* perform in ways that are similar yet still distinct. *Ying* is a matter of ideal mimesis. *Dai* is weighted away from the ideal, which explains its presence — in contrast to the marked absence of *ying* — in the more explicitly narrative segments of the regulated poem. Like the figure it conveys, *dai* suffuses the whole, while *ying* sparkles like a gem in the poem’s prime setting.

One final example can illustrate this distinction, or complementarity:

<sup>96</sup> See *Yiwen leiju* 50.903, citing the *Dongguan Han ji*. Perhaps there is some interior knowledge to this poem, regarding the previous occupant of the office Liang is about to assume.

<sup>97</sup> *Hou Han shu* 16.624–25 (Kou Xun).

Sending off Yan Wei to Serve as Defender of Zhuji (Yan was a native of Yue) 送嚴維尉諸暨（嚴即越人）<sup>98</sup>

How I admire your far-reaching literary accomplishments,<sup>99</sup>  
And how much honor they will accord you, when you return to your hometown,  
with your official's seal and string.

In respite from official duties, you will be able to show a dutiful face to your parents,  
And when overseeing your subjects, you will *carry* a hometown feeling to the work.  
How the lofty trees shall *illuminate* the officer quarters;  
How the spring hills will suit your life along the county ramparts.  
To be sure, you will feel sorry to have parted from the fisherman's platform rock —  
Yet to be idle is a vapid kind of fame.

愛爾文章遠，還家印綬榮。退公兼色養，臨下帶鄉情。喬木映官舍，春山宜縣城。應憐釣臺石，閒卻爲浮名。

In the midst of the rebellion, the prime minister Cui Huan 崔渙 (d. 769) was sent to the Yangtze delta area to grant official appointments to literati who had fled there. Both Yan Wei and Liu Zhangqing were among those given office, and this poem seems to have been written at that time, about 757.<sup>100</sup> The poem's narrative is straightforward. Yan has received a posting near Guiji, in his home region. He is appositely likened in line two to the Western Han figure Zhu Maichen 朱買臣, a Guiji native who was received with great honors on his return home, and another clever connection is made in the final couplet: the "fisherman's platform" was the place of reclusion of Yan Ziling 嚴子陵 (Yan Guang 光; fl. 1st c. CE), with whom this poem's Yan Wei shares a surname. In the corresponding poem that Yan Wei wrote for Liu and another acquaintance, Yan laments his appointment and declares his resolve to return to "reclusion." Here Liu jests that he should not be tempted to spend his days as a would-be

<sup>98</sup> Liu, 8.3b; Chu, 124; Yang, 114. Examples 43 and 30. The parenthetical subtitle is a note transmitted with the text, and Yan Wei's apparent corresponding poem is appended in the collection. Zhuji was a county in Guiji 會稽 (modern Shaoxing), in Tang Yuezhou 越州.

<sup>99</sup> In the Song edition the characters *ai er* 愛爾 in the first line are reversed, thus "you admire...." While that would cohere with the diction at *Analects* 3/17, it is hard to make sense of here, and *ai er* is an attested phrase in Tang poetry.

<sup>100</sup> Chu and Yang agree on this date. For Liu's appointment under Cui Huan, see Chu's note, citing the funerary lament Liu later wrote for Cui — for which, see Chu, 565; Yang, 577.

recluse amongst the region's hills and streams, the fame of a recluse being no less tenuous than fame acquired in official service.<sup>101</sup>

The third couplet, featuring *ying*, is an illumination, the poet imagining the sublime scene to be perceived by the recipient when he arrives at his posting. The natural scenery is presented for human appreciation, but as nature, an object apart. In the second couplet, meanwhile, *dai* is fully human, a "feeling" (*qing*) that fills the subject's heart, not a picture he appreciates with his eyes.

### CONCLUSION: ONE POETRY, OR TWO?

What significance resides in a word — or in a pair of words? Painters, musicians, poets — all artists find, use, and re-use certain figures in their respective media. One critical approach might be to excavate the history behind such a figure — a history of the usage of *ying*. Another, to explore one specific milieu in which a figure was put to use — a cross-examination of *dai* in the Tang poets. The approach taken here is different. With a panorama of two words bounding across the landscape of one artist's creative oeuvre, we have assessed the value of a word, and the relative values of two words in a pair. We find a pair that is related, yet distinct: a poetically significant contrast harbored in the world of light and shadow, between idealized "illumination" and the subjective feeling of "carrying." To conclude, we may briefly consider the "light" this pair of words can cast on two major paradigms in the modern study of classical Chinese poetry — the lyrical and the cultural.

The lyrical is a slippery essence, always contextually constructed. At its perilous limits, it is a marker for "whatever we think poetry is," or a historical genre that never really existed, but into which the critic will shoe-horn all kinds of actual literary production.<sup>102</sup> Over the past century, classical Chinese poetry, and even the premodern literary tradition as a whole, has frequently been characterized using this word. More precisely, as recent studies have shown, Chinese poetry has often been characterized as "*shuqing*" 抒情 ("expressing emotion/situation/etc."). This word, the modern Chinese term for "lyrical," is calqued off a premodern collocation featuring one of the tradition's most resonant keywords, *qing*. Thus, the roots of this lyric conceptualization lie not merely in the import of a facile European romanticism, but in a distinctively

<sup>101</sup> The phrase "vapid kind of fame" (*fuming*) is a dismissive reference to official service in a poem by Xie Lingyun; see *Wen xuan* 26.1243, with a source in the *Book of Rites*, but also *Analects* 7/15, where Confucius likens worldly riches and glory to the impermanence of a floating cloud.

<sup>102</sup> See Virginia Jackson and Yopie Prins, ed. *The Lyric Theory Reader*, 2 for the quotation and sections one and two on the model and its historicity.



Chinese kind of lyricism, with its own two millennia history.<sup>103</sup> The same studies have also shown, however, that whatever its roots this lyric conception was thoroughly interwoven with the struggles of intellectuals in China and its diaspora to grapple with an altogether different problem — modernity. “[S]ynchronizing fragments of the past and present so as to redraw the boundaries of the modern,” for modern Chinese intellectuals the lyric ideal was at once “symptomatic..., showing how the pain of lived historical experience can alter one’s perception of literature itself,” and “a polemical part of China’s continued exploration of the terms of selfhood and sociality.”<sup>104</sup> Providing the master genre that was otherwise — no tragedy, no epic — so sorely missed, the paradigm of lyricism, however well it may explain the Chinese tradition, was largely a screen for the more pressing issue of modernity.

Here in the twenty-first century we may well wish to move beyond the lyric model, but a concept with such a rich heritage will not simply be jettisoned away. How, then, might our two terms inform it? One immediate possibility is that the combination of “illuminating and carrying” — mimesis and subjectivity, the world as it is seen and as it is felt — could provide a good definition of what “lyricism” is supposed to entail. What we most want from a theory, however, is not an idea that describes a unity, but one that either brings together things that exist in disparate conceptual or experiential spaces, or that breaks apart what otherwise seems to be a unity. Insofar as *shi*-poetry is a single space, to view the *shi*-poem as one lyrical thing, encompassing both illuminating and carrying, is to endorse that space as it presents itself to us. This is a problem endemic to the concept of lyricism: the paradigm remains bound up with the sense that a lyric constitutes a whole. It will be more productive if we emphasize that “illumination” and “carrying” are related *yet distinct*, two separate poetics that happen to have come to grow together in the *shi*-poem, illumination running cold and vacant, “carrying” tending to the pathetic and the sentimental. The former is light, the latter is heat. Where the lyrical critic might say that a poet creates a balance, “carrying” the weight of his experience (*qing*) of the world while leavening it with his powers of “illumination,” in this alternative view we see these as two different kinds of forces, brought into a complex relationship

<sup>103</sup> See especially K. K. Leonard Chan, “‘Shuqing’ de chuantong: yige wenxue guannian de liuzhuan” and David Der-wei Wang, *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists Through the 1949 Crisis*. The former appears as the introduction to Chan and Wang’s guided anthology of essays in the lyric tradition, *Shuqing zhi xiandai xing: shuqing chuantong lunshu yu Zhongguo wenxue yanjiu*.

<sup>104</sup> Wang, *The Lyrical in Epic Time*, 51, 20, 361; also 1–38 on the lyric paradigm generally, 57 on the substitution of lyrical poetry for tragedy, and 353–69 on the potential of the lyric vision in the present century.

by the poet, or the poem, or the *shi*-poem as an agency-holding genre. The paired terms serve not to seal off a lyric space, but to it prop open.

The need to keep the lyric space open also points us toward the special poetic significance of *dai*. While the simple, crisp imagery of *ying*-illumination relies on capacities of poetic perception and representation, the metaphorical “carrying” of *dai* performs a more complex role, one that will be apparent if we shift the terms of discussion from light to its cousin energy. What *dai*-carrying is dealing with is the “energy” of “lived experience,” but as a static verbal sign its function is not to convey but to limit that energy. Like the resistor in an electrical circuit, the word *dai* stands between experience and poetic representation, moderating the voltage of feeling that would threaten to saturate the poem. For if “feeling confessing itself to itself” is indeed the source of lyric poetry, it is also the source of much bad poetry.

It is again the imperative to keep space open that may relate illumination and carrying to a second trend in scholarship on classical Chinese poetry — the focus on poetry as a factor in the cultural history of premodern China. The prominence of social or broadly cultural context in Chinese poetry will be apparent in any well contextualized study, and since the ‘cultural turn’ some thirty years ago, the cultural dimension has become a dominant point of focus in western language scholarship.<sup>105</sup> The question is how, insofar as *shi*-poetry is poetry, one reconciles investigation into the cultural significance of Chinese poetry with analysis of its aesthetic qualities. One way of dealing with this question is to resolve the two approaches into one: the aesthetic and the cultural are two sides of the same coin, or the aesthetic is the coin and the cultural is its use in circulation. This is an alluring proposition, because while it is possible to study any poetic tradition from either viewpoint, it is likely impossible not to pursue both in any well-considered study of the Chinese tradition.

Again, however, object/use and coin/currency are ways of speaking that close up difference. The space of *ying* and *dai* leads in another direction. This space is not a unity, but a diptych, two scenes that share a domain but remain distinct. The kinds of things that are spoken of when poetry is treated as a cultural object are not like this: the work is read through biography or through culture, or vice versa, presuming hermeneutic or even genetic relationships. Here we behold a relationship that is contingent, the radical notion that the idealized, pure light of poetry and the subjectivity and social experience that *seems* to produce it, or

<sup>105</sup> Of works that have focused on this aspect directly, perhaps one attempt to theorize the problem may be singled out: Christopher Leigh Connery, *Empire of the Text: Writing and Authority in Early Imperial China*, which aims to show how “[t]he social and the textual are entwined in complicated ways” (33) in imperial China.

be produced by it, do not actually interact. With both elements in this paired sensibility held in the mind at once and yet in separation, a theory of Chinese poetry gives way to a theory of the reader of Chinese poetry. The implicit problems include the nature of the observer (as an individual and as sets of individuals), how the viewing position can be reliably (“critically”) calibrated, and how the various vistas the poem affords may be conceptualized together. That would be a different view of classical Chinese poetry.

## REFERENCES

### Primary sources

- Han shu* 漢書. Compiled by Ban Gu 班固 (32–92). Typeset rpt. Beijing: Zhonghua shuju, 1962.
- Hou Han shu* 後漢書. Compiled by Fan Ye 范曄 (398–445). Typeset rpt. Beijing: Zhonghua shuju, 1965.
- Liu Wenfang wen ji* 劉文房文集. Partially extant Song printing, reprinted in *Song Shu ke ben Tangren ji congkan* 宋蜀刻本唐人集叢刊 series. Vol. 9. Shanghai: Shanghai guji chubanshe, 1994.
- Liu Zhangqing shi biannian jianzhu* 劉長卿詩編年箋注. Preface dated 1993. Edited by Chu Zhongjun 儲仲君. Beijing: Zhonghua shuju, 1996.
- Liu Zhangqing ji biannian jiaozhu* 劉長卿集編年校注. Preface dated 1987. Edited by Yang Shiming 楊世明. Beijing: Renmin wenxue, 1999.
- Quan shanggu sandai Qin Han Sanguo liuchao wen* 全上古三代秦漢三國六朝文. Compiled by Yan Kejun 嚴可均 (1762–1843). Photort. Beijing: Zhonghua shuju, 1999 [1958].
- Quan Tang shi* 全唐詩. Compiled 1707. Rpt. Beijing: Zhonghua shuju, 1960. Online edition: *Xiaoyao yiwen wangjie* 簫堯藝文網界. <http://www.xysa.com/quantangshi/t-index.htm>. (Accessed April 4, 2019).
- Shishuo xinyu jianshu* 世說新語箋疏. Compiled by Liu Yiqing 劉義慶 (403–44) et al. Annotated by Liu Xiaobiao 劉孝標 (462–521). Edited and annotated by Yu Jiayi 余嘉錫 (1884–1955). Shanghai: Shanghai guji chubanshe, 1996.
- Shuowen jiezi* 說文解字. Compiled by Xu Shen 許慎 (ca. 55–ca.149). Photort. of 1873 edition. Beijing: Zhonghua shuju, 1963.
- Shuowen jiezi zhu* 說文解字注. Compiled by Xu Shen. Annotated by Duan Yucai 段玉裁 (1735–1815). Photort. Hangzhou: Zhejiang guji chubanshe, 1998.
- Tang shi pinhui* 唐詩品彙. Compiled by Gao Bing 高棅 (1350–1423). Photort. of late Ming printing. Shanghai: Shanghai guji chubanshe, 1982.
- Tangren xuan Tang shi xinbian* 唐人選唐詩新編. Edited by Fu Xuancong 傅璇琮. Xi'an: Shaanxi renmin jiaoyu chubanshe, 1996.
- Wen xuan* 文選. Compiled by Xiao Tong 蕭統 (501–31). Annotated by Li Shan 李善 (d. 689). Typeset rpt. Shanghai: Shanghai guji chubanshe, 1986.
- Wenyuan yinghua* 文苑英華. Compiled by Li Fang 李昉 (925–96) et al. Photort. from Song and Ming printings. Beijing: Zhonghua shuju, 1966.
- Xian Qin Han Wei Jin Nanbeichao shi* 先秦漢魏晉南北朝詩. Compiled by Lu Qinli 逯欽立 (1911–1973). Beijing: Zhonghua shuju, 1983.

*Yiwen leiju* 藝文類聚. Compiled 624 by Ouyang Xun 歐陽詢 et al. Edited by Wang Shaoying 汪紹楹. Typeset rpt., rev. ed. Shanghai: Shanghai guji chubanshe, 1999 [1965].

## Secondary sources

- Chan, K. K. Leonard 陳國球. “‘Shuqing’ de chuantong: yige wenxue guannian de liuzhuan” 「抒情」的傳統——一個文學觀念的流轉. *Danjiang Zhongwen xuebao* 25 (Dec. 2011): 173–98.
- Chen Guoqiu 陳國球 and Wang Dewei 王德威, ed. *Shuqing zhi xiandai xing: Shuqing chuantong lunshu yu Zhongguo wenxue yanjiu* 抒情之現代性：“抒情傳統”論述與中國文學研究. Beijing: Sanlian shudian, 2014.
- Chen Shunzhi 陳順智. “Liu Zhangqing chongchu shi kao” 劉長卿重出詩考. *Wei Jin Nanbeichao Sui Tang shi ziliao* 18 (2001): 162–77.
- Connery, Christopher Leigh. *Empire of the Text: Writing and Authority in Early Imperial China*. Lanham MD: Rowman and Littlefield, 1998.
- Ge Xiaoyin 葛曉音. “‘Yixiang leitong’ he ‘yuchu duzao’: cong Qian-Liu kan Dali wulü shouzheng he jianbian de luxiang” 「意象雷同」和「語出獨造」——從「錢、劉」看大曆五律守正和漸變的路向. *Qinghua xuebao* (Hsinchu) 45, no.1 (2015): 73–100.
- Jackson, Virginia, and Yopie Prins, ed. *The Lyric Theory Reader: A Critical Anthology*. Baltimore: Johns Hopkins University Press, 2014.
- Jiang Shaoyu 蔣紹愚. *Tang shi yuyan yanjiu* 唐詩語言研究. Revised edition. Beijing: Yuwen chubanshe, 2008.
- Kroll, Paul W., ed. *A Student’s Dictionary of Classical and Medieval Chinese*. Leiden and Boston: Brill, 2015.
- Liu Qian 劉乾. “Liu Zhangqing shi yiwen kaobian” 劉長卿詩異文考辨. *Nandu xuetao* 13, no. 4 (1993): 63–71.
- Lynch, David K., and William Livingston. *Color and Light in Nature*. Cambridge: Cambridge University Press, 1995.
- Minnaert, M. G. J. *The Nature of Light and Colour in the Open Air*. Translated by H. M. Kremer-Priest. Revised by K. E. Brian Jay. New York: Dover Editions, 1954 [1940].
- Owen, Stephen. “Notes to the Poems.” In Owen, *The Great Age of Chinese Poetry: The High T’ang*, 328–422. New Haven and London: Yale University Press, 1981.
- Tong Peiji 佟培基. “Liu Zhangqing shi chongchu zhenbian” 劉長卿詩重出甄辨. *Wenxue yichan* 2 (1993): 40–47.
- Wang, David Der-wei. *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists Through the 1949 Crisis*. New York: Columbia University Press, 2015.
- Wang Ying 王鐸. *Shici quyu ci lishi* 詩詞曲語辭例釋. Rev. ed. Beijing: Zhonghua shuju, 1997 [1986].