

CHIANG CHING-KUO FOUNDATION INTERNATIONAL SINOLOGICAL CENTRE
AT CHARLES UNIVERSITY

PRAGUE SUMMER SCHOOL ON CHINESE POETRY:

Wang Wei 王維
across time and space



SEPTEMBER
4 – 8 2023

Prague Summer School of Chinese Poetry

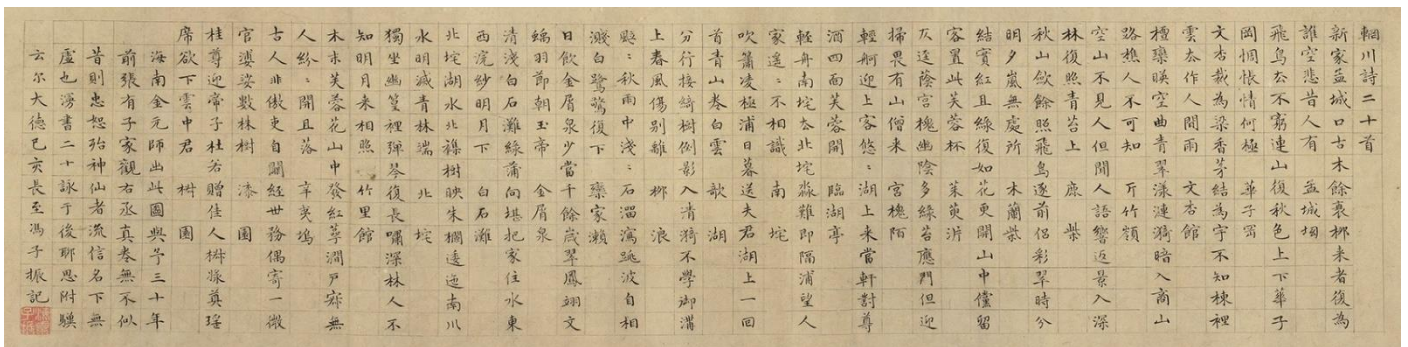
„Wang Wei across Time and Space“

Date: September 4 – 8, 2023

Venue: Charles University, Faculty of Arts, Celetná 20, Prague 1, Czech Republic

Wang Wei 王維 (699-761), courtesy name Mojie 摩詰, is along with Li Bai and Du Fu one of the “Holy Trinity” of Tang poetry and as such he is well remembered even outside the circles of students of Chinese literature. Generally known as the greatest nature poet of the Tang, whose tranquil, seemingly simple landscapes can be read as expressions of Buddhist, particularly *chan* experience, Wang Wei is also one of the very few Chinese poets frequently translated into western languages, and a poet who even inspired some western modernists in their experimentations. Wang Wei is also an important figure in the history of Chinese painting, despite the fact that very little of his art has been preserved.

Recently Chinese literature studies in Europe are more preoccupied with fiction rather than poetry and with modern periods rather than the Tang, and Wang Wei along with other Tang poets does not prominently figure in teaching and research about China at European universities. The summer school wants to address this situation and introduce Wang Wei's poetic art to students of sinology, including those who do not necessarily specialize in Tang poetry studies. Scholars from Europe and Taiwan through lectures, readings and interpretations of poems will offer new perspectives on Wang Wei, his poetry and painting, and his reception after the Tang, echoes of his poems in early 20th century classical Chinese poetry, as well as European translations.



Copy After Wang Wei's "Wangchuan Villa"

Guo Zhongshu (d. 977), Song dynasty

Handscroll, ink and colors on silk, 29 x 490.4 cm

PROGRAMME

Day 1: Monday, September 4, Page 5

9.00 – 11.30: Morning session

Olga Lomová (Charles University): Wang Wei – court poet and “recluse” of the Golden Age of Chinese poetry I

13.00 – 16.30: Afternoon session with reading

Tero Tähtinen (University of Tampere): Wang Wei as a Buddhist poet

Day 2: Tuesday, September 5, Page 42

9.00 – 12.30: Morning session

Olga Lomová (Charles University): Wang Wei – court poet and “recluse” of the Golden Age of Chinese poetry II, with reading

14.00 – 15.30: Afternoon reading

Olga Lomová: The Wangchuan series (輞川集)

Day 3: Wednesday, September 6, Page 52

9.00 – 12.30: Morning session

14.00 – 16.00: Afternoon session

Leonard Kwok Kou Chan (陳國球) (National Tsing Hua University, Hsinchu): Reception of Wang Wei in later periods and issues of shaping an ideal Tang poet

Day 4: Thursday, September 7, Page 63

9.00 – 12.30: Morning session

Yang Zhiyi (楊治宜) (JWG University Frankfurt am Main): Wang Wei in Republican China

14.00 – 15.30: Afternoon session

Michaela Pejčochová (National Gallery, Prague): Wang Wei in the history of Chinese painting

Day 5: Friday, September 8, Page 71

9.00–12.30: Morning session

Frank Kraushaar (National Library of Latvia): Appropriation of Wang Wei by modern Western poets

Leonard Kwok Kou Chan (陳國球) (National Tsing Hua University, Hsinchu)

Kwok Kou Leonard Chan is currently holding positions as a Yushan Scholar Chair Professor at National Tsing Hua University and Fellow of The Hong Kong Academy of the Humanities. His past experience includes positions at The Education University of Hong Kong as Chair Professor of Chinese Literature and the Founding Dean of the Faculty of Humanities.

Leonard Chan's areas of expertise include Chinese literary criticism, literary historiography, Hong Kong literature, and Chinese-Western comparative literature. His research outputs encompass more than 20 books, including *The Reception of Tang Poetry in Ming Neo-Classical Criticism* (唐詩的傳承：明代復古詩論研究), and over a hundred of research articles. Leonard Chan's latest publication *Discourses on Chinese Lyrical Tradition and Literary Historiography* (抒情傳統論與中國文學史) would best manifest his study of "Chinese Lyrical Tradition" over the years. The book spans through academic traditions of the Continental Europe, North America and the Mainland China, Taiwan and Hong Kong, and exhibits the dynamics and diversity of the relevant discourses in relation to the comparative study of Chinese literature.

Frank Kraushaar (National Library of Latvia)

Frank Kraushaar has been teaching classical Chinese poetry and prose literature (mostly from Wei-Jin to Song) since 1999. He prefers looking at literature in critical comparison with its translations, taking the latter as blueprint of social and individual dispositions retrieved by the original from its own future, which was unknown at the moment of its creation. His research activities cover Tang and Song poetry, chuan-qi novels, history and future of translation of Chinese verse in Western Languages (English, German, French, Latvian) as well as classical verse written by modern poets in the 20th and 21st century.

Frank has served as professor and in leading positions at the University of Latvia in Riga between 2005 and 2020. In autumn 2023 he will resume a permanent position at the Institute for Comparative Literature at Leopold-Franzens-Universität Innsbruck, Austria.

Olga Lomová (Charles University)

Olga Lomová has a long teaching experience focusing on Chinese poetry (both pre-modern and 20th century), but she also taught classes on the impact of ideology on literature and culture in the People's Republic of China. Her research includes Tang poetry, Six Dynasties poetry and prose, early Chinese historiography, particularly the work of Sima Qian, and intellectual and cultural transformation in China in early 20th century. Besides numerous research articles she published (in Czech) monographs on Wang Wei, Sima Qian, and co-authored a book on Wang Guowei's *Renjian cihua*. Recently she wrote about the history of Czech sinology (Dvořák, Průšek) and about more general issues of the discipline.

Since 2002 Olga Lomová is director of the CCKF International Sinological Center at Charles University in Prague.

Michaela Pejčochová (National Gallery, Prague)

Michaela Pejčochová got her PhD in Chinese studies from the Charles University in Prague and works as curator of the Chinese art collections at the National Gallery in Prague. She specialises in the history and theory of Chinese art and the research of Asian art collections in the West. She translated Guo Xi's *Lofty Message of Forests and Streams* as part of her MA, and analysed Mi Fu's and Dong Qichang's art historical texts in her PhD thesis. In 2019, she published the *Emissary from the Far East*, a study about the painter and collector Vojtěch Chytil and the collection of Asian art he had once brought to Europe.

Tero Tähtinen (University of Tampere)

Tero Tähtinen (b. 1978) is a PhD candidate and lecturer of Comparative Literature in Tampere University, Finland. His up-coming dissertation "Empty Mountain, Empty Mind. The Relationship between Human and Nature and Classical Chinese Landscape Poetry" discusses the dynamics of human and non-human as they are thematized and presented in the context of traditional Chinese *shanshui* poetry.

Tähtinen has published two articles on classical Chinese poetics and the view on landscape in Finnish. His article "In the Mountain Forest I Lose My Self": The Experience of No-Self in Wang Wei's Short Landscape Poems" was published by *The Journal of Chinese Literature and Culture* in 2022 and his article on space and place in Tao Qian's *tianyuan* poetry will be published later on this year by *The Journal of Chinese Humanities*. In his research, Tähtinen applies theoretical tools of modern western literary studies to classical Chinese texts.

In addition, Tähtinen has translated a collection of classical Chinese nature poetry, Sunzi's *The Art of War*, and several Chinese Chan Buddhist texts (including *The Diamond Sutra*, *The Teachings of Master Bodhidharma* and *The Teachings of Master Huangbo*) into Finnish.

Yang Zhiyi (楊治宜) (Goethe University Frankfurt am Main)

She specializes in the research on classical and classicist Chinese poetry and investigates related questions in aesthetics, philosophy, memory, cultural studies, and literary modernity. She received a PhD in East Asian Studies from Princeton University in 2012 and is the author of a monograph on the 11th century poet Su Shi. She has been working on modern Chinese lyric classicism in the last few years and has published on poets like Liu Yazi, Wang Jingwei, Zhou Zuoren, and avant-garde classicist cyberspace poets. She considers herself Chinese and world citizen. It is the call of the distance—what the Germans beautifully describe as *das Fernweh*—which has brought her from China to the US and eventually to Germany. (For more information, see her personal webpage <https://zhiyiyang.com/>.)

[Prague Summer School of Chinese Poetry 2023](#)



Day 1: Monday September 4

Wang Wei – court poet and “recluse” of the Golden Age of Chinese poetry I

Olga Lomová (Charles University)

The first day of the summer school will be dedicated to general information about the Tang poet Wang Wei 王維 (courtesy name Mojie 摩詰) famous as a nature/landscape poet and for some as the “Buddha of Poetry” (Shi Fo 詩佛). Wang Wei, one of the most famous poet of his time, and his poetry will be introduced in social and political milieu of the High Tang, including practices of composing, reading, preserving and circulating poetry. Wang Wei’s poetic art will be contextualized in earlier history of Chinese poetry, including brief introduction to the genre of nature poetry and its philosophical meaning. This topic will be presented using a number of selected poems Wang Wei wrote on various occasions, and the idea of “nature poet” will be specified and sometimes also contested. The afternoon reading session will go deeper into Wang Wei’s language and style and the participants of the summer school will have an opportunity to practice their reading skills of Tang poetry.

There will be another reading session on the second day in the afternoon dealing exclusively with Wang Wei’s quatrains, and particularly the Wangchuan cycle (輞川集).

Biography

漢籍全文資料庫

<https://hanchi.ihp.sinica.edu.tw/ihp/hanji.htm>



王維列傳(舊唐書)

列傳第一百四十一上 文苑下(JUAN 一百九十下,列傳第一百四十)

...5051...

王維字摩詰，太原祁人。父處廉，終汾州司馬，徙家于蒲，遂為河東人。維開元九年進士擢第。事母崔氏以孝聞。與弟縉俱有俊才，博學多藝亦齊名，閨門友悌，多士推之。歷右拾遺、監察御史、左補闕、庫部郎中。居母喪，柴毀骨立，殆不勝喪。服闋，拜吏部郎 5052 中。天寶末，為給事中。

祿山陷兩都，玄宗出幸，維扈從不及，為賊所得。維服藥取痢，偽稱瘖病。祿山素憐之，遣人迎置洛陽，拘於普施寺，迫以偽署。祿山宴其徒於凝碧宮，其樂工皆梨園弟子、教坊工人。維聞之悲惻，潛為詩曰：「萬戶傷心生野煙，百官何日再朝天？秋槐花落空宮裏，凝碧池頭奏管絃。」賊平，陷賊官三等定罪。維以凝碧詩聞于行在，肅宗嘉之，會縉請削己刑部侍郎以贖兄罪，特宥之，責授太子中允，乾元中，遷太子中庶子、中書舍人，復拜給事中，轉尚書右丞。

維以詩名盛於開元、天寶間，昆仲宦遊兩都，凡諸王駙馬豪右貴勢之門，無不拂席迎之，寧王、薛王待之如師友。維尤長五言詩。書畫特臻其妙，筆蹤措思，參於造化，而創意

經圖，即有所缺，如山水平遠，雲峯石色，絕迹天機，非繪者之所及也。人有得奏樂圖，不知其名，維視之曰：「霓裳第三疊第一拍也。」好事者集樂工按之，一無差，咸服其精思。

維弟兄俱奉佛，居常蔬食，不茹葷血，晚年長齋，不衣文綵。得宋之問藍田別墅，在輞口，輞水周於舍下，別漲竹洲花塢，與道友裴迪浮舟往來，彈琴賦詩，嘯詠終日。嘗聚其田園所為詩，號輞川集。在京師日飯十數名僧，以玄談為樂。齋中無所有，唯茶鑪、藥臼、經案、繩床而已。退朝之後，焚香獨坐，以禪誦為事。妻亡不再娶，三十年孤居一室，屏絕塵累。5053

乾元二年七月卒。臨終之際，以縉在鳳翔，忽索筆作別縉書，又與平生親故作別書數幅，多敦厲朋友奉佛脩心之旨，捨筆而絕。

代宗時，縉為宰相，代宗好文，常謂縉曰：「卿之伯氏，天寶中詩名冠代，朕嘗於諸王座聞其樂章。今有多少文集，卿可進來。」縉曰：「臣兄開元中詩百千餘篇，天寶事後，十不存一。比於中外親故間相與編綴，都得四百餘篇。」翌日上之，帝優詔褒賞。縉自有傳。史／正史／新唐書／列傳第一百二十七 文藝中／

王維(P.5764)..[底本：北宋嘉祐十四行本]

王維字摩詰，九歲知屬辭，與弟縉齊名，資孝友。開元初，擢進士，調太樂丞，坐累為5765濟州司倉參軍。張九齡執政，擢右拾遺。歷監察御史。母喪，毀幾不生。服除，累遷給事中。

安祿山反，玄宗西狩，維為賊得，以藥下利，陽瘖。祿山素知其才，迎置洛陽，迫為給事中。祿山大宴凝碧池，悉召梨園諸工合樂，諸工皆泣，維聞悲甚，賦詩悼痛。賊平，皆下獄。或以詩聞行在，時縉位已顯，請削官贖維罪，肅宗亦自憐之，下遷太子中允。久之，遷中庶子，三遷尚書右丞。

縉為蜀州刺史未還，維自表「已有五短，縉五長，臣在省戶，縉遠方，願歸所任官，放田里，使縉得還京師」。議者不之罪。久乃召縉為左散騎常侍。上元初卒，年六十一。疾甚，縉在鳳翔，作書與別，又遺親故書數幅，停筆而化。贈祕書監。

維工草隸，善畫，名盛於開元、天寶間，豪英貴人虛左以迎，寧、薛諸王待若師友。畫思入神，至山水平遠，雲勢石色，繪工以為天機所到，學者不及也。客有以按樂圖示者，無題識，維徐曰：「此霓裳第三疊最初拍也。」客未然，引工按曲，乃信。

兄弟皆篤志奉佛，食不葷，衣不文綵。別墅在輞川，地奇勝，有華子岡、欽湖、竹里館、柳浪、茱萸洲、辛夷塢，與裴迪游其中，賦詩相酬為樂。喪妻不娶，孤居三十年。母亡，表輞川第為寺，終葬其西。5766寶應中，代宗語縉曰：「朕嘗於諸王座聞維樂章，今傳幾何？」遣中人王承華往取，縉哀集數十百篇上之。

《王維集校註》（中華書局 1997）WWJJZ

Souyun 搜韻

<https://sou-yun.cn/index.aspx>



1. 王維，〈桃源行〉[載《王維集校註》，卷1，頁16–17]

Wang Wei: Peach Blossom Spring (Written at nineteen) (Translated by Paul Rouzer)¹

漁舟逐水愛山春，兩岸桃花夾去津。
坐看紅樹不知遠，行盡青溪不見人。
山口潛行始隈隩，山開曠望旋平陸。
遙看一處攢雲樹，近入千家散花竹。
樵客初傳漢姓名，居人未改秦衣服。
居人共住武陵源，還從物外起田園。
月明松下房櫳靜，日出雲中雞犬喧。
驚聞俗客爭來集，競引還家問都邑。
平明閭巷掃花開，薄暮漁樵乘水入。
初因避地去人間，及至成仙遂不還。
峽裏誰知有人事，世中遙望空雲山。
不疑靈境難聞見，塵心未盡思鄉縣。
出洞無論隔山水，辭家終擬長游衍。
自謂經過舊不迷，安知峰壑今來變！
當時只記入山深，青溪幾曲到雲林。
春來徧是桃花水，不辨仙源何處尋。

In his fishing boat he followed the water; he loved
spring in the hills.
On the two banks, peach blossoms flanked the
departing stream.
He sat and watched the red trees, not noticing how
far he went;
When he came to the end of the blue creek he saw
no one.
Stealthily he entered the mountain mouth – at first it
curved and turned;
Then it opened up, and suddenly he viewed a plain
stretching away.
Far away he could see one place with a copse of
misty trees;
When he approached, he entered a thousand houses
with patches of flowering bamboo.
The woodsman was the first to have contact with
these men with Han-era names;
The residents had still not changed their Qin-era
clothing.
The residents lived together at this Wuling source,
Beyond the things of this world they established
fields and gardens.
The moon shone bright under the pines; their
windows were tranquil.
The sun emerged from behind the clouds; the clamor
of chickens and dogs.
Startled to hear of this traveler from the common
world, they gathered together;
They vied in leading them to their homes and asked
about the capital.
At dawn in the village lanes, they swept the petals
away;
At dusk, the fishermen and woodcutters rode the
creek back home.
At first in order to avoid the troubles they had left
the human realm;
When they turned into Transcendents they then did
not return.
In this gorge who would know about affairs of men?
Gazing here from the human world you could only
see cloudy hills.
He did not suspect that such a numinous realm was a
rare discovery;
His dusty mind was not yet free of longing for his
home.

¹ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 203; 205.

	<p>He emerged from the cave, paying no heed to the intervening hills and streams; He bid his family farewell, intending in the end to travel long for his own pleasure. He thought he wouldn't get lost if he followed his former path; How could he know that peaks and valleys would now change? The first time he had only noticed how deep he had entered the hills, And how many turns the blue stream took into cloudy woods. Now that spring had come, everywhere there were peach flower waters; He could no longer distinguish where to find his Transcendents' stream.</p>
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2. 陶淵明:桃花源記并詩

Tao Yuanming: The Peach Blossom Spring (Translated by J. R. Highwater)²

晉太元中，武陵人捕魚為業。緣溪行，忘路之遠近。忽逢桃花林，夾岸數百步，中無雜樹，芳草鮮美，落英繽紛。漁人甚異之，復前行，欲窮其林。林盡水源，便得一山。山有小口，髣髴若有光。便舍船從口入。初極狹，纔通人，復行數十步，豁然開朗。土地平曠，屋舍儼然。有良田、美池、桑竹之屬。阡陌交通，雞犬相聞。其中往來種作，男女衣著，悉如外人。黃髮垂髫，并怡然自樂。見漁人，乃大驚，問所從來，具答之。便要還家，為設酒殺雞作食。村中聞有此人，咸來問訊。自云先世避秦時亂，率妻子邑人來此絕境，不復出焉，遂與外人間隔。問今是何世，乃不知有漢，無論魏晉。此人一一為具言所聞，皆嘆惋。餘人各復延至其家，皆出酒食。停數日，辭去。此中人語云：「不足為外人道也。」既出，得其船，便扶向路，處處誌之。及郡下，詣太守說如此。太守即遣人隨其往，尋向所誌，遂迷不復得路。南陽劉子驥，高尚士也。聞之，欣然規往，未果，尋病終。後遂無問津者。

During the Tai-yuan period of the Jin dynasty a fisherman of Wuling once rowed upstream, unmindful of the distance he had gone, when he suddenly came to a grove of peach trees in bloom. For several hundred paces on both banks of the stream there was no other kind of tree. The wild flowers growing under them were fresh and lovely, and fallen petals covered the ground- it made a great impression on the fisherman. He went on for a way with the idea of finding out how far the grove extended. It came to an end at the foot of a mountain whence issued the spring that supplied the stream. There was a small opening in the mountain, and it seemed as though light was coming through it. The fisherman left his boat and entered the cave, which at first was extremely narrow, barely admitting his body; after a few dozen steps it suddenly opened out onto a broad and level plain where well-built houses were surrounded by rich fields and pretty ponds. Mulberry, bamboos and other trees and plants grew there, and criss-cross paths skirted the fields. The sounds of cocks crowing and dogs barking could be heard from one courtyard to the next. Men and women were coming and going about their work in the fields. The clothes they wore were like those of ordinary people. Old men and

² MINFORD, John and Joseph S. M. LAU (eds). *Classical Chinese Literature: An Anthology of Translations – Volume 1: From Antiquity to the Tang Dynasty*. Columbia University Press and The Chinese University of Hong Kong, 2000, pp. 515-517.

boys were carefree and happy. When they caught sight of the fisherman, they asked in surprise how he had got there. The fisherman told the whole story, and was invited to go to their house, where he was served wine while they killed a chicken for a feast. When the other villagers heard about the fisherman's arrival they all came to pay him a visit. They told him that their ancestors had fled the disorders of Qin times and, having taken refuge here with wives and children and neighbors, had never ventured out again; consequently they had lost all contact with the outside world. They asked what the present ruling dynasty was, for they had never heard of the Han, let alone the Wei and the Jin. They sighed unhappily as the fisherman enumerated the dynasties one by one and recounted the vicissitudes of each. The visitors all asked him to come to their houses in turn, and at every house he had wine and food. He stayed several days. As he was about to go away, the people said, "There's no need to mention our existence to outsiders." After the fisherman had gone out and recovered his boat, he carefully marked the route. On reaching the city, he reported what he had found to the magistrate, who at once sent a man to follow him back to the place. They proceeded according to the marks he had made, but went astray and were unable to find the cave again. A high-minded gentleman of Nanyang named Liu Ziji heard the story and happily made preparations to go there, but before he could leave he fell sick and died. Since then there has been no one interested in trying to find such a place.

嬴氏亂天紀，賢者避其世。
 黃綺之商山，伊人亦云逝。
 往迹湮復湮，來徑遂蕪廢。
 相命肆農耕，日入從所憩。
 桑竹垂餘蔭，菽稷隨時藝。
 春蠶收長絲，秋熟靡王稅。
 荒路曖交通，雞犬互鳴吠。
 俎豆猶古法，衣裳無新製。
 童孺縱行歌，班白歡遊詣。
 草榮識節和，木衰知風厲。
 雖無紀曆誌，四時自成歲。
 怡然有餘樂，於何勞智慧。
 奇蹤隱五百，一朝啟神界。
 淳薄既異源，旋復還幽蔽。
 借問遊方士，焉測塵囂外。
 願言躡輕風，高舉尋吾契。

The Ying clan disrupted Heaven's ordinance
 And good men withdrew from such a world.
 Huang and Qi went off to Shang Mountain
 And these people too fled into hiding.
 Little by little their tracks were obliterated
 The paths they followed overgrown at last.
 By agreement they set about farming the land
 When the sun went down each rested from his toil.
 Bamboo and mulberry provided shade enough,
 They planted beans and millet, each in season.
 From spring silkworms came the long silk thread
 On the fall harvest no king's tax was paid.
 No sign of traffic on overgrown roads,
 Cockcrow and dogsbark within each other's earshot.
 Their ritual vessels were of old design,
 And no new fashions in the clothes they wore.
 Children wandered about singing songs,
 Graybeards went paying one another calls.
 When grass grew thick they saw the time was mild,
 As trees went bare they knew the wind was sharp.
 Although they had no calendar to tell,
 The four seasons still filled out a year.
 Joyous in their ample happiness
 They had no need of clever contrivance.
 Five hundred years this rare deed stayed hid,
 Then one fine day the fay retreat was found.
 The pure and the shallow belong to separate worlds:
 In a little while they were hidden again.
 Let me ask you who are convention-bound,
 Can you fathom those outside the dirt and noise?
 I want to tread upon the thin thin air
 And rise up high to find my own kind.

3. 賦得清如玉壺冰 (開元七年; 719) WWJJZ 19

京兆府試，時年十九。

Receiving the theme: “Clear as ice in a jade vase”

(at the examinations for the capital region, at age nineteen) (Translation by Paul Rouzer)³

藏冰玉壺裏，冰水類方諸。 未共銷丹日，還同照綺疏。 抱明中不隱，含淨外疑虛。 氣似庭霜積，光言砌月餘。 曉凌飛鵲鏡，宵映聚螢書。 若向夫君比，清心尚不如。	Stored ice in a jade vase; Icy water like a dew-collection plate. Before both melt in the blazing sun, They still shine together in the latticed window. Embracing light – nothing within is hidden; Containing purity – from the outside it seems empty. Vapors like accumulated frost in the courtyard; Bright like strong moonlight on the stairs.
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4. 敕借岐王九成宮避暑應教 (開元八年; 720) WWJJZ 25

The emperor has loaned the Prince of Qi the Jiucheng Palace for avoiding the heat: at princely command (Translation by Paul Rouzer)⁴

帝子遠辭丹鳳闕，天書遙借翠微宮。 隔窗雲霧生衣上，卷幔山泉入鏡中。 林下水聲喧語笑，岩間樹色隱房櫳。 仙家未必能勝此，何事吹笙向碧空。	The imperial prince has distantly retreated from the cinnabar phoenix watchtowers; An imperial order lends him afar this palace in azure mists. Beyond the windows, the clouds and mist seem to rise from our clothes; As we roll up the curtains, the mountain stream enters into the mirrors. Below the wood, the sound of water drowns out speech and laughter; Before the cliffs, the color of the trees conceals the window lattices. The homes of Transcendents would not necessarily be able to surpass this; So why should Wangzi Qiao play his reed organ and ascend into the jade-green sky?
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³ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 77.

⁴ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 365

5. 登河北城樓作 (開元八九年; 721) WWJJZ 38

Written when climbing the gate tower at Hebei (Translation by Paul Rouzer)⁵

井邑傅巖上，客亭雲霧間。 高城眺落日，極浦映蒼山。 岸火孤舟宿，漁家夕鳥還。 寂寥天地暮，心與廣川閑。	The town stands above Fu cliff; The guesthouse rests among clouds and mist. From the high city wall, I gaze out on the setting sun, And the farther bank, distinct against the gray-green hills. Fire on the riverside – a lone boat passes the night; Fishermen’s houses – evening birds return. Lonely and desolate, twilight on heaven and earth; My mind is as calm as the broad current.
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6. 渡河到清河作 (開元八???) WWJJZ 51

Composed while crossing the Yellow River and Arriving at Qinghe (Translation by Paul Rouzer)⁶

泛舟大河裏，積水窮天涯。 天波忽開拆，郡邑千萬家。 行復見城市，宛然有桑麻。 回瞻舊鄉國，渺漫連雲霞。	A boat floating on the vast Yellow River; A mass of waters reaching to the edge of the sky. Sky and waves suddenly split open – A commandery town with a myriad homes. As we move on I can see the town markets, And distinctly make out mulberry and hemp. I turn back to gaze at my old homeland; The broad waters reach to the sunset clouds.
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7. 魚山神女祠歌 (二首) (722) (開元八???) WWJJZ 53-54

The shrine of the goddess of Fish Mountain (Translation by Paul Rouzer)⁷

a) 迎神曲

Welcoming the Goddess

坎坎擊鼓，魚山之下。 吹洞簫，望極浦。 女巫進，紛屢舞。 陳瑤席，湛清醕， 風淒淒兮夜雨。	Bang bang the drums are struck, At the foot of Fish Mountain. They blow the bamboo flutes, Gaze to the farther shore. The shamanka approaches, In a profusion of many dances. Roll out the precious offering mats! Pour out the crystal ale!
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⁵ Ibid, pp. 321.

⁶ Ibid, pp. 151; 153.

⁷ Ibid, pp. 13; 15.

神之來兮不來，使我心兮苦復苦	The wind is cold and dismal at night it rains. Does the goddess come or not? This makes our hearts bitter beyond bitter.
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b) 送神曲

Bidding the Goddess Farewell

紛進拜兮堂前，目眷眷兮瓊筵。 來不語兮意不傳，作暮雨兮愁空山。 悲急管思繁弦，靈之駕兮儼欲旋。 條雲收兮雨歇，山青青兮水潺湲。	In a flurry they come forward to bow before the hall, Eyes that gaze with yearning on the garnet mat. She comes without speaking does not convey her thoughts, She makes the rain at dusk turns the empty hills doleful. With grief the swift flutes are played; brooding, the intricate strings. Her numinous carriage solemnly begins to turn. Swiftly the clouds pull away and the rain ceases; How green are the hills and the water flows on and on.
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8. 送孟六歸襄陽 (開元 17;729) WWJJZ 84

Seeing off Meng Six on his return to Xiangyang (Translation by Paul Rouzer)⁸

杜門不欲出，久與世情疏。 以此爲長策，勸君歸舊廬。 醉歌田舍酒，笑讀古人書。 好是一生事，無勞獻《子虛》。	Seal your gate – do not plan to go out; Permanently distance yourself from worldly circumstances. Make this your long-term plan: I urge you to return to your former hut. Drunkenly sing with your homestead ale, Laugh as you read the books of the ancients. This is precisely a life-long matter; Don't bother yourself to present a "Sir Fantasy" rhapsody.
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⁸ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 163; 165.

9. 〈華嶽〉(開元 18 年 730), WWJJZ 86

The Hua Marchmount (Translation by Paul Rouzer)⁹

<p>西嶽出浮雲，積翠在太清。 連天凝黛色，百里遙青冥。 白日爲之寒，森沈華陰城。 昔聞乾坤閉，造化生巨靈。 右足踏方止，左手推削成。 天地忽開拆，大河注東溟。 遂爲西峙嶽，雄雄鎮秦京。 大君包覆載，至德被羣生。 上帝佇昭告，金天思奉迎。 人祇望幸久，何獨禪云亭？</p>	<p>The western marchmount rises from floating clouds, Massed kingfisher-green in the clear void. Its congealed blue-black hues are linked to the sky; For a hundred li it stretches into black obscurity. It makes the white sun turn cold, And makes gloomy the town of Huayin. I once heard that when sky and earth were sealed, Creation gave birth to the Great Spirit; With his right foot he trod on Fangzhi, And with his left hand he shoved and scraped. Then suddenly Heaven and Earth were torn open, And the great Yellow River surged to the eastern main. Then Hua became a marchmount facing west, Mighty and steadfast, guarding the Qin capital. The great ruler embraces the sky above and the earth below, His perfect virtue covers all living things. God above awaits his shining declaration, The metal spirit intends to make his greeting. Men and earth gods have long hoped for his coming; So why alone offer sacrifice at the peaks of Tai?</p>
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10. 淇上別趙仙舟 (開元 15 或 16) WWJJZ 69

(一作河上送趙仙舟，又作齊州送祖三)

On the Qi River, parting with Zhao Xianzhou (Translation by Paul Rouzer)¹⁰

<p>相逢方一笑，相送還成泣。 祖帳已傷離，荒城復愁入。 天寒遠山淨，日暮長河急。 解纜君已遙，望君猶伫立。</p>	<p>When we met, barely time for a smile; Now I see you off, and it has turned to tears. Already heart-broken over separation at the farewell banquet, I will be melancholy again when I enter the desolate town. The sky is cold, the distant hills are pure; At twilight the long river is surging. You untie the cable and already you are far off; I gaze off to you, still standing here.</p>
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⁹ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 65.

¹⁰ *Ibid*, pp. 107; 109.

11. 涼州郊外游望 (開元 25 年;737) WWJJZ 139

(時爲節度判官，在涼州作)

Gazing afar on the outskirts of Liangzhou (Translation by Paul Rouzer)¹¹

野老才三戶，邊村少四鄰。 婆娑依里社，簫鼓賽田神。 灑酒澆芻狗，焚香拜木人。 女巫紛屢舞，羅襪自生塵。	Rustic old men, barely three households: A border village with few neighbors. Whirling, they head toward the village shrine; With pipes and drums they sacrifice to the field god. Sprinkling ale, they give libations to straw dogs; Burn incense, bow before wooden effigies. The shamanka dances a profusion of steps: Dust rises from her silken stockings.
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12. 使至塞上 (開元 25 年;737) WWJJZ 133

Sent to the frontier on a mission (Translation by Paul Rouzer)¹²

單車欲問邊，屬國過居延。 征蓬出漢塞，歸雁入胡天。 大漠孤烟直，長河落日圓。 蕭關逢候騎，都護在燕然。	A single carriage is investigating the borders, Where the tribute states stretch beyond Juyan. Traveling tumbleweeds emerge from the Han frontier; Returning geese enter northern barbarian skies. From the great desert a lone line of smoke rises straight; By the long river the setting sun is round. At Xiao Pass he meets an army scout: “The Protector-General is at Yanran Mountain.”
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13. 隴頭吟 WWJJZ 145

Mount Long (Translation by Paul Rouzer)¹³

長安少年游俠客，夜上戍樓看太白。 隴頭明月迴臨關，隴上行人夜吹笛。 關西老將不勝愁，駐馬聽之雙泪流。 身經大小百餘戰，麾下偏裨萬戶侯。 蘇武才爲典屬國，節旄落盡海西頭。	The young men of Chang’an, wandering knights- errant, Climb the garrison watchtower at night to watch Taibo. Bright moon over Mount Long shines far down upon the pass; Soldiers above Mount Long play the bamboo flute at night. West of the pass, the old general is overcome with grief;
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¹¹ Ibid, pp. 317.

¹² Ibid, pp. 325.

¹³ Ibid, pp. 195.

	<p>He halts his horse and listens to it – his tears flow down. He has personally endured over a hundred battles; All other officers under his command are now lords of a myriad households. Su Wu remains a Supervisor of Dependent Countries; The yak-tail hairs of his staff all fell out in the vast western desert.</p>
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14. 觀獵 WWJJZ 609

Observing the hunt (Translation by Paul Rouzer)¹⁴

<p>風勁角弓鳴，將軍獵渭城。 草枯鷹眼疾，雪盡馬蹄輕。 忽過新豐市，還歸細柳營。 回看射雕處，千里暮雲平。</p>	<p>The wind is sharp; the horn-tipped bows ring out: The general is hunting at Weicheng. The grass is dry: the hawk's eye keen; Snow has melted: the horses pace lightly. Suddenly they pass Xinfeng Market, Then return to Slender Willow Camp. Turn back and look to where the hawk was shot: For a thousand li, the evening clouds are level.</p>
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引用典故：細柳營

15. 老將行 WWJJZ 148

The Old General (Translation by Paul Rouzer)¹⁵

<p>少年十五二十時，步行奪取胡馬騎。 射殺山中白額虎，肯數鄴下黃鬚兒。 一身轉戰三千里，一劍曾當百萬師。 漢兵奮迅如霹靂，虜騎崩騰畏蒺藜。 衛青不敗由天幸，李廣無功緣數奇。 自從棄置便衰朽，世事蹉跎成白首。 昔時飛箭無全目，今日垂楊生左肘。 路傍時賣故侯瓜，門前學種先生柳。</p>	<p>When a young man – just fifteen or twenty, You went on foot to capture the Hun cavalry. You shot and killed a white-browed tiger in the mountains; Hardly willing to take second-place to the brown-whiskered lad of Ye. All alone you went from battle to battle over three thousand li; With one sword you faced an army of a million. Your Han troops sped as swift as thunderbolts; The barbarian cavalry scattered in terror, fearing the thorns of their weapons.</p>
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¹⁴ Ibid, pp. 317.

¹⁵ Ibid, pp. 195; 197.

<p>蒼茫古木連窮巷，寥落寒山對虛牖。 誓令疏勒出飛泉，不似潁川空使酒。 賀蘭山下陣如雲，羽檄交馳日夕聞。 節使三河募年少，詔書五道出將軍。 試拂鐵衣如雪色，聊持寶劍動星文。 願得燕弓射天將，耻令越甲鳴吾君。 莫嫌舊日雲中守，猶堪一戰立功勳。</p>	<p>Wei Qing was never defeated, enjoying the favor of Heaven; But Li Guang earned no merit due to his strange fate. Since you were cast aside, you have grown decrepit; Stumbling in the affairs of life, your hair has turned gray. In the past, not a single sparrow was allowed to keep both eyes; Now a tumor grows from your left elbow. At times you sell melons at the roadside, like a former marquis; You imitate the master who planted willows before his gate. In boundless green the aged trees stretch to your remote lane; Deserted and lonely, the cold hills face your open window. You swore an oath at Kashgar and produced a flowing stream; You're not like the general of Yingchuan who uselessly gave himself up to drink.</p>
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16. 漢江臨眺 (開元 28;740) WWJJZ 168

Drifting on the Han River (Translation by Paul Rouzer)¹⁶

(The translator uses a variant version of the title: 漢江臨眺汎)

<p>楚塞三湘接，荊門九派通。 江流天地外，山色有無中。 郡邑浮前浦，波瀾動遠空。 襄陽好風日，留醉與山翁。</p>	<p>Chu borderlands – the Three Xiang Rivers meet; Jingmen – the nine tributaries join. The river flows beyond Heaven and Earth; The mountain's color between being and nothingness. The district boroughs float on the farther bank; The river waves shake the distant sky. Wonderful is Xiangyang's scenery – I'll stay and get drunk with an old mountain man.</p>
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¹⁶ Ibid, pp. 315.

17. 登辨覺寺 (開元 29;741) WWJJZ 176

Climbing to the Monastery of Discerning Enlightenment (Translation by Paul Rouzer)¹⁷

<p>竹徑連初地，蓮峰出化城。 窗中三楚盡，林上九江平。 輦草承趺坐，長松響梵聲。 空居法雲外，觀世得無生。</p>	<p>The bamboo path links with the first stage of the bodhisattva's course; A city of illusion rises from Lotus Peak. From the window, the three lands of Chu stretch to their end; Above the forest, the Nine Rivers level off. Soft grasses accept seated meditators; Tall pines echo with the sound of sutra chants. I dwell in emptiness beyond the cloud of the Dharma, Observe the world, obtain Non-rebirth.</p>
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18. 終南別業 (開元 29) WWJJZ 191

(一作初至山中，一作入山寄城中故人)

My villa at Mt. Zhongnan (Translation by Paul Rouzer)¹⁸

<p>中歲頗好道，晚家南山陲。 興來每獨往，勝事空自知。 行到水窮處，坐看雲起時。 偶然值林叟，談笑無還期。</p>	<p>In middle age I grow rather fond of the Way; My late home is in a corner of Mt. Zhongnan. When the mood comes, I always go out alone; I myself know, emptily, of these splendid things. I walk to where the waters begin, I sit and watch when the clouds arise. By chance I meet an old man of the woods; We chat and laugh, no time we have to go home.</p>
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19. 白黿渦 WWJJZ 195

(雜言走筆)

White Turtle Eddy (Irregular lines, written on the spur of the moment)

(Translation by Paul Rouzer)¹⁹

<p>南山之瀑水兮，激石澗（澗？）瀑似雷驚。 人相對兮，不聞語聲。 翻渦跳沫兮蒼苔濕，蘚老且厚，</p>	<p>That waterfall at Zhongnan Mountain: It spurts from the rock with an angry roar like thunder startling. When people face it they cannot hear themselves speak;</p>
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¹⁷ Ibid.

¹⁸ Ibid, pp. 79.

¹⁹ Ibid, pp. 15.

<p>春草爲之不生。 獸不敢驚動，鳥不敢飛鳴。 白龜渦濤戲瀨兮，委身以縱橫。 主人之仁兮，不網不釣，得遂性以生成。</p>	<p>Upending eddies, leaping foam it soaks the gray-green moss. The lichen grows old and thick there, And spring grasses do not grow because of it, And beasts do not dare to leap in its presence, And birds do not dare to fly or cry. White Turtle Eddy's billows and playful rapids, Give themselves over to flying this way and that. The ruler's benevolence: No nets, no hooks, Able to follow your nature in birth and growth.</p>
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20. 敕賜百官櫻桃 (天寶 11;752) WWJJZ 303

Cherries granted to the court officials by the emperor (Translation by Paul Rouzer)²⁰

<p>芙蓉闕下會千官，紫禁朱櫻出上蘭。 纔是寢園春薦後，非關御苑鳥銜殘。 歸鞍競帶青絲籠，中使頻傾赤玉盤。 飽食不須愁內熱，大官還有蔗漿寒。</p>	<p>Below the hibiscus gate-towers the thousand officials gather; A vermillion cherry tree of the Purple Tenuity has emerged from Shanglan Belvedere garden. It is just after the presentation of spring fruit at the imperial mausolea – It has nothing to do with feeding leftovers to the imperial garden birds. Returning saddles compete in carrying blue-thread-handled baskets; Court eunuchs repeatedly pour them out from red jade plates. Eating our fill, no need to worry that we'll contract a fever; The Court Provisioners still have chilled cane sugar juice for us.</p>
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21. 奉和聖製十五夜然燈繼以酺宴應制

Respectfully harmonizing with the imperial composition: “On the night of the Fifteenth lanterns were lit, accompanied by a public banquet”: by imperial command (Translation by Paul Rouzer)²¹

<p>上路笙歌滿，春城漏刻長。 遊人多晝日，明月讓燈光。 魚鑰通翔鳳，龍輿出建章。</p>	<p>The road is filled with sound of mouth organ and singing; In the spring city the clepsydra drips long. Strollers are more numerous than during the daytime;</p>
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²⁰ Ibid, pp. 361; 363.

²¹ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 19; 21

<p>九衢陳廣樂，百福透名香。 仙伎來金殿，都人繞玉堂。 定應偷妙舞，從此學新粧。 奉引迎三事，司儀列萬方。 願將天地壽，同以獻君王。</p>	<p>The bright moon defers to the lantern light. Fish-shaped keys open the Soaring Phoenix Mansion; The dragon carriage emerges from the Jianzhang Palace. On the busy streets they perform Heaven's Music; Fine incense penetrates from Hundred Fortunes Hall. Transcendent entertainers come from the golden buildings; The people of the capital surround the jade halls. They are set on spying on these marvelous dancers; From now on they will imitate their fashionable dress. They respectfully lead in the emperor to greet the Three Dukes; Officials in charge of attendant courtesies take their ranks everywhere. They wish they could all present their ruler With a longevity equal to Heaven and Earth.</p>
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22. 送張判官赴河西 WWJJZ 402

Seeing off Administrative Assistant Zhang on his way to Hexi (Translation by Paul Rouzer)²²

<p>單車曾出塞，報國敢邀勳？ 見逐張征虜，今思霍冠軍。 沙平連白雪，蓬卷入黃雲。 慷慨倚長劍，高歌一送君。</p>	<p>Your single carriage will surely head out the pass; You'll repay the country – not daring to focus on your own achievements. Presently you'll follow after Zhang Attack-the-Caitiffs; Now you're thinking about Huo the army leader. The sand is level, it stretches to the white snow; The tumbleweed pulls up its roots and enters the brown clouds. Full of valor, you lean on your long sword, While a lofty song sees you off.</p>
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23. 送劉司直赴安西 (738 年) (WWJJZ 405)

Seeing off Rectifier Liu on his way to Anxi (Translation by Paul Rouzer, slightly adapted by prof. Olga Lomová)²³

<p>絕域陽關道，胡沙與塞塵。 三春時有雁，萬里少行人。</p>	<p>In a remote realm on the road to Yang Pass there are western sands and frontier dust. Through the spring sometimes geese are seen, For two thousand li there are only few travelers.</p>
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²² NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 279; 281.

²³ *Ibid*, pp. 297.

苜蓿隨天馬，葡萄逐漢臣。 當今外國懼，不敢覓和親。	Alfalfa came with fine Fergana horses, and grapes followed after the Han minister. Just make those foreigners fear us, so they dare not seek a marriage alliance!
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24. 輞川閒居贈裴秀才迪 WWJJZ 429

Living at ease at Wangchuan: sent to Flourishing Talent Pei Di (Translation by Paul Rouzer)²⁴

寒山轉蒼翠，秋水日潺湲。 倚杖柴門外，臨風聽暮蟬。 渡頭餘落日，墟裏上孤烟。 復值接輿醉，狂歌五柳前。	The chill hills turn increasingly gray-green; The autumn waters surge more daily. I lean on a cane outside my scrap-wood gate, Facing the wind, listening to cicadas at dusk. At the ford some lingering sunlight; In the village, solitary smoke rises. Again I meet Jieyu drunk, Madly singing in front of Five Willows.
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25. 渭川田家 WWJJZ 561

A farmhouse on the Wei River (Translation by Paul Rouzer)²⁵

斜光照墟落，窮巷牛羊歸。 野老念牧童，倚杖候荆扉。 雉鳴麥苗秀，蠶眠桑葉稀。 田夫荷鋤至，相見語依依。 即此羨閒逸，悵然吟《式微》。	Slanting sunlight shines on the village; Cows and sheep return to the lowly lanes. An old rustic thinks of the cowherd lads, And leaning on his staff he waits by his scrap-wood door. Pheasants call; the wheat is in ear; The silkworms sleep; the mulberry leaves are few. Farmhands arrive, bearing hoes on shoulders; When they meet, their speech is gentle and calm. When I meet this, I envy this leisure and freedom, And I sadly sing “Shi wei.”
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²⁴ Ibid, pp. 249; 251.

²⁵ Ibid, pp. 85.

26. 《詩經·邶風·式微》

「《式微》，黎侯寓于衛，其臣勸以歸也。《式微》：式微式微，胡不歸？微君之故，胡為乎中露？式微式微，胡不歸？」

Shi wei (Odes from Bei, The Book of Odes)

(Translations by James Legge (top right)²⁶ and by Bernhard Karlgren (below)²⁷)

<p>a) 式微式微、胡不歸。 微君之故、胡為乎中露。</p> <p>b) 式微式微、胡不歸。 微君之躬、胡為乎泥中。</p>	<p>a) At this low ebb! At this low ebb! Why not, O prince, return to Le? But for your sake, why bide we here, Houseless beneath the dew to be?</p> <p>b) At this low ebb! At this low ebb! Why not to Le go back again? But for your person, how should we Here in the mire so long have lain?</p>
<p>a) It's no use! It's no use! why not return? if it were not for the lord's sake, why be out here in the dew?</p> <p>b) It's no use! It's no use! why not return? if it were not for the lord's person, why be out here in the mire?</p>	

27. 贈裴十迪 WWIJZ 430

Presented to Pei Di Ten (Translation by Paul Rouzer)²⁸

<p>風景日夕佳，與君賦新詩。 澹然望遠空，如意方支頤。 春風動百草，蘭蕙生我籬。 曖曖日暖閨，田家來致詞。 欣欣春還臯，澹澹水生陂。 桃李雖未開，萼萼滿其枝。 請君理還策，取告將農時。</p>	<p>The scenery is splendid towards dusk; I'm composing new poems with you. Tranquil, I gaze toward the distant sky, Propping my chin on my back-scratching staff. The spring breeze moves all the plants; Thoroughwort and melilot grow in my hedge. With mellow light the sun warms the inner rooms; Farmers come to bring me word. Flourishing, spring returns to the riverside fields; The rolling waters rise within the lakes. Though peach and plum have not yet blossomed, Shoots and buds fill the branches. Direct your traveling staff homeward! I inform you that the farming season begins.</p>
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²⁶ LEGGE, James. *The She King or The Book of Ancient Poetry*. Trübner & Co., 1876, pp. 86.

²⁷ KARLGREN, Bernhard. *The Book of Odes*. The Museum of Far Eastern Antiquities, 1974, pp. 23.

²⁸ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 63.

28. 陶淵明:飲酒二十首并序,其五

Tao Yuanming: Twenty Poems Written While Drunk with a Preface, No. 5 (Translation by William Acker)²⁹

<p>結廬在人境，而無車馬喧。 問君何能爾，心遠地自偏。 采菊東籬下，悠然見南山。 山氣日夕佳，飛鳥相與還。 此中有真意，欲辯已忘言。</p>	<p>I built my house near where others dwell, And yet there is no clamor of carriages and horses. You ask of me "How can this be so?" "When the heart is far the place of itself is distant." I pluck chrysanthemums under the eastern hedge, And gaze afar towards the southern mountains. The mountain air is fine at evening of the day And flying birds return together homewards. Within these things there is a hint of Truth, But when I start to tell it, I cannot find the words.</p>
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29. 陶淵明:歸園田居五首,其一

Tao Yuanming: Five Poems on Returning to Dwell in the Country, No. 1 (Translation by William Acker)³⁰

<p>少無適俗韻，性本愛丘山。 誤落塵網中，一去三十年。 羈鳥戀舊林，池魚思故淵。 開荒南野際，守拙歸園田。 方宅十餘畝，草屋八九間。 榆柳蔭後園，桃李羅堂前。 曖曖遠人村，依依墟裏烟。 狗吠深巷中，鷄鳴桑樹巔。 戶庭無塵雜，虛室有餘閑。 久在樊籠裏，復得返自然。</p>	<p>In youth I had nothing that matched the vulgar tone, For my nature always loved the hills and mountains. Inadvertently I fell into the Dusty Net, Once having gone it was more than thirteen years. The tame bird longs for his old forest – The fish in the house-pond thinks of his ancient pool. I too will break the soil at the edge of the Southern moor, I will guard simplicity and return to my fields and garden. My land and house – a little more than ten acres, In the thatched cottage – only eight or nine rooms. Elms and willows shade the back verandah, Peach and plum trees in rows before the hall. Hazy and dimly seen a village in the distance, Close in the foreground the smoke of neighbors' houses. A dog barks amidst the deep lanes, A cock is crowing atop a mulberry tree. No dust and confusion within my doors and courtyard; In the empty rooms, more than sufficient leisure. Too long I was held within the barred cage. Now I am able to return again to Nature.</p>
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²⁹ MINFORD, John and Joseph S. M. LAU (eds). *Classical Chinese Literature: An Anthology of Translations – Volume 1: From Antiquity to the Tang Dynasty*. Columbia University Press and The Chinese University of Hong Kong, 2000, pp. 503-504.

³⁰ MINFORD, John and Joseph S. M. LAU (eds). *Classical Chinese Literature: An Anthology of Translations – Volume 1: From Antiquity to the Tang Dynasty*. Columbia University Press and The Chinese University of Hong Kong, 2000, pp. 499-500.

30. 山居秋暝 WWJJZ 451

Living in the mountains: autumn dusk (Translation by Paul Rouzer)³¹

<p>空山新雨後，天氣晚來秋。 平平平仄仄，平仄仄平平。 明月松間照，清泉石上流。 平仄平平仄，平平仄仄平。 竹喧歸浣女，蓮動下漁舟。 仄平平仄仄，平仄仄平平。 隨意春芳歇，王孫自可留。 平仄平平仄，平平仄仄平。</p>	<p>In empty mountains, after new rains, The weather turns to autumn as evening comes. A bright moon shines in the pine trees, A clear stream flows over the stones. Noise in bamboos: washerwomen return. Lotuses move: fishing boats go downstream. Following its nature, spring fragrance fades; My Prince, you can linger here.</p>
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31. 酬張少府 WWJJZ 476

Reply to Assistant Magistrate Zhang (Translation by Paul Rouzer)³²

<p>晚年唯好靜，萬事不關心。 自顧無長策，空知返舊林。 松風吹解帶，山月照彈琴。 君問窮通理，漁歌入浦深。</p>	<p>Late in life I only like quiet; Worldly affairs do not bother my mind. I observe myself: no long-term plans – Know there's nothing to do save return to home woods. A pine breeze blows on my untied sash, And a mountain moon shines on my zither as I strum. You ask about the principle of failure or success; The fisherman's song enters deep into the riverbank.</p>
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³¹ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 253.

³² *Ibid*, pp. 245.

32. 〈菩提寺禁裴迪來相看說逆賊等凝碧池上作音樂供奉人等舉聲便一時淚下私成口號誦示裴迪〉 WWJJZ 484

While I was imprisoned at Bodhisattva Monastery, Pei Di came to see me. He said that the rebels had music performed at Congealed Jade Pool. The court musicians ceased their playing and all shed tears at once. I then improvised this verse privately and chanted it to Pei Di.

(Translation by Paul Rouzer)³³

<p>萬戶傷心生野煙，百官何日更朝天。 秋槐葉落空宮裏，凝碧池頭奏管弦。</p>	<p>Broken-hearted that the smoke from wildfires rise up from myriad doors; When will the hundred officials come to court once more? Leaves of the autumn sophoras fall within the empty palace; While at Congealed Jade Pool they have pipes and strings perform.</p>
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33. 和賈舍人早朝大明宮之作 WWJJZ 488

Harmonizing with Secretariat Drafter Jia: “Morning audience at the Daming Palace”

(Translation by Paul Rouzer)³⁴

<p>絳幘鷄人送曉籌，尚衣方進翠雲裘。 九天闔闔開宮殿，萬國衣冠拜冕旒。 日色才臨仙掌動，香烟欲傍袞龍浮。 朝罷須裁五色詔，佩聲歸向鳳池頭。</p>	<p>The scarlet-turbaned rooster-man transmits the dawn tally; The Wardrobe Steward has just presented the robes with their kingfisher-feather clouds. The Grand Gate to the Nine Heavens has just opened the palace halls; Officials from the myriad lands bow before His coronet tassels. Sunlight just now moves over the Immortal’s palms; Incense smoke is floating beside the imperial dragon robes. When the audience is over, we must trim our five-colored fiats; The sound of our pendants returns to the Phoenix Pool.</p>
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³³ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 157.

³⁴ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 365; 367.

34. 賈至: 早朝大明宮呈兩省僚友

Jia Zhi: Dawn Court at Daming Palace, for My Colleagues in the Two Ministries (Translation by Stephen Owen)³⁵

銀燭熏（一作朝）天紫陌長，禁城春色曉蒼蒼。 千條弱柳垂青瑣，百轉流鶯繞（一作滿）建章。 劍佩聲隨玉墀步，衣冠身惹（一作染）禦爐香。 共沐恩波鳳池上（一作裏），朝朝染翰侍君王。	Silver candles scent the heavens, stretching along on purple streets, colors of spring in the Forbidden City, lush in the morning. A thousand fronds of pliant willows hang by blue chain-patterned gates, with a hundred warbling orioles circling Jianzhang Palace. The sounds of waist-strung swords follow steps on the pavements of jade, bodies in caps and gowns tease wisps of incense from imperial braziers. Together we bathe in waves of Grace by Phoenix Pool, at every dawn court dipping our brushes to serve our Lord and Ruler.
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35. 杜甫: 奉和賈至舍人早朝大明宮（758年）

Du Fu: A Companion Piece For Drafter Jia Zhi's "Dawn Court at Daming Palace" (Translation by Stephen Owen)³⁶

五夜漏聲催曉箭，九重（一作天）春色醉仙桃。 旌旗日暖龍蛇動，宮殿風微燕雀高。 朝罷香煙携滿袖，詩成珠玉在揮毫。 欲知世掌絲綸美（原注：舍人先世嘗掌絲綸），池上于（一作如）今有（一作得）鳳毛。	Night's fifth watch, the water-clock's sound speeds its morning marker, colors of spring in the ninefold palace make immortal peaches drunk. Sun warm on pennons and streamers, dragons and serpents stir, by palace halls the breeze is light, swallows and sparrows fly high. Dawn court done, the scented smoke you carry filling your sleeves, the poem finished, pearls and jade are right on your flourished brush. If you want to see generations in charge of lovely silken lines, to this day on the pool there is phoenix down.
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³⁵ *The Poetry of Du Fu: Volume 1*. De Gruyter, 2016, pp. 363.

³⁶ *Ibid.*

36. 冬晚對雪憶胡居士家 WWJJZ 525

Facing the snow on a winter evening and thinking of the house of Layman Hu (Translation by Paul Rouzer)³⁷

寒更傳曉箭，清鏡覽衰顏。 隔牖風驚竹，開門雪滿山。 灑空深巷靜，積素廣庭閑。 借問袁安舍，翛然尚閉關？	Chill watch-drums convey the dawn marker; In the clear mirror I observe my features in decline. Beyond the window the breeze shakes the bamboo; I open the gate – snow covers the hills. Air sprinkled with flakes – the deep lanes are still; Piled-up white – broad courtyards are calm. I ask after the lodging of Yuan An; In his lofty spirit he still keeps his door shut.
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積雪。《文選·謝惠連〈雪賦〉》：“積素未虧，白日朝鮮。”李周翰注：“言積雪未銷，白日鮮明。”《文選·西陵遇風獻康樂詩》：“浮氛晦崖巘，積素惑原疇。”呂向注：“積素，謂雪也……積雪之色亂于原野。”

《後漢書》卷四十五〈袁張韓周列傳·袁安〉～57～

袁安字邵公，汝南汝陽人也。後舉孝廉，除陰平長、任城令，所在吏人畏而愛之。唐·李賢注引《汝南先賢傳》曰：「時大雪積地丈餘，洛陽令身出案行，見人家皆除雪出，有乞食者。至袁安門，無有行路。謂安已死，令人除雪入戶，見安僵臥。問何以不出。安曰：『大雪人皆餓，不宜干人。』...。」

37. 過香積寺 WWJZ 594

Visiting the Temple of Incense Amassed (Translation by Paul Rouzer)³⁸

不知香積寺，數里入雲峰。 仄平平仄仄，仄仄仄平平。 古木無人徑，深山何處鐘。 仄仄平平仄，平平平仄平。 泉聲咽危石，日色冷青松。 平平仄仄仄，仄仄仄平平。 薄暮空潭曲，安禪制毒龍。 仄仄平平仄，平平仄仄平。	Not knowing of the Temple of Incense Amassed, I went several miles into cloudy peaks. Old trees – paths empty of people. Deep mountains – somewhere the sound of a bell. The sound of the stream chokes on sharp rocks, And the color of sunlight chills in green pines. At dusk, by the curve of an empty pool, Peaceful meditation will control poison dragons.
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³⁷ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 251.

³⁸ *Ibid*, pp. 271; 273.

38. 送別 WWJZ 565

Farewell (Translation by Paul Rouzer)³⁹

<p>下馬飲君酒，問君何所之？ 君言不得意，歸臥南山陲。 但去莫復問，白雲無盡時。</p>	<p>I dismount, give you ale to drink, Ask you where you are going. You tell me that things have not gone as you had wished; And you are returning to recline at the side of Zhongnan Mountain. Just go then – I will ask nothing more – In this time when the white clouds have no end.</p>
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³⁹ Ibid, pp. 105.

Wang Wei as a Buddhist poet

Tero Tähtinen (University of Tampere)

For centuries, there has been an on-going debate whether the Tang poet Wang Wei's 王維 (701–761) seemingly simple landscape poetry should be read as an expression of Buddhist worldview or not. In this lecture, I will present my comment on this discussion and seek to demonstrate that the quatrains of *Wang Stream Collection* open in a previously unexplored ways when read against the Mahāyāna Buddhist philosophy.

My lectures consist roughly of three parts: (1) Chinese Buddhism and its basic concepts, (2) Wang Wei and Buddhism and (3) Buddhist reading of Wang Wei's poems. Wang was born in an eminent Buddhist family and Buddhism was clearly not just a superficial cultural context for him but a serious and deeply-rooted personal conviction. This, of course, is visible in his writings. In his essays he explicitly discussed basic Buddhist tenets and doctrines and in several poems he describes his solitary meditation practices.

All these religio-philosophical traits, I assert, find their poetic apex in Wang's famed *Wang Stream Collection*, a cycle of twenty short poems composed in the latter years of his life. In my lecture, I approach these poems from the point of view of Mahāyāna Buddhist ideas such as "emptiness" (*kong*) and "no-self" (*wuwo*). This reading attempts to reveal their deepest ontological dimensions.

Poems that I will refer to in my lecture (a tentative list):

- 1) "Sitting Alone in the Autumn night" 秋夜獨坐 (Translations by Paul Rouzer (upper right)⁴⁰ and Tero

Tähtinen (below))⁴¹

獨坐悲雙鬢，空堂欲二更。 雨中山果落，燈下草蟲鳴。 白髮終難變，黃金不可成。 欲知除老病，惟有學無生。	Alone I sit, grieving over my graying temples. Empty hall, nearing the second watch. In the rain the mountain fruit fall; Under the lamp, weed crickets cry. White hair, impossible to change in the end, Just as gold cannot be created. ² If you wish to know how to rid yourself of old age and illness: There is only the study of Non-rebirth.
Sitting alone and mourning my gray temples in an empty room at the second watch. Forest fruits fall in the rain, weed crickets cry beneath a lamp Hoary hair is difficult to change back like yellow gold cannot be created. If you want to know how to avoid aging and sickness, only study the unborn.	

⁴⁰ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 329.

⁴¹ TÄHTINEN, Tero. "In the Mountain Forest I Lose My Self": The Experience of No-Self in Wang Wei's Short Landscape Poems. In: *The Journal of Chinese Literature and Culture* 9(2), 2022, pp. 345.

2) “In the Mountains, to Be Shown to My Brothers” 山中示弟 (Translation by Paul Rouzer)⁴²

<p>山林吾喪我，冠帶爾成人。 莫學嵇康懶，且安原憲貧。 山陰多北戶，泉水在東鄰。 緣合妄相有，性空無所親。 安知廣成子，不是老夫身。</p>	<p>In the mountain forest I have lost my Self, While you have reached maturity in the cap and sash of office. I don't imitate Xi Kang's laziness; For a time I find peace in Yuan Xian's poverty. Many mountain shadows at my northern door; The stream water flows by my eastern neighbors. When karmic conditions join, the phantasmal <i>lakṣaṇa</i> arise; But when one's nature is empty, then one is not linked to anything. How do you know that Master Guangcheng Hasn't taken the form of this old man's body?</p>
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3) “Visiting Venerable Xuan (with preface)” 謁璿上人(并序) (Translation by Paul Rouzer)⁴³

<p>上人外人內天。不定不亂。捨法而淵泊。無心而雲動。色空無得。不物物也。默語無際。不言言也。故吾徒得神交焉。玄關大啟。德海羣泳。時雨既降。春物具美。序于詩者。人百其言。</p> <p>少年不足言，識道年已長。 事往安可悔，餘生幸能養。 誓從斷葷血，不復嬰世網。 浮名寄纓珮，空性無羈鞅。 夙從大導師，焚香此瞻仰。 頽然居一室，覆載紛萬象。 高柳早鶯啼，長廊春雨響。 牀下阮家屐，牕前筇竹杖。 方將見身雲，陋彼示天壤。 一心在法要，願以無生獎。</p>	<p>His Reverence is a man in appearance, but harbors the celestial within. He is neither settled nor undisciplined; he has cast aside all dharmas and he is profound and serene. He moves as the clouds, without motive. He has no obtaining of either the sensual or of Emptiness; this is because he does not regard things as things. He has no boundaries on his silence or on his speech, because he does not treat words as words. Consequently, we are able to obtain a spiritual communion with him. The mysterious gate of his Dharma is open wide, and multitudes may swim in his sea of merit. Since a timely rain has fallen, the spring scenery is lovely. What I have written in this preface others could expand on a hundredfold. My youth is not worth speaking of; And I am old enough now to recognize the Way. These things have passed – how can I regret them? For with luck I can nourish my remaining years. I swear I will accordingly abstain from garlic and meat, And will no longer entangle myself in the world's net. Fleeting fame is lodged in the ribbons and pendants of office, While a nature of Emptiness has no bridle or harness. Long have I followed you as the Great Guide, Burning incense and paying you due reverence. You remain in one room, While all above and below teem with a myriad forms. Early orioles twitter in the tall willow trees, Spring rain echoes in the long gallery. At the foot of your couch a pair of Ruan family clogs; Before your window, a Mount Qiong bamboo cane. Just now I behold your cloud of incarnations,</p>
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⁴² NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 39.

⁴³ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 91; 93.

	Displaying to the humble the Heaven's-Soil manifestation. Your entire mind lies with the Dharma's essentials; And you vow to reward me with non-birth.
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4) “Layman Hu Lay Sick in Bed, so I Send Him Some Rice and This Poem” 胡居士臥病遺米因贈
 (Translation by Paul Rouzer)⁴⁴

<p> 了觀四大因，根性何所有。 妄計苟不生，是身孰休咎。 色聲何謂客，陰界復誰守。 徒言蓮花目，豈惡楊枝肘。 既飽香積飯，不醉聲聞酒。 有無斷常見，生滅幻夢受。 即病即實相，趨空定狂走。 無有一法真，無有一法垢。 居士素通達，隨宜善抖擻。 牀上無氈臥，鍋中有粥否。 齋時不乞食，定應空漱口。 聊持數斗米，且救浮生取。 </p>	<p> If one observes completely the Four Great Elements, Then what does essential nature possess? If reckless conceptions do not arise, Then what will this Self have of good fortune or bad? How then can you call phenomena the objects of perception? Who then keeps the six <i>skandha</i> and eighteen <i>dhātu</i>? If you should only speak of the Buddha's lotus-flower eyes, Then why dislike the tumor growing from your elbow? Already full of fragrant rice, You do not get drunk on <i>śrāvaka</i> wine. Being and Non-Being are views tied to interruption and constancy, “Arising” and “ending”: receiving an illusion or dream. Now that you are sick, you are close to real appearance, Directed toward Emptiness, you bring wild flight to an end. Not a single dharma is real, Not a single dharma is impure. You sir, have long been perceptive; Following what is suitable, you are good at the <i>dhūtas</i>. You have no carpet on your couch for you to lie on; Does your pot have any gruel at all? At fasting time you do not beg for food; It must be useless for you to rinse your mouth! For the time being, take these several pecks of rice That will allow you to preserve your floating life for a while. </p>
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⁴⁴ Ibid, pp. 67; 69.

5) “Playfully Sent to the Fifth Brother Zhang Yin: three poems (At the time I was at East Garden in Changle and composed these ex tempore)” 戲贈張五弟諶三首（時在常樂東園。走筆成。）
(Translation by Paul Rouzer)⁴⁵

<p>1. 吾弟東山時，心尚一何遠。 日高猶自臥，鐘動始能飯。 領上髮未梳，牀頭書不卷。 清川與悠悠，空林對偃蹇。 青苔石上淨，細草松下軟。 窗外鳥聲閑，階前虎心善。 徒然萬慮多，澹爾太虛緬。 一知與物平，自顧為人淺。 對君忽自得，浮念不煩遣。</p>	<p>1. My little brother, when you lived at East Mountain, How far reaching the things you revered! When the sun was high you were still in bed, Only able to eat after bells had sounded. Your hair still uncombed over your collar; Unrolled books covered your couch. You shared the unhurried mood of the clear streams; Reclined at leisure facing the empty woods. The green moss was pure on the stones; Slender grass soft under the pine trees. Birdsong was idle beyond the window; The hearts of tigers turned benevolent before the stairs. In vain did myriad worries multiply; You were tranquil, far off in the Ultimate Void. Once you realized your equality with things, You could observe yourself, hold your status as human as unimportant. When I faced you, I suddenly felt contented And baseless conceptions could not distract me.</p>
<p>2. 張弟五車書，讀書仍隱居。 染翰過草聖，賦詩輕子虛。 閉門二室下，隱居十年餘。 宛是野人野，時從漁父漁。 秋風日蕭索，五柳高且疎。 望此去人世，渡水向吾廬。 歲晏同攜手，只應君與予。</p>	<p>2. Little brother Zhang, with your five cartloads of books – You read your books, yet still lived as a recluse. When you dipped your brush, you surpassed the grass- style sage; In composing verse you could hold “Sir Fantasy” at naught. You closed your gate at the foot of the Two Houses, Where you lived in seclusion for over ten years – As if you were wilder than the rustics, At the time following the old fishermen in their fishing. Daily the autumn wind grew more desolate; The five willows were tall and sparse. Seeing from afar how you had left the world of men, I forded the waters and headed toward my own hut. At year’s end we held hands together; There was only you and me.</p>

⁴⁵ Ibid, pp. 55; 57; 59.

<p>3.</p> <p>設置守麋兔，垂釣伺遊鱗。 此是安口腹，非關慕隱淪。 吾生好清靜，蔬食去情塵。 今子方豪蕩，思為鼎食人。 我家南山下，動息自遺身。 人鳥不相亂，見獸皆相親。 雲霞成伴侶，虛白侍衣巾。 何事須夫子，邀予谷口真。</p>	<p>3.</p> <p>You set snares for the cunning hare; You dropped your line, waiting for the roaming fish scales. These are things that satisfy mouth and belly; They have nothing to do with a recluse's true aspirations. All my life I've admired the pure and quiet; A vegetarian, I've cast off the dust of passions. Nowadays you've grown bold and unconstrained, And you think to become a member of the nobility. My home is at the foot of Mount Zhongnan; And I forget the Self whether in public or private. I can live with the birds without disturbing them; I can watch the beasts and become their intimates. The rosy dawn clouds I've made my companions, And daylight attends upon me when I dress. For what reason must you, Sir, Seek out me, the True Man of Gukou?</p>
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6) – 8) (Wang Wei's poems translated by Paul Rouzer (first)⁴⁶ and Tero Tähtinen (second),⁴⁷ Pei Di's poems translated by Paul Rouzer (first)⁴⁸ and Magan M. Powell (second)⁴⁹)

“Deer Park” 鹿柴

<p>王維:</p> <p>空山不見人，但聞人語響。 返景入深林，復照青苔上。</p> <p>裴迪:</p> <p>日夕見寒山，便為獨往客。 不知深林事，但有麋麕跡。</p>	<p><u>Wang Wei:</u></p> <p>In the empty hills I see no one; I only hear the echo of people speaking. Returning light enters the deep wood And shines again upon the green moss.</p> <p>Empty mountain, no-one is seen, only distant human voices are heard. Returning sunlight enters the deep grove, and shines again on green moss.</p> <p><u>Pei Di:</u></p> <p>In the evening I see the chilly hills, Where a solitary traveler appears. I don't know what happens in the deep forest – But there are tracks of a stag by my door.</p>
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⁴⁶ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 107; 119.

⁴⁷ TÄHTINEN, Tero. "In the Mountain Forest I Lose My Self": The Experience of No-Self in Wang Wei's Short Landscape Poems. In: *The Journal of Chinese Literature and Culture* 9(2), 2022, pp. 353; 356. Only translations of "Deer Park" and "Bamboo Lodge".

⁴⁸ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 107; 119.

⁴⁹ POWELL, Magan M. *A Complete Annotated Translation of the Overlooked Poet Pei Di*. Foreign Languages and Literatures, Chinese Honors Thesis, 2019. Accessible online at https://ufdcimages.uflib.ufl.edu/AA/00/06/90/10/00001/Powell_Magan_Honors_Thesis.pdf.

	<p>As the sun sets, the mountain appears cold, And the man becomes a lonesome traveller. He does not know the deep forest's affairs, The deer's tracks are the only remainder.</p>
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“Bamboo Lodge” 竹里館

<p>王維: 獨坐幽篁裏，彈琴復長嘯。 深林人不知，明月來相照。</p> <p>裴迪: 來過竹里館，日與道相親。 出入唯山鳥，幽深無世人。</p>	<p><u>Wang Wei:</u> I sit alone in a secluded bamboo grove, Strumming my zither, then whistling long. Deep in the woods – no one knows I am here, But the bright moon comes and shines on me.</p> <p><u>Pei Di:</u> I come to visit the Lodge in Bamboo; I daily am more familiar with the road. Only mountain birds coming in and out; Secluded and deep – no people from the world.</p> <p>I have come to visit the bamboo lodge, Daily becoming closer to the Dao. Only birds of the mountain come and go, Deep in solitude, men of the world absent now.</p>
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“Magnolia Bank” 辛夷塢

<p>王維: 木末芙蓉花，山中發紅萼。 澗戶寂無人，紛紛開且落。</p> <p>裴迪: 綠堤春草合，王孫自留玩。 況有辛夷花，色與芙蓉亂。</p>	<p><u>Wang Wei:</u> At the tip of tree branches, the lotus-like flowers Open their red calices in these hills. By the door in the ravine: quiet, no one there. In profusion they open, then fall.</p> <p><u>Pei Di:</u> On the green embankment the spring grass spreads; My prince can linger here to enjoy himself. All the more, because of the magnolia flowers, With a riot of color like lotuses.</p> <p>At the green dike, the grass is lavish in the spring, Aristocratic descendants stay to enjoy. And the lily magnolia flowers, Their colors mixed among the hibiscus.</p>
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9) “Answering Pei Di’s poem ‘Encountering rain at the Wang Stream valley mouth and thinking of Zhongnan Mountain’” 答裴迪輞口遇雨憶終南山之作 (Translations by Paul Rouzer)⁵⁰

<p>a) 裴迪：輞口遇雨憶終南山因獻王維</p> <p>積雨晦空曲，平沙滅浮彩。 輞水去悠悠，南山復何在。</p>	<p>a) <u>Pei Di: Encountering rain at the Wang Stream valley mouth and thinking of Zhongnan Mountain, I then presented this to Wang Wei</u></p> <p>A mass of rain darkens the empty bend; It floods the floating colors on the sandbanks. The water of the Wang departs for ever and ever; Where <i>is</i> South Mountain, then?</p>
<p>b) 答裴迪輞口遇雨憶終南山之作</p> <p>淼淼寒流廣，蒼蒼秋雨晦。 君問終南山，心知白雲外。</p>	<p>b) <u>Answering Pei Di’s poem “Encountering rain at the Wang Stream valley mouth and thinking of Zhongnan Mountain”</u></p> <p>In a vast expanse, the breadth of the cold current; Gray is the gloom of the autumn rain. You ask about Zhongnan Mountain: In my heart I know it is beyond the clouds.</p>

10) “In Praise of the Buddha” 讚佛文 (essay) (Translation by Paul Rouzer)⁵¹

<p>竊以真如妙宰。具十方而無成。涅槃至功。滿四生而不度。故無邊大照。不照得空有之深。萬法偕行。無行為滿足之地。惟茲化佛。即具三身。不捨凡夫。本無五蘊。實藉津梁法相。脫落塵容。始于度門。漸于空舍。然後金剛道後。為三界大師。玉毫光相。得一生補處。左散騎常侍攝御史中丞崔公第十五娘子。于多劫來。植眾德本。以般若力。生菩提家。含哺則外葷羶。勝衣而斥珠翠。教從半字。便會聖言。戲則翦花。而為佛事。常侍公頃以入朝天闕。上簡帝心。雖功在于生人。深辭拜命。願賞延于愛女。密啟出家。白法宿修。紫書方降。即令某月日。敬對三世諸佛。十方賢聖。稽首合掌。</p>	<p>I humbly assert: The marvelous master of True Suchness [<i>bhūtatathatā</i>] resides in all ten directions, yet he has accomplished nothing. The perfected merit of Nirvana permeates the four classes of living things, yet it saves no one. Consequently, though it can shine powerfully without limit, when it does <i>not</i> shine it obtains the Emptiness of Being. Though ten thousand dharmas may act together, non-action creates a realm of perfection. Now the transformative Buddha, who is provided with Three Bodies, does not reside as an ordinary person, and he fundamentally lacks the five <i>skandha</i>. In truth, by making use of the <i>lakṣaṇa</i> of dharmas, he liberates us from dusty appearances. He began at the gate of liberation, gradually progressed to a lodging in Emptiness, and only after did he achieve the diamond path; he then became the Great Teacher of the Three Realms, with jade-like brows and glowing features, attaining the highest state of the bodhisattva’s cultivation.</p> <p>The fifteenth daughter of Chancellery Policy Adviser and acting Palace Aide to the Censor-in-chief Lord Cui, through countless kalpas has planted multitudinous roots of virtue; through the strength of</p>
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⁵⁰ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 95.

⁵¹ *Ibid*, pp. 277; 279; 281.

奉詔落髮。久清三業。素成菩薩之心。新下雙鬢。如見如來之頂。綺襦方解。樹神獻無價之衣。香飯當消。天王持眾寶之鉢。惟娘子舍諸珍寶。塗彼戒香。在微塵中。見億佛剎。如獻珠頃。具六神通。伏願以度人設齋功德。上奉皇帝聖壽無疆。記椿樹以為年。土宇無垠。包蓮花而為界。又用莊嚴。常侍公出為法將。入拜台臣。身在百官之中。心超十地之上。夫人以文殊智。本是法王。在普賢心。長為佛母。郎君娘子等。住誠性為孝順。用功德為道場。將遍眾生之慈。迴同一子之想。又願普同法界。盡及有情。共此勝因。俱登聖果。

her higher wisdom she has been born into a family capable of enlightenment. When still at her mother's breast she rejected the stink of garlic and meat; and as soon as she donned clothing, she eschewed pearls and kingfisher feathers. When she first began her studies, she already was familiar with the words of the Buddhas; when playing at cutting paper flowers, she made Buddhist ritual objects instead.

At first, when the Policy Adviser came to court at the celestial palace towers, the emperor evaluated his actions in keeping with the high god's intentions. But even though his merit has reached the common people, he has earnestly declined further imperial appointments. Rather, he has wished to extend the rewards of his actions through his beloved daughter and has privately initiated plans for her to leave the household. Though she has long cultivated the pure Dharma, the imperial command has just now been received, commanding that on such-and-such a day and month, she should respectfully face the Buddhas of the past, present, and future as well as the bodhisattvas and buddhas of the ten directions; she should do obeisance with palms joined and accept the proclamation to take the tonsure. For long she has purified the karma of word, deed, and thought, and has long perfected a bodhisattva mind. And now she has let fall from her head her twin hair buns, so that the mark of the Tathāgata's crown may be seen. Just as she removes her painted silk jacket, a tree spirit presents her with a priceless robe. Just as the fragrant rice is digested, the devarājas have brought her a begging bowl of many treasures. But the girl has spurned all these precious things, applying instead the perfume of the precepts. She perceives ten million Buddha fields in a speck of dust; and in the instant it takes to present a jewel, she acquires the six supernatural powers.

Lord Cui humbly wishes to offer up the merit accrued from a maigre feast for our redeemers in order to benefit His Majesty's limitless longevity: for his years to be recorded as many as the fragrant cedar's, and for his territory to be without limit. May our world be enclosed within a lotus flower and in this way be adorned!

Lord Cui has gone forth to serve as a general for the Dharma; and at court he has served as a chancellery minister. While his body belongs to the ranks of officialdom, his mind has passed beyond the bodhisattva's ten stages of development. Now, one who possesses the wisdom of Mañjuśrī is fundamentally a king of the Dharma; and one who preserves the heart of a Samantabhadra has always been a mother of the Buddha. Sons and daughters of noble birth uphold the nature of the precepts in

carrying out their filial duties; the merit they accrue from this becomes the place of practice. But they can also extend compassion to all living beings, which in its breadth is the same as the concern a parent has for a single child. May we vow to bring the *dharmadhātu* of true reality to all sentient beings so that they may share the superior karmic causes therefrom, and may all ascend to the fruits of enlightenment.

11) “A Stele Inscription for Dhyana Master [Hui]neng” 能禪師碑 (essay) (Translation by Paul Rouzer)⁵²

無有可捨。是達有源。無空可住。是知空本。離寂非動。乘化用常。在百法而無得。周萬物而不殆。鼓枻海師。不知菩提之行。散花天女。能變聲聞之身。則知法本不生。因心起見。見無可取。法則常如。世之至人。有證于此。得無漏不盡漏。度有為非為者。其惟我曹溪禪師乎。禪師俗姓盧氏。某郡某縣人也。名是虛假。不生族姓之家。法無中邊。不居華夏之地。善習表于兒戲。利根發于童心。不私其身。臭味于畊桑之侶。苟適其道。羶行于蠻貊之鄉。年若干。事黃梅忍大師。願竭其力。即安于井臼。素剝其心。獲悟于稊稗。每大師登座。學眾盈庭。中有三乘之根。共聽一音之法。禪師默然受教。曾不起予。退省其私。迴超無我。其有猶懷渴鹿之想。尚求飛鳥之跡。香飯未消。弊衣仍覆。皆曰升堂入室。測海窺天。謂得黃帝之珠。堪受法王之印。大師心知獨得。謙而不鳴。天何言哉。聖與仁豈敢。子曰賜也。吾與汝弗如。臨終。遂密授以祖師袈裟。而謂之曰。物忌獨賢。人惡出己。吾且死矣。汝其行乎。禪師遂懷寶迷邦。銷聲異域。眾生為淨土，雜居止于編人。世事是度門。混農商于勞侶。如此積十六載。南海有

There is no Existence to be cast aside: this penetrates to the source of Existence. There is no Emptiness in which to reside: by this we know the root of Emptiness. Depart from Stillness, negate movement, and ride Transformation in order to stay constant. Reside among all the dharmas and yet obtain nothing; adapt to all phenomena and thus escape peril. The ocean-bound sailor who plows his oars knows nothing of the practice of Enlightenment; the goddess who strews her blossoms is able to change the form of the *śravaka*. From this, we know that dharmas fundamentally do not arise; they are made manifest through the mind. Made manifest, but they cannot be grasped; yet being dharmas, they are constantly Thus. Perfected people in the world have proof in regards to this. To obtain no outflows, and yet not exhaust one's outflows; to transcend actions with karmic consequences, and yet negate non-causative actions; perhaps this was our Meditation Master from Caoqi?

The Meditation Master's secular surname was Lu, and he was a man of X Commandery and X Prefecture. But any names are false, and he was not born from a family of any repute. The Dharma has no center or any borders, and it does not reside exclusively among the people of Huaxia. His talent for practice manifested in his childhood games; his natural endowment emerged from his childlike heart. He did not selfishly keep to himself, but shared his disposition with plowmen and mulberry-leaf pickers. His actions happened to be in keeping with the Way, and so he had an appetizing smell among the villages of the Man and Mo. When he reached a certain age, he attended upon the Great Master Hongren at Huangmei. He vowed to use his strength to the fullest, so he was content to work at the well and the rice-mortar; having formerly scraped away his heart, he obtained enlightenment from the lowliest seeds.

Whenever Hongren would ascend the lecture seat, the assembly of students would fill the courtyard; those present possessed roots from all three vehicles, though they all heard the Dharma as one note. Huineng would silently receive his teachings, never putting himself

⁵² Ibid, pp. 315; 317; 319; 321; 323; 325; 327; 329.

印宗法師。講涅槃經。禪師聽于座下。因問大義。質以真乘。既不能酬。翻從請益。乃嘆曰。化身菩薩。在此色身。肉眼凡夫。願開慧眼。遂領徒屬。盡詣禪居。奉為挂衣。親自削髮。于是大興法雨。普灑客塵。乃教人以忍。曰。忍者。無生方得。無我始成。于初發心。以為教首。至于定無所入。慧無所依。大身過于十方。本覺超于三世。根塵不滅。非色滅空。行願無成。既凡成聖。舉足下足。長在道場。是心是情。同歸性海。商人告倦。自息化城。窮子無疑。直開寶藏。其有不植德本。難入頓門。妄繫空花之狂。曾非慧日之咎。常歎曰。七寶布施。等恒河沙。億劫修行。盡大地墨。不如無為之運。無礙之慈。弘濟四生。大庇三有。既而道德遍覆。名聲普聞。泉館卉服之人。去聖歷劫。塗身穿耳之國。航海窮年。皆願拭目于龍象之姿。忘身于鯨鯢之口。駢立于戶外。跌坐于牀前。林是旃檀。更無雜樹。花惟薔葡。不嗅餘香。皆以實歸。多離妄執。九重延想。萬里馳誠。思布髮以奉迎。願叉手而作禮。則天太后。孝和皇帝。並敕書勸諭。徵赴京城。禪師子牟之心。敢忘鳳闕。遠公之足。不過虎溪。固以此辭。竟不奉詔。遂送百衲袈裟。及錢帛等供養。天王厚禮。獻玉衣于幻人。女后宿因。施金錢于化佛。尚德貴物。異代同符。至某載月日中。忽謂門人曰。吾將行矣。俄而異香滿室。白虹屬地。飯食訖而敷坐。沐浴畢而更衣。彈指不留。水流燈焰。金身永謝。薪盡火滅。山崩川竭。鳥哭猿啼。諸人唱言。人無眼

forward; he would withdraw then, reflect on it privately, and would then far surpass the doctrine of “no-self” – though perhaps he still harbored the thinking of the thirsty deer and still sought for the path of flying birds. The lingering fragrance of the rice had yet to dissipate, and he continued to don a tattered robe. Then all said to Huineng, “Ascend the master’s hall, enter his room, measure the sea and peer into the Heavens; we believe you will then obtain the Yellow Emperor’s pearl and be worthy of receiving the seal of the Dharma King.” Hongren for his part knew in his heart that only Huineng truly understood the teaching, but that he was too modest to proclaim it aloud. For what does Heaven say? “How dare I rank myself with the sagely and benevolent?” The Master also said, “Ci, you and I are not equal to him.” But when Hongren was about to pass on, he then secretly gave Huineng the patriarch’s robe and said to him, “People are jealous of solitary worthies; they hate those who stand out from them. I am about to die now, so you should go on your way.”

Huineng then kept his jewel to himself, abandoned the country to confusion, and suppressed his voice in another land. Since all sentient beings produce the Pure Land, so he lived indiscriminately with commoners. Worldly affairs are the gate to salvation, so he mingled with farmers and merchants and their troublesome passions. In this way, sixteen years passed by.

In Nanhai, there was a Dharma Master, Yinzong, who lectured on the *Nirvana Sutra*. Huineng listened in his audience, then asked about the Great Principle and inquired about the True Vehicle. Yinzong was unable to answer him and in turn requested to benefit from him. He sighed, saying, “The dharmakāya of a bodhisattva here appears as a rūpakāya; a common man with fleshly vision desires to open the vision of wisdom.” He then led his assembly of followers to all visit the place of meditation; there he dressed Huineng in monastic garb and personally shaved his head. Then a great Dharma rain arose, washing *kleśa* away everywhere.

Huineng then taught them a lesson in forbearance, saying: “Forbearance can be obtained only by those without rebirth; it is perfected only by those without Self. When the mind is first set on enlightenment, it takes this doctrine as most important. When it comes to meditation, it has no place to enter; wisdom has nothing to depend on. The dharma- kāya passes beyond all ten directions; original awakening surpasses past, present, and future lives. The senses and their objects are not to be done away with, for it is not the case that sensual appearance ‘does away with’ Emptiness. If in

目。列郡慟哭。世且空虛。某月日遷神于曹溪。安座于某所。擇吉祥之地。不待青鳥。變功德之林。皆成白鶴。嗚呼。大師至性淳一。天姿貞素。百福成相。眾妙會心。經行宴息。皆在正受。談笑語言。曾無戲論。故能五天重跡。百越稽首。修蛇雄虺。毒螫之氣銷。跳兔彎弓。猜悍之風變。畋漁悉罷。蠱醜知非。多絕羶腥。效桑門之食。悉棄罟網。襲稻田之衣。永惟浮圖之法。實助皇王之化。弟子曰神會。遇師于晚景。聞道于中年。廣量出于凡心。利智逾于宿學。雖末後供。樂最上乘。先師所明。有類獻珠之願。世人未識。猶多抱玉之悲。謂余知道。以頌見託。偈曰。

五蘊本空，六塵非有。
眾生倒計，不知正受。
蓮花承足，楊枝生肘。
苟離身心，孰為休咎。（其一）

至人達觀，與物齊功。
無心捨有，何處依空。
不着三界，徒勞八風。
以茲利智，遂與宗通。（其二）

愍彼偏方，不聞正法。
俯同惡類，將興善業。
教忍斷嗔，修慈捨獵。
世界一花，祖宗六葉。（其三）

大開寶藏，明示衣珠。

conduct and vows there is nothing to be fulfilled, then the ordinary person becomes a sage. To merely lift and lower your leg is to be always in the place of practice. This mind, this nature: all return to the sea of the Buddha Nature. When merchants told of their fatigue, they could take their rest in the illusory city. When the impoverished man had no doubts, he revealed straightaway the hidden jewel. Perhaps there are those who have not planted their roots of virtue; it is hard for them to enter the gate of sudden enlightenment. They are tied in error to the delusion of hallucinations, for it is never the fault of the sun of wisdom.”

He would often sigh and say, “To donate seven kinds of jewels equal to the sands of the Ganges, to cultivate the practice for millions of kalpas, to exhaust all the ink in the world – none of this is as good as moving with non-activity, or applying compassion without obstructions. In this way aid is brought to all living beings, a shelter for all the Three Realms.”

After this, his Way and its power pervaded all and his fame was spread everywhere. Even those living in water lodges and those dressed in straw, separated from the Sage for the time of a kalpa, or those from lands where they tattoo their bodies and pierce their ears and dwell in boats in the sea for years on end – all vowed to focus their gaze on this man who possessed the manner of dragon and elephant. They ignored the fear of being swallowed by leviathans in coming to him and gathered in a line before his door, sitting cross-legged in front of his couch. When a forest consists of sandalwood, there will be no other kind of tree found there; when there are only campaka blossoms, one breathes no other scent. All came away from him satisfied, and many parted from their delusional conceptions.

The emperor had thoughts of inviting him to the palace and sent his well-wishes to him from ten thousand li away. He intended to spread his hair out in welcome and wished to do him honor with his hands clasped. Zetian, the Empress Dowager, and the Xiaohu emperor both sent imperial edicts attempting to persuade him and summoning him to the capital. Huineng had the mind of Prince Mou – how could he dare not think of the phoenix gate-towers? But, as with Huiyuan, his legs could not pass beyond Tiger Stream. And so he firmly refused and never responded to their commands. They then sent him a patchwork monk’s robe, money, silk, and other donations. The celestial ruler, great in courtesy, presented a jade robe to the magician; the queen, benefitting from her past karma, donated gold to the nirmāṇakāya. The esteem for virtue and the honor for personages corresponds across different eras.

本源常在，妄轍遂殊。
過動不動，離俱不俱。
吾道如是，道豈在吾。（其四）

道遍四生，常依六趣。
有漏聖智，無義章句。
六十二種，一百八喻。
悉無所得，應如是住。（其五）

When a certain year, month, and day arrived, Huineng suddenly said to others, “I’m going now!” Then suddenly a strange scent filled the room and a white rainbow touched the ground. After he had finished eating, he spread out his mat; after he had bathed, he changed his clothes. Then, shorter than a snap of the fingers, water doused the lantern flame. His golden body had withered away for good; the kindling used up, the fire extinguished. Mountains crumbled, streams ran dry, the birds wept, the gibbons cried. Everyone sang out in unison, “We have all lost our sight!” The commanderies all sobbed in grief, and the world was left vacant and empty. On a certain month and day, his remains were transferred to Caoqi and he was laid to rest at X place. They selected an auspicious plot of ground, not waiting for the judgment of the Black Crow Master. His forest of merit was transformed: the trees turned as white as cranes.

Alas! The Master’s perfect nature was pure and single-minded, his disposition faithful and simple. His many karmic felicities perfected his *lakṣaṇa*, and numerous subtleties met within his mind. Whether in walking or sitting meditation, he attained the proper stillness. In his conversation and his laughter he never engaged in frivolities. Therefore he was able to meet many guests from the five regions of India and to receive the obeisance of the Hundred Yue tribes. The venom from the poisonous bites of long serpents and fierce vipers dissipated. The air of suspicion and aggression arising from thrashing lances and taut-pulled bows all changed. Hunting and fishing were both abandoned, and deadly poisons were recognized as wrong. Most abandoned the stink of meat and took up the diet of the *śramaṇas*. All gave up on nets and snares and adopted the clothing of the farmers. For only the Dharma of the Buddhas can truly assist the ruler in transforming the people for long.

His disciple Shenhui met the master in his later years; he heard the Way in middle age. His broad capacity went beyond the common mind; his keen wisdom surpassed that of experienced students. Though he offered himself at the very end of Huineng’s life, he took delight in the highest vehicle; for he possessed a vow similar to the one who presented a gem for what former masters had illuminated. He yet remains unrecognized by the world, feeling much the same grief as the man who possessed a jade. He knew that I understood the Way, and so begged a eulogy of me.

The gatha reads:

The five skandhas are fundamentally empty;
The six sensory realms do not have an existence.

	<p>Living beings are perverse in their calculations, Not knowing how to meditate properly. A lotus blossom supports his feet, A tumor sprouts from his elbow. If we can part from mind and body, Then who can create weal or woe?</p> <p>This perfected man had penetrating vision, Equal in merit with all things; In a state of mindlessness, he cast aside Being, But in no way did he rely on Emptiness. He did not cling to the Three Realms, Or toil uselessly at the eight influences. Employing this keen wisdom, He was conversant with the principal doctrine.</p> <p>He pitied that remote locale, Where one had not heard of the proper Dharma. He stooped to mix with these wicked sorts, To inspire the growth of good karmic deeds. He taught forbearance, cut off anger, Cultivated compassion, cast aside hunting. He was the single flower of the world, The sixth generation patriarch.</p> <p>He opened wide the jewels' treasury, Clearly revealed the gem in the robe. The original source is always there, Though in error our cart's path departs from it. He surpassed taking action and passivity, Parted with "together" and "not together." If our way to enlightenment is like this – How can it be in me alone?</p> <p>This way pervades the four classes of living being, Always resides with the six paths of rebirth. Wisdom that relies on outflows Is just meaningless chapter and verse. The sixty-two heterodox views, The hundred and eight forms of <i>kleśa</i> – There is nothing to be obtained in them, And one should abide in this way.</p>
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12) "In the hills: a letter sent to Flourishing Talent Pei" 山中與裴秀才迪書 (Translation by Paul Rouzer)⁵³

<p>近臘月下。景氣和暢。故山殊可過。足下方 溫經。猥不敢相煩。輒便獨往山中。憇感配 寺。與山僧飯訖而去。比涉玄灞。清月映</p>	<p>Towards the end of the twelfth month the weather grew temperate, and so it finally became possible to visit the hills. You were busy with your studies at the time, and so I didn't dare disturb you, and went off to the hills right away by myself. I took my rest at Ganpei</p>
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⁵³ Ibid, pp. 241.

郭。夜登華子岡。輞水淪漣。與月上下。寒
山遠火。明滅林外。深巷寒犬。吠聲如豹。
村墟夜舂。復與疎鐘相間。此時獨坐。僮僕
靜默。多思曩昔。攜手賦詩。步仄逕。臨清
流也。當待春中。草木蔓發。春山可望。輕
儻出水。白鷗矯翼。露濕青皋。麥隴朝雉。
斯之不遠。儻能從我遊乎。非子天機清妙
者。豈能以此不急之務相邀。然是中有深趣
矣。無忽。因馱黃蘗人往。不一。山中人王
維白。

Temple, shared a meal with the mountain monks, and then took my leave. By the time I crossed the Black Ba, the clear moonlight was shining on the ramparts. I climbed Huazi Ridge at night, and the ripples of Wang Stream rose and fell with the moon. Distant fires on the frozen mountain flared then faded beyond the wood; shivering dogs barked in remote lanes, their voices like the growl of panthers. The sound of grain being pounded in the village at night mingled with the intermittent temple bells. Then I sat there, alone, and my servants too fell silent. I thought long upon the past, when we used to go hand in hand, composing poems, strolling on narrow trails and looking down upon clear currents.

If we can wait until spring, then the plants and trees will have spread out, and the vernal hills will be a sight worth seeking. The carefree minnows will dart from the water and white gulls will extend their wings; dew will soak the green riverbanks, and pheasants will call at dawn in the barley fields. It won't be long now – perhaps you'll be able to go out with me? Whomever could I invite to such a trifling matter save you, possessed as you are of such a lofty and subtle disposition?

Nevertheless, there is a profound appeal to all of this, so don't dismiss it.

Because the man who peddles cork tree bark has arrived, I'll stop for now.

-- Wang Wei, from the mountains

Day 2: Tuesday September 5

Wang Wei – court poet and “recluse” of the Golden Age of Chinese poetry II, with reading

Olga Lomová (Charles University)

For texts of the poems see Day 1

The Wangchuan series (朝川集)

Olga Lomová

39. 皇甫岳雲溪雜題五首 WWJZ 637

Various topics on the Cloud Stream of Huangfu Yue: five poems (Translation by Paul Rouzer)⁵⁴

1. 鳥鳴澗 人間桂花落，夜靜春山空。 月出驚山鳥，時鳴春澗中。	1. Bird-cry ravine In the human world the cinnamon flowers fall. The night is tranquil; the spring hills empty. The moon emerges and startles the hill birds Who cry out from time to time in the spring ravine.
2. 蓮花塢 日日採蓮去，洲長多暮歸。 弄篙莫濺水，畏濕紅蓮衣。	2. Lotus Flower Basin Daily they go out to pick lotuses; The islet is long; many return at dusk. When you ply your boat-poles, don't splash the water – I fear it will dampen the red lotuses' clothes.
3. 鷓鴣堰 乍向紅蓮沒，復出清蒲颺。 獨立何離襪，銜魚古查上。	3. Cormorant Weir Suddenly it dives by the red lotuses, Then comes out fluttering on the clear bank. It stands alone – how fluffy its young feathers! With fish in beak it stands on the old raft.
4. 上平田 朝耕上平田，暮耕上平田。 借問問津者，寧知沮溺賢？	4. Shangping Field At dawn they plow Shangping Field. At dusk they plow Shangping Field. I ask the one who asked about the ford: How could you tell the wisdom of Changju and Jieni?

⁵⁴ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 99; 101.

<p>5. 萍池 春池深且廣，會待輕舟迴。 靡靡綠萍合，垂楊掃復開。</p>	<p>5. Duckweed Pond The spring pool is deep and broad; We await the scull turning back. Leisurely the green duckweeds merge, But the drooping willows brush them apart again.</p>
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40. 王維: 輞川集並序 WWJJZ 403-428

The Wang Stream Collection (with preface) (Wang Wei's and Pei Di's poems alongside the preface translated by Paul Rouzer;⁵⁵ second translation of Pei Di's poems by Magan M. Powell⁵⁶)

<p>余別業在輞川山谷，其游止有孟城坳、華子岡、文杏館、斤竹嶺、鹿柴、木蘭柴、茱萸泮、宮槐陌、臨湖亭、南垞、欽湖、柳浪、欒家瀨、金屑泉、白石灘、北垞、竹裏館、辛夷塢、漆園、椒園等，與裴迪閒暇，各賦絕句云爾。</p> <p>1. 孟城坳</p> <p>王維： 新家孟城口，古木餘衰柳。 來者復爲誰，空悲昔人有。</p> <p>裴迪： 結廬古城下，時登古城上。 古城非疇昔，今人自來往。</p>	<p>My estate is located in the Wang Stream mountain Valley. The places worth visiting: Meng Wall Hollow, Huazi Ridge, Patterned Apricot-Wood Lodge, Bamboo Cutter Ridge, Deer Fence, Magnolia Fence, Prickly-Ash Bank, Palace Sophora Lane, Lakeside Pavilion, South Hill, Yi Lake, Willow Waves, Luan Family Rapids, Gold-dust Creek, White Stone Shoals, North Hill, Lodge in Bamboo, Magnolia Basin, Lacquer Garden, and Pepper Garden. Pei Di and I in our leisure time composed quatrains for each of the sites.</p> <p>1. Meng Wall Hollow</p> <p><u>Wang Wei:</u> A new home at the breach in Meng's walls. Withered willows are the only old trees left. Who is it who comes here, Grieving in vain for what men once had?</p> <p><u>Pei Di:</u> They built a hut below the old walls And sometimes climb up on the old walls. The old walls are not as they were in the past – People of today pass back and forth.</p> <p>A hut was built beneath the ancient wall, Sometimes we go atop the old structure. No aspect of the old wall's past remains, Men of today come and go at leisure.</p>
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⁵⁵ Ibid, pp. 101; 103; 105; 107; 109; 111; 113; 115; 117; 119; 121.

⁵⁶ POWELL, Magan M. *A Complete Annotated Translation of the Overlooked Poet Pei Di*. Foreign Languages and Literatures, Chinese Honors Thesis, 2019. Accessible online at https://ufdcimages.uflib.ufl.edu/AA/00/06/90/10/00001/Powell_Magan_Honors_Thesis.pdf.

2. 華子岡

王維:

飛鳥去不窮，連山復秋色。
上下華子岡，惆悵情何極。

裴迪:

落日松風起，還家草露晞。
雲光侵履跡，山翠拂人衣。

3. 文杏館

王維:

文杏裁爲梁，香茅結爲宇。
不知棟裏雲，去作人間雨。

裴迪:

迢迢文杏館，躋攀日已屢。
南嶺與北湖，前看復回顧。

4. 斤竹嶺

王維:

檀欒映空曲，青翠漾漣漪。

2. Huazi Ridge

Wang Wei:

Flying birds depart without end;
Autumn colors once more in the range of hills.
Going up and down on Huazi Ridge –
Will this despondency ever end?

Pei Di:

A breeze in the pines rises at sunset –
I return home – dew on the grass has dried.
Cloud-light encroaches on my sandal-prints;
Green mountain haze brushes my robes.

The setting sun, pine trees blow in the wind,
Returning home, grass is covered in dew. Light from
the clouds touches our footprints' tracks, And the
emerald mountain brushes man's clothes.

3. Patterned Apricot-Wood Lodge

Wang Wei:

Patterned apricot wood trimmed to make the beams,
Fragrant thatch bound to make the roof.
I did not think that the clouds in the ridgepoles
Would depart to make rain in the human realm.

Pei Di:

How distant is patterned apricot-wood lodge –
I climb up to it daily again and again.
Ridge to the south and lake to the north –
I look in front and then turn to look behind.

Far in the distance is the elegant apricot lodge,
I have ascended daily already many a time.
The mountain ridge in the south and the lake to the
north,
I see them ahead and once again turn to look back.

4. Bamboo-Cutter Ridge

Wang Wei:

Sinuous and elegant, they shine in an empty nook;
Their kingfisher-green bobs on the ripples.
Unnoticed we enter the road to Shang Mountain,

暗入商山路，樵人不可知。

裴迪：

明流紆且直，綠筱密復深。
一徑通山路，行歌望舊岑。

5. 鹿柴（柴，土邁切，本作寨，籬落也。）

王維：

空山不見人，但聞人語響。
返景入深林，復照青苔上。

裴迪：

日夕見寒山，便為獨往客。
不知深林事，但有麋鹿跡。

6. 木蘭柴

王維：

秋山斂餘照，飛鳥逐前侶。
彩翠時分明，夕嵐無處所。

裴迪：

蒼蒼落日時，鳥聲亂溪水。
緣溪路轉深，幽興何時已。

Without the woodcutters knowing.

Pei Di:

The bright current winds, then runs straight;
Green dwarf-bamboo is dense and thick.
A single path links to the mountain road.
We sing as we walk, gazing toward familiar peaks.

The clear creek flowing both crooked and straight;
The green bamboo is both dense and profound.
On a path traversing the mountain road,
Writing verse, I look out to the old mound.

5. Deer Fence

Wang Wei:

In the empty hills I see no one;
I only hear the echo of people speaking.
Returning light enters the deep wood
And shines again upon the green moss.

Pei Di:

In the evening I see the chilly hills,
Where a solitary traveler appears.
I don't know what happens in the deep forest –
But there are tracks of a stag by my door.

As the sun sets, the mountain appears cold,
And the man becomes a lonesome traveller.
He does not know the deep forest's affairs,
The deer's tracks are the only remainder.

6. Magnolia Fence

Wang Wei:

The autumn hills contract the lingering light;
Flying birds follow their companions in front.
Fresh emerald-green can be made out from time to
time –
The evening mountain mist has no place to stay.

Pei Di:

Gray-green in the setting sun;
The sound of birds is raucous by the creek waters.
Following the creek, the road goes even deeper;
When will my taste for reclusion ever end?

Greyness comes with the setting of the sun,
The birds' sounds entwined with the stream's water.

7. 茱萸泝（泝，普半切，義與泝通）

王維：

結實紅且綠，復如花更開。
山中倘留客，置此芙蓉杯。

裴迪：

飄香亂椒桂，布葉間檀欒。
雲日雖回照，森沈猶自寒。

8. 宮槐陌

王維：

仄徑蔭宮槐，幽陰多綠苔。
應門但迎掃，畏有山僧來。

裴迪：

門前宮槐陌，是向敬湖道。
秋來山雨多，落葉無人掃。

Going along the stream's edge, the path meanders on deep,
When will my fondness of solitude eventually cease?

7. Prickly-Ash Bank

Wang Wei:

Bearing fruit both red and green,
As if it were flower season a second time.
If you detain guests in the hills,
Place the fruit in this lotus cup.

Pei Di:

Drifting fragrance mixed with pepper and cinnamon;
It spreads its leaves midst the sinuous bamboo.
Though cloudy sunlight shines here in the evening,
The thick forest growth still keeps it cool.

The scent of peppers and Osmanthus blown about,
Among the rosewood and goldenrain, leaves spread out.
Although the clouds reflect the sun, its rays still shine,
Yet, submerged in the forest the air becomes cool.

8. Palace Sophora Lane

Wang Wei:

The slanting path is shaded with palace sophoras;
And in that hidden shade, a thick growth of green moss.
The gate keeper does nothing but sweep in preparation,
Anticipating that a mountain monk may visit.

Pei Di:

The palace sophora lane in front of the gate
Faces the road by Qi Lake.
When autumn comes and the mountain rains often fall,
There are fallen leaves with no one to sweep them.

In front of the gate, the sophora path,
Towards Lake Yi, this is the way.
Autumn has come and the mountain rains more,
Fallen leaves, but no one to sweep them away.

9. 臨湖亭

王維:

輕舸迎上客，悠悠湖上來。
當軒對尊酒，四面芙蓉開。

裴迪:

當軒彌滉漾，孤月正裴回。
谷口猿聲發，風傳入戶來。

10. 南垞

王維:

輕舟南垞去，北垞渺難即。
隔浦望人家，遙遙不相識。

裴迪:

孤舟信一泊，南垞湖水岸。
落日下崦嵫，清波殊淼漫。

11. 敬湖

王維:

吹簫凌極浦，日暮送夫君。
湖上一回首，青山卷白雲。

裴迪:

9. Lakeside Pavilion

Wang Wei:

The light barge greets the honored guest;
It comes to us over the vast lake.
On the veranda, as we face a cup of ale,
The lotuses open all around.

Pei Di:

On the veranda, the water seems to flood even more;
A solitary moon lingers on the surface.
A gibbon's cry issues from the valley mouth,
And a breeze brings the sound through the door.

At the balcony, the expansive water ripples so;
The solitary moon wanders back and forth, to and fro.
From the mouth of the valley, the sound of the
gibbon's cry,
Carried by the wind, enters my door to come
where I lie.

10. South Hill

Wang Wei:

A light boat departs from South Hill,
To North Hill, hard to reach beyond the massed
waters.
Toward the farther bank we gaze at people's homes,
So far away they can't be made out.

Pei Di:

A solitary boat is entrusted to a windblown basin,
At South Hill, by the bank of the lake.
When the setting sun descends into Yanzi Mountain,
The clear waves are especially vast and broad.

The lonely boat is indeed tranquil at rest,
At Nan Cha, the lake's waters crash to the shore.
The sun falls behind the Yan Zi mountain,
Clear waves vanish into the boundless sea.

11. Qi Lake

Wang Wei:

I blow a flute as we cross to the further shore;
At twilight I see you off.
On the lake I turn my head once –
White clouds curl up against the mountain green.

Pei Di:

The sky is vast, the lake waters broad –

空闊湖水廣，青瑩天色同。
艤舟一長嘯，四面來清風。

12. 柳浪

王維：

分行接綺樹，倒影入清漪。
不學御溝上，春風傷別離。

裴迪：

映池同一色，逐吹散如絲。
結陰既得地，何謝陶家時。

13. 欒家瀨

王維：

颯颯秋雨中，淺淺石溜瀉。
跳波自相濺，白鷺驚復下。

裴迪：

瀨聲喧極浦，沿涉向南津。
汎汎鷗鳧渡，時時欲近人。

A blue glitter that merges with the sky.
I moor the boat, give a long whistle:
In all directions a clear breeze rises.

The lake's clear water so vast in the distance,
The sky's blue shining hue in its reflection.
On the anchored boat, I whistle awhile,
The fresh breeze coming from every direction.

12. Willow Waves

Wang Wei:

Divided into rows, the trees join their filigreed
branches;
Their inverted reflections enter the clear ripples.
They don't imitate the willows by the imperial canal,
Wounded by parting in the breezes of spring.

Pei Di:

Reflected in the pool, all one color;
Following gusts, they scatter like silk threads.
Here they have found ground on which to form shade;
Why be grateful for the time spent with the Tao
family?

The willows share the same hue as their reflection,
Gradually blown around like delicate silk.
Having just obtained this place forming great shade,
How can this surrender to Master Tao's time?

13. Luan Family Rapids

Wang Wei:

Hissing in the midst of the autumn rain,
Shallow, it spills over stone runnels.
Leaping rivulets splash together,
And a white egret startles up, and then descends.

Pei Di:

On the far bank the sound of the rivulet is noisy
As we pass along the stream toward the southern
crossing.
A ford for the drifting gulls and ducks
That come right up to us from time to time.

The voice of the rapids howls to the farthest cove,

14. 金屑泉

王維:

日飲金屑泉，少當千餘歲。

翠鳳翔文螭，羽節朝玉帝。

裴迪:

縈渟澹不流，金碧如可拾。

迎晨含素華，獨往事朝汲。

15. 白石灘

王維:

清淺白沙灘，綠蒲尚堪把。

家住水東西，浣紗明月下。

裴迪:

跂石復臨水，弄波情未極。

日下川上寒，浮雲澹無色（一作凝碧）。

Following the coast, we ford towards the southern shore.

Drifting, the gulls and ducks cross the water,
They always want to be close to people.

14. Gold-dust Creek

Wang Wei:

Daily drink from Gold-dust Creek

And at the least you'll live for over a thousand years.

Then on emerald phoenix, with patterned wyverns hovering,

With feathered standards you'll come to the Jade Emperor's court.

Pei Di:

The eddy trembles and does not flow on,

So that it seems like you could pluck the gold and jade-green.

In the dawn, when it is filled with white blossoms,
I go alone to the task of fetching our morning water.

The standing water, calm and not flowing,

Gold and green jade, as if I can hold it.

Greeting the rising sun, filled with brilliant purity,
Alone, I go draw water for morning's affairs.

15. White Stone Shoals

Wang Wei:

Clear and shallow, White Stone Shoals.

You can pull the green sweet-flag by the handful.

The houses lie east and west of the water

Where they wash their silk gauze in the moonlight.

Pei Di:

I sit on the rock, feet dangling over the water;

I play with the wavelets and never grow tired.

The sun goes down – it grows chilly on the stream.

The floating clouds turn pale and colorless.

Tiptoe on the stone once more overlooking the water,

Playing with the waves, my feelings without limit.

As the sun sets, the riverfront turns cold,

Drifting clouds appear tranquil and pallid.

16. 北垞

王維:

北垞湖水北，雜樹映朱闌。
逶迤南川水，明滅青林端。

裴迪:

南山北垞下，結宇臨欽湖。
每欲采樵去，扁舟出菰蒲。

17. 竹里館

王維:

獨坐幽篁裏，彈琴復長嘯。
深林人不知，明月來相照。

裴迪:

來過竹里館，日與道相親。
出入唯山鳥，幽深無世人。

18. 辛夷塢

王維:

木末芙蓉花，山中發紅萼。
澗戶寂無人，紛紛開且落。

16. North Hill

Wang Wei:

North Hill is north of lake waters;
Trees of all kinds stand out against the vermilion railing.

Winding, the waters of the southern stream:
It gleams fitfully at the edge of the green woods.

Pei Di:

South Mountain, below North Hill:
They built a house overlooking Qi Lake.
Always when I go out to gather firewood,
My skiff emerges out from wild rice and sweet-flag.

Beneath Bei Cha at the Southern mountain,
A hut was built to overlook Lake Yi.
Each time I leave to gather firewood,
My small boat passes grass and cumbungi.

17. Lodge in Bamboo

Wang Wei:

I sit alone in a secluded bamboo grove,
Strumming my zither, then whistling long.
Deep in the woods – no one knows I am here,
But the bright moon comes and shines on me.

Pei Di:

I come to visit the Lodge in Bamboo;
I daily am more familiar with the road.
Only mountain birds coming in and out;
Secluded and deep – no people from the world.

I have come to visit the bamboo lodge,
Daily becoming closer to the Dao.
Only birds of the mountain come and go,
Deep in solitude, men of the world absent now.

18. Magnolia Basin

Wang Wei:

At the tip of tree branches, the lotus-like flowers
Open their red calices in these hills.
By the door in the ravine: quiet, no one there.
In profusion they open, then fall.

裴迪:

綠堤春草合，王孫自留玩。
況有辛夷花，色與芙蓉亂。

19. 漆園

王維:

古人非傲吏，自闕經世務。
偶寄一微官，婆娑數株樹。

裴迪:

好閒早成性，果此諧宿諾。
今日漆園游，還同莊叟樂。

20. 椒園

王維:

桂尊迎帝子，杜若贈佳人。
椒漿奠瑤席，欲下雲中君。

裴迪:

丹刺罨人衣，芳香留過客。
幸堪調鼎用，願君垂採摘。

Pei Di:

On the green embankment the spring grass spreads;
My prince can linger here to enjoy himself.
All the more, because of the magnolia flowers,
With a riot of color like lotuses.

At the green dike, the grass is lavish in the spring,
Aristocratic descendants stay to enjoy.
And the lily magnolia flowers,
Their colors mixed among the hibiscus.

19. Lacquer Garden

Wang Wei:

That man of old was not a haughty clerk;
Rather, he himself lacked the will to order the world.
By chance he relied on a lowly office
Where he would take his leisure under a few trees.

Pei Di:

His fondness for leisure formed early in his nature.
As a result of this, he concurred with his long-
standing promise.
Today he saunters about Lacquer Garden
Sharing the same pleasure as the venerable Zhuang.

Fond of leisure, this soon became my nature,
Indeed, I'm here faithful to the past promise.
Today, we wander in the lacquer tree garden,
Enjoying still the same delight as old Zhuangzi.

20. Pepper Garden

Wang Wei:

The cinnamon cup greets God's Daughters;
Pollia is presented to the seemly one.
A libation of pepper broth on the jade-like mats
To make the Lord of the Clouds descend.

Pei Di:

Vermilion thorns snag people's dress;
Fragrant incense detains the passing guest.
Since they are ideal ingredients for the tripod's dish,
Please pull them down and pick them for me!

The red thorns latch onto all of our clothes,
The flower's scent stays on the passerby.
Fortunately, they're good to use in the vessel,
May you, my master, descend to pick these fruits, too.

Day 3: Wednesday September 6

Reception of Wang Wei in later periods and issues of shaping an ideal Tang poet

Leonard Kwok Kou Chan 陳國球 (National Tsing Hua University, Hsinchu)

During the time of the High Tang (713-765), Wang Wei's poetic prowess had already garnered significant recognition. His works were prominently featured in contemporary anthologies. Other poets of the High Tang and Dali period (766-779) such as Du Fu, Qian Qi, Dugu Ji, held Wang Wei in high esteem. Emperor Tang Daizong himself bestowed upon him the title of "the most revered man of letters under the heaven". His poem "Seeing off Yuan Two on His Mission to Anxi" was transmitted as a sentimental ballad and attained enduring popularity. Sikong Tu of the Late Tang (827-860) advocated a poetics of suggestiveness and epitomized Wang Wei's poetic style of tranquility and serenity.

By the time of the Song dynasty, there were two significant shifts in the reception of Wang Wei's works. First, the portrayal of Wang Wei as a painter became more pronounced. Secondly, heightened attention was directed towards ethical imperfections in his political career. The Confucian didacticism, exemplified by figures like Zhu Xi, coupled with the robust and sublime style propounded by Yuan Haowen and others, collectively contributed to a diminishing of Wang Wei's poetic stature.

On the other hand, Liu Chenweng, a literary critic at the transition of the Song and Yuan Dynasties, published his critique and annotation of Wang Wei's poetry. He ably accentuated its inherent integration of painting-like quality and poeticality. Meanwhile, Fang Hui primarily extolled Wang Wei's literary achievement in portraying sceneries of the Nature.

In the Ming dynasty, poetic theory placed a significant emphasis on poetic metrics and forms. When examining Wang Wei in the context of formal composition, his regulated verse drew heightened attention. His court poetry, characterized by elevated atmosphere and splendid expressions, were embraced as both subjects of aesthetic appreciation and pedagogical study.

Subsequently, Wang Shizhen of the Qing dynasty, formulated the "Theory of Spiritual Resonance" (*Shenyun*) with Wang Wei as an exemplar poet. His poetry was regarded as the best synthesis of visual imagery with the serenity of Chan Buddhism. The canonicity of Wang Wei and his poetry thereby firmly established in the history of Chinese literature.

Selected Poems of Wang Wei

(number sequence according to Paul Rouzer's translation)

3.7 〈終南別業〉

My villa at Mt. Zhongnan (Translation by Paul Rouzer)⁵⁷

中歲頗好道，晚家南山陲。 興來每獨往，勝事空自知。 行到水窮處，坐看雲起時。 偶然值林叟，談笑無還期。	In middle age I grow rather fond of the Way; My late home is in a corner of Mt. Zhongnan. When the mood comes, I always go out alone; I myself know, emptily, of these splendid things. I walk to where the waters begin, I sit and watch when the clouds arise. By chance I meet an old man of the woods; We chat and laugh, no time we have to go home.
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3.11 〈渭川田家〉

A farmhouse on the Wei River (Translation by Paul Rouzer)⁵⁸

斜光照墟落，窮巷牛羊歸。 野老念牧童，倚杖候荆扉。 雉鳴麥苗秀，蠶眠桑葉稀。 田夫荷鋤至，相見語依依。 即此羨閒逸，悵然吟《式微》。	Slanting sunlight shines on the village; Cows and sheep return to the lowly lanes. An old rustic thinks of the cowherd lads, And leaning on his staff he waits by his scrap-wood door. Pheasants call; the wheat is in ear; The silkworms sleep; the mulberry leaves are few. Farmhands arrive, bearing hoes on shoulders; When they meet, their speech is gentle and calm. When I meet this, I envy this leisure and freedom, And I sadly sing "Shi wei."
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⁵⁷ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume I*. De Gruyter, 2020, pp. 79.

⁵⁸ *Ibid*, pp. 85.

6.7 〈桃源行〉

Wang Wei: Peach Blossom Spring (Written at nineteen) (Translated by Paul Rouzer)⁵⁹

漁舟逐水愛山春，兩岸桃花夾去津。
坐看紅樹不知遠，行盡青溪不見人。
山口潛行始隈隩，山開曠望旋平陸。
遙看一處攢雲樹，近入千家散花竹。
樵客初傳漢姓名，居人未改秦衣服。
居人共住武陵源，還從物外起田園。
月明松下房櫳靜，日出雲中雞犬喧。
驚聞俗客爭來集，競引還家問都邑。
平明閭巷掃花開，薄暮漁樵乘水入。
初因避地去人間，及至成仙遂不還。
峽裏誰知有人事，世中遙望空雲山。
不疑靈境難聞見，塵心未盡思鄉縣。
出洞無論隔山水，辭家終擬長游衍。
自謂經過舊不迷，安知峰壑今來變！
當時只記入山深，青溪幾曲到雲林。
春來偏是桃花水，不辨仙源何處尋。

In his fishing boat he followed the water; he loved spring
in the hills.
On the two banks, peach blossoms flanked the departing
stream.
He sat and watched the red trees, not noticing how far
he went;
When he came to the end of the blue creek he saw no
one.
Stealthily he entered the mountain mouth – at first it
curved and turned;
Then it opened up, and suddenly he viewed a plain
stretching away.
Far away he could see one place with a copse of misty
trees;
When he approached, he entered a thousand houses
with patches of flowering bamboo.
The woodsman was the first to have contact with these
men with Han-era names;
The residents had still not changed their Qin-era
clothing.
The residents lived together at this Wuling source,
Beyond the things of this world they established fields
and gardens.
The moon shone bright under the pines; their windows
were tranquil.
The sun emerged from behind the clouds; the clamor of
chickens and dogs.
Startled to hear of this traveler from the common world,
they gathered together;
They vied in leading them to their homes and asked
about the capital.
At dawn in the village lanes, they swept the petals away;
At dusk, the fishermen and woodcutters rode the creek
back home.
At first in order to avoid the troubles they had left the
human realm;
When they turned into Transcendents they then did not
return.
In this gorge who would know about affairs of men?
Gazing here from the human world you could only see
cloudy hills.
He did not suspect that such a numinous realm was a
rare discovery;
His dusty mind was not yet free of longing for his home.
He emerged from the cave, paying no heed to the
intervening hills and streams;

⁵⁹ Ibid, pp. 203; 205.

	<p>He bid his family farewell, intending in the end to travel long for his own pleasure. He thought he wouldn't get lost if he followed his former path; How could he know that peaks and valleys would now change? The first time he had only noticed how deep he had entered the hills, And how many turns the blue stream took into cloudy woods. Now that spring had come, everywhere there were peach flower waters; He could no longer distinguish where to find his Transcendents' stream.</p>
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6.13 〈同崔傅答賢弟〉

Matching Cui Fu: “Answering my younger brother” (Translated by Paul Rouzer)⁶⁰

<p>洛陽才子姑蘇客，桂苑殊非故鄉陌。 九江楓樹幾回青，一片揚州五湖白。 揚州時有下江兵，蘭陵鎮前吹笛聲。 夜火人歸富春郭，秋風鶴唳石頭城。 周郎陸弟為儔侶，對舞前溪歌白紵。 曲幾書留小史家，草堂棋賭山陰野。 衣冠若話外台臣，先數夫君席上珍。 更聞台閣求三語，遙想風流第一人。</p>	<p>Talented men from Luoyang, sojourners in Gusu; These are not the lanes of your home, these cinnamon tree gardens. Several times have the maple trees at Nine Rivers turned green; The Five Lakes gleam white through the whole swathe of Yangzhou. Yangzhou is now filled with troops that have come down the river; In front of Lanling headquarters there is the sound of bamboo flutes. Night fires: people returning to the walls near Fuchun; Autumn wind: the cries of a crane at Shitou City. Young Zhou Yu has made his younger brother Lu Yun his companion: Together they dance “Front Stream” and sing “White Ramie”. Calligraphy is left on a curving armrest in a family of petty clerks; They play Go in a thatched hut on their estate north of the mountains. When officials speak of provincial administrators, They count you sir, as a treasure above all others. I hear that State Affairs is still seeking those who think precisely – So I thought of you far off – the most cultivated man.</p>
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⁶⁰ Ibid, pp. 213.

7.2 〈從岐王過楊氏別業應教〉

Written at the prince's command: Accompanying the Prince of Qi on a visit to the country estate of the Yang clan (Translated by Paul Rouzer)⁶¹

楊子談經所，淮王載酒過。 興闌啼鳥換，坐久落花多。 徑轉回銀燭，林開散玉珂。 嚴城時未啟，前路擁笙歌。	To the place where Master Yang discusses classics The prince of Huainan comes visiting, bearing ale. By the time our enthusiasm is satisfied, the singing birds have changed; As we sit there long, falling blossoms grow many. The path swerves, makes our silver candles turn back; The forest opens, dispersing our jade bridle pendants. By curfew law the city gates have yet to open; On the road in front our musicians and singers throng.
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7.12 〈酬張少府〉

Reply to Assistant Magistrate Zhang (Translation by Paul Rouzer)⁶²

晚年唯好靜，萬事不關心。 自顧無長策，空知返舊林。 松風吹解帶，山月照彈琴。 君問窮通理，漁歌入浦深。	Late in life I only like quiet; Worldly affairs do not bother my mind. I observe myself: no long-term plans – Know there's nothing to do save return to home woods. A pine breeze blows on my untied sash, And a mountain moon shines on my zither as I strum. You ask about the principle of failure or success; The fisherman's song enters deep into the riverbank.
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7.17 〈冬晚對雪憶胡居士家〉

Facing the snow on a winter evening and thinking of the house of Layman Hu (Translation by Paul Rouzer)⁶³

寒更傳曉箭，清鏡覽衰顏。 隔牖風驚竹，開門雪滿山。 灑空深巷靜，積素廣庭閑。 借問袁安舍，翛然尚閉關？	Chill watch-drums convey the dawn marker; In the clear mirror I observe my features in decline. Beyond the window the breeze shakes the bamboo; I open the gate – snow covers the hills. Air sprinkled with flakes – the deep lanes are still; Piled-up white – broad courtyards are calm. I ask after the lodging of Yuan An; In his lofty spirit he still keeps his door shut.
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⁶¹ Ibid, pp. 233.

⁶² Ibid, pp. 245.

⁶³ Ibid, pp. 251.

7.18 〈山居秋暝〉

Living in the mountains: autumn dusk (Translation by Paul Rouzer)⁶⁴

<p>空山新雨後，天氣晚來秋。 明月松間照，清泉石上流。 竹喧歸浣女，蓮動下漁舟。 隨意春芳歇，王孫自可留。</p>	<p>In empty mountains, after new rains, The weather turns to autumn as evening comes. A bright moon shines in the pine trees, A clear stream flows over the stones. Noise in bamboos: washerwomen return. Lotuses move: fishing boats go downstream. Following its nature, spring fragrance fades; My Prince, you can linger here.</p>
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7.23 〈終南山〉

Zhongnan Mountain (Translation by Paul Rouzer)⁶⁵

<p>太乙近天都，連山接海隅。 白雲回望合，青靄入看無。 分野中峯變，陰晴衆壑殊。 欲投人處宿，隔水問樵夫。</p>	<p>Taiyi nears the capital of Heaven, A stretch of mountains reaches to the edge of the sea. White clouds come together when you turn to gaze at them; Blue mists disappear when you enter them and look. Delineating the land, the central peak marks the change; Shadow and light are different in the multitude of ravines. If you want to put up with someone for the night, Inquire of that woodcutter across the stream.</p>
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7.22 〈山居即事〉

Living in the mountains: things encountered (Translation by Paul Rouzer)⁶⁶

<p>寂寞掩柴扉，蒼茫對落暉。 鶴巢松樹遍，人訪葦門稀。 綠竹含新粉，紅蓮落故衣。 渡頭煙火起，處處採菱歸。</p>	<p>Taiyi nears the capital of Heaven, A stretch of mountains reaches to the edge of the sea. White clouds come together when you turn to gaze at them; Blue mists disappear when you enter them and look. Delineating the land, the central peak marks the change; Shadow and light are different in the multitude of ravines. If you want to put up with someone for the night, Inquire of that woodcutter across the stream.</p>
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⁶⁴ Ibid, pp. 253.

⁶⁵ Ibid, pp. 257.

⁶⁶ Ibid.

7.34 〈過香積寺〉

Visiting the Temple of Incense Amassed (Translation by Paul Rouzer)⁶⁷

<p>不知香積寺，數里入雲峰。 古木無人徑，深山何處鐘。 泉聲咽危石，日色冷青松。 薄暮空潭曲，安禪制毒龍。</p>	<p>Not knowing of the Temple of Incense Amassed, I went several miles into cloudy peaks. Old trees – paths empty of people. Deep mountains – somewhere the sound of a bell. The sound of the stream chokes on sharp rocks, And the color of sunlight chills in green pines. At dusk, by the curve of an empty pool, Peaceful meditation will control poison dragons.</p>
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8.16 〈送趙都督赴代州得青字〉

Seeing off Commander-in-Chief Zhao on his way to Daizhou; I received the rhyme “qing” [green]
(Translation by Paul Rouzer)⁶⁸

<p>天官動將星，漢上柳條青。 萬里鳴刁斗，三軍出井陘。 忘身辭鳳闕，報國取龍庭。 豈學書生輩，窗間老一經。</p>	<p>In the constellation of officials the Commander Star trembles; While down in Han lands the willow branches are green. Over ten thousand li they sound their cookpot-clappers; The three armies have set out from Well Gorge.</p>
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10.1 〈奉和聖制從蓬萊向興慶閣道中留春雨中春望之作應制〉

Respectfully harmonizing with the imperial composition “On the covered walkway from Penglai Palace to Xingqing Palace, detaining spring: gazing out on the rain”: to imperial command

(Translation by Paul Rouzer)⁶⁹

<p>渭水自縈秦塞曲，黃山舊繞漢宮斜。 鑾輿迴出千門柳，閣道回看上苑花。 雲裏帝城雙鳳闕，雨中春樹萬人家。 為乘陽氣行時令，不是宸遊玩物華。</p>	<p>The Wei waters bend as they turn about the Qin frontiers; Yellow Mountain as of old inclines and coils around the Han Palace. His simurgh carriage emerges afar from the willows at the Transcendent’s gate; From the covered walkway he turns and sees the imperial garden flowers. Amid the clouds in the emperor’s city – paired phoenix gate-towers; In the rain, spring trees – ten thousand people’s homes.</p>
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⁶⁷ Ibid, pp. 271; 273.

⁶⁸ Ibid, pp. 297.

⁶⁹ Ibid, pp. 359.

	Taking advantage of the spring air, he has issued a timely command – It is not an imperial excursion just because he values the scenery!
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10.4 〈敕借岐王九成宮避暑應教〉

The emperor has loaned the Prince of Qi the Jiucheng Palace for avoiding the heat: at princely command (Translation by Paul Rouzer)⁷⁰

帝子遠辭丹鳳闕，天書遙借翠微宮。 隔窗雲霧生衣上，卷幔山泉入鏡中。 林下水聲喧語笑，岩間樹色隱房櫺。 仙家未必能勝此，何事吹笙向碧空。	The imperial prince has distantly retreated from the cinnabar phoenix watchtowers; An imperial order lends him afar this palace in azure mists. Beyond the windows, the clouds and mist seem to rise from our clothes; As we roll up the curtains, the mountain stream enters into the mirrors. Below the wood, the sound of water drowns out speech and laughter; Before the cliffs, the color of the trees conceals the window lattices. The homes of Transcendents would not necessarily be able to surpass this; So why should Wangzi Qiao play his reed organ and ascend into the jade-green sky?
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10.5 〈和賈至早朝大明宮〉

Harmonizing with Secretariat Drafter Jia: “Morning audience at the Daming Palace” (Translation by Paul Rouzer)⁷¹

絳幘鷄人送曉籌，尚衣方進翠雲裘。 九天闔闔開宮殿，萬國衣冠拜冕旒。 日色才臨仙掌動，香烟欲傍袞龍浮。 朝罷須裁五色詔，佩聲歸向鳳池頭。	The scarlet-turbaned rooster-man transmits the dawn tally; The Wardrobe Steward has just presented the robes with their kingfisher-feather clouds. The Grand Gate to the Nine Heavens has just opened the palace halls; Officials from the myriad lands bow before His coronet tassels. Sunlight just now moves over the Immortal’s palms; Incense smoke is floating beside the imperial dragon robes. When the audience is over, we must trim our five-colored fiats; The sound of our pendants returns to the Phoenix Pool.
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⁷⁰ Ibid, pp. 365

⁷¹ Ibid, pp. 365; 367.

10.14 〈積雨輞川莊〉

Written on the sustained rainfall at my Wangchuan estate (Translation by Paul Rouzer)⁷²

<p>積雨空林煙火遲，蒸藜炊黍餉東菑。 漠漠水田飛白鷺，陰陰夏木轉黃鸝。 山中習靜觀朝槿，松下清齋折露葵。 野老與人爭席罷，海鷗何事更相疑。</p>	<p>Sustained rainfall in the empty woods – smoky fires are slow to light. They steam goosefoot and millet, bring it into the eastern fields. Over the vast paddies the white egrets fly; In the gloom of summer trees the yellow orioles trill. Practicing stillness, I observe the dawn rose of sharon; Abstaining from meat under the pine trees, I break off a dewy mallow. A rustic old man, I've given up vying with others for a place on the mat; So why should the seagulls be suspicious of me?</p>
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13.5 (1) 〈鳥鳴澗〉

Bird-cry ravine (Translation by Paul Rouzer)⁷³

<p>人閑桂花落，夜靜春山空。 月出驚山鳥，時鳴春澗中。</p>	<p>In the human world the cinnamon flowers fall. The night is tranquil; the spring hills empty. The moon emerges and startles the hill birds Who cry out from time to time in the spring ravine.</p>
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13.27 (18) 〈辛夷塢〉

Magnolia Basin (Translation by Paul Rouzer)⁷⁴

<p>木末芙蓉花，山中發紅萼。 澗戶寂無人，紛紛開且落。</p>	<p>At the tip of tree branches, the lotus-like flowers Open their red calices in these hills. By the door in the ravine: quiet, no one there. In profusion they open, then fall.</p>
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13.34 〈息夫人〉

Lady Xi (Translation by Paul Rouzer)⁷⁵

<p>莫以今時寵，能忘舊日恩。 看花滿眼淚，不共楚王言。</p>	<p>No one, because of the favor of the present, Can forget the kindness of previous days. When she sees the flowers, her eyes fill with tears And she cannot bear to speak with the king of Chu.</p>
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⁷² Ibid, pp. 383.

⁷³ NUGENT, M. B. (ed). *The Poetry and Prose of Wang Wei: Volume II*. De Gruyter, 2020, pp. 99.

⁷⁴ Ibid, pp. 119.

⁷⁵ Ibid, pp. 127.

13.43 〈雜詩〉：

(No set topic:) three poems (No. 2) (Translation by Paul Rouzer)⁷⁶

君自故鄉來，應知故鄉事。 來日綺窗前，寒梅著花未？	You have come from my old home, So you should know what is happening there. The day you set out, in front of the latticed window, Had the winter plum trees blossomed yet?
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14.8 〈少年行〉其一

The Youths: four poems (No. 1) (Translation by Paul Rouzer)⁷⁷

新豐美酒鬥十千，咸陽遊俠多少年。 相逢意氣爲君飲，繫馬高樓垂柳邊。	Ten thousand gallons of fine Xinfeng ale; Wandering bravos of Xianyang, many young men. When they meet, they spiritedly invite each other to drink, Tying their horses by the drooping willows at the high mansions.
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14.16 〈戲題盤石〉

Jokingly written on a flat rock (Translation by Paul Rouzer)⁷⁸

可憐盤石臨泉水，復有垂楊拂酒杯。 若道春風不解意，何因吹送落花來。	This charming flat rock overlooks the stream water; And there are drooping willows brushing my cup of ale. If you tell me the spring breeze has no awareness, Then how can its breath escort the falling flowers away?
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⁷⁶ Ibid, pp. 135.

⁷⁷ Ibid, pp. 143.

⁷⁸ Ibid, pp. 147.

14.19 〈送元二使安西〉

Seeing off Yuan Two on his mission to Anxi (Translated by Paul Rouzer)⁷⁹

渭城朝雨浥輕塵，客舍青青柳色新。 勸君更盡一杯酒，西出陽關無故人。	Morning rain at Wei City dampens the light dust; The hostel is all green – the willow hue is new. I urge you to drain yet another cup of ale; Once you head west out of Yang Pass there will be no old friends.
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14.26 〈凝碧池〉(菩提寺禁裴迪來相看，說逆賊等凝碧池上作音樂，供奉人等舉聲便一時淚下，私成口號，誦示裴迪)

While I was imprisoned at Bodhisattva Monastery, Pei Di came to see me. He said that the rebels had music performed at Congealed Jade Pool. The court musicians ceased their playing and all shed tears at once. I then improvised this verse privately and chanted it to Pei Di. (Translation by Paul Rouzer)⁸⁰

萬戶傷心生野煙，百官何日更朝天。 秋槐葉落空宮裏，凝碧池頭奏管弦。	Broken-hearted that the smoke from wildfires rise up from myriad doors; When will the hundred officials come to court once more? Leaves of the autumn sophoras fall within the empty palace; While at Congealed Jade Pool they have pipes and strings perform.
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15.16 〈相思〉：

The acacia tree (Translation by Paul Rouzer)⁸¹

紅豆生南國，秋來發幾枝。 勸君多採擷，此物最相思。	Its red bean-like seeds grow in the southern lands; When autumn comes it puts out many branches. I'd like you to pick and gather them, For these things most show my longing for you.
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⁷⁹ Ibid, pp. 153.

⁸⁰ Ibid, pp. 157.

⁸¹ Ibid, pp. 177.

Day 4: Thursday September 7

Wang Wei in Republican China

Yang Zhiyi (楊治宜) (JWG University Frankfurt am Main)

Poetry in classical forms (typically shi 詩 and ci 詞) has remained an important phenomenon in Chinese literature despite its marginalization as a form of serious literary expression after the rise of „new poetry“ (xin shi 新詩) during the May Fourth movement. Literati, reformers and revolutionaries, feminists, scholars, and Buddhist figures continued to express their experience with the rapidly changing world around them through classical genres. Yang Zhiyi will introduce several of them in dialogue with selected Wang Wei’s poems. Her introduction to an important phenomenon of Chinese culture during the Republican period is also an insight into the life of Wang Wei’s poetry in modern China.

Echoes of Wang Wei’s Poetry in Republican China

Poems selected by Zhiyi Yang

I. Women in the wilds. See also Lü Bicheng’s poems below.

1. 王維，〈華嶽〉[載《王維集校註》（中華書局 1997），卷 1，頁 86]

The Hua Marchmount (Translation by Paul Rouzer)¹

西嶽出浮雲，積翠在太清。 連天凝黛色，百里遙青冥。 白日爲之寒，森沈華陰城。 昔聞乾坤閉，造化生巨靈。 右足踏方止，左手推削成。 天地忽開拆，大河注東溟。 遂爲西峙嶽，雄雄鎮秦京。 大君包覆載，至德被羣生。 上帝佇昭告，金天思奉迎。 人祇望幸久，何獨禪云亭？	The western marchmount rises from floating clouds, Massed kingfisher-green in the clear void. Its congealed blue-black hues are linked to the sky; For a hundred li it stretches into black obscurity. It makes the white sun turn cold, And makes gloomy the town of Huayin. I once heard that when sky and earth were sealed, Creation gave birth to the Great Spirit; With his right foot he trod on Fangzhi, And with his left hand he shoved and scraped. Then suddenly Heaven and Earth were torn open, And the great Yellow River surged to the eastern main. Then Hua became a marchmount facing west, Mighty and steadfast, guarding the Qin capital. The great ruler embraces the sky above and the earth below, His perfect virtue covers all living things. God above awaits his shining declaration, The metal spirit intends to make his greeting. Men and earth gods have long hoped for his coming; So why alone offer sacrifice at the peaks of Tai?
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2. 張默君，〈登華嶽諸峰絕頂用王摩詰韻〉[載《南社湘集》1936年第6期頁306]

仙掌開晴雲，菡萏浮上清。
乾坤鬱磅礴，今古空青冥。
觸目紛雄詭。還疑登化城。
墮魂倚悸魄，萬仞梯巨靈。
泰華天下險，鬼斧神工成。
黃河來西極，寒日傾東溟。
逍搖（逍遙）跨蒼龍，呼吸通帝京。
會當起風雷，霖雨施羣生。
百里響流泉，笙竽相送迎。
陰嵐曜積雪，落雁何亭亭。

II. Peach Blossom Spring, transforming the traditions of Tao Qian and Wang Wei

3. 陶潛，〈桃花源詩並序〉（略）

Tao Yuanming (Tao Qian): The Peach Blossom Spring (Translated by J. R. Highwater)²

晉太元中，武陵人捕魚為業。緣溪行，忘路之遠近。忽逢桃花林，夾岸數百步，中無雜樹，芳草鮮美，落英繽紛。漁人甚異之，復前行，欲窮其林。林盡水源，便得一山。山有小口，髣髴若有光。便舍船從口入。初極狹，纔通人，復行數十步，豁然開朗。土地平曠，屋舍儼然。有良田、美池、桑竹之屬。阡陌交通，雞犬相聞。其中往來種作，男女衣著，悉如外人。黃髮垂髫，并怡然自樂。見漁人，乃大驚，問所從來，具答之。便要還家，為設酒殺雞作食。村中聞有此人，咸來問訊。自云先世避秦時亂，率妻子邑人來此絕境，不復出焉，遂與外人間隔。問今是何世，乃不知有漢，無論魏晉。此人一一為具言所聞，皆嘆惋。餘人各復延至其家，皆出酒食。停數日，辭去。此中人語云：「不足為外人道也。」既出，得其船，便扶向路，處處誌之。及郡下，詣太守說如此。太守即遣人隨其往，尋向所誌，遂迷不復得路。南陽劉子驥，高尚士也。聞之，欣然規往，未果，尋病終。後遂無問津者。

During the Tai-yuan period of the Jin dynasty a fisherman of Wuling once rowed upstream, unmindful of the distance he had gone, when he suddenly came to a grove of peach trees in bloom. For several hundred paces on both banks of the stream there was no other kind of tree. The wild flowers growing under them were fresh and lovely, and fallen petals covered the ground- it made a great impression on the fisherman. He went on for a way with the idea of finding out how far the grove extended. It came to an end at the foot of a mountain whence issued the spring that supplied the stream. There was a small opening in the mountain, and it seemed as though light was coming through it. The fisherman left his boat and entered the cave, which at first was extremely narrow, barely admitting his body; after a few dozen steps it suddenly opened out onto a broad and

level plain where well-built houses were surrounded by rich fields and pretty ponds. Mulberry, bamboos and other trees and plants grew there, and criss-cross paths skirted the fields. The sounds of cocks crowing and dogs barking could be heard from one courtyard to the next. Men and women were coming and going about their work in the fields. The clothes they wore were like those of ordinary people. Old men and boys were carefree and happy. When they caught sight of the fisherman, they asked in surprise how he had got there. The fisherman told the whole story, and was invited to go to their house, where he was served wine while they killed a chicken for a feast. When the other villagers heard about the fisherman's arrival they all came to pay him a visit. They told him that their ancestors had fled the disorders of Qin times and, having taken refuge here with wives and children and neighbors, had never ventured out again; consequently they had lost all contact with the outside world. They asked what the present ruling dynasty was, for they had never heard of the Han, let alone the Wei and the Jin. They sighed unhappily as the fisherman enumerated the dynasties one by one and recounted the vicissitudes of each. The visitors all asked him to come to their houses in turn, and at every house he had wine and food. He stayed several days. As he was about to go away, the people said, "There's no need to mention our existence to outsiders." After the fisherman had gone out and recovered his boat, he carefully marked the route. On reaching the city, he reported what he had found to the magistrate, who at once sent a man to follow him back to the place. They proceeded according to the marks he had made, but went astray and were unable to find the cave again. A high-minded gentleman of Nanyang named Liu Ziji heard the story and happily made preparations to go there, but before he could leave he fell sick and died. Since then there has been no one interested in trying to find such a place.

<p>嬴氏亂天紀，賢者避其世。 黃綺之商山，伊人亦云逝。 往迹寢復湮，來徑遂蕪廢。 相命肆農耕，日入從所憩。 桑竹垂餘蔭，菽稷隨時藝。 春蠶收長絲，秋熟靡王稅。 荒路暖交通，雞犬互鳴吠。 俎豆猶古法，衣裳無新製。 童孺縱行歌，班白歡遊詣。 草榮識節和，木衰知風厲。 雖無紀曆誌，四時自成歲。 怡然有餘樂，於何勞智慧。 奇蹤隱五百，一朝啟神界。 淳薄既異源，旋復還幽蔽。 借問遊方士，焉測塵囂外。 願言躡輕風，高舉尋吾契。</p>	<p>The Ying clan disrupted Heaven's ordinance And good men withdrew from such a world. Huang and Qi went off to Shang Mountain And these people too fled into hiding. Little by little their tracks were obliterated The paths they followed overgrown at last. By agreement they set about farming the land When the sun went down each rested from his toil. Bamboo and mulberry provided shade enough, They planted beans and millet, each in season. From spring silkworms came the long silk thread On the fall harvest no king's tax was paid. No sign of traffic on overgrown roads, Cockcrow and dogs bark within each other's earshot. Their ritual vessels were of old design, And no new fashions in the clothes they wore. Children wandered about singing songs, Graybeards went paying one another calls. When grass grew thick they saw the time was mild, As trees went bare they knew the wind was sharp. Although they had no calendar to tell, The four seasons still filled out a year. Joyous in their ample happiness They had no need of clever contrivance. Five hundred years this rare deed stayed hid, Then one fine day the fay retreat was found. The pure and the shallow belong to separate worlds: In a little while they were hidden again. Let me ask you who are convention-bound, Can you fathom those outside the dirt and noise? I want to tread upon the thin thin air And rise up high to find my own kind.</p>
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4. 王維，〈桃源行〉[載《王維集校註》，卷1，頁16–17]

Wang Wei: Peach Blossom Spring (Written at nineteen) (Translated by Paul Rouzer)³

漁舟逐水愛山春，兩岸桃花夾去津。 坐看紅樹不知遠，行盡青溪不見人。 山口潛行始隈隩，山開曠望旋平陸。 遙看一處攢雲樹，近入千家散花竹。 樵客初傳漢姓名，居人未改秦衣服。 居人共住武陵源，還從物外起田園。 月明松下房櫳靜，日出雲中雞犬喧。 驚聞俗客爭來集，競引還家問都邑。 平明閭巷掃花開，薄暮漁樵乘水入。 初因避地去人間，及至成仙遂不還。 峽裏誰知有人事，世中遙望空雲山。 不疑靈境難聞見，塵心未盡思鄉縣。 出洞無論隔山水，辭家終擬長游衍。 自謂經過舊不迷，安知峰壑今來變！ 當時只記入山深，青溪幾曲到雲林。 春來徧是桃花水，不辨仙源何處尋。	In his fishing boat he followed the water; he loved spring in the hills. On the two banks, peach blossoms flanked the departing stream. He sat and watched the red trees, not noticing how far he went; When he came to the end of the blue creek he saw no one. Stealthily he entered the mountain mouth – at first it curved and turned; Then it opened up, and suddenly he viewed a plain stretching away. Far away he could see one place with a copse of misty trees; When he approached, he entered a thousand houses with patches of flowering bamboo. The woodsman was the first to have contact with these men with Han-era names; The residents had still not changed their Qin-era clothing. The residents lived together at this Wuling source, Beyond the things of this world they established fields and gardens. The moon shone bright under the pines; their windows were tranquil. The sun emerged from behind the clouds; the clamor of chickens and dogs. Startled to hear of this traveler from the common world, they gathered together; They vied in leading them to their homes and asked about the capital. At dawn in the village lanes, they swept the petals away; At dusk, the fishermen and woodcutters rode the creek back home. At first in order to avoid the troubles they had left the human realm; When they turned into Transcendents they then did not return. In this gorge who would know about affairs of men? Gazing here from the human world you could only see cloudy hills. He did not suspect that such a numinous realm was a rare discovery; His dusty mind was not yet free of longing for his home. He emerged from the cave, paying no heed to the intervening hills and streams; He bid his family farewell, intending in the end to travel long for his own pleasure.
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	<p>He thought he wouldn't get lost if he followed his former path; How could he know that peaks and valleys would now change? The first time he had only noticed how deep he had entered the hills, And how many turns the blue stream took into cloudy woods. Now that spring had come, everywhere there were peach flower waters; He could no longer distinguish where to find his Transcendents' stream.</p>
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5. 章炳麟，〈辰州〉（辰州漢武陵桃源當在是非今下游之桃源也）[載《華國》1923年第1卷第1期頁76]

天道有興廢，神仙非久長。
 避秦留怪偉，多難此瞻望。
 熏穴兵符峻，探丸盜跡狂。
 緣流問漁父，相對涕沾裳。

6. 靈華，〈讀王摩詰集〉（王因酷愛維摩詰經故名維字摩詰詩得自然靜景三昧讀之可以洗心滌腸如遊崆峒三月也）[載《佛化新青年》1923年第1卷第6期頁4]

何處維摩宅，幽閑三昧中。
 泉流千壑響，月照諸天空。
 窈谷鳴無鳥，深林靜亦風。
 桃源尋古渡，滿岸落花紅。

（其桃源行一首直接淵明學說即闢新村之理想也）

7. 汪兆銘，〈金縷曲·太平門外看桃花〉[載《國聞周報》1934年第11卷第29期頁2]

嘯鳩催山醒。
 轉幽深、沈沈雉堞，柳萸搖暝。
 攬得清輝凝眸處，身在萬桃花頂。
 正麗色、澄空相映。
 漠漠輕烟開漸淡，擁千鬟、一水明如鏡。
 還照取，鶯飛影。

桃源不在虛無境。
在人間、林鴉音好，巷尪聲靜。
君看柴門春風入，菜甲麥芒齊迸。
且放下、老農鑿柄。
難得飯餘當戶坐，願春光爛漫從渠飲。
歌一曲，水泉聽。

8. 呂碧城，〈絳都春·拿坡里火山⁴〉（1928）[載《呂碧城集》（上海古籍 2015）卷 2 頁 92]

禪天妙諦，證大道涅槃，薪傳誰繼？
世外避秦，那有驚心咸陽燧。
飈輪怒碾丹砂地，弄千丈、紅塵春翳。
倦飛孤鷺，幾番錯認，赤城霞起。

凝睇。
鑄冰斲雪，指隔浦、迤邐瑤峰曾寄。
火浣五銖，姑射仙人翔遊袂。
流金鑠石都無忌。
算世態炎涼遊戲。
任教燒蠟成灰，早乾艷淚。

9. 呂碧城，〈洞仙歌·雪山長往〉（1937）[同上，卷 3 頁 187]

雪山長往，⁵看瑤光多霽。
此是仙源避秦地。
有松脂然爍，鐘乳療飢，
賦招隱、辟穀采薇堪繼。

振衣羣玉頂，渺渺靈修，隔浦無言素心會。
秋靄麗遙天，極目殘陽，散餘綺、晃穿雲背。
又霜葉西風憶長安，問繞樹哀鴻，冷枝棲未？

10. 夏敬觀（映庵），〈桃源行〉[載《雅言》（北京）1941年第7期頁2]

武陵豈禁人往還，夢想不見山中山。
其間雞犬足生趣，何況居人幽且閒。
花開一度為一歲，莫問人間到何世。
天下都歸秦版圖，畢竟桃源仍棄地。
林深水邃谷鳥呼，幾家生聚成田廬。
一生不認秦作帝，尺土未納秦官租。
崇桃簌簌燒隴畝，白水淙淙繞岡阜。
尚恨青溪春雨多，浪送飛英流洞口。
來何不速去何急，煙波茫然幾簑笠。
謝君相見喚秦人，不願漁舟再尋入。

11. 向迪琮，〈題少梅所作桃源圖卷〉[載《同聲月刊》（南京）1941年第1卷第7期頁132]

徑曲飄紅，山深蓄翠，嵯峨重見桃源地。
苦兵同是避秦人，攜家漫作依劉計。
款乃聲中，菴騰夢裏。
浮生別有閒滋味。
酒徒一半取封侯，扁舟我欲尋漁子。

III. Wang Wei as a Collaborator

12. 王維，〈菩提寺禁裴迪來相看說逆賊等凝碧池上作音樂供奉人等舉聲便一時淚下私成口號誦示裴迪〉[載《王維集校註》，卷6頁484]

While I was imprisoned at Bodhisattva Monastery, Pei Di came to see me. He said that the rebels had music performed at Congealed Jade Pool. The court musicians ceased their playing and all shed tears at once. I then improvised this verse privately and chanted it to Pei Di. (Translation by Paul Rouzer)⁶

萬戶傷心生野煙，百官何日更朝天。
秋槐葉落空宮裏，凝碧池頭奏管弦。

Broken-hearted that the smoke from wildfires rise up from myriad doors;
When will the hundred officials come to court once more?
Leaves of the autumn sophoras fall within the empty palace;
While at Congealed Jade Pool they have pipes and strings perform.

13. 瞿宣穎，〈社集詠凝碧池事得寒韻〉（1937）[載《中和月刊》1944年第5卷第4期頁51]

其一

宮槐槭槭暮生寒，四座同驚義士肝。
研帽山香空自舞，霓裳水殿若為歡。
緣雲清切移情易，捧日忠誠事敵難。
說與夔州應有恨，法歌變轉涕汎瀾。

其二

漁陽突騎滿長安，今日威儀想漢官。
鳳尾檀槽甘併碎，龍池柳色忍重看。
哀絃暗入聲聲淚，腐草長霑寸寸丹。
卻笑琵琶作胡語，何如生世值高歡？

14. 李宣倜，〈海上有傳余病且死者〉[載《同聲月刊》（南京）1941年第1卷第6期頁131]

坊裏維摩病未成，東坡海外漫相驚。
餘生銷盡飛騰意，扶杖還思見太平。

Wang Wei in the history of Chinese painting

Michaela Pejčochová (National Gallery, Prague)

In the history of Chinese painting, Wang Wei is regarded as one of the pivotal figures. In many later texts, he is seen as the founder of the ink-wash landscape painting lineage, which he reputedly established during the Tang dynasty as opposed to the blue-and-green landscape painting lineage represented by the painter Li Sixun (651–716). He is attributed with the authorship of influential treatises on the art of landscape painting and his supposed painting style and subject matters were emulated by painters throughout history. But was he really the author of the works in question? And what can we learn about his true painting style? This lecture will discuss the textual and pictorial evidence that pertains to the construction of Wang Wei's image as the forefather of the ink-wash landscape painting in later times. It will examine the way different statements about him relate to the social and historical contexts of their authors' lives and show how his image developed from the Tang dynasty through late-Ming dynasty texts by Dong Qichang (1555–1636) and his early Qing followers.

Day 5: Friday September 8

Appropriation of Wang Wei by modern Western poets

Frank Kraushaar (National Library of Latvia)

Like other celebrities of the Golden Age of Chinese poetry, Wang Wei seems well represented in the modern Western perception of premodern classics of weltliteratur. Unlike the names of his contemporaries, Du Fu and Li Bo (Li Tai Bai), however, his name seems less heavily overgrown with clichés provided by generations of translators and the ideologies inherent in their respective intellectual stances toward “civilization” as historical phenomena and critically reflected in the processes of their works. This may be due to the rather complex representation of his personality as poet, painter, musician, official, “*économe des mots*” (“word manager”, Claude Roy), “hermit”, snob and devote buddhist that resists the assignment to simple stereotypes. On the other hand, the focus of translators’ activities on Wang’s Wangchuan-sequence seems to favor the westernized, rather crass, stereotype of the premodern “nature-poet” or “landscapist”, whose interest in landscape keeps an end in itself. In the first part of this seminar, we will venture a critical look at this modern Western (and modern Chinese) bias toward “landscapism” as classification of Wang Wei’s poetry and its potential “meaning” to contemporary readers.

In the second part, we shall proceed to a comparison of Wang’s “landscape poetry” with other examples of his verse that, so far, remain less popular objects of translation. Though hardly any of Wang Wei’s extant poems forsakes structural elements of landscape or natural environment, many in fact use them to explore the *discursive* potential of poetic language in various political, social and/or ideological contexts. During the workshop, we will not only read or present in a comparative perspective a selection of poems and various published and unpublished translations (into English, German, French, Latvian a.o.), but also refer to lines of development of translators’ interest in Wang Wei’s poetry and discuss arguments why this poet remains among the foremost pillars to the entrance-hall of classical Chinese poetry despite so-far useful stereotypes of the latter gradually being stripped of and left behind with much of the 20th century’s poetic and historical legacy.

Recommended bibliography

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Yang, Jinngqing. *The Chan Interpretations of Wang Wei’s Poetry. A Critical Review*. The Chinese University Press 2007

Reading materials for Kraushaar/Wang Wei in Modern Translations (cursive comparative reading with some personal notes recommended)

1.

CANTO 49 from Ezra Pound's *The Cantos*, to be read in whole (here are only the extracts from the slide). No Chinese text.

*For the Seven Lakes and by no man these verse
Rain, empty river, a voyage,
Fire from frozen cloud, heavy rain in the twilight,
Under the cabin-roof was one lantern
The reeds are heavy, bent,
and the bamboo speak as if weeping.*

...

*State, by creating riches, shd thereby get into depth?
This is infamy, this is Geryon*

...

*The fourth, the dimension of stillness
And the power over wild beasts.*

2.

Extract from *Song of the Bowman of Shu* in *Cathay* (1915), to be read in whole. The Chinese original text is the ode 采薇 from *Shijing*. No Chinese text necessary in this case.

*We have no rest, three battles a month.
By heaven, his horses are tired.
The generals are on them, the soldiers are by them.
The horses are well trained, the generals have ivory arrows
and quivers ornamented with fish-skin.
The enemy is swift, we must be careful.
When we set out, the willows were drooping with spring,
We come back in the snow,
We go slowly, we are hungry and thirsty,
Our mind is full of sorrow, who will know of our grief?*

3.

From the Wangchuan-sequence

竹裏館

獨坐幽篁裏，
彈琴復長嘯。
深林人不知，
明月來相照。

Translations of the poem by a) Pound (AE), b) Snyder (AE), c) Hinton (AE), d) Roy (French), e) Eich (German), f) Lapiņa (Latvian):

a. *Sitting in mystic bamboo grove, back unseen
Press stops of long whistle
Deep forest, unpierced by man*

Moon and I face each other.

b. *Sitting alone, hid in bamboo
Plucking the lute and gravely whistling.
People wouldn't know that deep woods
Can be this bright in the moon.*

c. *Sitting alone in recluse bamboo dark
I play a ch'in, settle into breath chants
In these forests depths no one knows
This moon come bathing me in light*

d. *La maison ombrager the bambous
Seul, assis dans le bambous sombres.
Jouer du luth, chanter, chanter.
Perdu dans le bois où nul ne me voit
Sauf la lune, qui se lève – et m'
éclaire.*

e. *Wo das Bambusdickicht mich beschattet,
sitze wohligh ich allein,
Zupf' die Saiten, hauche wie zum Liede
Atem durch die Lippen aus und ein.*

*Keines Menschen Auge kann erspähen
Mich Verborgenen im tiefen Hain.
Nur der volle Mond kommt, mich zu sehen,
Zu verstehn mit seinem reinen Schein.*

f. *Esmu viens nomaļā bambusu biezoknī,
Spēlēju cītaru, skaļi svilpoju līdzi.
Dziļais mežs cilvēkus nepazīst,
Manā klātbūtnē vien mēness spīd.*

*[I'm one, far-off, in bamboo-thicket
Play cither, whistling loudly.
Deep forest doesn't know men,
In my presence, only moon shines.]*

4.
From the Wangchuan-sequence
鹿柴

空山不見人，
但聞人語響。
返景入深林，
復照青苔上。

Translations of the poem from *19 Ways of Looking at Wang Wei* with the exceptions of h) [Lapiņa's] and i) [Wolf's], the first yet to be published this year, the second published in *Neunzehn Arten Wang Wei zu betrachten* (2021): a) Fletcher (AE), (b) Jenyns (AE), c) Chen-Bullock (AE), d) Cheng (French), e) Watson (AE), f) Rexroth (AE), g) Snyder (AE), h) Lapiņa (Latvian), i) Wolf (German)

a. *So lone seem the hills; there is no one in sight there.
But whence is the echo of voices I hear?
The rays of the sunset pierce slanting the forest.
And in there reflection green mosses appear.*

b. *An empty hill and no one in sight
But I here the echo of voices.
The slanting sun at evening penetrates the deep woods
And shines reflected on the blue lichens.*

c. *On the lonely mountain
I meet no one,
I hear only the echo
of human voices.
At an angle the sun's rays
enter the depths of the wood
And shine
upon the green moss.*

d. *Montagne déserte. Personne est en vue.
Seul, les échos des voix résonnent, en loin.
Ombres retournent dans la forêt profonde:
Derniers éclat de la mousse, vert.*

e. *Empty hills, no one in sight,
only the sight of someone talking;
late sunlight enters the deep wood,
shining over the deep moss again.*

f. *Deep in the mountain wilderness
Where nobody ever comes
Only ones in a great while
Something like the sound of a far-off voice.
The low rays of the sun
Slip through the dark forest,
And gleam again on the shadowy moss.*

g. *Empty mountains:
no one to be seen.
Yet – hear –
human sounds and echoes.
Returning sunlight
enters the dark woods;
Again shining*

on the green moss, above.

h. *Kails kalns, nav neviena,
Tomēr cilvēku atbalsis dzird.
Mežā grimst saulrieta blāzma,
Zaļajā sūnājā atmirdz saules stari.*

[*Bare mountains, no one,
Yet listen to people's echoes.
Immersing woods, sunset's glow,
In green moss glaring sunrays.*]

i. *der leere berg: kein mensch zu sehen
man hört gespräche von ferne, fetzen
noch Imal winkt licht tief in den wald
blinkt grüner zurück dein moosdisplay*

5.

Other poems and translations on Landscape between Reclusion and World

過香積寺

不知香積寺，
數里入雲峰。
古木無人徑，
深山何處鐘。
泉聲咽危石，
日色冷青松。
薄暮空潭曲，
安禪制毒龍。

Translations from a) Rouzer (AE), b) Kraushaar (German), c) Willes Barnstone, Tony Barnstone and Yu Haixin (AE), d) Hinton (AE), e) Lapiņa (Latvian)

a. *Visiting the Temple of Incense Amassed*

*Not knowing the temple of Incense Amassed
I went several miles into cloudy peaks.
Old trees – paths, empty of people.
Deep mountains – somewhere the sound of a bell.
The sound of the stream chokes on sharp rock,
And the colour of sunlight chills in dark pines.
At dusk, by the curve of an empty pool,
Peaceful meditation will control poison dragons.*

b. *Vorüberkommend am Kloster der Dichte des Dufts*

*Weiß nicht, wie fern unter Wolkengipfel
Das Kloster der Dichte des Dufts gezwängt.
Ahnenbäume, die Pfade für niemand.
Woher aus der Tiefe das Läuten klingt?
Quellen schluchzen an steilen Felsklippen,
Tageslicht, dünn, dunkler Kiefernwald drängt.
Im Zwielight, am leeren Ufer des Kolks
Stille Versenkung den Giftwurm bezwingt.*

c. *Visiting the Temple of Gathered Fragrance*

*I dont know the Temple of Gathered Fragrance
lost many miles among cloudy peaks.
In the ancient forest there is no human path.
A bell in the deep mountain. Where is it from?
A brook hiccups through the steep rocks
and sunlight chills the green pines.
In faint twilight where an empty pond curves,
meditation drives out the poisonous dragon.*

d. *Visiting Provision-Fragrance Monastery*

*Provision-Fragrance beyond knowing,
I travel miles into cloud-hidden peaks,*

*follow deserted trails past ancient trees.
A bell sounds lost in mountain depths.*

*Cragged rock swallows a creek's murmur,
sunlight's color cold among pines. Here*

*on lakeshores, water empty, dusk spare,
ch'an stillness masters poison dragons.*

e. *Ceļā uz Sjandzji templi*

*Sjandzji templi meklēju nezināmā vietā,
Kalnu virsotnes pazūd mākoņos garajā ceļā.
Senu koku biezoknī neviena pavediena,
Kā blīvajos kalnos saklausīt zvanu skaņas?
Avotu čukstus aprij draudīgās kalnu grēdas,
Saules stari izblāv vēsi priežu ēnās.
Rēnā krēslā rāma ūdens malā,
Klusumā mācos indīgo pūķi nepalaist vaļā.*

On the way to Xiangji-Temple

*Xiangji-Temple – (I) look for it at an unknown place.
Mountain peaks disappear in clouds on the long way.
In the thicket around ancient trees, no passage through.
How harking to distant bell-sounds in jagged mountains?
Torrent's murmur devoured by awesome mountain ridges.*

*Chilly sunbeams extinguish pine-shadows.
In fainting twilight at the shore of a still pond
In silence (I learn halting the poisonous dragon.)*

積雨輞川莊作

積雨空林煙火遲
蒸藜炊黍餉東鰻。
漠漠水田飛白鷺
陰因夏木囀黃鸝。
山中習靜觀朝槿
松下清齋折露虧。
野老與人爭席罷
海鷗何事更相疑。

Translations

Translation by a) Rouzer (AE), b) Kraushaar (German)

a. *Written on the sustained rainfall at my Wangchuan estate*

*Sustained rainfall in the empty woods – smoky fires are slow to light.
They steam goosefoot and millet, bring it into the eastern fields.
Over the vast paddies the white egrets fly;
In the gloom of the summer trees the yellow orioles trill.
Practicing stillness, I observe the dawn rose of Sharon;
Abstaining from meat under the pine-trees I break off a dewy mallow.
A rustic old man, I've given up vying with others for a place on the mat.
So why should the sea-gulls be suspicious of me?*

b. *Bei Dauerregen im Weiler am Felgenfluss verfasst*

*Dauerregen, Herdrauch im Verzuge und der Hain bleibt hohl.
Gänsefuß und Hirse köcheln; Nahrung, an den Rain geholt.
Wasserweite, Flut der Felder, Flug der weißen Reiher;
Hoch und schattig, Sommerbäume; flötend, ein Goldpirol.
In der Wildnis Stille hegend, schauend den Eibisch früh,
Unter Kiefern fastend, dabei Taumalven brechend wohl,
Hat der Alte, schräg, mit andern längst kein Händel mehr.
Wie!? – Die Möwe, weit vom Meere, dann ihn fürchten soll?*

終南山

太乙近天都，
連山到海隅。
白雲回望合，
青靄入看無。
分野中峯變，
陰晴衆壑殊。
欲投人處宿，
隔水問樵夫。

Translations a) Robinson (BE), b) Kraushaar (German)

a. *The Chungnan Mountains*

*T'ai-i nearly touching the Citadel of Heaven
Chain of hills down to the edge of the sea
White clouds closing over the distance
Blue haze – nothing comes into view
The central peak transforms to whole tract
Dark and light the valleys, each way distinct –
If I want a lodging for the night here
Across the river there's a woodman I may ask.*

b. *Gebirge des äußersten Südens*

*Hochgebirge, nah der Himmelshauptstadt,
Berg um Berg, langt nach den Ozeanbuchten.
Weißgewölk, soweit die Blicke reichen;
Blauer Dunst, wo sie schon nichts mehr suchten.
Sterngefülle um die Gipfel – wandelnd;
Wolkig, klar – verschieden all die Schluchten.
Alle, die nachts hier Gesellschaft wollten
Gleich überm Fluß den Förster besuchten.*

終南別業

中歲頗好道，
晚家南山陲。
興來每獨往，
勝事空自知。
行到水窮處，

坐看雲起時。
偶然值林叟，
談笑無還期。

Translations a) Robinson (BE), b) Roy (French), c) Hinton (AE), d) Kraushaars (German)

a. *My Chungnan retreat*

*Middle-aged , much drawn to the Way
Settled for my evening in the Chungnan foothills
Elation comes and off I go for myself
Where are the sights that I must know alone
I walk right on to the head of a stream
I sit and watch when clouds come up
Or I may meet an old woodman –
Talk, laughter, never a time to go home.*

b. *Ma maison sur les monts Tchong-nan*

*L'âge venu, j'ai cherché la Voie.
La maison de mon soi rest au pied des montagnes.
Je vis au gré de ma seule humeur,
des plaisirs sans but, savoir et beauté.
Je marche le long de l'eau
jusqu'à ce qu'elle se perde.
Puis je m'assieds et regarde monter les nuages.
Quelquefois je rencontre un vieil homme des forêts.
Nous bavardons, rions. Personne ne nous attend,
Et nous n'avons pas d'heure.*

c. *Whole-South Mountain hermitage*

*I cared enough for Way in middle-age,
so now I'm settled beside South Mountain.*

*Setting out alone in old age, emptiness
knowing itself here in such splendor,¹*

*I often hike up to where streams end,
gaze into a time newborn clouds rise.*

*If I meet some old-timer in these woods,
we laugh and talk, all return forgotten.*

d. *Landhaus im Gebirge des äußersten Südens*

*Mitten im Leben versucht man Den Weg;
Spät haust man dann an Südberges Hängen.
Der Laune folgend, stets unabhängig;
In großen Dingen sich flüchtig erkennend.
Wandernd, bis an den Schopf der Gewässer;*

*Sitzend im Blick, wenn sich Wolken mengen.
Bisweilen kommt noch ein Waldschrat daher;
Redet und lacht, ohn' heimwärts zu drängen.*

瓜園詩 王維

維瓜園高齋。俯視南山形勝。二三時輩。同賦是詩。兼命詞英數公。同用園字為韻。韻任多少。時太子司議郎薛璩發此題。遂同諸公云。

餘適欲鋤瓜，
倚鋤聽叩門。
鳴騶導驄馬，
常從夾朱軒。
窮巷正傳呼，
故人儻相存。
攜手追涼風，
放心望乾坤。
藹藹帝王州，
宮觀一何繁。
林端出綺道，
殿頂搖華幡。
素懷在青山，
若值白雲屯。
迴風城西雨，
返景原上村。
前酌盈尊酒，
往往聞清言。
黃鸝囀深木，
朱槿照中園。
猶羨松下客，
石上聞清猿。

Translation by a) Kraushaar (German), b) Robinson (BE); but also keep aware of the Rouzer-translation you read on a previous day!

a. [Mein eigener Beitrag der] *Gedichte aus dem Gurkengarten*

[Vorbemerkung:]

Vom erhabenen Studio im Gurkengarten trifft der Blick abwärts auf herrliche Aussichten des Südgebirges. Gemeinsam mit ein paar Gefährten der Epoche verfasste ich dort diese Gedichte und lud auch noch mehrer begabte Teilnehmer von Rang und nahmen dazu ein. Wir wählten „Garten“ (yuan) als Reimwort und stellten die Anzahl der Verse zur freien Disposition. Dieses Mal gab der Prinzentutor Xue Qu den ersten Beitrag zum Thema aus, worauf ich in Gesellschaft der Auserlesenen das Folgende verfasste:

*Ich wollte eben Gurken häckseln gehn –
Die Hacke haltend, klopft es an der Tür.
Knechte laufen schreiend vor den Schecken,
Diener schreiten mit Karossen einher.
Leere Gassen hielten den Ruf nicht auf,
Freunde stehn plötzlich schon wieder vor mir!*

*Arm in Arm wir wandeln in der Gegend,
Frei und froh beschauend Himmel und Erd'.
Dunstverschleiert – Gottherrschers Domäne;
Lustpaläste – ach! Mähenschmuck am Pferd.
Unter Wäldern treten vor Chausseen;
Jedes Dach ein flatterndes Banner ziert.
Reinseidig der Geist bleibt in den Bergen,
Wo er, gleich weißen Wolken, dichter wird.*

*Böiger Wind – Regen westlich der Stadt;
Schwindendes Licht – Dörfer auf weiter Flur.
Vorgesetzt füllt sich der Krug bis zum Rand,
Manchmal ertönt noch ein Zwiegespräch pur.
Goldammern locken aus tiefem Gebüsch;
Hibiskus leuchtet im Garten hervor.
Jetzt noch beneiden den an der Kiefer,
Auf Felshocker lausch er den Affen nur!*

b. *Poem of the Melon Garden*

From the pavilion high up in my melon garden, there is a lovely view down to the Southern Mountains. Two or three of my friends and I wrote poems on the subject and had other excellent versifiers do the same. The rhyme word was “garden” and there was no requirement as to length. It was Hsieh Ch'ü, tutor to the Crown Prince, who led off with this title and the rest of us followed with our poems on it.

*Just off to hoe my melons one day,
the hoe was in my hand, I heard knocking at the gate
elegant postillions leading carriage horses
the proper escorts of smart equipages
shouts and calls along the narrow lane –
and suddenly my old friends were with me.
I led them where a cool breeze would blow*

To relax and look upon the heaven and earth.

*Rich rich the Emperor's demesnes
and all the palaces, how resplendent
the imperial road emerging from the wood
the palace roofs all brandishing bright flags.*

*But our prime longing lay in the blue hills
and to keep the company of the white clouds
in the turning wind, rain there west of the city
in the cross light, villages there on the plain.*

*At first we filled our cups with wine
and then on and on listened to pleasant talk
while yellow orioles sang in the deep trees
and red hibiscus glowed in the middle of the garden.*

*And I shall still want my friends under the pines
when I sit on a rock and listen to the pleasant monkeys.*

和賈舍人早朝大明宮之作

絳幘雞人送曉籌，尚衣方進翠雲裘。
九天閭闔開宮殿，萬國衣冠拜冕旒。
日色纔臨仙掌動，香煙欲傍袞龍浮。
朝罷須裁五色詔，佩聲歸向鳳池頭。

Translations by a) Rouzer (AE), b) Tseng (AE), c) Kraushaar (German)

a. *Harmonizing with Secretariat Drafter Jia: "Morning Audience at the Daming palace"*

*The scarlet-turbaned rooster man transmits the dawn tally;
The ward-robe steward has just presented the robes with their kingfisher-feather clouds.
The Grand Gate to the Nine Heavens has just opened the palace-halls;
Officials from the myriad lands bow before His coronet tassels.
Sunlight just now moves over the Immortal's palms;
Incense smoke is floating beside the imperial dragon robes.
When the audience is over, we must trim our five-colored fiats;
The sound of our pendants returns to the Phoenix Pool.*

b. *In Response to Secretary Jia Zhi's Poem at Morning Assembly at the Crystal Palace*

*A red-turbaned timekeeper calls through the break of dawn,
The Robe Master has just sent in the jade-precious fur coat soft as a cloud.
Through gates of layered palatial zones to the main palace hall
Comes ambassadors from many foreign countries to salute the crown.*

*Daylight has just shone on cactus evaporating dew,
Incense from the royal burner floats, so seems the dragon pattern on the imperial robe.
After morning assembly the secretary is to author rainbow-coloured imperial edicts,
On his way to his office by the Phoenix Pond, his jade pendants clatter as he goes.*

c. Im Anklang an die Reime des Staatsrats Jia über die Frühaudienz in der Halle der Großen Klarheit verfasst

*Rotmützen der Hahnenwache künden an den frühen Rat;
Kuttenträger bringen eifrig die Gewänder aus Brokat.
Himmel neunfach, Tor um Tor öffnen sich Hallen des Palasts,
Kappen, zahllos, aller Länder, grüßen, wenn die Krone naht.
Glanz des Tages bricht hervor - unsterblicher Wedel Schwung;
Duftrauch, umfließend den Drachen im gleitenden Ornat.
Vorbei die Audienz, nun gilt's den prachtvollen Erlaß –
Gürtelschmuck klirrend, zieht man sich zurück zum Phönixbad.*

Contacts

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Addresses

Venue: Charles University, Faculty of Arts, Prague 1, Celetn 20, room 358

Hotels:

Penzion Dientzenhofer, Nosticova 2, Prague 1

Rezidence Dlouh, Dlouh 17, Prague 1

AMU Student Residence Dorms, Hradebn 7, Prague 1

Places to eat:

Palladium shopping center, Nmst Republiky 1, Prague 1 – Food court, floor 2+

Havelsk koruna (buffet-style), Havelsk 23, Prague 1

Pasta Fresca, Celetn 11, Prague 1

U zlatho lva, Ovocn trh 17, Prague 1

Vegan restaurants:

Dhaba Beas (buffet-style), Slovansk dm – inner courtyard, Na Prkop 22, Prague 1 or (smaller) Tnsk 19, Prague 1

Maitreia Restaurant, Tnsk 6, Prague 1 – Old Town

Lehk hlava, Borřov 2, Prague 1 – Old Town

Forky's, Veleslavnova 10, Prague 1 – Old Town