The Tradition and Variation of Autumnal Lamentation

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In this paper, we want to investigate a couple of Chinese autumn poems to see how autumnal lamentation gradually shapes itself into a literary tradition and how the theme of lamentation manifests itself along the lines of universalized and cosmic sadness, and social and political satire. In our examination, we will discover that the classical Chinese poets are relatively more responsive and effusive than their English peers towards the bleak and pungent fall. We will also find that the so-called topical words and phrases appear very frequently in this category of poems.

In classical Chinese poetry, as in classical English poetry, autumn is frequently affiliated with sorrow or melancholy and not vice versa. For instance, the anonymous *yüeh-fu* 樂府 *"pei-ko* 悲歌 "[1] of the Han Dynasty, Chang Heng's 張衡 (78-139) "*Ssu-ch'ou shih* 四愁詩 ,"[2] and Ts'ao Chih's 曹植 (192-232) "*Chiu-ch'ou fu* 九愁賦 "[3] can appropriately testify to our remark for all of them, pathetic as they are, are not in any manner associated with autumn. But we have also to concede that there are also a few Chinese poems about sadness such as Tu Mu's 杜牧 "*Ch'ou* 愁 "[4] and Hsin Ch'i-chi's 辛棄疾 (1140-1207) "*Ch'ou nu erh* 醜奴兒 "[5] which do touch on autumn, in spite of the fact that the season in question functions peripherally. This is the reason why we have to qualify our remark with the word "frequently" instead of employing the more exclusive and assertive word "always."

That the Chinese are inclined to write poetry of lamentation in autumn is proverbial, and somewhat analogous to the Westerners' idiosyncrasy for melancholy literature. The ancient Chinese awareness and keen observation of the close relationship between autumn and sadness or melancholy contributed to the coinage of the ideograms "*ch'iu* 秋 " and "*ch'ou* 愁 " which are graphically connected. Kuo Mo-jo 郭沫若 and some other experts

of the Shang language speculate that one of the graphic forms of *ch'iu* in the Shang language,  , is the representation and approximation of the crickets chirping in a very shrill sound in this particular season. The cries of the insects in the evening, and especially at midnight, are virtually too pathetic to bear. Accordingly, the appearance of the crickets in poetry serves either as a reminder of the season or to evoke the feeling of sadness.

The close connection between autumn and melancholy is overtly embodied in the ideogram *ch'ou* itself. Hsü Shen 許愼 explicates it as "sadness or melancholy 憂也."[6] Its graphic form with a heart radical below *ch'iu* indicates that it is a late coinage, at least later than that of *ch'iu* itself. The ideogram, indeed more graphically represented by its ancient style as  , epitomizes the whole weight and impact of autumn—a season of harvest, maturity and its implied decadence, and bleak prospects upon a human heart.[7] And the responses following the contact are innumerable: awareness of the shortness of life and the ephemeralness of glory, consciousness of the operation of the inexorable laws of nature, lament of one's dissipated past, temporary escape into the world of wine, and a wealth of associations embalmed in poetry. This kind of exegesis, I suppose, is very significant for it helps us penetrate into the very core of the poets' responses and creation.

Sung Yü's 宋玉 "*Chiu-pien* 九辯" is avowedly taken to have inaugurated a very unique tradition of lamentation in autumn. This might be accounted for by the outpouring of the poet's strong sentiments in considerably greater length and the status of the poem as an effort to consolidate and perpetuate the *fu* tradition. In actuality, the notion of autumnal lament is a perennial one, at least in China, if not in England. It had long been incorporated in Ch'ü Yüan's 屈原 *Chiu-chang* 九章, and even in some *Shih Ching* 詩經 verses. For instance, we have the following lines in Ch'ü Yüan's *Chiu-chang:*

欸秋冬之緒風。

Ah! the last breath of autumn, and winter's chill!

悲秋風之動容兮。

Woe's me, how the autumn wind sets all the world a-skurrying!

悲回風之搖蕙兮，心鬱結而內傷。[8]
Grieving at the eddying wind that shakes the
orchid blossoms,
My heart is sorely troubled, and within me
sorrows.[9]

It is evident that Hawkes' translation of the first two lines has not done full justice to the transitive verbs "*ai* 欸" and "*pei* 悲" in the active voice. Actually, whether to sigh (*ai*), to lament (*pei*), or to grieve at something, according to the poet's sentence construction, amounts to the same thing: autumnal lamentation resulted from the impact of the phenomenal world. If the second line, according to a modern critic, can be taken as the first document of autumnal lamentation,[10] then I propose that they all be taken as such, for "*ai*" and "*pei*" amount to the same thing.

Likewise, the same response is also seen in the "April 四月" of the *Shih Ching,* though in a more modulated form:

秋日淒淒，百卉具腓。
亂離瘼矣，爰其適歸。[11]

The autumn days were bitterly cold;
All plants and grasses withered.
I am sick of turmoils and troubles;
When shall we go home?[12]

The function of the first two lines Chu Hsi 朱熹 designates as *hsing* 興, a sort of reminder or "bringing forth" of what follows.[13] What mostly links this technical *hsing* with what follows is often due not so much to their description as to the hidden meanings conveyed. "*Ch'i-ch'i* 淒淒" Chu Hsi explicates this as "cold wind."[14] The piercing coldness is what the anonymous poet feels. But to say that the grasses and plants are all "sick" (腓：病也) certainly results from the working of empathy which colors the outer world with the poet's feelings. That the poet suffers coldness, and that the vegetable world all withers can be attributed to the leveling force of the phenomenal world. Similarly, in the human world, we can trace all the causes of "turmoils and troubles" back to the demagogues who ignite the fire of warfare. The leveling force of the phenomenal world and the authorities, it seems, were in league with each other to create great havoc. The anonymous poet is highly distressed by the manifold suffering en-

countered. Sadness or the lament for his miserable life constitutes the framework of "April."

The lamentation for both the poet's frustrated life and the phenomenal world is admirably handled and magnified in Sung Yü's "*Chiu-pien*" to which later generations of poets often look back for inspiration and emulation. I take this masterpiece to be Sung Yü's confessional work in which the poet superimposes his frustrated life upon that of Ch'ü Yüan.[15] The lament for his spiritual mentor is in effect that for himself.[16] The first section of this poem which has been divided into either nine or ten sections since the Sung Dynasty is the most pathetic one:[17]

悲哉秋之爲氣也！
蕭瑟兮，草木搖落而變衰。
憭慄兮，若在遠行；
登山臨水兮，送將歸。
泬寥兮，天高而氣清；
寂寥兮，收潦而水清。
憯悽增欷兮，薄寒之中人。
愴怳懭恨兮，去故而就新；
坎廩兮，貧士失職而志不平；
廓落兮，羈旅而無友生；
惆悵兮，而私自憐。
燕翩翩其辭歸兮，
蟬寂漠而無聲，
鴈靡靡而南遊兮，
鶤雞啁哳而悲鳴。
獨申旦而不寐兮，
哀蟋蟀之宵征。
時亹亹而過中兮，
蹇淹留而無成。[18]

Alas for the breath of autumn!
Wan and drear! flower and leaf fluttering fall
and turn to decay.
Sad and lorn! as when on journey far one climbs
a hill and looks down on the water to speed
a returning friend.
Empty and vast! the skies are high and the air
is cold.

Still and deep! the streams have drunk full and
the waters are clear.
Heartsick and sighing sore! for the cold draws
on and strikes into a man.
Distraught and disappointed! I leave the old and
turn towards the new.
Afflicted! the poor esquire has lost his office
and his heart rebels.
Desolate! on his long journey he rests with
never a friend.
Melancholy! and secretly pities himself.
The fluttering swallows leave on their homeward
way;
The forlorn cicada makes no sound;
The wild geese call as they travel to the south;
The partridge chatters with a mournful cry.
Alone I wait for the morning, without sleep,
Mourning at the cricket's midnight journeying.
My time draws on apace: already half is gone.
But I wait on with nothing accomplished.[19]

The lamentation articulated here is at once analogous to and different from the "maladie anglaise." Like the English malady, it springs spontaneously from the heart of hearts of mankind. But it is also different for it is closely connected with autumn, especially after the consolidation of the *yin-yang* 陰陽 and the Five Elements which seem to color almost every field of endeavor. The *pei-ch'iu* inaugurated here is more than being merely prototypic; it is an archetype which seems to have been engrained and stamped on the memory of the Chinese who will respond to the bleak and pungent autumn either with the convention in mind or in spite of themselves. Mostly effusive and even sentimental, the innumerable poems of autumnal lamentation written in the later ages whether as an imitation, emulation or amplification of the prototype can all testify to *pei-ch'iu* as an archetype.

The sadness and sentiment would be merely personal had Sung Yü only written of his own troubles such as the losses of his office and the warm regard of his friends. But Sung's masterpiece has a more profound import than being only a record of his frustrations. The troubles in question were the seed or yeast of his creation.[20] In an attempt to universalize his experiences, he not only superimposes them upon those of his spiritual mentor but also calls upon the help of the bleak and desolate world of

nature to magnify, intensify and externalize his feelings of sadness. Consequently, the resultant work is a very curious and happy conglomeration of various sources: sadness for his wretched life, for Ch'ü Yüan's frustrated life, and for the natural world.

Unlike Nashe's dread of the arrival of winter or Hood's treatment of autumn as a season of silence, desolation, and gloom,[21] Sung Yü's poem succeeds in externalizing his sentiments of disappointment, sorrowfulness, restlessness for his failure in life, and in expressing his bitter accusation of the corrupted age. In the first section quoted above, everything seems to be tinged with the poet's feelings. By means of very sensuous details, he proceeds to tell us the causes of his gloom and frustration: he loses not only his job but also the warm regard of his friends; he is over forty and yet barely accomplishing anything worthwhile. As a matter of fact, he is, as the following sections of the poem inform us, very much like Ch'ü Yüan, a man of high seriousness and integrity, and always ready to serve his country. Very ironically, however, he is, like Ch'ü, ousted from his office primarily because of these virtues. It is inevitable that his experiences would remind him of those of Ch'ü Yüan, his immediate predecessor and most highly admired master.

Sung Yü's experiences, we should concede, correspond roughly to those of Ch'ü Yüan, but not in every aspect. In the first section quoted above, we discover that Sung, unlike Ch'ü who has an aristocratic pedigree, is merely an impoverished gentleman. This biographical datum is further reinforced when the poet confesses in another context:

無衣裘以御冬兮，
恐溘死不得見乎陽春。[22]

I have no clothes and furs tc protect me from
winter's cold,
And I fear I shall shortly die, and not live
to see the warm spring.[23]

Unless otherwise interpreted, these confessional words are a very adequate mirror of a soul in great grievance and desperation, differentiating themselves from those of Ch'ü Yüan in *Li Sao* 離騷 and *Chiu-chang* for, albeit desperate and anguished, Ch'ü never remarks that he is poverty-stricken. Probably like Ch'ü who had once been a highly-trusted and confidential courtier to

the King of Ch'u, but was later exiled to far-off places, Sung Yü has to leave the capital of Ch'u for some unidentified place, certainly not his hometown. Likewise what distresses him most is, of course not so much his own poor fortune and welfare as that of the nation now in remarkably poor hands. And he is doubly grieved by the fact that he, like Ch'ü before him, finds no avenue of communicating these facts to the King. Apparently, Sung Yü has more than one cause to feel deeply depressed and disheartened.

To be sure, not without reason do the past critics account for Sung Yü's grievances in terms of *yin-yang* and even Tsou Yen's 鄒衍 metaphysics, in spite of the fact that their commentaries might sometimes appear rather far-fetched. For instance, in his comment on the first four lines of "*Chiu-pien*," Chu Hsi says:

> In autumn, the fortunes of a year, since having reached their acme, begin to decline. Pungent and bleak, the *yin-ch'i* begins to predominate, and the grasses and trees wither. The time when the myriad of things wither and fade away is similar to either the age in decline or a nation in danger. In such a perilous period or state, since the king is muddle-headed, the administration topsy-turvy, the sagacious either dismissed from office or demoted, the wicked hold power and become complacent. As the subjects are impoverished and funds deficient, we see no signs of encouragment. Accordingly, the loyal courtiers and men of high integrity are either caluminated or sent into exile. Sung's responses to this state of affairs are particularly sad and pathetic.[24]

Apart from confirming the pervasive power and influence of Tsou Yen's metaphysical system, Chu Hsi's words at the same time indicate that he might have sensed that the close correspondence between the human world and the phenomenal world had long been prevailing in Sung Yü's time and even earlier. For Chu Hsi and some other critics, autumn is equivalent to a world in chaos (叔世或亂世),[25] a world somewhat like that characterized in Yeats' "Second Coming" in which "Things fall apart"; "The best lack all conviction, while the worst/ Are full of passionate intensity."[26] Should Chu Hsi have lived in the present world, he might have proved himself a very good scholar of thematology for he could admirably link the work not only to the author himself but also to the age from which it springs.

Perhaps as an amplification of Chu Hsi's viewpoint, our investigation manifests that the conception of *su-sha* 肅殺, though not necessarily in its present combination and perhaps only implied, had long been existent in

Chuang-tzu's 莊子 times and earlier. And it is *Lü-shih ch'un-ch'iu* 呂氏春秋 which first attempts to link it with jurisprudence, politics, and other human endeavors. Here we discover that this notion in its fairly developed form is also incorporated in the first few lines of the third section (Hung Hsing-chu's and Chu Hsi's numberings the same):

皇天平分四時兮，竊獨悲此廓秋。
白露既下百草兮，奄離披此梧楸。
去白日之昭昭兮，襲長夜之悠悠。
離芳藹之方壯兮，余萎約而悲愁。
秋先戒以白露兮，冬又申之以嚴霜。
收恢台之孟夏兮，然欶傺而沈藏。
葉菸邑而無色兮，枝煩挐而交橫。
顏淫溶而將罷兮，柯仿佛而萎黃。
荊榛摎之可哀兮，形鎪鑠而瘀傷。
惟其紛糅而將落兮，恨其失時而無當。[27]

High Heaven divides the four seasons equally:
But I grieve only at the chill autumn.
The white dew has fallen on the flowers [sic] of the field,
And these *t'ung* and catalpa trees will soon grow thin and bare.
Gone is the radiance of the bright sun,
And come the dreary watches of long nights.
I have left behind my blossom-burgeoning prime:
Sere and withered, I am full of melancholy.
First autumn heralds with warning of white dew;
Then winter redoubles rigour with bitter frost.
High summer's fecund forces are gathered up,
Then trapped and buried away in winter's prison.
The leaves are sickly and without colour;
The branches are full all confused and crossed;
Things creep in hue towards their coming end;
The boughs are thin and withered-looking;
The tapering twigs are sad to see;
The whole appearance wasted away and sick.
I think of the rich profusion soon to fall,
And grieve that I missed the time when I might have met my master [sic].[28]

Structurally, this long passage functions as an amplification of what is in effect embodied in the first two lines of the first stanza, the notion that autumn is a leveling force which lays waste and scatters far and wide the trees and grasses. Here, as is in the first stanza, the autumn at which the poet feels grievous is cold, bleak, and even portentous, in actuality a key symbol of things in their enfeebled and enervated state. The dew and frost and especially the intangible and yet ubiquitous "breath" are its most conspicuous agents to nip and destroy things so as to exert its dominion. Consequently, the grasses wither, and even the most sturdy *t'ung* and catalpa trees "will soon grow thin and bare."[29] The poet, by extrapolation, also feels that he is as "sere and withered" as the vegetable world. The microcosm-macrocosm equation is always implied, though not plainly stated.

Sung Yü's *"Chiu-pien"* has many ingredients to distinguish itself. The uses of reduplicatives, the same rhyming, parallelism, and the variation of the length of the sentences, are among some of them, and they should not detain us here for they have been taken notice of.[30] What I want to point out here is the poet's application of the words with the heart radical either in front of them or beneath them. These words, mostly carrying with them the implication of sorrow and grief, are functional. Besides helping to round out the theme, they appear to constitute the alternate function of movement and counter-movement, always striking home to us the effect of lingering sadness. The English words such as sadness, sorrow, distress, and grief, are highly abstract terms, having no such visual signs as the heart radical in Chinese to indicate their connection with the very source–the heart.

Besides conveying sorrow and grievance in a very intensified and profound manner through the use of words with the heart radical, the poet is also remarkably ingenious in externalizing his feelings. The first and the third stanzas already quoted above are very good instances of this ingenuity. Unlike, say, Hood who resorts to the myth of Demeter and Persephone to enact the state of dolefulness[31] or Shelley who exorcises the various natural scenes and images to sing the knell of the "old" year and simultaneously to welcome the "new" one,[32] Sung Yü often lets certain luminous moments in life and certain archetypal phrases and images act out his sentiments. For instance, in the first section, the occasions of journeying faraway or seeing people off, the occasions of losing the tender regard of friends and suddenly discovering that one is no longer young, are the most typical ones that will inevitably and naturally elicit one's pathos and sentiments. What

is not so explicit and yet none the less functional are the various sorts of imagery. These images, each of which has either a topical word or a phrase to distinguish it, are constructed to externalize the poet's inner reality. Doubtlessly, the fluttering swallows flying homeward to the south, the forlorn cicadas suddenly becoming mute, the wild geese crying frenziedly as they travel to the south, the partridge chattering with a mournful cry, and the crickets chirping and hopping all night long are what the poet either perceives or hears. These images spreading to form a very magnificent tapestry are not so much for mere decoration's sake as for the externalization of the poet's sorrow and distress. So deeply in distress is the poet that he is not only attentive to the creatures active in the daytime but also to the crickets making very sharp noises at night.

Again, in the third stanza, the white dew and the bitter frost are what one perceives and feels in lunar July and September.[33] As verbal and archetypal images, they are devised to draw forth the poet's gloomy mood upon perceiving them. However, as one proceeds to probe into the mystery of creation, he will immediately discover that the case is not that simple. Cosmic sadness is always superimposed upon the poet's lamentation of political and social affairs so that to draw a distinction between them is practically impossible. Literally, the dew and the frost denote some natural objects that one will encounter in the temperate zone. But figuratively, they imply, as they always do in most of the poems of *Ch'u-tz'u,* some destructive forces, the cruel and relentless in high power. Therefore, the poet is *triply* sad: sad for his personal frustrated life, sad for the chaotic political world, and sad for the phenomenal world. In this vein, the images of the sickly and pallid leaves, the branches all confused and crossed, the withered-looking boughs, and the tapering twigs are all highly charged with the poet's feelings of melancholy and sadness.

Sung Yü's "*Chiu-pien*" is prototypic in many aspects. The topical words and phrases, the images and expressions of natural objects, and above all the central significances articulated, are what one will frequently encounter in poetry of later ages. For instance, in Wang Pao's 王褒 (?-61 B.C.) "*Chiu-huai* 九懷 " in which the poet in the wake of Sung Yü also endeavors to envisage and dramatize Ch'ü Yüan's grief and misfortune, we have the following lines:

秋風兮蕭蕭，舒芳兮振條。
微霜兮眇眇，病殀兮鳴蜩。
玄鳥兮辭歸，飛翔兮靈丘。[34]

The autumn wind blows chill and keen,
Loosing the blossoms and shaking the boughs.
When the small frost falls, fine and light,
The singing cicada sickens and dies.
The swallows, leaving for their return,
Fly circling round the Holy Hill.[35]

The topical images of frost, cicadas, and swallows are all derived from Sung Yü's poem. The second line about the influence of autumn wind on the blossoms and the boughs is particularly unmistakable, evidently a condensation of the images conjured up by the third and fourth lines, especially by the thirteenth to sixteenth lines of the third stanza of Sung Yü's poem. Wang Pao's indebtedness is obvious for it is only in Sung's prototypic poem and not elsewhere that we find these topical phrases and images arrayed on the same tapestry, and it is Wang Pao who has borrowed them for the same purpose of rounding out the theme of autumnal sadness and lamentation.

In drastic contrast to classical English poetry where we have only a few autumn poems closely knitted with either melancholy or sorrow, classical Chinese poetry is replete with autumn poems dedicated to various sorts of lamentation since Sung Yü's times. To feel dismal, forlorn, solitary, and even depressed under the influence of the bleak and inclement atmosphere and surroundings might have been a common sentiment. That the Chinese poets are prone to express this sentiment has become proverbial and constituted a very peculiar and unique tradition. Their temperament and even their character, indubitably, might have something to do with this. However, our investigation reveals that the Chinese poets are differently conditioned, not to write of melancholy solely for its own sake but to link it with autumn. Sung Yü's literary tradition and Tsou Yen's metaphysics have much to do with their effusiveness and sentimentality in responding toward autumn.

Since Sung Yü's times, to explore into the various possible dimensions and aspects of autumnal lamentation so as consciously or unconsciously to emulate the prototype has become a very common practice. The resultant poem, as a consequence, might have been an epitome of either the poet's bad fortunes or the ages in great disorder and turmoil, or both of them

combined. Hence there are so many poems of autumnal lamentation making their appearance in the later part of the Han Dynasty, and especially in the Wei Chin Period, for these are the so-called ages of great turbulence and transition in which almost everyone's life and fortunes are engulfed. However, one might also discover a great many poems not amenable to the above categorizations, but merely aiming at expressing a very universal phenomenon—man's cosmic sadness in facing the transition of the seasons.

Most of the *pei-ch'iu* poems in later ages, one should note, do not necessarily have a title called "*pei-ch'iu*."[36] They might be entitled "*ch'iu-hsing,*" "*ch'iu-huai* 秋懷," "*ch'iu-ssu* 秋思," "*yung-ch'iu* 詠秋," "*ch'iu-jih* 秋日," "*ch'iu-yeh* 秋夜," and a myriad other things which hardly even have the ideogram "*ch'iu*" to distinguish themselves. In the last decades of the Han Dynasty and the early period of the Wei Chin, Fan Ch'in's 繁欽 (?-218) "*Ch'ou-ssu fu* 愁思賦,"[37] Ts'ao P'i's 曹丕 "*Yen-ko hsing* 燕歌行," and "*Kan-wu fu* 感物賦," Ts'ao Chih's 曹植 (192-232) "*Ch'iu-ssu fu* 秋思賦,"[38] and Hsia-hou Chan's 夏侯湛 (243-291) "*Ch'iu-k'o-ai fu* 秋可哀賦,"[39] might have been very famous then, yet they are not as notable as P'an Yüeh's 潘岳 "*Ch'iu-hsing fu* 秋興賦," a poem we will return to analyze a few paragraphs later. For the moment, we would like to examine Ts'ao P'i's "*Tsa-shih* 雜詩" to show that people of every rank are all subject to the assault of cosmic sadness.

Ts'ao P'i's poem runs thus:

漫漫秋夜長，烈烈北風涼。
展轉不能寐，披衣起徬徨。
徬徨忽已久，白露沾我裳。
俯視清水波，仰看明月光。
天漢迴西流，三五正縱橫。
草蟲鳴何悲，孤雁獨南翔。
鬱鬱多悲思，綿綿思故鄉。
願飛安得翼，欲濟河無梁。
向風長歎息，斷絕我中腸。[40]

Long and lingering is the autumn night;
Cold and intermittent, the northern wind blows.
Tossing and rolling about, being unable to go
to sleep,
I get up and throw on my clothes to move around.

After walking to and fro for a long while,
I discover that my clothes are all wet with dew.
Lowering my head, I stare at the ripples of
clear water;
Looking up, I see the bright moonlight.
The Galaxy has turned from the southwest to
flow westward.
The Hsin and the Chou Constellations (心星與噶星)
are shining bright and wild.
While the grasshoppers[41] cry so dolefully,
A stray goose flies southward by himself.
Abundant are the woeful thoughts;
Long and entangling is the longing for my home-
town.
I wish to fly, but where to have the wing?
I wish to cross the river, but no bridge available.
To the wind I sigh deep and long;
I am utterly sad and heart-broken.

Very probably, this poem is an imitation of some ancient *Yüeh-fu* poem or long lost poem in the Old Style. Consequently, any attempt to attach it to any historical facts or allegorical speculations would seem to be rather irrelevant. What is most notable here, as one will perceive in any poem in Sung Yü's tradition, are the north wind (mostly west wind in other cases), the frost, the grasshoppers, the goose, and the Milky Way, all natural and archetypal images most conducive to setting up the scene.[42] Moreover, these images, as often is the case, are ingeniously devised to function as some verbal correlative, the receptacle, into which the poet's emotions are poured.

The underlying theme of Ts'ao P'i's poem, unlike Sung Yü's more sophisticated one, is cosmic sadness. It is a kind of universal feeling that one will encounter now and then. Perhaps it is often keenly felt yet not as ingeniously articulated as it is by Ts'ao P'i. In spite of the fact that the poet tells us very little about the causes of his grief and depression, yet we sense that the feeling seems to have run through his whole being and penetrated into everything it touches. Unlike Thomson's power and agent to imaginative creation, this feeling keeps Ts'ao P'i wide awake the whole night so that he knows that the night is long and lingering, the Galaxy has turned from the southwest to flow westward, the *Hsin* and the *Chou* Constellations are shining bright and wild, and many other things.

In the poet's eye, the bright dewdrops, the flowing water, the bright moonlight, the glimmering Galaxy and other constellations are not pleasurable objects. On the contrary, they only remind him of his inescapable loneliness, of his trivial position in the whole universe. In other seasons or on other occasions, the insects might not have chirped so pitifully, the geese would not have flown in isolation. Everything in autumn, however, only reminds him of sadness, of the inexorable passage of time, and of the shortness of life. Autumn is virtually the occasion for meditations, for nostalgia for one's native land. He wants to sleep, but he cannot. His sleeplessness causes him to think of many things. He wishes to fly like the birds without any restraint. But he cannot for he does not have the wings to facilitate his whimsicality. Likewise, when he is suddenly seized by a strong desire to cross the river, he finds no bridge available. Doubtlessly, all these unrealized desires, in close conjunction with the bleak and pungent atmosphere, only throw him more deeply into the whirlpool of sadness. In the process of creation, Ts'ao P'i, like Sung Yü before him, indeed succeeds in externalizing and thus universalizing his personal experience by dint of the help of various natural images.[43]

Slightly different from Ts'ao P'i's endeavor, Chang Tsai's 張載(fl. 289) "*Ch'i-ai shih* 七哀詩" characterizes, among other things, the senses of vicissitudes and the shortness of life. These sentiments, to be sure, are mostly seen embodied in the poetry of the Wei Chin Period, characteristic for its political unrest and its sporadic and convulsive tumult,. when poets lived constantly under the shadow of death. Chang's poem runs as follows:

秋風吐商氣，蕭瑟掃前林。
陽鳥收和響，寒蟬無餘音。
白露中夜結，木落柯條森。
朱光馳北陸，浮景忽西沉。
顧望無所見，惟覩松柏陰。
肅肅高桐枝，翩翩栖孤禽。
仰聽離鴻鳴，俯聞蜻蛚吟。
哀人易感傷，觸物增悲心。
丘隴日已遠，纏綿彌思深。
憂來令髮白，誰云愁可任。
徘徊向長風，淚下霑衣衿。[44]

The autumn wind blows with the breath of *Shang*;
Wan and drear, it sweeps over the woods.
The birds of springtime make no sound,
Neither do the cicada of the cold.
The white dew forms at midnight;
The trees shed leaves and the boughs look grim.
The sun moves in its northern course,
And the sunlight suddenly disappears from the west.
I look around and see nothing,
Except the stern-looking tombs and graves.
Majestic are the tall *t'ung* branches
Where the lonesome bird hovering perches.
Looking up, I hear the departing geese cry;
Lowering my head, I listen to the crickets' chirp.
Sad people easily become sentimental,
And what they see only aggrevates their sadness.
The memory of the mounds has gradually become dim,
But my affection for you only becomes more and
more profound.
Sorrow will turn our hair grey;
Who says it is endurable?
Against the meandering wind, I walk to and fro,
The lapel of my robe wet with tears.

The phrase "*Shang-ch'i*" is equivalent to "*ch'iu-ch'i*" and "*yin-ch'i.*" That it is so used is a good indication that the poet has been influenced by the metaphysics of Tsou Yen and his disciples. This phrase and the other topical phrases such as "*ch'iu-feng,*" "*hsiao-se,*" "*han-ch'an,*" "*pai-lu,*" "*t'ung,*" "*hung,*" and "*ch'ing-lieh*" are all reminiscent of those similar words and phrases incorporated in the first and third stanzas of Sung Yü's "*Chiu-pien.*" Moreover, the tone and theme of sadness unequivocally demonstrate that this poem belongs to the Sung Yü tradition.

Chang Tsai, like Ts'ao P'i before him, tells us very little about the causes of his sadness. Like Ts'ao P'i, he is a traveller away from his home-town, and, as he has made explicit in the eighteenth line, especially away from his beloved. These personal experiences, as Ts'ao P'i's poem has demonstrated, might have been the motivation, the seed, of the poem. But as the poem reveals, these experiences and the poet's present feelings and emotion dovetail into one another. In other words, they are sublimated and elevated to a more abiding plane.

Indubitably, sadness and lamentation are the most dominant tone of Chang Tsai's poem. The topical words and phrases mentioned above, and the other images such as the grim-looking boughs, the abrupt disappearance of the sun-light, the awful pine and cypress, and a bird perching solitarily on the branch of a *t'ung* tree are all designed to achieve this. However, we have also to point out the fact that this poem introduces a very striking image, the pine and cypress, not hard to see in the poetry of the Wei Chin Period. Often planted in the graveyard, the pine and cypress trees are a metonymy for the tombs and graves. The scene of the graveyard, to be sure, was what the poet saw while he was writing, and can adequately account for a certain amount of his sorrowfulness. The people of the Wei Chin Period, as we have pointed out earlier, constantly lived under the threat of wars and death. As Chang Tsai makes explicit in another "*Ch'i-ai shih*": "季世喪亂起，賊盜如豺虎"[45] (In the age of decline, tumult is everywhere,/ And the robbers and pillagers are as formidable as wolves and tigers). The tumult and scenes of plundering were definitely what the poet had witnessed. That they would have given rise to a sense of the vicissitudes and the brevity of life is as inevitable and natural as if they had been documented. Likewise, in the poem under discussion, we feel that these motifs are also implied, if not explicitly stated. He is one of those people in grief, easily susceptible to the mutability of the phenomenal world. He is as lonely as the bird perching on the tall *t'ung* tree, the departing geese crying pathetically. His effusiveness and sentimentality all result from the age being in chaos.

Like Sung Yü's "*Chiu-pien*," P'an Yüeh's "*Ch'iu-hsing fu*" also occupies a very unique and peculiar position. Together, they are frequently referred back to, either for inspiration, emulation, or as expression of revolt.[46] If we say that Sung Yü had originated a tradition of autumnal lamentation, then we also have to concede that it is P'an Yüeh, the gallant, who had started the vogue of using the phrase "*ch'iu-hsing*" as a title to cover diverse subject matter, either trivial or grand, delightful or sentimental, personal or universal, triggered or brought forth (*hsing* 興 as a verb) by autumn in spite of itself. For instance, Tu Fu uses this title to write a sequence of eight poems in which he blends his present experiences with those of his past and many other observations and responses. The tone of sadness and gloom is skillfully set up by the first poem, but it is craftily sublimated and dissolved in the whole process of creation. Thus the resultant sequence is a highly intensified

totality, the tone of which is sophisticated rather than merely gloomy and despondent.[47] Wang Ch'ang-ling's 王昌齡 *"Ch'iu-hsing"*[48] concerns itself with his trivial daily life, and its tone is one of calm and tranquility. Ch'i Chi's 齊己 (fl. 881) *"Ch'iu-hsing chi Yin-kung* 秋興寄胤公"[49] is about pastoral life and excels itself in conjuring up a tone of tranquility. Chang Chu's 張著 (fl. 1370) *"Ch'iu-hsing"*[50] focuses on conjuring up the sense of contentment and the joy of seclusion. Apparently, the concerns and sphere of the *ch'iu-hsing* poems are gradually enlarged in later ages.

However, P'an Yüeh's *"Ch'iu-hsing fu,"* like Sung Yü's prototypic poem before it, is forthright lamentation and sadness brought forth by the poet's sudden discovery of his reaching old age. The poem says:

彼四感之疚心兮，遭一塗而難忍。
嗟秋日之可哀兮，諒無愁而不盡。
野有歸燕，隰有翔隼。
游氛朝興，槁葉夕殞。[51]

Those four kinds of feelings will wring our heart!
To be attacked by one kind is sufficiently unendurable.
Oh! the autumn days are sad indeed,
And methinks the sadness brought forth is endless.
In the countryside, swallows are on their way home;
Above the marshy land, the birds of prey hover.
As the *ch'i* begins to drift in the morning,
The withered leaves immediately fall in the evening.

The four kinds of sadness mentioned here are some of those perpetuated in Sung Yü's *"Chiu-pien"*: sadnesses of seeing people off, departure, lamenting the passage of time, and awareness of man's mortality. The purpose of quoting Sung Yü is manifest: to strengthen his own position and that of his predecessor. Indirectly, and especially through the second line, he has achieved the purpose of impressing us with the view that Sung Yü is sadness incarnate. For this, one will not find it too accidental to see him often jointly mentioned with Sung Yü, the fountainhead of the tradition.

In the lines that follow the first two, P'an Yüeh, like Sung Yü before him, proceeds to amplify the theme of sadness by means of externalization. The phrase "*ch'iu k'o ai* 秋可哀 " had been adopted by P'an's contemporary and friend Hsia-hou Chan to be the title of a *fu* of great pathos. Why the autumn days are sad and why the sadness elicited is endless are the poet's immediate concern. The arrival of autumn is the cause. The images of the swallows on their way home, the birds of prey hovering above the swamp, the rising and drifting of *yin-ch'i* in the morning, and the fluttering of withered leaves on the ground are all the externalization of his sentiment. The first three images of these, like those similar ones incorporated in Sung Yü's poem, are what one will discover in the "*Yüeh-ling* 月令 " chapter of *Li chi.* Whether Sung Yü had something to contribute to the meteorological records of "*Yüeh-ling*" is a matter not easily verified. In the case of P'an Yüeh, however, it is plain that he had been influenced by both Sung Yü and the "*Yüeh-ling.*"

In the lines following the eight lines under discussion, P'an Yüeh again uses some topical words and phrases such as dew, cicada, cricket, and the departing geese, to act out his sentiment of sadness. All these that one will easily trace back to "July 七月 ," "*Chiu-pien,*" or the "*Yüeh-ling*" chapter of *Li chi* are what one will frequently see embodied in the poems of autumnal lamentation. Whereas in other autumn poems they might be employed to set the scenes upon which human action operates, here they are indubitably the means to elicit the poet's sentiment of sadness. In the last part of Sung Yü's poem, the sense of seclusion predominates. This, like the central significance of melancholy and the title itself, is also prototypic in that it is often incorporated in the "*Ch'iu-hsing*" poems of later ages and even constitutes the framework of some of them. Li Shan's annotation demonstrates that the notion is derived from Chuang Tzu and Lao Tzu.[52] As a matter of fact, this kind of notion we can also discern embodied in Sung Yü's "*Chiu-pien*" where the poet remarks that since the times are evil and corrupt, he would rather "leave [his] lord and fly off high" (將去君而高翔).[53] Hung Hsing-chu explains that the poet wishes to travel to some blissful land to dwell.[54] In short, we have to say that the motif of seclusion, like the motif of social and political criticism that we shall take up later, is only a variation of the key tone of sadness and lamentation, and that it hardly ever appears in English autumn poems about sadness or melancholy.

The phrase "*pei-ch'iu*" has become proverbial since Sung Yü's time.

The great bulk of literature of autumnal lament can more or less trace itself back to Sung Yü who is often accused of starting the vogue of mannerism and affected sentimentality.[55] Our investigation manifests that the formation of the tradition is a rather intricate matter. Sung Yü, as we have seen, not only having good cause to complain, is also very ingenious and even original in super imposing his frustrated life upon that of his predecessor. Our research also indicates that the germ and seed of autumnal lament had long existed in Ch'ü Yüan's *Chiu-chang* and even in the *Shih Ching* corpus. Moreover, one is able to find the notion of *su-sha* and that of mutual correspondence between microcosm and macrocosm embedded in the works of Chuang-tzu, and especially in those of the sorcerers. It goes without saying that all these are in one way or another contributory to the formation of the tradition.

The influence of Sung Yü's autumnal lamentation is great and powerful indeed. For instance, in addition to his very famous sequence "*Ch'iu-hsing pa-shou* 秋興八首," Tu Fu again says in one of his poems, "Through the leaves and flowers fluttering and falling, I know Sung Yü's sadness well;/ His elegance and refined taste are what I have also learned" (搖落深知宋玉悲，風流儒雅亦吾師).[56] Very plainly enough, Tu Fu's words manifest that he knows thoroughly well the power and impact of the phenomenal world upon one's soul. The sadness elicited is rooted in the deepest recess of humanity.

It is primarily Sung Yü's great influence which goads some poets of more sanguine disposition into revolting against him. Of this, we can adduce Yeh Meng-te's 葉夢得 (1077-1148) "*Che-ku t'ien* 鷓鴣天" as an example:

一曲青山映小池。綠荷陰盡雨離披。
何人解識秋堪美，莫爲悲秋浪賦詩。
携濁酒、繞東籬。菊殘猶有傲霜枝。
一年好景君須記，正是橙黃橘綠時。[57]

I sing of green mountains reflected in a small pool.
The green lotus withers in autumn and is scattered by rain.
Who really knows the beauty of autumn?
Don't abuse the writing of poetry simply for lamenting it.
I carry a jar of unstrained wine

And walk along the eastern fence.
Against the withered chrysanthemum there are still
sturdy stalks.
You should remember, Sir, the year is most fasci-
nating
When the oranges and tangerines mellow.

To make his intention of revolting against Sung Yü plain, Yeh Meng-te subtitles this poem "*Mei-ch'iu fu* 美秋賦" and explains that autumn has its copious hours in which the myriad natural objects either blossom or produce fruit.[58] Autumn symbolizes completion, success, and felicity and we have every reason to be happy and content. In the poem, the eastern fence (a phrase familiarized by T'ao Chien 陶潛), the chrysanthemum, the orange and tangerine are all topical words and phrases. Together with a small pool, and lotus which the poet possessed, they are employed to beautify the landscape of autumn.

Again, we have to turn back to examine Sung Yü's "*Chiu-pien*" in terms of its social and political criticism. In actuality, this theme of criticism appears as a significantly important ingredient in practically all *Sao*-style poems (騷體詩). In later ages, poems of autumnal lamentation seldom inherit this invaluable aspect, with the exception of the fourth poem of Tu Fu's "*Ch'iu-hsing pa-shou*" and some of those "poems of the autumnal boudoir" (秋閨詩), if they could be included in our present category.

In juxtaposition, we discover that Spenser's theme of criticism in *The Shepheardes Calender* was adopted from the pioneering Theocritus and Virgil whereas Sung Yü's theme was taken from Ch'ü Yüan's *Li Sao*. Immediately after this, we have to remark that Spenser's theme is mostly social and religious whereas Sung Yü's theme is social and political. In "October," Spenser attacks the ages for their deploring ignorance of the formative and educational function of poetry whereas Sung Yü only castigates the authorities for blindly putting such an eminent and sagacious man as Ch'ü Yüan into exile.

Both Spenser and Sung Yü are straightforward in their charges against the corrupted ages. In Spenser's eyes, the pastors should be men of exemplary character through which the parishioners will be elevated. Unfortunately, the pastors are mostly the "worldes childe" ("May," 1. 73). Instead of dedicating themselves to good ends, they seek only worldly pursuits and

as a result cast a sinister spell upon their followers. Diggon Davie's words in "September" can adequately reflect this:

> Sike as the shepheards, sike bene her sheepe,
> For they nil listen to the shepheards voyce,
> But-if he call hem at theyr good choyce;
> They wander at wil and stay at pleasure,
> And to theyr foldes yeed at their owne leasure.
>
> (11. 141-145)

In Sung Yü's eyes, the political leader of a state should be like a fine steed, knowing how to direct his master to his destination—happiness and prosperity.

In the practice of criticism, unlike Spenser who devises the shepherd-pastors such as Piers and Polinode and Thomalin and Morrell to enact the opposing roles of good and evil ministers, Sung Yü often relies on metaphors and figurative speech to both enliven and crystalize his diatribe. Like his spiritual mentor well before him, he also employs the could, the dew and the frost of the meteorological world, and the swallow, the sparrow, and the jade of the animal world to refer to the vile traducers and wicked courtiers. In contrast to these, the sun and the moon for their impartial warmth and light and the fine steed and the phoenix for their rareness are employed to refer to either the glorious king and prince or the men of high integrity.

Spenser writes in the pastoral tradition in which the complexities of life are projected into the background of innocence and simplicity whereas Sung Yü writes in the Sao-style tradition in which the poets' outcries at the wicked ways of the world are common. For instance, in the fourth section in Hung Hsing-chu's numbering, we have the following lines:

> 何時俗之工巧兮，背繩墨而改錯！
> 邵騏驥而不乘兮，策駑駘而取路。
> 當世豈無騏驥兮？誠莫之能善御。
> 見執轡者非其人兮，故騊駼而遠去。
> 鳧鴈皆唼夫粱藻兮，鳳愈翫翔而高舉。
> 圜鑿而方枘兮，吾固知其鉏鋙而難入。
> 衆鳥皆有所登棲兮，鳳獨遑遑而無所集

顧銜枚而無言兮，嘗被君之渥洽……
欲寂漠而絕端兮，竊不敢忘被之厚德。
獨悲愁其傷人兮，馮鬱鬱其何極？[59]

How crafty are the ways of this generation!
They turn away from the ink-line, and change
the measurement;
They reject the fine steed and will not ride him,
And whip up a broken nag to take the road with.
It is not that in this age there are no fine
steeds to be had,
But simply that there is no one who can drive well.
The fine steed sees that the one at the reins is
not his man,
And so he bolts, and takes himself far away.
Wild ducks and geese gobble millet and water-weed;
But the phoenix soars up high into the sky.
If you take a square handle to use on a round
chisel,
I am certain it will not fit, and you will not
make it go in.
The common birds all have their roosting-places;
Only the phoenix hovers distractedly with nowhere
to alight.
I would willingly gag my mouth and say nothing;
But I once enjoyed rich favours from my lord. . . .
I should like to be silent and sunder all links
with him;
But I dare not forget the great kindness he once
showed me.
Alone with my grief I suffer the more deeply;
And my choking anger knows no appeasement.[60]

The first two, and the eleventh and twelfth lines are similar to those in Ch'ü Yüan's *Li Sao.*[61] Besides, following his predecessor once more, Sung uses the fine steed and the phoenix to refer to the capable and the sagacious men; the broken nag, the wild ducks, the geese and the common birds to the mean and wicked.[62] Comparisons and metaphors of this kind, to be sure, constitute a very unique feature and tradition of their own. Like all comparisons and metaphors, when abused, these became trite and lost all their charm and originality.

Sung Yü, like Ch'ü Yüan before him, had a grand soul. He feels distressed and despondent not so much due to purely personal causes as to universal ones. Against the anomalous and wicked deeds, he will never hesitate to launch his charges. And this same type of response we have also encountered in the person of Spenser and in other poets not necessarily writing either in Sung Yü's or the pastoral tradition.

Poems of autumnal lament in the later ages are often criticized because of their bombast and empty words. But this is not to say that there are no outstanding poems in Sung's tradition. Tu Fu's "*Ch'iu-hsing pa-shou*" and Ou-yang Hsiu's 歐陽修 "*Ch'iu-sheng fu* 秋聲賦" stand as very good evidence of the flow of the tradition. Ou-yang's *fu* will not detain us here since we have taken it into account elsewhere.[63] In the fourth poem of Tu Fu's "*Ch'iu-hsing pa-shou,*" we still hear the voice of criticism, though in a rather subtle and indirect manner. The poem runs thus:

聞道長安似奕棋，百年世事不勝悲。
王侯第宅皆新主，文武衣冠異昔時。
直北關山金鼓震，征西車馬羽書馳。
魚龍寂寞秋江冷，故國平居有所思。[63]

Well said, Ch'ang-an looks like a chessboard—
Won and lost for a hundred years, sad beyond
all telling.
The mansions of princes and nobles all have
new lords,
And another generation wears the caps and robes
of office.
Due north on the mountain passes the gongs and
drums shake,
To the chariots and horses campaigning in the
west the winged dispatches hasten.
While the fish and dragons fall asleep and the
autumn river turns cold
My native country, untroubled times, are always
in my thoughts.[64]

Structurally, Tu Fu's poem occupies a rather central and transitional position in the whole sequence. The tone, sad as it is, does not sink into black despair. As a continuation of the exploration of social and political aspects of Ch'ang-an which begins with the third poem, the poet in this

poem compares the vicissitudes of the social and political life of the capital to the changes taking place on a chessboard. Changes are inevitable, yet they are not always for the better and sometimes for the worse. The criticism implied here is obviously tinged with the poet's resentment. He feels sad not so much for his personal frustrations as for the misfortunes of the nation. Social and political orders are all overthrown. The newly knighted frontier tribal leaders are now elated with their high positions. Having taken possession of the mansions of the former princes and nobles, they even want to cap their "success" with the power of overlord. Very obviously, what they bring with them is not order but disorder and even havoc. Thus having intimated to us the disorder created by the "new lords," the poet proceeds to write of confusions of much greater magnitude. It seems that the whole nation was put into great turmoil. Wars and campaigns are everywhere, to the north and to the south.

While reading Tu Fu's poem, we seem to be reading the history of the T'ang Dynasty. In actuality, the poet's intention is much more complex. History is only the sugar-coating which covers the poet's bitterness and resentment. One would be a slow reader not to immediately discover that all the destruction of the social and political order, the havoc of the country, were brought about by the authorities. Poems of autumnal lamentation in later ages are mostly about the poet's loneliness, and sadness. But at times, as Tu Fu's poem has manifested, they can also be a very good mirror of the condition of the poets' epoch.

The above investigation shows that the Chinese classical poets have a very peculiar fondness for autumn. To sing a song of lamentation is a very common practice since Sung Yü's time. The causes might be personal or universal or an interfusion of them. Whatever may be the cause, however, their responses are often either literarily- or metaphysically-conditioned. Moreover, the so-called "lament" or "lamentation" is diametrically opposed to the Western "lament," which mostly designates a genre-the elegy-to be employed more for the winter months than for the autumn months of a pastoral. And as we have witnessed in the early pastorals and in Spenser's *Shepheardes Calender,* the apotheosis convention seems to go hand in hand with the form itself. In classical Chinese poetry, to *pei-ch'iu* is literally to feel sad and melancholic about one's fortunes, to sigh deeply at the age or nation in decline, to simply feel sad with the sudden discovery of one's arrival at old age, or to feel distressed with all the above causes intertwined.

Notes

1. Collected in *Yüeh-fu shih-chi* 樂府詩集 , ed. Kuo Mao-chien 郭茂倩 , Sung edition (Rpt. Taipei: The World Bookstore, 1967), LVII, 1b-2a.
2. In *Ch'üan Han shih,* II, 10a-11a; collected in *Ch'üan Han San-Kuo Chin Nan-Pei-Ch'ao shih* 全漢三國晉南北朝詩，三册 ed. Ting Fu-pao 丁福保 (Rpt. Taipei: I Wen Publishing House, 1968), I.
3. In *I-wen lei-chü* 藝文類聚 , ed. Ou-yang Hsüan *et al* 歐陽詢等 , collated by Wang Shao-ying 汪紹楹校 (Rpt. Taipei: Wen Kuang Publishing House, 1974), XXXV, 620-621.
4. In *Ch'üan T'ang shih* 全唐詩 , ed. P'eng Ting-ch'iu *et al* 彭定求等 , Collated and punctuated edition, with supplement 附日本上毛河世寧全唐詩逸三卷 (Peking: Chung Hua Bookstore, 1960), VIII, 6007-6008.
5. In *Ch'üan Sung tz'u* 全宋詞 , ed. T'ang Kuei-chang 唐圭璋 (Peking: Chung Hua Bookstore, 1965), III, 1920.
6. *Shou-wen chieh-tzu chu* 說文解字注 , ed. Tuan Yü-ts'ai 段玉裁 ,Ching Yün Lou edition 經韻樓版 (Rpt. Taipei: Li Ming a Cultural Enterprise Co. Ltd., 1974), X, A-47b.
7. This intricate relationship Shih Ta-tsu 史達祖 (fl. 1195) expresses in one of his *tz'u* entitled "Lien hsiu ch'in 戀繡衾 ," *Ch'üan Sung tz'u,* IV, 2344.
8. All Chinese lines in *Ch'ü-tz'u pu-chu* 楚辭補注 , ed. Hung Hsing-tsu 洪興祖 , Chi Ku Ko edition 汲古閣本 (Rpt. Taipei: I Wen Publishing House, 1965), IV, 8a, 14b, and 29a.
9. All English translations by David Hawkes, *Ch'u Tz'u: The Songs of the South* (London: Oxford University Press, 1959), pp. 64, 67 and 77.
10. Sun Tso-yun 孫作雲 , "Ts'ung 'Li Sao' te hsieh-tso nien-tai shuo tao 'Li Sao', 'Hsi-sung', 'Chou-ssu', 'Chiu-pien' te hsiang-hu kuan-hsi 從離騷的寫作年代說到離騷、惜誦、抽思、九辯的相互關係," *Ch'u-tz'u yen-chiu lun-wen-chi* 楚辭研究論文集第三集 (Peking: Chung Kuo Yu Wen Hsüeh-she, 1970), p. 8.
11. *Shih chi chuan* 詩集傳 , ed. Chu Hsi 朱熹 , Edition of *Szu-pu ts'ung-k'an* 四部叢刊本 (Shanghai: The Commercial Press, 1936), XII, 26b.
12. Arthur Waley, tr., *The Book of Songs* (London: George Allen & Unwin Ltd., 1937), p. 138.
13. *Shih chi chuan,* XII, 26b.
14. Ibid.
15. See similar notion in Hu Nien-yi 胡念貽 , "Sung Yü ho t'a-te tso-p'in 宋玉和他的作品 ," *Ch'u-tz'u yen-chiu lun-wen chi,* No. 3, p. 181; and the same author's "Sung Yü tso-p'in te chen-wei wen-t'i 宋玉作品的眞僞問題 " ibid., p. 198.
16. Unless we have other authentic materials excavated in the future to resort to, the issue of whether Sung Yü is Ch'ü Yüan's disciple will remain insoluble. In his biography of Ch'ü Yüan, *Shih chi,* VIII, 2491, Szu-ma Ch'ien only says that Sung Yü lived some time later than Ch'ü. In his commentary of *Ch'u-tz'u,* collected in *Ch'u-tz'u pu-chu,* VIII, 1b, another Han scholar Wang I (王逸 , c. 89-

158) remarks that Sung is Ch'ü's disciple but, unfortunately, without providing us with any other details as to how he arrives at this conclusion. In view of the fact that Sung Yü imitates Ch'ü's *Li Sao* and *Chiu Chang* in more than one place, I take him to be Ch'ü's indirect disciple.

17. The "*Chiu-pien*" corpus is in actuality a totality. It is Hung Hsing-tsu (洪興祖, 1090-1155) who first divided it into ten sections; see his *Ch'u-tz'u pu-chu,* VIII, 1a-13b. In slight difference from Hung's division, Chu Hsi (朱熹, 1130-1200) demarcated it into nine sections; see his *Ch'u-tz'u chi-chu* 楚辭集注 (Rpt. Taipei: I Wen Publishing House, 1974), VI, 1a-12a. Yu Kuo-en 游國恩, a modern *Ch'u-tz'u* specialist, contends that these divisions, unless grounded firmly upon the necessity of the totality of meaning and rhyme scheme, are non-essential; see his *Ch'u-tz'u kai-lun* 楚辭概論 (Rpt. Taipei: The Commercial Press, 1968), p. 230.
18. In *Ch'u-tz'u pu-chu,* VIII, 1b-2b.
19. Hawkes' translation, in *The Songs of the South,* pp. 92-93.
20. Lu K'an-ju, Kao Heng and Huang Hsiao-shu 陸侃如, 高亨和黃孝紓, in their *Ch'u-tz'u hsüan* 楚辭選 (Hong Kong: Ta Kuang Publishing House, 1973), p. 98.
21. See the author's dissertation, "Autumn in Classical English and Chinese Poetry: A Thematological Study," National Taiwan University 1979, pp. 243-44, 250-54.
22. These lines, in Hung Hsing-chu's numbering, appear at the end of section six; see *Ch'u-tz'u pu-chu,* VIII, 9b.
23. Hawkes' rendition, in *The Songs of the South,* p. 97.
24. *Ch'u-tz'u chi-chu,* VI, 1a-b.
25. For instance, Wang Fu-chih 王夫之 also holds very similar opinion with Chu Hsi in his explanation of the first two lines of the third section, in *Ch'u-tz'u t'ung-shih* 楚辭通釋 (Rpt. Taipei: Kuang Wen Bookstore, 1963), p. 124.
26. The third and the ninth to tenth lines of "Second Coming," *Later Poems* (London: MacMillan & Co. Ltd., 1922), p. 346.
27. *Ch'u-tz'u pu-chu,* VIII, 3b-5a.
28. Hawkes' rendition, *The Songs of the South,* pp. 93-94.
29. For the "hundred grasses" to imply the subjects; the trees, virtuous men; the frost and dew, the cruel and relentless; and some other such allegorical speculations, see *Ch'u-tz'u pu-chu,* VIII, 3b-5a.
30. Yu Kuo-en, *Ch'u-tz'u kai-lun,* pp. 238-243.
31. See the author's dissertation, pp. 251-54.
32. Ibid., pp. 248-50.
33. "Yueh-ling 月令," *Li chi* 禮記, ed. Chen Hsüan 鄭玄, commentator K'ung Ying-ta 孔穎達; Nanch'ang, 1815; rpt. of Sung edition, in *Shih-san ching chu-shu* 十三經注疏本 (Rpt. Taipei: I Wen Publishing House, n.d.), XVI, 18a, and XVII, 2b.
34. "Hsü-ying 蓄英," *Ch'u-tz'u pu-chu,* XV, 7a.
35. Hawkes, *The Songs of the South,* p. 146.
36. My enumeration reveals that there are only six poems (four of which with the

variant title "Shang ch'iu 傷秋 ") in *Ch'üan T'ang shih;* two poems in *Sung shih ch'ao, Sung shih ch'ao pu* 宋詩鈔，宋詩鈔補 , ed. Lü Liu-liang, Wu Chih-chen, and Wu Erh-yao 呂留良、吳之振和吳爾堯 , Edition of 1914 甲寅涵芬樓影印本 (Rpt. Taipei: The World Bookstore, 1962); seventeen poems in *Yüan shih hsüan* 元詩選 , ed. Ku Szu-li 顧嗣立, Edition of 1694 康熙三十三年刊本 (Rpt. Taipei: The World Bookstore, 1962); and two poems in *Lieh-ch'ao shih-chi* 列朝詩集 , ed. Ch'ien Ch'ien-i 錢謙益 , A reprint of the Chiang Yün Lou edition 絳雲樓原本 (Shanghai: Kuo Kuang Publishing House, 1910) with the title "Pei-ch'iu 悲秋 " to distinguish themselves.

37. Hsü Chien's (徐堅 , 659-729) *Ch'u hsüeh chi* 初學記 entitles it "Ch'iu-ssu fu 秋思賦 "; see *Ch'u hsüeh chi,* Edition of Hsi-Shan An Kuo of 1531 嘉靖辛卯錫山安國重校刊本 (Rpt. Taipei: Hsin Hsing Bookstore, 1972), III, 15a.
38. *I-wen lei-chü,* XXXV, entitles it "Chou-ssu fu 愁思賦 ."
39. *Ch'u hsüeh chi,* III, 14b, entitles it "Ch'iu-k'o-ai shih 秋可哀詩 ."
40. In *Chao Ming wen-hsüan* 昭明文選 , ed. Li Shan 李善 , Punctuated edition of 1974 (Peking: Chung Hua Bookstore, 1974), p. 641.
41. Arthur Waley translates "ts'ao-ch'ung 草蟲 " into "cicada," in *The Book of Songs,* p. 86. Most commentators take the term to be "ts'ao-chung 草螽," a kind of grasshopper with the academic name *"Concephalus thumbergi."*
42. For the sources of these expressions from *Ch'u-tz'u* and *Shih Ching,* see Li Shan's commentary in *Chao Ming wen-hsüan,* p. 641.
43. Li Shan remarks that Ts'ao P'i's poem was written when the poet was on his western campaign journey; see *Chao Ming wen-hsüan,* p. 641.
44. Ibid., pp. 499-500.
45. *Chao Ming wen-hsüan,* p. 499. Incidentally, Wang Ts'an (王粲 , 177-217) also has two very similar lines in his "Ch'i-ai shih 七哀詩 ," *Chao Ming wen-hsüan,* XXIII, 498.
46. For inspiration and emulation, the poems are too numerous and even too elusive to specify. Nevertheless, for joint mention of them, see Liu Yü-hsi 劉禹錫 , "Ch'iu-sheng fu 秋聲賦 ," *T'ang wen-ts'ui* 唐文粹 , ed. Yao Hsüan 姚鉉 , *SPTK* edition (Rpt. Taipei: The Commercial Press, n.d.), VIII, 63a-b. For revolt, see Li Po's "Ch'iu jih Lu-Chün Yao-Ts'u-T'ing shang yen-pieh Tu Pu-ch'üeh Fan Shih-yü 秋日魯郡堯祠亭上宴別杜補闕范侍御," *Ch'üan T'ang shih,* p. 1779; and Huang Kung-tu 黃公度 , "Pei-ch'iu 悲秋 ," *Chih-chia-weng chi-ch'ao* 知稼翁集鈔 , 2a, in *Sung shih ch'ao, Sung shih ch'ao pu, III.*
47. "Ch'iu-hsing pa-shou 秋興八首 ," *Tu-shih ching-ch'üan* 杜詩鏡銓 , 2 vols., ed. Yang Lun 楊倫 (Rpt. Taipei: I Wen Publishing House, 1971), XIII, 22b-26b.
48. *Ch'üan T'ang shih,* II, 1430.
49. Ibid., XII, 9452-9453.
50. In *Lieh-ch'ao shih-chi,* A-XIX, 36b.
51. *Chao Ming wen-hsüan,* p. 268.
52. In the space of 152 words, there are two allusions to Lao-tzu and seven allusions to Chuang-tzu. See *Chao Ming wen-hsüan,* XIII, 269-270. Having pointed out

P'an Yüeh's indebtedness to Lao-tzu and Chuang-tzu, Iwatoma Fu-jino believes that the central significance of the last part of "*Chiu-pien*" owes itself mostly to Chuang-tzu; see his "*Ch'u-tz'u 'Chiu-pien' k'ao* 楚辭九辯考," *Fukei bungaku-ron* 巫系文學論, rev. ed. (Tokyo: Dai-gaku Shobō, 1970), p. 475.

53. *Ch'u-tz'u pu-chu,* VIII, 6a. Hawkes' English translation, in *The Songs of the South,* p. 94.
54. In *Ch'u-tz'u pu-chu,* VIII, 6a.
55. In *Chung-kuo wen-hsüeh fa-ta-shih* 中國文學發達史 (Taipei: Chung Hwa Bookstore, 1968), p. 99, Liu Ta-chieh 劉大杰 remarks that Sung Yü's "Chiu-pien 九辯" is a good literary work of empty words.
56. The second one of Tu's "Yung-huai ku-chi wu-shou 詠懷古跡五首," *Tu-shih ching-ch'üan,* XIII, 27a.
57. In *Ch'üan Sung tz'u,* II, 779.
58. See his note attached to the poem, ibid.
59. *Ch'u-tz'u pu-chu,* VIII, 6b-8a.
60. Hawkes' rendition, in *The Songs of the South,* pp. 95-96.
61. See *Ch'u-tz'u pu-chu,* I, 12b, 13a and 20a.
62. For Sung Yü's imitation of Ch'ü, see Yu Kuo-en, *Ch'u-tz'u kai-lun,* pp. 231-235.
63. See the author's dissertation, pp. 288-290.
64. *Tu-shih ching-ch'üan,* XIII, 23b-24a.
65. A. C. Graham's translation, in *Anthology of Chinese Literature,* I & II, ed. Cyril Birch (New York: Grove Press, Inc., 1965 and 1972), I, 253.