

Some Images of China in the Works of Gary Snyder

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American poets have drawn on Chinese culture from the mid-nineteenth century to the present, but none have done so more sensitively or knowledgeably than Gary Snyder. Chinese influence spans his entire literary career. In a draft of a long prose work dealing with Asian attitudes toward nature Snyder describes his first encounter with Chinese poetry:

I first came onto Chinese poems in translation at nineteen, when my ideal of nature was a 45° ice slope on a volcano, or an absolutely virgin rain-forest. They helped me to “see” fields, farms, tangles of brush, the azaleas in the back of an old brick apartment. They freed me from excessive attachment to wild mountains, with their almost subliminal way of presenting even the wildest hills as a place where people, also, live.¹

As an example of what he means he provides his own translation of Wang Wei's (王維) “At Deer Hedge” (鹿柴):

Empty mountains:
no one to be seen,
Yet — hear —
human sounds and echoes.
Returning sunlight
enters the dark woods;
Again shining
on green moss, above.²

空山不見人，
但聞人語響。
返景入深林，
復照青苔上。

Chinese poems of this man-integrated-in-a-natural-scene type, have provided a tradition for Snyder's own poetic practice. Such poetry was unavailable in the West until Pound's *Cathay* poems and Waley's translations appeared, except for those able to read classical Chinese, and no Western poet could. Snyder first translated "At Deer Hedge" in 1953, while a student in his early twenties at Berkeley, and the version I have just cited has undergone considerable revision.³ Some of the translations Snyder produced at this time have been included in the major English language anthologies of Chinese literature.

Snyder has, of course, expanded the range of his themes and developed a wider variety of poetic modes since his Berkeley days in the early fifties, but he has never abandoned the style and themes of his poetic apprenticeship. It was during this period of his poetic career that the impact of classical Chinese poetry on Snyder's work was most intense. The influence is particularly evident in his use of monosyllabic diction and the peculiarly terse elliptical phrasing of the poems in his first collection, *Riprap*. He is still given to omitting articles and personal pronouns from his poems, a stylistic habit that contributes to their detached, impersonal tone. Such omissions also blur grammatical distinctions between his subjects and his objects. Just as in Chinese poetry (and the Wang Wei poem cited above may serve as an example), the effect this creates in Snyder's nature poetry is to merge man and his natural setting.⁴ Many commentators have noted (and Snyder has acknowledged) the considerable influence of the five and seven syllable *shih* (詩) on the *Riprap*, poems most of which were written during his Berkeley period. *Myths and Texts*, his first long sequence-poem, was also being composed then, and it contains more allusions to Chinese history, mythology, philosophy and painting as well as poetry than any of his books since then. The prose he was writing around this time, and since collected in *Earth House Hold*, also reveals his Chinese interests. The book contains a lively translation of the ninth century ch'an master, Po-chang Huai-hai (百丈懷海), occasional references to his Chinese studies in journal entries, and frequent Chinese allusions in the essays. In short, then, Snyder's poetic apprenticeship have been as much to Chinese poetry as it was to his American men: Pound, Williams, Jeffers and Rexroth

It might be argued that the Chinese influence on Snyder's later collections of short lyrics and those sections of *Mountains and Rivers Without End*

(the long poetic sequence he began after *Myths and Texts* was completed) that have been published, as well as his recent prose is nearly as pervasive as it was in *Riprap*, *Myths and Texts*, and *Earth House Hold*. But this influence is not nearly so evident because it has been absorbed so completely into his own poetic style.

Snyder moved to Japan in the mid-fifties to undertake formal Zen training. The decade or so he lived in Kyoto were spent in consciously deepening his awareness of the spiritual qualities he had earlier sensed living in the wilderness areas of the Pacific Northwest. Living in a modern Asian society while immersed in the study of its traditional culture afforded Snyder a splendid perspective from which to view the shortcomings as well as the possibilities of American life. His social concern and awareness matured, and this development is reflected in all his books after *Riprap*. Snyder pictures the modern societies of India, Japan and China as every bit as burdensome to the social, personal and spiritual development of human beings as he does American society. For models of good social organization he reaches back to the prehistoric. "As a poet," he claims in a frequently quoted remark, "I hold the most archaic values on earth. They go back to the late Paleolithic; the fertility of the soil, the magic of animals, the power vision in solitude, the terrifying initiation and rebirth; the love and ecstasy of the dance, the common work of the tribe."⁵ He advocates that modern societies reconsider their earliest common values — a heritage shared by Oriental as well as Occidental cultures before neolithic tribalism gave way to monolithic civilizations. For this reason Snyder's readers are likely to find few images of China in his work after the T'ang Dynasty. When Chinese culture blossomed again during the Sung its nature poetry, like the Chinese landscape itself, was less intimately integrated into the civilization. By Sung times China may have become too extensively urban to appreciate the archaic values reflected in the *Book of Songs* (詩經) or the *Songs of the South* (楚辭).

Before turning to some specific example of Chinese influence on Snyder's writing I would like to comment on the rather Chinese nature of his character which may account in some way for the influence that Chinese culture has had on his work. In an interesting note, Wai-lim Yip (葉維廉) reported that Snyder thinks of himself as "Chinese in temperament,"⁶ and a number of commentators have remarked on those aspects of his character that have a Taoist caste: his nature mysticism, his spontaneous sense of fun, the informality of his manners and dress, and the apprehension with which

he views large governing bureaucracies on both the left and right of the political spectrum come easy enough to mind. But there is a Confucian side to his character most of these commentators have missed. I suspect it's always been a part of his nature, but it has become more clearly evident in recent years.

Although Snyder is a Buddhist, his conception of the Buddha Dharma is, as Yao-fu Lin (林耀福) has pointed out, remarkably similar to the Confucian doctrine of *hsiu chi chih p'ing* (修齊治平, the development of society leading from the development of the self).⁷ The three traditional aspects of the Dharma path are *dhyana* (meditation), *prajna* (wisdom) and *sila* (morality). Snyder, drawing on Hui-Neng's (慧能) *Platform Sutra* (壇經), views meditation and wisdom (that is, in Snyder's words, the wisdom "that lies beneath one's ego driven anxieties and aggressions") as occurring simultaneously and leading naturally to morality which he describes as expressing the private insights achieved by meditation, "through personal example and responsible action, ultimately toward the true community (*sangha*) of "all beings."⁸ This movement from the examination of the self to the exercise of social wisdom is clearly reflected in the development of Snyder's writing which has moved from the still, almost purely meditative lyrics of *Riprap* to the celebration of the human family as a vital part of a broad network of relationships linking all forms of life in *Regarding Wave*, to the eco-politico poems and essays in *Turtle Island* which contains his most didactic poetry. I think it is significant in this regard that over the last few years Snyder's didactic impulses have provoked a larger proportion of prose (which he calls "plain talk") to poetry than at any other stage of his writing career. And the title of his most recent collection of essays, *The Old Ways*, has a particularly Confucian ring. Most of the essays in this book deal with the renewal and imaginative application of man's "most archaic values" to modern American life which is, of course, the Confucian approach to maintaining social values. In a yet uncollected essay, "Poetry, Community and Climax" Snyder links the functions of poetry in society ("to redeem the past, support a healthy present, and provide for a fertile future") to that of duff and detritus in climax forest ecology.⁹ While it is unlikely Confucius would have drawn such a comparison, this is indeed the way he thought music and poetry should figure in society.

In an interview conducted in 1967, Snyder observed that "Confucius said, as well as Plato, that as soon as you change the mode of music you

change the government, that politics and music are related." When the interviewer pointed out that "Plato was for kicking all musicians out," Snyder remarked that "Confucius was all for bringing poets into government and letting them run it. He said that the study of poetry teaches you the names of flowers and trees and animals, then it gives you a proper sense of decorum, and thirdly it trains your character, so that people who know poetry can be good governors." Snyder went on to say (and, it appears to me, approvingly) that "the ideal in the Confucian government is that when everything is running smoothly, government consists of rites and music — the only important bureau is the bureau of rites."¹⁰

In the last few years Snyder has begun to exercise his Confucian responsibilities as a poet in society. He has become a leader in the community where he has settled, particularly in matters touching education and land use. Some of his most recent poetry draws on his experience working with government bureaucracy and his friendship with California governor Brown and very consciously echoes the treatment of such Confucian themes in Chinese poetry as home-thoughts while away on official business and the poet as the "reminder" to government. Both these themes are treated in the Chinese manner in a recent uncollected poem "Talking Late with the Governor About the Budget":¹¹

Entering the midnight
Halls of the capitol,
Iron carts full of printed bills
Filling life with rules.

At the end of many chambers
Alone in a large tan room
The Governor sits, without dinner,
Scanning the hills of laws — budgets —
codes —
In this land of twenty million
From desert to ocean.

Till the oil runs out
There's no end in sight.

Outside, his car waits with driver
Alone, idling.
The great pines on the Capitol grounds
are less than a century old.

We walk to the street
Tired of the effort
Of thinking about "the people."
The half-moon travels west
In the elegant company
Of Jupiter and Aldebaran.

And east, over the Sierra,
Far flashes of lightning –
Is it raining tonight at home?

I don't wish to suggest that Snyder has abandoned the Taoist-like values of his early life and work in favor of a Confucian stance – it is simply a new and utterly appropriate development. He is, after all, approaching fifty. As I see it, Confucianism figures in Snyder's life much as it does in the life of a traditional Chinese: Taoism for the private life, Confucianism for social living. Did Wang Wei or any of the other T'ang poets whose work Snyder admires find any difficulty mixing Confucianism with Taoism or, for that matter, mixing both sets of values with Buddhism? A touch of coherent syncretism is not only a sign of sophistication but an indication of true maturity.

Images of China are distributed among every aspect of Snyder's work: most obviously in his translations, discursive essays, and literary allusions; less obviously in the themes and techniques of his poetry. I will consider these "images" briefly in this order.

Snyder's Chinese translations are all from the Buddhist tradition of the T'ang Dynasty. His only prose translation, "Record of the Life of the Ch'an Master Po-chang" was done while he was living in Japan, and the poems all date back to his Berkeley days. Indeed, his translations of poems by Wang Wei, Wei Ying-wu (韋應物), Meng Hao-jan (孟浩然), and Liu Tsung-yuan (柳宗元) were among the first tasks he undertook as a poet. That some were published in multiple versions may even indicate that back then Snyder was still uncertain of his own style. By the time he turned to Han Shan (寒山), however, his hand was sure. He once told Wai-lim Yip that the "images in the Han Shan poems (in the original) were practically his own."¹² And it is not only the clear images but the extreme terseness and colloquial language that characterize Han Shan's style that we see reflected in Snyder's original *Riprap* poems.

Of the three hundred or so Han Shan poems extant, Snyder chose only

those that express the T'ang recluse's joyous rejection of the civilized world of "boiling red dust" in favor of the purity of cold mountain. In doing this Snyder has, of course, created a thematic rapport to complement the stylistic rapport that already existed between himself and Han Shan. Unlike Arthur Waley or Burton Watson he translates none of those poems where Han Shan recalls his early life as a poor scholar or the wife, family, and farm he had to leave behind when he chose to live on the mountain. Instead of attempting a comprehensive sampling of Han Shan's poetry, Snyder arranged a thematically coherent sequence of twenty-four poems that begins with an introduction to the mountain and its physical difficulties, and leads to a celebration of the beauty, freedom, and the spiritual insight that living on the mountain brings. It ends with an invitation for the reader to try this way of life. One critic has called Snyder's *Cold Mountain Poems* "A kind of Zen Walden Pond,"¹³ which suggests a general point that could be made about the use of Asian sources in American poetry. When serious American poets draw on Asian material it is usually to bring them closer to expressing an American experience. Snyder has published little in the way of translation in recent years, but in light of his developing Confucianism it should come as no surprise that he hopes some day to translate Tu Fu (杜甫).

Snyder's most allusive poem is *Myths and Texts*, and a good many of its allusions are to Chinese sources. So recondite are some of the references in this poem it has provoked a pamphlet of helpful notes similar to those T.S.Eliot's publisher insisted by appended to *The Waste Land* — a poem which may have provided Snyder with a structural model for his own long work.¹⁴ *Myths and Texts* has, naturally enough, invited the attention of Ph.D. dissertation writers as no other work of Snyder's has — and this is no place to add to their learned elucidations. For those unfamiliar with the work, suffice it to say that it is made up of forty-eight poems arranged in three sections: "Logging" is concerned with the destruction of forests and the attitudes responsible for the loss of wilderness; "Hunting" celebrates the shaman-like rapport that primitive hunters established with their prey and explores man's relationships with the animal world; and "Burning" transforms the insights of wildlife ecology into a myth of human rebirth. The "Texts" of the poem deal directly with the sensual perception of the phenomenal world; the "myths" develop out of these "texts" and provide symbolic descriptions of the mind's nature. Wai-lim Yip maintains that the "non-metaphoric, non-symbolic" text portions of *Myths and Texts* are very close

to Wang Wei's poetic method.¹⁵ And the myth sections are rich in Chinese allusions. The last stanza of the final poem of the "Logging" section may serve to illustrate Snyder's allusive method at its most direct and accessible:

Pine sleeps, cedar splits straight
Flowers crack the pavement.
Pa-ta Shan-jen
(A painter who watched Ming fall)
lived in a tree:
"The brush
May paint the mountains and streams
Though the territory is lost."

The stanza suggests that the damage man has done to nature and himself may be reconstructed after the manner of the great Ch'an painter, Pa-ta Shan-jen (八大山人) – much as Snyder himself is attempting with *Myths and Texts*.¹⁶ In this allusion the speaker is clearly identified and his connection with logging established.

But other Chinese allusions in *Myths and Texts* are more complex and subtle. The opening stanza of the seventh poem in the "Burning" section links two seemingly disparate allusions within a poetic context which is itself none too clear:

Face in the crook of her neck
felt throb of vein
Smooth skin, her cool breasts
All naked in the dawn
"byrdes
sing forth from every bough"
where are they now
And dreamt I saw the Duke of Chou

The quotation is from Marlowe's "Elegy," and it was Confucius, of course, who worried if he had not dreamed of the Duke of Chou (周公). The East-West cultural nexus is further complicated by the fact that the Marlowe passage is itself a translation of Ovid's *Amores*, and the allusion to Confucius' mythic model of the ideal statesman is transferred to the persona of *Myths and Texts*. While I cannot claim with any confidence that I understand this stretch of learned writing (Snyder has not yet collected as many

useful explicators as Eliot or Pound), it seems to be expressing an aspect of the old courtly love theme from medieval romance — that to truly love a woman heightens man's sensitivities and ennobles his aspirations. At the very least, this interpretation is consonant with the Eastern theme of transience and Western mythic theme of transformation that run through the "Burning" section.¹⁷

Many of Snyder's Chinese allusions are tied to Western allusions as in the passage just cited but all of them are, at least, implicitly connected to an American theme or setting. In the sixth poem of the "Burning" section, for instance, Snyder describes himself meditating on a famous Ch'an koan. The setting is probably a mountain fire lookout in one of the national parks of the Pacific Northwest:

March wind
blows the bright dawn
apricot blossoms down,
salty bacon smoking on the stove
(sitting on Chao-chou's wu
my feet sleep)

The apricot image here probably refers to the blossoms in Pound's "Canto XIII":

"The blossoms of the apricot
"blow from the East to the West,
"And I have tried to keep them from falling."

which is itself an allusion to Confucius' definition of his role as a preserver of culture. The flower of Chinese culture, Snyder subtly suggests, is settling in North America. The thirteenth poem of this section which deals with the transforming vision that comes with Buddhist enlightenment, is among *Myths and Texts* most complex with its abrupt shifts of reference and setting. Its conclusion:

it was nothing special,
misty rain on Mt. Baker,
Neah Bay at low tide.

is a trans-pacific poetic echo of an old Chinese poem. Snyder's friend, Alan Watts, writes that this poem is often used to suggest the *wu-shih* (無事,

“nothing special”) nature of *satori*:¹⁸

Mount Lu in misty rain; the River Che at high tide,
When I had not been there, no rest from the pain of longing!
I went there and returned. . . . It was nothing special:
Mount Lu in misty rain; the River Che at high tide.

In all these allusions the general purpose is to thicken the poem's texture and enrich its mythic context by linking culturally disjunct parts of human experience. More particularly, Snyder has transported a number of images from Chinese culture to a North American setting where they function to comment on and clarify the American experience with its landscape and relate that experience to the nature of our minds and sensibilities.

Such allusiveness in the Pound-Eliot (and, one might add, Chinese) tradition tends to occur less frequently in Snyder's poetry after *Myths and Texts*. In his later work Asian attitudes and images tend to be incorporated into the overall fabric of his poems rather than expressed in discrete references. *Myths and Texts* was written while Snyder was a young student of Chinese culture. Poems written after 1958 deal with an Asian experience that has been absorbed and integrated into Snyder's character and is expressed with much less learned self-consciousness. To illustrate this less self-conscious use of Chinese sources, I will conclude this paper with a short discussion of that aspect of the Chinese imagination which has had the longest influence on Snyder's poetry but which has received very little consideration anywhere — and that is Chinese landscape painting.

In the as yet unpublished manuscript that I drew on earlier, Snyder describes his introduction to Chinese culture in this way:

The cascades of Washington, and the Olympics, are wet, rugged, densely forested mountains that are hidden in cloud and mist much of the year. When I was a boy of nine or ten I was taken to the Seattle Art Museum, and was struck more by Chinese landscape paintings than anything I'd seen before, or maybe since. I saw first that they looked like real mountains, and mountains of an order close to my heart; second that they were different mountains of another place and true to those mountains as well; and third that they were mountains of the spirit and that these paintings pierced into another reality which both was and was not the same reality as “the mountains.”

That seed lodged in my store-house-consciousness to be watered later when I first read Arthur Waley's translations of Chinese poetry and

then Ezra Pound's. I thought, here is a high civilization that has managed to keep in tune with nature. The philosophical and religious writings I later read from Chinese seemed to back this up. I even thought for a time that simply because China had not been Christian, and had been spared an ideology which separated humankind from all other living beings (with the two categories of redeemable and unredeemable) that it naturally had an organic, process-oriented view of the world.¹⁹

Further on in this manuscript Snyder devotes six pages to elaborating on what he sees in Chinese landscape painting and what this has meant to him. He admires the ways in which the Tang landscapes "are still half-tied to journeys, topographies or poems" then how "with the Sung they opened out to great space: with the rock formations, plants and trees, seasons, ways of appearance and disappearance . . . [and how] vast scenes . . . become visionary timeless lands of mountain rocks and air-mist-breath and far calm vistas; in which people are small, but lovingly rendered, doing righteous tasks, or reclining and enjoying their world." Of particular interest to him are those Sung "Streams and Mountains without End" painters who

didn't always walk the hills they portrayed. With a known vocabulary of forms and the freedom of the brush they could invent mountains that . . . seemed to float in mist. But the life is what counts: this vision of earth surface as organism, in which water, cloud, rock, and plant growth all stream through each other.

He describes the mountains and rivers of the Sung dynasty painters "magical and difficult, the routes are not clear. Yet they are passable." His description of post-Yuan art might just as well serve as a description of Snyder's own mission as an artist:

For post-Yuan China, people living more in cities and farther from the hills, painting kept love of nature alive, but it came to be paintings done by people who had never walked the wild, for people who would never see it. Still, Wang Hui's "Landscape in the Style of Chu-ian and Yen Wen-Kuei" (1715) does one more turn, it draws out to sea at the end, where the sea-fog is twisting into scrolls that take us back to the very beginning. Fine. Mountains were meant to be deeply entered, on foot, where the naked energy can be touched anew.²⁰

Snyder's most ambitious work to date is the book-length poem *Mountains and Rivers without End*, of which only seven sections have been

published entirely and only portions of other sections – in all, about sixty pages so far. This work draws technical and thematic inspiration as well as its title from Chinese horizontal landscape scrolls. In an interview he gave in 1964, Snyder discussed the poem as an exploration of the landscape of consciousness: “more and more,” he said, “I am aware of the very close correspondence between the external and internal landscape in my long poem . . . I’m dealing with these correspondences, moving back and forth.”²¹ Each section of this poem, just as each section of a Chinese landscape scroll is a point in a journey that unfolds inward and outward as well as onward. Occasionally small descriptive details in *Mountains and Rivers without End* are rendered as if the poet were aspiring to be a painter

Snow on the pines & firs around Lake Shasta
 – Chinese scene of winter hills & trees
 us “little travellers” in the bitter cold

Many of Snyder’s short lyrics also show deft touches of Sung-like landscape technique. “After Work” (from the “Far West” section of *The Back Country*) opens with an image of a small human dwelling adrift and obscured in an amorphous expanse of space after the principle of *hsu shih* (虛實), or vacant space punctuated by objects:

The Shack and a few trees
 float in the blowing fog

Particularly in Snyder’s nature poems it is clear that he is following what Wai-lim Yip has called “the age-old aesthetic in which the self easily dissolves into undifferentiated existence.”²² Fine early examples of this ego-dissolving aesthetic are “Mid-August at Sourdough Mountain Lookout” and “Piute Creek” from *Riprap*. Seeing clearly is central to Snyder’s life and work, and his way of seeing has been splendidly conditioned by Chinese painting and Ch’an meditation. The vision of these poems is unobscured by any sort of elaborate poetic figure. There are no metaphors, the diction is notably simple and monosyllabic, and the images are concrete and clear. Even the natural world these poems evoke is spare and elemental rather than sublime or picturesque favored by poets in the Western romantic tradition. The speaker in the landscapes of these poems is so utterly at home, so clearly absorbed in and by nature that his ego falls away and he is literally one with what he views just as the small people who figure as a part of the landscape in

Chinese painting. So involved in the landscape is the speaker of "Sourdough Mountain Lookout" that he can recall neither books nor friends as he looks "down for miles/Through high still air." Without the impediment of ego and the meanings it insists on, the figure who moves through the landscape of "Piute Creek" becomes sharply aware of the fact that seeing is reciprocal in a world where stone, juniper, cougar, coyote and poet are referred to as "we":

A clear, attentive mind
Has no meaning but that
Which sees is truly seen.
No one loves rock, yet we are here.
Night chills. A flick
In the moonlight
Slips into juniper shadow:
Back there unseen
Cold proud eyes
of cougar or coyote
Watch me rise and go.

A good example of painterly vision exercised in a recent poem is "Straight-Creek — Great Burn" from *Turtle Island*. After five stanzas of stunning description of the transformations of spring on the landscape without once mentioning an observer, we suddenly come upon them much as viewers come upon figures as they unroll a landscape scroll:

us resting on dry fern and
watching

Their "resting" and "watching," the principal occupations of the people who figure in Chinese landscape, focuses our attention on the scene:

A whoosh of birds
swoops up and round
tilts back
almost always flying all apart
and yet hangs on!
together;

never a leader,
all of one swift

4. Consider the grammar of this slight, haiku-like poem called "Hiking in the Totsugawa Gorge":

Pissing
Watching
a waterfall

5. This remark is quoted on the back cover of *Earth House Hold*.
6. "Classical Chinese and Modern Anglo-American Poetry: Convergence of Language and Poetry," *Comparative Literature Studies*, XI, I (March, 1974), p. 47.
7. Yao-fu Lin, "The Mountains Are Your Mind: Orientalism in the Poetry of Gary Snyder," *Tamkang Review*, VI, 2 (Oct., 1975), p. 360.
8. *Earth House Hold*, p. 92.
9. It has been published in *Field*, 20 (Spring, 1979), pp. 21-36.
10. "Conversation between Gary Snyder and Dom Aelred Graham at the Snyders' home in Kyoto, September 4, 1967, in Graham's *Conversations: Christian and Buddhist* (N.Y., 1968), pp. 55-56.
11. The poem has been published in *The Ohio Review*, XVIII, 3 (Fall, 1977), p. 106.
12. Yip, p. 47.
13. Herbert J. Fackler, "Three Versions of Han-Shan's Cold Mountain Poems," *Literature East and West*, XV, 2 (Fall, 1973), p. 274.
14. Howard McCord, *Some Notes to Gary Snyder's Myths and Texts* (Berkeley, 1971).
15. In his *Hiding the Universe, Poems by Wang Wei* (N.Y., 1972), p. 3.
16. Yao-fu Lin takes this to be the ultimate value of Snyder's poetry: "Snyder's poetry, with its program for recreating the wilderness in the mind, is finally a poetry for human survival." Lin, p. 389.
17. See Bert Almon's unpublished doctoral dissertation, "The Imagination of Gary Snyder" (University of New Mexico, 1971), pp. 208-268 for a careful working out of Snyder's Asian references in *Myths and Texts*.
18. *The Way of Zen* (N.Y. 1957), p. 126.
19. Unpubl. mss., pp. 20-21.
20. *Ibid.*, pp. 59-64.
21. Gene Fowler, "Interview with Gary Snyder," *Literary Times* (Chicago), IV, 2 (December, 1964), p. 7.
22. Yip, p. 21.

