TOWARD DEFINING CHINESE BAROQUE POETRY

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In an influential article written three decades ago on "The Concept of Baroque in Literary Scholarship," René Wellek predicted that the term *Baroque*, already widely used at that time in the discussion of literature, would come to see even wider use.[1] Since then, there has been a veritable flood of publications pertinent to the literary Baroque, and the term has found a firm place in many major studies of representative seventeenth-century European writers,[2] in histories of national literatures, as well as in the terminology of French literary periodization[3] and in several studies of Chinese literature.

I

A Critique of Frodsham's and Liu's Use of *Baroque* for Mid-Late T'ang Poets

The term *Baroque* was first applied to Chinese literature by J.D. Frodsham in a lecture in 1968, "New Perspectives in Chinese Literature,"[4] where he attempted to identify a "baroque school," which represented "a deviation from the main tradition of Chinese poetry," in the poetry of Han Yü (韓愈, A.D. 768-824) and Meng Chiao (孟郊, A.D. 751-814).[5] He believed his application of the term to Chinese literature had been "in a sense anticipated by Nietzsche who saw the Baroque not as limited to post-Renaissance Europe but as a constantly recurring historical phenomenon."[6] In fact, Frodsham's basic conception of Baroque is derived from Nietzsche's and Odette de Mourgues'. For Nietzsche, the Baroque is a decline of art into rehetoric. This is precisely the stance of Frodsham when he contends

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that tropes and catachreses, hyperboles and oxymorons in the poetry of Meng Chiao and Lu T'ung (盧仝) might simply be "the decorative overelaborations of a highly conscious, sceptical craftsman, the pilings-up of calculated surprises and effects."[7] For Odette de Mourgues, the baroque is "a vision of life distorted through imagination and sensibility."[8] Similarly, according to Frodsham, what Han Yü and Meng Chiao share with the European baroque poets (d'Aubigné, Saint-Amant, Quevedo, Marino, Davies of Hereford, Crashaw, Gryphius, and Góngora) is a deep concern with the mutability of things, with "Time as a creator and destroyer."[9] The attitude of these Chinese poets towards the sensory world, which "at once attracts them by its multifariousness and repels them as a shifting, restless simulacrum," was likewise reflected in the willful distortion of the universe through sensibility.[10] Frodsham found that the Baroque style and attitude were particularly evident in Han Yü's and Meng Chiao's treatment of landscape.

Although quite accurate in his observation, Frodsham unfortunately adopts a restrictive, if not pejorative, meaning for the term Baroque by stressing its "ornamental" and "grotesque" aspects. He cites examples from Meng Chiao's "Sorrow of the Gorges, Third of Ten Poems" ("Hsia-ai shih-shou chih san," 峽哀十首之三) and Han Yü's "The South Mountains" ("Nan shan shih," 南山詩). Death imagery in the former is "typical of the Baroque, which in eighth-century China, as in seventeenth-century Europe, followed hard on the heels of widespread war and rebellion," and "its application to the landscape, the giver of life itself, is disconcerting and unpleasant." As for the latter, he remarks that Han Yü's poem "describes the hills south of Ch'ang-an with all the elaborate conceits we associate with a set-piece by Marvell or Góngora"[11] The poem is a *tour de force*; but, like Meng Chiao's poem, "it is only superficially concerned with the landscape it professes to depict" and the landscapes in it are "just as grotesque." Nature in Han Yü's poem has been "stripped of her veil: the universe itself has lost its awesome magic ... and has become a source of cold conceits. In typical Baroque fashion, the spiritual and the material have become dissociated."[12]

Frodsham maintains that the Chinese baroque poets "had no immediate successors, though certain Sung poets came very close to them in style." But he also argues that "the fictitious and pictorial view of reality" stressed in their poems, "where nature is described in terms of art," had "a lasting influence on Chinese verse."[13]

I would like to suggest that Frodsham's use of the term Baroque was

much too restrictive and oversimplified. To illustrate this point, let us consider briefly the fifth and ninth couplets from the following poem of Meng Chiao[14] quoted by Frodsham.

	Sorrow of the Gorges (Third of Ten Poems)	峽哀（十首之三）
	Three gorges, one thread of sky;	三峽一線天，
	Three gorges, cascades of a thousand cords	三峽萬繩泉。
	Above slant the shattered sun and moon;	上仄碎日月，
	Beneath madly surging water impeded.	下掣狂濤連。
5	Shattered soul, a few gleams;	破魄一兩點，
	Frozen deep for centuries;	凝幽數百年。
	Gorges' light doesn't halt at noon;	峽晖不停午，
	Gorges perilous, full of hungry spittle.	峽險多饑涎。
	Tree roots locked in rotted coffins,	樹根鎖枯棺，
10	Solitary bones hung wavering in wind;	孤骨裊裊懸。
	On the branches perches weeping frost,	樹枝哭霜棲，
	Mourning cadences gradually become clear.	哀韻杳杳鮮。
	Exiles' shrivelled guts,	逐客零落腸，
	Here scalded and seething in water and fire;	到此湯火煎。
15	Life is like spinning threads,	性命如紡綿，
	Road winds along the rope	道路隨索緣。
	Pour libation-tears to condole the wave-spirits;	莫淚弔波靈，
	The wave-spirits just gleam and burn.	波靈將閃然。

According to Frodsham, this poem is "only superficially concerned with the landscape" and the imagery in these lines is "disconcerting and unpleasant." But the poem does not "profess to depict a landscape"; it is, like the other poems under the same title (峽哀), about the sorrow in or of the gorges. It expresses an exile's feeling of despair ("Exile's shrivelled guts/Here scalded and seething in water and fire") – in terms of the rugged landscape ("Three gorges, one thread of sky/Three gorges, cascades of a thousand cords"), and of the unusual natural phenomena ("shattered sun and moon," "madly surging water").[15]

The elaborate conceits in "Tree roots locked in rotted coffins/Solitary bones hung wavering in wind" would certainly be grotesque if one visualized actual "skeletons" from rotted coffins hanging "tilted upright." Such a literal reading would slight the significance of the imagery, uniquely expressing the power of death in conceits of roots and branches.[16] This kind of imagery, flowing rapidly with alliteration and assonance,[17] gives the impression that the tree withered as soon as its roots struck death. Nor are the two lines at the end

of the poem merely "decorative overelaborations" and superficial treatment of landscape. The "tear-libation" seems to be performed to pacify the "wave-spirits," who respond by gleaming and burning. The "libation-tears" would correspond to the "weeping frost" earlier in the poem, just as "shrivelled guts"[18] would match the image of bare branches. In other words, the identities of the exile and the tree merge at the end of the poem. It is at the very spot where the tree has withered that the exile becomes acutely aware of the sorrow and fragility of life: "Life is like spinning threads" and "Mournful cadences gradually become clear."[19] In short, the speaker's intense feelings of sorrow are defined by the contours of the landscape.

This poem by Meng Chiao does indeed reveal certain Baroque sensibilities; but it is the complex imagery structure, the distorted vision of "things," and the tragic fusion of emotion with landscape – not the "grotesqueness" and the "artificiality" – that distinguish it as a Baroque poem. Frodsham's concept of the Baroque has to be modified, with a more perceptive reading of the text and a more comprehensive understanding of the term before it can be applied to the study of Chinese literature.

Actually, Ch'ien Chung-shu (錢鍾書) suggested a similar comparative basis for T'ang dynasty poets many years earlier in his *Talks on Literature* (*T'an yi lu*, 談藝錄), published in 1948. He says that Han Yü's "Only this sieve is divinated/Not a moment stops winnowing" (箕獨有神靈，無時停簸揚), Meng Chiao's "For a month–nine times drank too much/Each time I eat, it's only the usual poor fare"[20] (三旬九過飲，每食惟蓄貧), Chia Tao's (賈島) "Though with silk threads on the sides of my temples/Not enough to weave winter clothes" (鬢邊雖有絲，不堪織羅衣), Lu T'ung's "I fear that Heaven, just like man,/Can lose its sight by lusting after beauty" (Graham) (吾恐天似人，好色即喪明), and Li Shang-yin's (李商隱) "If the orioles' cry had tears,/They would wet the highest branches" (鶯啼如有淚，爲濕最高枝) are typical of the use of "conceits" that we find in the English metaphysical poets.[21] The same idea also appears in James J.Y. Liu's *The Art of Chinese Poetry* (1962), where he states explicitly that the poetry of Meng Chiao, Han Yü, and Chia Tao is comparable to English metaphysical poetry in its use of "farfetched and elaborately developed comparisons" and in its tendency towards complexity and ambiguity in imagery and syntax.[22]

Frodsham is by no means the only scholar to have discovered the applicability of the term *Baroque* to Chinese poetry. In his translation and

study of Li Shang-yin's poetry[23] (1969), James Liu refers to the late T'ang poet as the "Ninth Century Baroque Chinese Poet." Unfortunately, the subtitle was not quite relevant to the content. The problem of baroque concepts is not properly posed and adequately explored, nor are *Baroque* stylistic elements discussed in his close readings of the poems translated. There are, nevertheless, two paragraphs in the final chapter, "Li Shang-yin and the Modern Western Reader," summarizing the traits of the poet's work and demonstrating the similarities between the intellectual and cultural history of ninth-century China and that of seventeenth-century Europe.[24] Liu points out that the traits which characterize Li Shang-yin's poetry – "ambiguity, . . . conflict rather than serenity, tension between sensuality and spirituality, pursuit of the extraordinary or even bizarre, striving after heightened effect, tendency toward ornateness and elaboration—would probably have been called 'baroque' had he been a Western poet."[25]

Unfortunately, Liu seems to have adopted, as Frodsham did, a restrictive view of the concept when he refers to "Mid and Late" T'ang poetry (ca. 770-900), which he considers to be comparable to the Baroque period in Europe, as being "typified by tendencies toward the exuberant or the grotesque."

> It would be better to describe the development of T'ang poetry in terms of three successive phases: a formative phase (ca. 618-710) marked by experimentation and relative naiveté, a phase of full maturity (ca. 710-70) characterized by great creative vitality and technical perfection, and a phase of sophistication (ca. 770-900) typified by tendencies toward the exuberant or the grotesque. It is not too fanciful to see a parallel between these three phases of T'ang poetry and the quatrocento, cinquecento, and baroque periods of Italian art. Or we may draw a parallel between these periods of T'ang poetry and three successive periods of English poetry: the T'ang poets of the formative phase are comparable to English poets of the early sixteenth century like Wyatt and Surrey, those of the mature phase to the great Elizabethans, and those of the sophisticated phase to the seventeenth-century poets traditionally called "metaphysical" and more recently labeled "baroque," such as Donne, Marvell, and Crashaw.[26]

His comparison of the ninth century in China to the Baroque period in Europe was based on the ground of stylistic idiosyncracies and on that of intellectual and cultural crises :

> The ninth century in China, like the seventeenth in Europe, was an age of intellectual uncertainty. Compared with some other periods of Chinese history, it is not marked by great intellectual vigor like the "age of the philosophers" (fifth to third centuries B.C.), when various original schools of thought emerged, or by strong religious faith like the fifth and sixth centuries A.D., when the influence of Buddhism was at its height, or by rigid orthodoxy like the seventeenth and eighteenth centuries, when most scholars conformed to Chu Hsi's brand of Neo-Confucianism. In the ninth century, the final synthesis among Confucianism, Taoism, and Buddhism known as Neo-Confucianism had not yet taken place, and intellectuals might well have experienced unresolved mental conflicts .... [Such as] the conflict between Confucian puritanism and Buddhist asceticism on the one hand, and sybaritic hedonism, associated with the popular Taoist search for physical immortality, on the other . . . ; or between the Confucian ideal of public service, mingled with personal ambitions for worldly fame, and the wish to withdraw from society, prompted by both Taoism and Buddhism. [27]

II

A Definition of Chinese *Baroque* from the Example of Li Shang-Yin's "Brocaded Zither"

Although he was the first scholar to apply the term *Baroque* to Li Shang-yin and to the "Mid-Late T'ang" period,[28] James Liu did not illustrate with specific examples the elements in Li Shang-yin's poetry that would identify him with the European baroque poets. In fact, a close reading of his most famous poem, "Chin se" (錦瑟,"The Brocaded Zither") will serve to verify Liu's observation. The poem reads:

錦	瑟	無	端	五	十	絃
Brocade	zither	no	reason	fifty		strings
一	絃	一	柱	思	華	年
One	string	one	bridge	think	flower[29]	year
莊	生	曉	夢	迷	蝴	蝶
Chuang	Master	morning	dream	confuse	butterfly	
望	帝	春	心	託	杜	鵑
Wang	Emperor	spring	heart	entrust	cuckoo[30]	

滄	海	月	明	珠	有	淚
Vast	sea	moon	bright	pearl	have	tear
藍	田	日	暖	玉	生	烟
Blue	field[31]	sun	warm	jade	produce	smoke
此	情	可	待	成	追	憶
This	feeling[32]	may	await	become	memory	
只	是	當	時	已	惘	然
Only	is	that	time	already	bewildered[33]	

This poem, like all of Li Shang-yin's best work, reveals a highly complex world embodying several levels of reality. Of course, reality here is not the external scene, but, in Wallace Stevens' words, "the life that is lived in it . . . is things as they are . . . a jungle in itself."[34] The world that emerges from the structure of the poem is rooted in this reality, while also transcending the limits of space and time. The fusion of the present with the poet's past and with historical and mythical past through allusions to the philosopher Chuang Tzu and the mythical Emperor Wang marks a highly complex time structure. To match the character of the poem, an imaginatively synthetical reading is required.

First, the word "chin" (錦, brocade-ornamented) not only has visual appeal but suggests richness and splendour, and therefore the "brocaded zither" represents the happy youthful years that are gone from one's life. The word "hua" (華, flower or half-broken) in line two, if interpreted as "half-broken," corresponds to the zither origin-myth,[35] and gives more emotional dimensions to the poem: the poet does not only brood upon the happy, youthful days of the past, but also gets lost in his thoughts, being unsure what his own emotion is. The expression "wu-tuan" (無端, no reason) in the first line at once raises doubt about the meaning of life, and the repetition "yi hsüan yi chu" (一絃一柱, one string one bridge) makes us visualize the zither in greater detail and at the same time stresses the idea of past years being recalled one by one. Line three contains the words "meng" (夢, dream) and "mi" (迷, either in active or passive voice, i.e., "confused" or "was confused by"), both of which emphasize the feeling of bewilderment, and the latter intensifies the interpenetrating and exchanging action of illusion and reality. Line four arouses erotic associations by the word "ch'un" (春, spring) which adopts a tragic context from the myth, associated with death instead of life (the ordinary association), and also with "life-in-death" as suggested by Wang-ti's

(望帝) transformation into the cuckoo after his physical death, and this "life" is in its transcendental form—the purest being of tragic love. In the same line, the word "t'o" (託, entrust [his soul] to or owe [his life] to), which would be replaced by such words like "pien" (變, change, transform, or metamorphose into) if the poet intended to be faithful to the myth-allusion, reduces the mythical reality to a poetic reality, suggesting man's (either in the identity of an ordinary man, a philosopher, a poet, or a legendary figure) passionate faith in nature, and a supreme fusion of the human world with the natural and the supernatural—the mythical Wang-ti who had died a human death as a tragic lover changed into a/the cuckoo which, consequently, acquires the man-identity in addition to its bird-identity, that unite and become a symbol of tragic love. The myth itself, while hinting that the cuckoo was a product of human metamorphosis and therefore acquired its bird-identity after the transformation, creates a more intricate situation. Furthermore, the word "tu-chuan" (杜鵑) refers not only to the cuckoo, but also to the "azalea." It adds an intense sensuality to the myth. Line five exhibits certain painterly qualities that can operate only in the imagination. The objects in the "painting"—vast sea, bright moon, teary pearls—are visually concrete but impalpable. The word "yu" (有, have) implies a new relationship more than a tenor-vehicle one, between the solid "pearl" (which owes its existence to water) and the fluid "tear." The cliché simile "tears like pearls" is out of place here—"tear," which is usually an attribute of man (or more specifically, of sad lovers), has become also an attribute of "pearl," suggesting that "pearl" is the sad lover or the poet. And the myth of the mermaid's tears turned into pearls further complicates this identifying process.

The following line has a similar verbal structure, and produces similar effects—painterly and sensual. The word "sheng" (生, produce, yield, or give birth to) functions like the word "t'o" (託) in line four; it gives a metaphorical dimension to the allusion referring to the spirit of the die-of-broken-heart Jade appearing and disappearing like smoke: death in the amorous world gives birth to spiritual life. The image "yen" (煙, smoke) like that of "tu-chuan" (杜鵑) has the effect of reinforcing the impression of bewilderment. In the last two lines, the word "ch'ing" (情) is a pun, meaning "feeling" or "sentiments" (that life is a dream and love is a tragedy) and "love." "K'e-tai" (可待, may await) indicates uncertainty and time-future; "yi" (已, already) expresses a time-past, which, in the context of these two lines, is contained in the time-future; and "wang-jan" (惘然,

bewildered) epitomizes the dominant feeling of the poem. If we paraphrase these two lines, at least two versions are acceptable:

> By the moment when I (you/one) think that this "ch'ing" (feeling/love) will, perhaps, become a memory, I (you/one) shall have already been bewildered.

Or: At the moment when I await this "ch'ing" to become a memory, I have already become bewildered.

Here, Time seems to be manipulatable and is compressed to a moment which is also an eternity to the poet—this "ch'ing" will never become a memory. And this eternity, though torturing in nature, is the Reality the poet has explored.

Time is one of the unifying elements in the poem. On one plane, the poet starts from a sudden awareness of an external, finite time imposed on his human life (the "fifty strings" in line two may refer to his past fifty years), then escapes into his imagination where he experiences the mysterious metamorphosis (butterfly, cuckoo, pearl, smoke) and the eternal illusion and flux (dream, spring, vast sea, indigo-field) contained in a cosmic infinite time, and finally ends in an internal fusion of his experiences of these two kinds of external time, realizing that the "ch'ing" (feeling/love) pervades not only his microcosm, but also the macrocosm; thus evoking a cosmic sorrow.

On a second plane, the use of explicit (line 3 and 4) and implicit (line 5 and 6) historical, mythological allusions in a somewhat distorted manner constructs an indefinite time-past; the mergence of which with the time-present in lines one and two (the "fifty strings" referring to the zither origin-myth also suggests a mythological time-past) and with the indefinite time-future in the last two lines reveals the structure of an infinite time in the poem. The eternal "ch'ing" that was evoked with an intensified emotion, filtered through intellectual associations, and reduced to a meditative passion, thus has an implicit subtlety. Like the butterfly-dream (line 3), the fusing together of these two abstract time-planes meaningfully "confuses" our time sense. If we maintain a double view of time, that is, to perceive time in its finite and infinite aspects, we create a fundamental paradox for ourselves. It is that paradox that many of the best baroque poets exploited. Time as a conspicuous and major means of structure, either in an implicit, conceit-laden

manner as in Donne and Herbert, or in an explicit tense oscillation pattern as in Góngora (Spanish poet, 1561-1627), or in an intellectualized speculative voice as in Fleming (German poet, 1609-1640), marks a distinct feature of the style of Baroque lyrics. Time in such poetry is thus not a mimesis of physical beauty or of the phenomenal world; it is seized upon by the Baroque poets as one more contingent and manipulatable element of poetic structure.

Another characteristic of Baroque mentality in Li Shang-yin's poetry is the functional use of antithesis. Lines five and six in the "Brocaded Zither" may serve as an example:

Vast sea	moon bright	pearl have tear
Blue field	sun warm	jade produce smoke

Here, antithesis is no mere embellishment, but joins together things which have no logical connection with one another, and at the same time serves as a cohesive link between syntactically unconnected lines, in the absence of grammatical particles. In fact, the juxtaposition of antithetical elements (moonlight and sunshine, sea and land, present sensations and emotions and past experiences, what actually happened and what is imagined, etc.) reveals the essential structure of the poem—the poet's quest for harmony in an emotional chaos.

A third Baroque characteristic we find in Li Shang-yin's poetry is the exploitation of conventional verse forms to the extent that they are, when necessary, altered and even distorted, so that the movement of the poem corresponds to the movement of thought, or to the development of ideas.[36] This reminds us of the organizing principle in the intellectually logical poetic structure of Donne and Herbert. Li Shang-yin's poetry, as examplified by the "Brocaded Zither," like Herbert's, often presents a great economy and an easy poetic logic even when the theme is serious and weighty. And the great variety of verse forms we find in Li's poetry indicates the poet's incessant exploration of the diverse phenomena of existence which, in the process of the exploration, are measured against a final reality in terms of which they are mere illusion.

A fourth Baroque characteristic is the momentary resolution of opposites that emerges from a dramatic situation. In the "Brocaded Zither," for example, the total absence of personal pronouns (though typical in Chinese poetry, Li often succeeds in establishing a tentative attitude of the speaker), the complexity of tones, and the emotional and intellectual reverberations create, in effect, a dramatic situation: The speaker may be a "he" or a "she" in an interior monologue reflecting his/her regrets and sorrows of a ruptured

love, or in a direct address to the reader relating his/her experience and insight of love/life, or, more theatrically, in a "Pinteresque pseudo-dialogue"[37]

lines 1 & 2	they speak at the same time, and speak the same theme
lines 3 & 4	the "he" reflects in a monologue (both Master Chuang and Emperor Wang in the allusions are intellectual masculine figures)
lines 5 & 6	the "she" reflects in a monologue (both the mermaid and Jade in the allusions are emotional feminine figures)
line 7	the "she" speaks, concluding with a desire to retain the "ch'ing" in her memory eternally
line 8	the "he" speaks, arriving at a butterfly-dream-like bewilderment.

In short, the dramaticality of this poem is based upon the interaction between the antithetical *dramatis personae* and between the speaker and the reader.

A fifth Baroque characteristic in Li Shang-yin's poetry is his use of conceit. Here, the zither, which never before functioned as a metaphor in Chinese poetry, is used as a symbol of bygone years—years of a broken harmony and tranquility: the strings lying in a row, as if in an extending vista, remind the poet of the years of his life, and perhaps of the fifty-stringed zither being broken into two halves in the myth. In this sense, the zither is used as a metaphysical conceit.

A sixth and last Baroque characteristic is revealed in the poet's use of language. The words "tuan" (端, "reason," which means also "beginning," and "ends," in line 1), "ch'ing" ("love" and "feeling" in line 7) are puns. Colloquial diction ("yu" 有, in line 5; "sheng" 生, in line 6; "chih shih" 只是, in line 8) are employed to give a deliberately loose, prosaic syntax which contrasts with the allusively compact, poetic syntax so as to create a tension between the antithetical elements in the poem.

The "Brocaded Zither" poem is essentially Baroque in many aspects. At least it is more meaningful and appropriate to describe the style of the poem as "baroque" than as "ambiguous," "philosophical," or "symbolic." Like Donne, Li Shang-yin is remarkable in his intricate use of diction and dramatic situation to build emotional and psychological overtones into the poem. Like Crashaw, he tends to interpenetrate the metaphysical and the high baroque style with potentially sensual images placed in an intellectual context. Like Góngora, he uses innumerable classical allusions in a constantly

periphrastic style; things are described not directly but allusively, in terms of their attributes and associations. Dramaticality, attempts to cover the enormous range between temporality and eternity, emotion and intellect, illusion and intellect, the duplicity of language and style, etc., are all strong indications of the baroque.

III

Other Recent Uses of *Baroque* by Kalvodová and McLeod

Apart from Frodsham's and James Liu's introduction of the term *Baroque* to criticism of Chinese poetry, Dana Kalvodová has also recently used the term in an article on "The 'Baroque Spirit' of the Chinese Traditional Stage" (1970).[38] It is used to characterize the "age-spirit" of the Ming-Ch'ing period,[39] referring in particular to the artistic exuberance of the theatre and generally to the distinctive features of all the arts at that time—delight in variation, explosive use of colors, predilection for ornamentation, technical virtuosity and excellent craftsmanship.

> I shall call the whole theatrical complex "the baroque spirit" in Chinese performing arts. This spirit is manifested in a tendency toward visually impressive spectacle which exalts the emotions and strives to give them an effective visual expression—make them conspicuous. This urge laid great stress on action, craftsmanship and technique to underline and convey the desired effects.[40]

As in European Baroque theatre, there was also in China, she says, "the tendency toward ostentatious presentation of emotions." Elemental emotion and violent passions are usually presented at great length and unadulterated by ambiguities, displayed in an eccentric and exaggerated fashion, and intensified in a crescendo structure that culminates in a motionless but dynamic posture (either assumed by a single actor or a group) which has a sculptural quality.[41] There was also "the predilection for bizzare spectacles"—i.e., indulgence in extravagance, eccentricities and curiosities, a tendency toward displaying horror, madness, bloody murders, and torture.[42] John

Webster's *Duchess of Malfi* and Shakespeare's *Titus Andronicus* are cited as parallels to Chinese plays dealing with "court intrigues and struggles for power."

Kalvodová's application of "baroque Spirit" to the rise of spectacular theatre in the Ming-Ch'ing period is, however, limited to its performing aspects. "All these examples remind one ... of the European Baroque theatre and its art of acting (particularly its so-called 'extrovert character') which applied itself to demonstrating exceptional mental states and affects in very conspicuous and expressive ways."[43]

More recently, Russel McLeod's dissertation, "The Poetry of Meng Chiao in the Chinese Baroque Tradition" (1973)[44] has made the first full-scale attempt to use the baroque concept for the study of Chinese literature. McLeod proposes that the time-span between 750 and 850 A.D. be regarded as the "transitional modern," or "baroque," period in the history of Chinese literature, characterized by tendencies toward the "phantasmagoric, inflated, analytic, and mannered."[45]

The first part of McLeod's dissertation describes "The Baroque Tradition in Chinese and in European Literary History." Chapter one of this section treats "The New Period Concepts of Metaphysical and Baroque in the Study of Chinese Literature," as implied in Liu's, A. C. Graham's, and Frodsham's studies which pointed to the increasing complexity and ambiguity in Mid-Late-T'ang poetry.[46] However, McLeod does not take into consideration the problem of periodization in T'ang literature or discuss in what ways the period concept of baroque might contribute to developing a system of period-formation in Chinese literature. McLeod's position in his second chapter, "The Concept of Baroque in Western Criticism," is to claim that the European baroque reflected a qualitative change which distinguishes medieval from modern, feudal from capitalist, in the history of Western society.[47] It represented a transitional stage marked by political, economic, and intellectual crises in the emergence of a new social system.[48] Or more precisely, the essence of the Baroque style was seen in the reflection of the crises of Renaissance bourgeoisie, both under the conditions of re-feudalization and bourgeois dominance.[49] Nevertheless, McLeod's discussion of the literary aspects of Western Baroque is mainly limited to Warnke's theory, while his summary of its ideological peculiarities is based primarily on Levin L. Schücking's "Baroque Character of the Elizabethan Tragic Hero"[50].

> Baroque literature and critical discussions of it repeatedly bring to the fore a number of . . . ideological peculiarities: a sense of divided personality, of conflict within the individual; a tendency towards sensuousness on the one hand and transcendent aspiration on the other; an air of irresolution, of unwillingness to say everything; a heightening of human figures, a portrayal larger than life; a man-made and artificial world of nature; a sense of life as an illusion, a spectacle in which appearances are never realities; a preoccupation with antithesis and paradox; a not infrequent tone of near chaos and dissolution. (pp. 15-16)

In Chapter three, "The Baroque Tradition in Chinese Poetry," McLeod goes on to point out that the poetry of Tu Fu, Han Yü, and Li Shang-yin includes both the intellectualized, argumentative and analytic style of the Mannerist Baroque and also the "sensuous phantasmagoria" of the High Baroque style. The later poetry of Tu Fu reveals, says McLeod, a tendency, toward ambiguity (lexical and grammatical), complexity (syntactical and metaphorical), and paradoxical and ironic explorations of human phenomena. There is also a tendency toward extravagantly dramatic presentation of bizarre emotions, enhanced by the voice of a heightened figure of the "passive hero." Tu Fu's "Ch'iu-hsing" (秋興, "Autumn Meditations") poems are considered his "ultimate exploration of the High Baroque" (p. 43). Han Yü's poetry, despite its occasional blending of Mannerist elements, is regarded as belonging to the paradigm of the High Baroque style on account of its strikingly archaic diction, expressively accumulated similes, "loose" prosaic texture, and spirit of "play" (e.g., "Nan shan shih," 南山詩,"The South Mountains";"Lo ch'ih," 落齒, "Falling Teeth"). Furthermore, Li Shang-yin's "Brocaded Zither," which we analyzed above, is taken by McLeod as "an ultimate development of the Chinese Baroque tradition" for its effective blending of ornate language and vigorous thought, and its "puzzling juxtaposition of images and allusion" (p. 44).

The second part of the dissertation, "Meng Chiao: A Mannerist Poet in the Chinese Baroque Tradition," includes a biographical account, a brief survey of traditional critiques on Meng Chiao, and also an introduction to his varieties of expression, which serve to supplement the main exposition of the Mannerist and High Baroque style in the poet's work. According to McLeod, "the contradiction between human experience in a changing world and the categories of conventional thought is a central theme of the Chinese Baroque tradition" (p. 118). This skepticism towards change and accepted

modes of thought determines Meng Chiao's characteristic manner of articulation, often marked by a tone of impassioned argument. This Mannerist is style characterized by the functional use of intellectual conceits and by the analytic treatment of aspects of contradiction in man's world. Sensuous conceits, bizarre imagery, elaborate parallelism, exaggerated tone, periphrastic structure, and grotesque treatment of ordinary theme are identified as the dominant traits of Meng Chiao's High Baroque style.

In spite of all these, McLeod's study on the whole lacks perspective and depth. His presentation of the Baroque concept in Western criticism is inadequate to cover the multiplicity of definitions. Moreover, a foreign term should always be adopted critically. But McLeod fails to 1) state clearly the sense of the term as used in his discussion of Chinese poetry, 2) point out the limitations of the term, and 3) indicate what modifications of the concept are needed to discuss a Chinese baroque poetry without doing injustice to its uniqueness as the product of a literary tradition manifestly different from the Western one. This last point is particularly important, since religious themes and elements found in European baroque poetry are absent from Chinese poetry, or at least represented in a very different manner.

The concept of baroque as a period in Western literary history is not, as McLeod claims, "in a primitive state of development" (p. 18). Publications and dissertations on seventeenth-century European writers and extensive adoption of the term as a period label in literary histories (German, French and Spanish) during the last two decades have, in fact, brought a remarkable development of the concept. Furthermore, ideological as well as stylistic aspects (e.g., rhetorical devices and linguistic structures) have been well explored in a great number of studies; we certainly do not have merely "little more than a catalogue of certain superficial aspects of style" (p. 18).

It seems to me that McLeod places too much emphasis on socio-psychological change as a primary indication of the emergence of the baroque sensibility. The change in social structure and ideology may very well contribute to its emergence, but it is not the only important factor. In the case of European baroque, the appearance of the style has been attributed to various causes: the impact of the new science, the influence of a heightened religious consciousness, the new developments in theoretical poetics, the intensified concern with time and dramatic relationships (extra-literary factors), and, in terms of literary phenomenon, the exhaustion of a previous period style. Hence, to define the Chinese baroque as an "intellectual reflection of the crisis" through

which Chinese society passed "before more decisively freeing itself from feudal medievalism" (p. 15) is purely a socio-historical attempt which would pose the problem: how to determine and *prove* the causal relationship between social change (from feudalism to capitalism) and the emergence of a literary style? Is it not possible that both happened at the same time? Besides, McLeod's explication of Chinese "Medievalism" (Primarily as a "tone" in literature) which is central to his argument and quite different from European "medievalism" is much oversimplified.

And lastly, Frank Warnke's "Metaphysical-High Baroque" construct was too superficially applied to Chinese poetry. On the whole, McLeod's reading of the poems demonstrates little artistic sensitivity or profound insight. The Baroque traits of Meng Chiao's poetry are illustrated more by impressionistic observation than by close textual analysis. In addition, despite his awareness of the problem involved in the development of a period concept with the omission of Po Chü-i (白居易) (p. 5), he failed to point out that Po's poetry, though reflecting quite a different sensibility,[51] does contain some Baroque elements. In his "feng-yü hsin yüeh-fu" (諷喻新樂府," New Yüeh-fu Satires"),[52] for instance, we often find an elaborate structure fabricated by juxtaposition of different generic styles and syntaxes, dramatic shift of tones, complex metaphorical interactions and analytical treatment of ambiguous attitudes as well as of simple subject matters. A brief analysis of the "Hei-t'an lung" (黑潭龍, "Black Pool Dragon" or "Dragon in the Black Pool") poem will illustrate this point. The poem reads:

黑	潭	水	深	色	如	墨
Black	pool	water	deep	hue	like	ink
傳	有	神	龍	人	不	識
It-is-said	there-is	sacred	dragon	people	never	see
潭	上	架	屋	官	立	祠
Pool	above	construct	building	government	set-up	shrine
龍	不	能	神	人	神	之
Dragon	can't	attain	deity	people	deify	it
豐	凶	水	旱	與	疾	疫
5 Plenitude	famine	rain	drought	and	disease	plague
鄉	里	皆	言	龍	所	爲
Village	hamlet	all	say	dragon	that	do
家	家	養	豚	鹿	清	酒
Every	family	rear	suckling pig	strain	clear	wine
朝	祈	暮	賽	依	巫	口
Morning	pray	evening	offer sacrifice	according- to	shaman	word
神	之	來	兮	風	飄	飄
Deity	's	coming	(hsi)	wind	whirl	whirl

	紙	錢	動	兮	錦	繖	搖
10	Paper	money	flutter	(hsi)	brocade	umbrella	waver
	神	之	去	兮	風	亦	靜
	Deity	's	going	(hsi)	wind	also	quiet down
	香	火	滅	兮	盃	盤	冷
	Incense	fire	die	(hsi)	cup	dish	cold
	肉	堆	潭	岸	石		
	Meat	heap	pool	bank	rock		
	酒	潑	廟	前	草		
	Wine	pour	temple	front	grass		
	不	知	龍	神	享	幾	多
15	Not	know	dragon-	god	enjoy	how	much
	林	鼠	山	狐	屢	醉	飽
	Forest	weasel	mountain	fox	always	drunk	sated
	狐	何	辜				
	Fox	how/why	shameful/favored				
	豚	何	罣				
	Suckling pig	why	sacrificed/guilty				
	年	年	殺	豚	將	餕	狐
	Every	year	kill	suckling pig	to	glut	fox
	狐	假	龍	神	食	豚	盡
20	Fox	borrow	dragon-	god	eat	suckling pig	nothing-left
	九	重	泉	底	龍	知	無
	Nine	fold	spring	bottom	dragon	know	(or) not/ nothing[53]

This poem, as the subtitle "chi t'an-li yeh" (疾貪吏也) indicates, is a satirical criticism of the avaricious government officials who enrich themselves by taking advantage of the gullibility and superstitiousness of their victims. It is, at the same time, a *remonstrative complaint*[54] of the emperor's unresponsiveness or indifference to their corrupt practices. On the whole, it reveals a style marked by ironic tone, colloquial diction and an irregular rhyme-scheme characteristic of the early *yüeh-fu* ballads (e.g., "Chan ch'eng-nan," 戰城南, "Fought South of the Walls"), with the exception of lines 9-12 in which the particle "hsi" (兮) is used to approximate the *sao* (騷) style of *Ch'u tz'u* (楚辭, "Songs of Ch'u") and give the poem a pseudo-ritualistic and incantatory tone. This peculiar blend of the two distinctly different generic styles—one tends to be more intense and private than the other—serves to intensify the satirical effect. The allegorical structure of the poem is built around the three "character" images—"lung shen" (龍神, dragon-god), "t'un" (豚, suckling pig), and "hu" (狐, fox)—which represent, respectively, the emperor, the people, and the official.

First of all, "lung" which is a traditional symbol of "t'ien tzu" (天子, "the Son of Heaven") may be taken here as the true self of the emperor, and

"lung shen" (龍神, dragon god or the enshrined dragon) as his unresponsive or passive self—while the latter "resides" in the temple, the former's abode is at the bottom of "chiu-chung ch'üan" (九重泉, nine fold deep spring) which refers to the Forbidden City.[55] The word "ch'üan" (泉) which, as a water image, serves to provide a peripheral identification of the "chiu chung ch'üan" with the "hei-t'an" (黑潭, black pool) further affirms the analogical reading and enhances the idea of "chün-men shen-sui pu-k'o-chih" (君門深邃不可至, The emperor's door is too deep to be reached) with its implication of Hades – as an earth image ("ch'üan-jan "泉壤, "ch'üan-hsia " 泉下, "chiu-ch'üan"九泉, "huang-ch'üan " 黃泉) suggesting the nether regions or the world of "wu chih" (無知, with no knowledge of the living's situation) – brought to the contextual surface of the poem (line 2).[56] Hence, "hei-t'an lung" (dragon in the *Black* Pool) appears to imply that the emperor, who is as mysterious as the "shen lung" (神龍, sacred dragon)—never seen by people (人不識)–knows nothing about the corrupt practices of the officials because the complaints of the ordinary people never reach him on account of his "deep" residence (line 21: 九重泉底龍知無 ,Beneath the nine-fold depths of the pool, does the dragon know?) and of the corruption around him (line 1: 黑潭水深色如墨 , Black Pool, water deep and dark as ink).

Following the same line of reasoning, "hu" (fox) which is conventionally thought of as cunning and sly, can be taken here as the avaricious official who swindles ordinary people by taking advantage of their ignorance and blind faith (11. 8-19). A reference in the *Ch'ao-yeh ch'ien-tsai* (朝野僉載, *Complete Record of the People and the Government)* will throw light on this observation: "Since early T'ang, the fox-deity had been a popular object of worship among people who offered it sacrifice in their house, begging for favors in return. It drank and ate just like a man, and went around households as a guest. There was a common saying at that time, 'no fox goblin, no village'."[57] With this piece of information in mind, we shall have no difficulty in identifying the human attributes (長醉飽, "always drunk and sated") given to the mountain foxes (山狐) and the forest weasel[58] in line 16, and in associating them with the "well-fed" government officials. In short, the allegorical relationships between "fox," "suckling pig" and "dragon-god" can be discerned in the context of the poem with reference to the symbolical implications as well as the simultaneous recurrences of the images (lines 15-21 in particular).

The movement of the poem, which is regulated by the repetition of certain words (e.g., "shen" [god] is repeated seven times, variously as an

adjective, as a verb, as a noun; "lung" [dragon] six times; "hu" (fox) four times; "t'un" (suckling pig) four times) and by the alternation of rhyme schemes, proceeds from narrative to descriptive and ends in rhetorical questioning (11. 15-21). The narrative is marked by a perceptively analytical attitude toward the people's behaviour and the situation. It starts with a pleonasmic emphasis on the deepness and blackness of the pool, which serves to enhance its visual impenetrability and consequently the mysteriousness of the "dragon," thus reflecting the groundlessness of the rumour. In lines 3-4, the relationship between the statements "kuan li tz'u" (官立祠, government established a shrine) and "jen shen chih" (人神之, people deified it) which are parallel in syntactic structure (subject-verb-object) is further stressed by the unconventional use of the word "shen" (usually a noun) as a verb, and especially by the use of end rhyme (both "tz'u"祠 and "chih"之 belong to the "chih "支 rhyme group). In lines 5-6, the contrastive ("feng-hsiung,"豐凶[59]; "shui-han,"水旱) and comparative compound-nouns ("chi-i,"疾疫; "hsiang-li," 鄉里)[60] function not only to indicate the dominance of the "rumour," but also to accentuate the ignorance of the village people with their reference to the potency of the dragon. Lines 7-8, with the reduplicates "chia-chia" (家家) as the subject governing four verbs–"yang" (養), "lu" (漉), "ch'i" (祈), "sai" (賽)–which are ironically passive in nature (依巫曰), reflect the prevailing attitude of the believers. The word "sai," in addition to its contextual meaning of "to offer sacrifice,"[61] carries the undertone of "to complete" as well, thus amplifying the follies even to a greater extent.

The sudden change of tone in lines 9-12 from the colloquial-narrative to the incantatory-descriptive, which is marked by a syntactical contrast, not only moves the reader's focus from the general to the specific and from the wide-perspective to the close-up, but also serves to isolate the scenes of the deity's coming and going that are dramatized in the worshippers' responses (錦繖搖, brocade umbrella waver; 香火滅, incense fire die) to the air movements – as indicated by the pseudo-*sao* (擬騷) structure (more precisely, the "Song-style"–that of the "Chiu-ko" 九歌, "Nine Songs") of the lines ("pseudo" because of their light tone and plain diction), which reveals particularly a causal relationship among the semantic units (e.g., god's coming ≠ wind rising → paper-money fluttering ≠ brocade umbrella wavering). Furthermore, an abrupt shift of line-pattern occurs in lines 13-14 (from seven-character to five-character) which are rendered in the form of a balanced couplet. The description here–meat *heaped* on *rocks* and wine *poured* upon *grass* instead

of, respectively, *offered* and *libated* before the shrine—appears to work on two levels: physically, it reveals a scene of confusion and profusion; allegorically, it implies that the people's requests (prayers) and tributes (sacrificial offerings) never reach their emperor. In addition, the sudden reduction of line-syllables, which breaks the preceding rhythm and quickens the tempo, conveys a sense of urgency, that reflects the manner of the worshippers. And the last part (11. 15-21) of the poem is marked by a meditative rhythm and again by an analytical attitude. The central allegorical figures are brought together here in a rhetorical questioning which is underlined by an ironic and accusatory tone that becomes quite explicit in lines 17-18. Again, the abrupt chopping off of the seven-character line for a much shorter unit at this point gives the contrastive expressions a firm and distinct voice. The words "hsing" (幸) and "ku" (辜), if read as *double-entendre,* unfold a complex of attitudes—satirical ("hsing" as "lucky", "ku" as "guilty") and denunciative ("hsing" as "shameful"[62]; "ku" as "sacrificed"[63])—achieved simultaneously by the poet.

In brief, Po Chü-i's "Hei-t'an lung" is by no means a simple poem. It reveals an elaborate structure fabricated by different generic styles and syntaxes, complex metaphorical interactions, analytical treatment of attitudes, and dramatic shift of tones. What we find in its controlled articulation is an intense concern with a social problem as manifesting the tension between personal ideosyncrasies and public demands. These characteristics stand out even more distinctly in his longer poems, such as "Hsin-feng che-pi weng" (新豐折臂翁, "The Arm-broken Old Man of Hsin-feng"), in which a vision of reality, an orchestration of motifs, a conglomerate of feelings, a variety of utterances, and a number of sensuous elements are explored, transposed, and fused into a dynamic whole that is at once lyric, epic, and dramatic (direct speech & dramatic monologues).

It may be briefly noted that Po Chü-i's poetry, though distinctly unornate and straightforward, often exhibits "an art of plainness" (plain language, yet complex relationships between words and images, and elaborately logical way of presenting the themes) that distinguishes George Herbert from his contemporaries, who remains, nevertheless, unmistakably Baroque. It is not unusual that a plain style like that of Po Chü-i should develop side by side with a conceited one in an era like that of Mid-Late T'ang and the Five Dynasties, marked by intellectual uncertainties, political changes, and social crises. For the style is not merely an effective way

to interpret and confront social reality, but an alternative direction in exploring new sensibilities as well. As in the case of German literature, "simplicity, in fact, retains its appeal throughout the Baroque period, and even a poet so deeply indebted to the Petrarchan sonnet as Paul Fleming expressed his feelings of love and suffering in a simple, sincere manner in his lyric verse."[64] What we find in the "Hei-t'an lung" poem are certain traits that belong to the larger concept of a Baroque style which includes the "mannerist," the "high baroque," and the "preclassicist" tendencies, representing respectively disintegration, elaboration, and modification of style. Po Chü-i is a Baroque poet in his own right and must be taken to represent mainly the last option.

The stylistic parallel between the "mannerist" or "high baroque" work of the Mid-Late T'ang writers (Meng Chiao; Han Yü; Li Ho,李賀; Tu Mu,杜牧; Li Shang-yin; Wen T'ing-yün,溫庭筠) and of the Five-Dynasties lyricists and that of the English metaphysicals has been pointed out by Frodsham, Ch'ien Chung-shu, Liu, and McLeod, and more recently by Stephen Owen in his *The Poetry of Meng Chiao and Han Yü* (Yale Univ. Press, 1975). Owen suggests that Meng Chiao's exploratory use of pun and counterstatement is similar to the style of the metaphysical poets (pp. 64-65). The "accusatory tone, the bitter irony, the morbid ugliness of the imagery, and the violence of emotion" in Meng Chiao's poetry, which are found to violate T'ang poetic decorum (p. 61), are characteristic of the mannerist style to a great extent. The poet's obsession with inexorable transience, his fascination with the bizarre and grotesque, and his predilection for hyperbolic statements again reveal a Baroque mentality. Furthermore, the "release structure" (Owen's term) in Meng Chiao's work, which serves both as "an artistic device" to heighten the implicit dichotomy between the real and the imaginative world and as "an emotional device to counterbalance the intensity that often builds up in his poems,"[65] is in itself a perfect example illustrating the mechanism of the baroque principle of control and release.[66] All of these qualities disclose an attitude that tends to view things at their extreme positions and to discover meaning amidst insoluble paradoxes, contradictory experiences, and acute emotional states.

IV

Further Exploration of Chinese *Baroque* in the Poetry of Meng Chiao and Han Yü

In the following section I would like to go into more detailed consideration of several poems by Meng Chiao and Han Yü. My intention is to further explore the concept of a Chinese Baroque in Mid-Late T'ang dynasty poetry, focusing upon the several characteristics I already suggested in the last part of section two (see above), and also on ideas suggested in the studies of Owen and other critics. I will begin with Meng Chiao and see how even in some of his more "plain" poems, such as "Ch'u-meng hsing" (出門行, "Away from Home"), "Tao-wang" (悼亡, "Elegy"), "Ta yu-jen tseng-t'an" (答友人贈炭, "Gratitude to a Friend for Sending Me Coal"), "Nan-p'u p'ien" (南浦篇, "At Nan-p'u"),[67] unusual images and striking techniques are presented.

Ch'u-meng hsing (Away from Home)	出門行二首之一
Gone is the river long to the distant beyond	長河悠悠去無極
Likewise are a hundred years, alas!	百齡同此可歎息
White dews, in autumn wind, wet men's clothes	秋風白露沾人衣
Stout hearts, decolored, fade and fall	壯心凋落changed顏色
A youth is leaving home, whom can he tell?	少年出門將訴誰
River with no bridge, road with no fork-out	川無梁兮路無岐
Sudden en route, sounds of bitter cold and poverty	一聞陌上苦寒聲
Shock me to stand still, in sadness	使我行立驚且悲
Now you are prosperous, delighted only in millet and meat	君今得意厭粱肉
How would you think of me, your poor and humble friend in distress!	豈復念我貧賤時

In this poem the theme of transitoriness is explored on various levels. Allegorically, man's life is compared to a journey, predestined (路無岐, Forkless is the road) and helpless (將誰訴, Whom can he tell?), encountering only sorrow and disillusionment. Intellectually, the span of human life is contrasted against the eternal flow of a river, thus enhancing the sense of ephemerality. Metaphorically, the passing of time is related in terms of the

fragility of the human heart which "fades and falls" in the autumn wind as soon as the white dew dampens "its" clothes.

Conventional nature images are torn from their normal usage; they are no longer the reminders of decrepitude and brevity of human life, but rather are the agents that actually *cause* youth to decolor and ambition to wither. The intensity of the situation is further enhanced by the use of the word "to" (奪) which, apart from its inherent connotation of a violent drawing out or removal, also suggests a sense of passiveness, reluctance, and helplessness on the part of both man and nature in the context of Time. Moreover, the use of the word "tsou" (奏, in the sense of "to play music") in line 7 achieves not only concretization of abstract feelings (*"k'u,"* 苦 & *"han,"* 寒) with its appeal to the visual and the auditory imagination, but also dramatizes the hardships of the journey with its association with musical "performance."

Tao-wang (Elegy)	悼亡
Mountain top, bright moon brighter at night	山頭明月夜增輝
Shines not down deep in Hades	不照重泉下
In Hades, the double dragons won't meet again	泉下雙龍無再期
Gold silkworms and jade swallows melt & crumble, in vain,	金蠶玉燕空銷化
Morning clouds, evening rains: there are the ancient ruins	朝雲暮雨成古墟
Desolate are the wild bamboos, their branches blown by the whistling wind.	蕭蕭野竹風吹噓

Here the theme of transitoriness is again explored by the poet, this time in terms of the vanity of life and the darkness of death. The fact that the moonlight, despite its "increasing brightness," does not reach the nether regions is emphasized by the change in line-length, by the juxtaposition of alliterated words (line 2: "pu *chao chung ch'*üan hsia" ("Shine not deep down in Hades"), and by the use of the adjective "ch'ung" (重) and the "ting-chen" (頂真) device (or *anadiplosis*) in . . . 泉下 / 泉下 . . . (" . . . Down in Hades/ Down in Hades . . .) to stress the deepness of the underworld. Here the contrast between life and death is brought out by the chiaoscuro technique in the first two lines. Meng Chiao's obsession with the idea of vanity is heightened by the reference to the impermanence of such supposedly enduring objects as "chin-ts'an" (gold silkworm) and "yü-yen" (jade swallows)[68] which cannot help but "melt" and crumble (空銷化) in the grave. The ambiguity as to what the subject is in line 5 does not blur, rather it enriches, the meaning of the

poem. On the one hand, the expression "chao yün mu yü" (朝雲暮雨, morning cloud, evening rain), in addition to its suggestion of brevity, conveys as well a sense of mutability which is nevertheless governed by a causal logic (cloud →rain 雲→雨), whether conforming to cosmic process or human life (朝生暮死, born in morning, die in dusk). On the other hand, the word "hsü" (墟) in line 5, which signifies "burial ground" (墟墓), "dwelling site" (墟里), as well as "market place" (墟市), also can provoke different interpretations – e.g., "In no time, market places/ dwelling sites turn into ancient ruins/old burial grounds"; or "Morning clouds and evening rains transform into ancient ruins" – all implying the inevitable outcome of life. Especially when "ku hsü" (古墟) is read as "old burial grounds" with the overtone of "crowdedness" (as a "market place") in mind, the poet's grievance for the dead and his obsession with the tragic human predicament become even more poingant.

Ta yu-jen tseng t'an (Gratitude to a Friend for Sending Me Coal) 答友人贈炭

Green mountain, white house, a kind man	青山白屋有仁人
Sent me coal, more precious than silver ingot	贈炭價重雙鳥銀
To drive away the thousand-fold of coldness from my seat	驅却坐上千重寒
In the brazier, the fire gives rise to a drifting spring	燒出爐中一片春
To blow at the rosy clouds, to poke at the glowing sun : light flickers	吹霞弄日光不定
So warm that the bent body is straightened.	暖得曲身成直身

In this poem the effect of burning coals is dramatized by the use of hyperbolic figures (e.g., "ch'ien-ch'ung han", 千重寒 , thousand-fold of coldness), striking conceits (e.g., "ch'ui hsia"吹霞, to blow at the rosy clouds; "lung-jih"弄日, to poke at the glowing sun) and realistic narrative to impart extraordinary experience ("ch'ü shen ch'eng chih shen,"曲身成直身, Bent body straightened), and by analytical treatment of the "reviving" process from coldness–first the coldness that has accumulated on the seat is driven away by the thin 'slice' of warm air from the brazier, then the coals in the brazier turn red-hot and flicker with fire, giving out enough warm air to straighten up the "bent" body. The hyperbolic figure "thousand fold of coldness", apart from its explicit emphasis upon the intensity and pervasiveness of coldness, suggests as well a sense of oppression under the pressure of "thousand fold of coldness" from which the poet is liberated eventually by

the warmth of the burning coals. The word "ch'un" (春, spring) in line 4 (　燒出爐中一片春　, In the brazier, the fire gives rise to a drifting spring), which obviously refers to the fire starting in the brazier, implies a "seasonal transition" (from cold "winter" to warm "spring") both physically ("Bent body strenghtened") and mentally (from depression to gaiety), on the part of the poet himself. In fact, it is not too far-fetched to regard the implicit suggestion that "spring" is always present in the brazier and the coal has only to bring it out in burning as an allegorical parallel to the ever present potential ability of the poet; the difference between the two is that the latter does not have the "coal," i.e., the opportunity to exhibit his talents. In line 5, the burning fire and the red-hot coals are respectively referred to as "hsia" (霞, rosy cloud) and "jih" (日, sun) which, being disturbed (blown, 吹; and poked at, 弄; hence an attempt to work up the fire), give out a flickering light. The introduction of these nature images for the fireplace reflects the poet's gaiety or "spring" ecstasy. However, the phrase "kuang pu ting" (光不定, light flickering) denotes a sense of uncertainty in the poet's mind as to his enjoyment of a "spring" which will eventually end. Such a way of dramatizing a sentiment to express gratitude or social comment is not only unique, but also characteristically Baroque.

Nan-p'u p'ien (At Nan-p'u)

南浦篇

At the Southern Shore peach blossoms weigh down
the branches, reddening the water
By the water, willow catkins sway with the spring breeze
Birds cry and chirp in the drizzling mist
Since your departure, Sadness has been with me
This Sadness has left the youth
Only to be recalled deep in the mountain deep in the vale.

南浦桃花亞水紅
水邊柳絮由春風
鳥鳴嘖嘖煙濛濛
自從遠送對悲翁
此翁已與少年別
唯憶深山深谷中

In this poem the theme of parting is treated in an extraordinary manner—the profusion of peach blossoms at Nan-p'u, which is traditionally a parting place,[69] reminds the poet of a parting in the past, and subsequently of his and his friend's *parting* from youth. The abrupt transition from external depiction (lines 1-3) to internal contemplation (in line 4), characterized by a sudden change of syntax and tone, establishes a contrastive mode of expression—descriptive-meditative, age-youth, past-present, companion/sociality-solitude/

seclusion, motion/water-stillness/mountain—that serves to delineate accurately the emotional contours of an aging man upon his realization of life's transitoriness. The phrase "tui pei weng" (對悲翁) in line 4, which may be rendered as *"tui-pei* weng" (friend *sharing the feeling of sadness with the poet)* or "tui *pei-weng"* (facing *sadness)* further enriches the meaning of the poem. In the light of the first interpretation, the last two lines will read "This 'weng' (friend and/or the poet himself) has departed from his youth (i.e., grown old)/ [which is]only to be recalled deep in the mountain deep in the vale." The second interpretation, which regards "pei-weng" as a personification of sadness, would involve a change of view-point—that of an objective narrator relating the emotional attachment (自從遠送對悲翁 , Since your departure, Sadness has been with me) and liberation (line 5: 此翁已與少年別 , This Sadness has left the youth) of a young man ("shao-nien," 少年). In this sense, the "water" and "willow-catkins" images in lines 1-2, though suggesting "passiveness" here (the former *pressed by* the peach blossoms & the latter *swayed by* the spring breeze), impart nevertheless an idea of flexibility and, together with the "chirping birds" image in line 3, a sense of harmony, reflecting the young man's quiet acceptance of life and the state of his "released" mind. The descriptive phrase "yen meng-meng" (煙濛濛), with its dream-like quality, would then serve to introduce the flash-back. Like the word "yi" (憶) in line 6, it effects a merging of nature and the human world as well as of the different time-planes. As in many of his poems, the semantic ambiguity and the linguistic contrast (e.g., "poetic" vs. "colloquial" language) in this poem appear to represent the poet's attempt to reconcile the contradictory aspects of reality, or, as Stephen Owen has put it, to resolve "the violent conflict between the two halves of the dichotomized world" (p. 56).

All of these four poems by Meng Chiao reveal a logical structure characterized by intricate and dynamic relationship between words or images and by thematic unity achieved through contrastive treatment of the subject matter. Meng Chiao's poetry often reflects an obsessive concern with Time, both as a destructive force and as a cosmic order. Dramatization of intense feeling or ordinary things is achieved through the play of light and dark, of hot and cold, and in the abrupt change of tone and syntax. Rhetorical devices such as pun, oxymoron, paradox, functional metaphor, and intellectual conceit are employed in his exploration of the correspondences between natural phenomena and human endeavours.

All these traits, which in Europe have been associated with that Baroque

style known as "mannerist" or "metaphysical," go together to produce a poetic style of great intellectual intensity and complexity. These aspects of Meng Chiao's poetry were implied by his contemporary, Han Yü, in "Chen-yao hsien-sheng mu-chih ming" (貞曜先生墓誌銘, Epitaph for Master Resplendently Upright").

> "With regard to his poetry, it wounds the eyes and stabs the heart, and it takes the edge of a knife to split its knots. Its barbed stanzas and thorny phrases pinch and pull the stomach and the kidney out. In it, contrivances of the gods and machinations of the spirits appear one after another . . ."
>
> 及其爲詩劌目鉥心刃迎縷解鉤章棘句掐擢胃腎神施鬼設間見層出[70]

This passage reveals the *Baroque* traits not only of Meng Chiao's poetry, but also of Han Yü's prose—"extreme" metaphors, hyperbolic expressions, and surprising analogies. Moreover, Han Yü seems to imply in the phrase (刃迎縷解, knife-edge meets, knots split) a concept of "ingenio" that recalls George Herbert's comparison of the reader's wit to a knife: "He had a wit, like a Pen-Knife in a narrow sheath, too sharp for his Body."[71] When Han Yü refers to a predilection for "startling phrases"[72] or "adamantine words"[73] as well as his obsession with the fantastic or the marvellous[74] which can shock the reader, he is talking about the impression of a freshness achieved by ingenuity rather than by mere *réchauffé*.

As a matter of fact, Han Yü in his own poetry demonstrates to a great extent such predilection and obsession with the bold and heavy use of rhetorical devices like hyperbole, anaphora, and anastrophe, also of "retentive" caesura,[75] prosaic syntax, archaic diction, and mythopoeic allusion. These qualities constitute a large part of Han Yü's unique poetic style, which is marked by argumentative tone, playful attitude, and rambling structure, serving to actualize the extreme conditions of disorder, to demonstrate the contradictory aspects of existence, to portray the exotic arabesques of nature, and to dramatize the ordinary experiences of man. In the following section I will analyze his "K'u-shu" (枯樹, "Withered Tree"), "Shuang-niao shih" (雙鳥詩, "The Two Birds"), and "Lo ch'ih" (落齒), "Falling Teeth")[76] in order to illustrate how these devices and figures operate, as an ensemble, to disclose a strikingly Baroque sensibility and mentality.

Ku shu (Withered Tree)	枯　樹
An old tree, twigless and leafless	老樹無枝葉
Not attacked by wind and frost any more	風霜不復侵
Through its belly man can pass	腹穿人可過
Under its peeling bark, ants seek further still	皮剝蟻還尋
Only morning mildews themselves to it entrust	寄託惟朝菌
Evening birds are seen no more	依投絕暮禽
Still good enough for use as seasonal firewood	猶堪持改火
Not yet willing to bare the hollow heart.	未肯但空心

In this poem, the title and subject are not novel or daring, but the manner in which he uses them is strikingly unconventional. Just by looking at the title of the poem, the reader is reminded of Yü Hsin's (庾信) "K'u shu fu" (枯樹賦, "The Withered Tree Rhapsody"). However, I am not suggesting that Han Yü wrote this poem as a parody of Yü Hsin's "fu" (although he might have, given his antagonism to the *fu* writings of Yü Hsin's time). The withered tree is a common subject in poetry and especially in Chinese art. It is often associated with bleak landscapes but is seldom described with such detailed realism. In Han Yü's poem, the tree is the main object in the picture. The conventional associative images of trees, birds, flowers, and leaves as constituting a harmonious scene of nature are absent. Instead, the relationship between the tree, the 'ugly' ants, and mildews is explored with a vivid realism that enhances the distorted vision of 'life' and the grotesque aspect of death presented in the poem. On the one hand, the ants and the mildews are portrayed as parasites digging at and clinging to ("chi to " 寄託) the decaying body. On the other hand, they form part of the tree whose trunk—and the trunk alone ("Not a twig or leaf on the old tree")—is the focus of attention. The only living things that continually co-exist with the tree are the ants which exploit and gradually bite it away. The mildews appear only in the morning and die at night. This picture is grotesquely realistic. This reduces the romantic image of the withered tree, which is undercut by the pragmatic tone of the poet who comes to talk about the practical aspect of the tree, its benefit to mankind, to a metaphysical conceit.

There seems to be nothing special in starting a poem with an old withered tree, and the idea that wind and frost cannot harm it is not particularly original. But when we turn to the next four lines we are exposed

to a much deeper irony and paradox. Is it heroic of the tree that frost and wind cannot harm it? Far from it. Rather it is because the tree is so old and useless that only the weak and the low morning-mildews bother to cling to it. It is so old, rotten and dead that the strong enemies of its youth (the wind and the frost) cannot and *will not* bother it any more. The tree has lost its fertility, grandeur, and youth; this is symbolized by the loss of leaves and twigs. The line "Yu k'an ch'ih kai huo" (猶堪持改火, "still good enough for use as seasonal firewood") is a hint of life after death and the cycle of nature. By the turn of the seasons trees live to die as well as die to live.

The last line implies that the old tree has not become entirely resigned to its fate and lost desire in life. The phrase "wei k'en" (未肯, "not yet willing") suggests a *refusal* (to bare a hollow heart). This desire to be of use connotes a new impulse of life in the old tree. Despite the wretched state the old tree seems to be in, it still has the will, desire, and stubbornness of a mortal body. The poem can be read as divided into three sections and, also, progressively deeper levels (the first two lines, the next four lines, and the last two lines). It is a meditation and debate with oneself on the tree, coming to a final affirmation of its value after the negative observation of the four lines before the positive statement of the last lines. However, it can also be read as having a different kind of unity, which is established by contradiction as well as by similarity. As the two lines ("An old tree, twigless and leafless/ Wind and frost attack no more"), are closely linked with last two lines ("Still good enough for use as seasonal firewood/Not yet willing to bare the hollow heart"), we cannot simply say that the poem is divided into three parts marked by linear development. It is intricately interwoven into one complete whole.

In this poem Han Yü does not pretend to suggest a hopeful future. He begins the poem directly with the old tree, which has lost all its colour, youth and fertility, and is "wu" (無), a complete loss, not just a lack. It gives a feeling of isolation and desolation right from the beginning. The words, "wu" (無), "pu" (不), and "chüeh" (絕) are all extreme negatives; and "wei" (惟), "yu k'an" (猶堪), all have negative implications, inspite of the eventual affirmation of the tree's value.

Han Yü's use of the grotesque is a second important aspect of this poem. The word "fu" (腹) refers not only to the tree trunk, but also to the human body; and the word "ch'uan" (穿) can denote both a hole and being pierced. As the tree is personified, the images become more grotesque; some-

thing not found in Yü Hsin's poem. Skin (in the double sense of "P'i" as bark or skin) is already peeling and peeled, but still, the ants dig at and exploit it. The introduction of the human figure (人可過) and of the "exploring" ants (蟻還尋) achieves a dramatic effect. The word "huan" (尋) which means "still," not only enhances the pathetic state of the tree, but also implies a new understanding of the situation. The next two lines form an antithesis: here the tree serves only as a shelter for the mildews which live but a morning's time and even night birds would not use it as a resting place. The phrases "chi t'o" (寄託) and "yi t'ou" (依投) both have the meaning of "cling to," "rely on." The word "wei" (惟) links the two lines together—everything has left, even the old and usual relationship/connection the tree used to have, *except* with the mildews. The juxtaposition of the images "chao chün" (朝菌, "morning mildews") and "mu ch'in" (暮禽, "evening birds") here effects a poignant, though indirect, description of the sad state of the tree. In the dark when the mildews have died, it is even lonelier than before. The second line contains the only allusion to seasonal change. In the line "Yu k'an ch'ih kai huo" (猶堪持改火), the phrase "Yu k'an" (猶堪) is, from the tree's point of view, a passive expression. The expression has especially the sense of "at least" which is far from totally optimistic. However, that the wood can be used for fire implies an active role played by it in the human world. By the image of fire, besides its common association with light, warmth and life, the tree is brought from its isolation to cosmoplastic nature. Time change is represented by seasonal change. Just like the second line, "yu k'an" is a double-edged expression. Deterioration and corruption are inevitable with time, but if we see this as a law of nature and in terms of a cycle, then death can also mean new life. This may at least ease the mind as implied by the phrase "Yu k'an" used by the poet. As I have mentioned, the phrase "wei k'en" (未肯), though not an action, is a voluntary desire of the tree. Refusal to accept the Buddhist idea of the mind as the illusion of a material body is a significant point in this poem. The word "k'en" (肯) hints that the tree knows what illusions are and *yet* (未) refuses to accept the Buddhist ideal. The hollowness of the tree in the middle, due to old age, is not a thing of praise or beauty: it is too closely connected with the grotesqueness of "Fu ch'uan jen k'o kuo" (腹穿人可過, Through the belly man can pass, line 3). Even if this so-called cycle of nature were also an illusory phenomenon, after all, the tree would rather assume the positive view of life (to be of use till death) than wait for the "reincarnation," hence differing from Yü Hsin's sigh and lament on his life.

This poem is also marked by an intense colloquialism dramatized by the use of prosaic phrases (e.g., 不復，人可過，還尋，未肯) that indicate ambiguity in attitude, and by the piling of negatives (e.g., 不，無，絕), which amount to a pathetic effect that eventually turns in a different direction to a different conclusion.

The second of Han Yü's poems, 'Shuang niao shih' (雙鳥詩, "The Two Birds"), hyperbolically presents an allegorical or "mythical" quality unparalleled by any other Chinese poem. It reads:

	Shuang-niao shih (The Two Birds)	雙鳥詩
	Two birds came from the sea-beyond	雙鳥海外來
	Fly and fly they arrived the central isle	飛飛到中州
	One dropped down into a city	一鳥落城市
	The other onto a secluded cliff	一鳥集巖幽
5	Harmonious cries heard no more	不得相伴鳴
	For three thousand autumns	爾來三千秋
	The two birds each kept silent	兩鳥各閉口
	Holding in their mouth the whole phenomena	萬象銜口頭
	Suddenly rose the spring wind	春風卷地起
10	Hundreds of birds drifted in air	百鳥皆飄浮
	The two birds, by chance, met again	兩鳥忽相逢
	For hundred days they cried incessantly	百日鳴不休
	All that had ears were deafened	有耳聒皆聾
	All that had mouths felt ashamed	有口反自羞
15	The blackbirds of hundred-tongues, used to babbling all the time,	百舌舊饒聲
	Have since lowered their heads	從此恆低頭
	Neither groan nor cry for help even when sick	得病不呻喚
	And remain dead silent till death	泯默至死休
	To the Lord of Heaven complains the Thunder-god	雷公告天公
20	Saying that all living things need timely rain	百物須膏油
	And since the two birds started crying	自從兩鳥鳴
	So loud and deafening that the thunder had to be taken back	聒亂雷聲收
	Gods and spirits fear to be abused	鬼神怕嘲咻
	The growth and change of living things are all stopped	造化皆停留
25	Grasses and trees have subtle feelings	草木有微情
	Thus selected for revelation of the world's situations	挑抉視九州
	Insects and mice, though insignificant things,	蟲鼠雖微物
	Their incessant implorings are so urgent and haunting	不堪苦誅求
	That I can stand no more	

	Incessantly the two birds cry	不停兩鳥鳴
30	All creatures fall into distress	百物皆生愁
	Incessantly the two birds cry	不停兩鳥鳴
	Spring and autumn have since never returned	自此無春秋
	Incessantly the two birds cry	不停兩鳥鳴
	Sun and moon feel difficult to turn	日月難旋輈
35	Incessantly the two birds cry	不停兩鳥鳴
	The Great Laws of Nature fail to operate	大法失九疇
	Master Chou is master no more	周公不爲公
	Confucius is confused.	孔丘不爲丘
	The Lord of Heaven condemns the two birds	天公怪兩鳥
40	In two places them imprisons	各捉一處囚
	All the other insects and birds	百蟲與百鳥
	Then after, chirp and twitter again	然後鳴啾啾
	The two birds, now apart,	兩鳥旣別處
	Keep silent to avoid transgression	閉聲省愆尤
45	In the morning, they eat dragons by thousands	朝食千頭龍
	In the evening, they eat cattle by thousands	暮食千頭牛
	In the morning, they drink from rivers till dust arises	朝飲河生塵
	In the evening, they drink from oceans till water stops flowing	暮飲海絕流
	Yet after three thousand autumns when they return and meet again	還當三千秋
50	Again they start crying to each other in rejoice.	更起鳴相酬

Most Chinese critics are curious about the meaning of the two birds. Do they allude to Buddhism and Taoism, or to Han Yü and Meng Chiao?[77] No one can be sure. What is certain is that the two birds disturb the universe and should be kept apart to restore order. There is no strong evidence in the poem to provide a convincing argument that the two birds refer to "Buddhism and Taoism," "Li Po and Tu Fu," or others. Anyway, it is not necessary to determine what the two birds allude to. The important fact is that Han Yü attempts to search for peace and order amidst disturbances. The poem is a portrait of a hellish world. Through the extravagant and elaborate imagery and style he has given us a picture of a myth, of a world where paradise is lost. Some believe that paradise is regained as the birds are caught and imprisoned (11. 39-42). It is not true: paradise is not regained, and birds are just as destructive (lines 45-50). The struggle between the forces has never come to a standstill.

The extravagance and elaborateness of the images give the poem a distinctive Baroque quality with epic dimension marked by grandeur. The hyperbolic action in lines 45-48 evokes an awareness of and dramatizes the two birds' mythical power. On the one hand, the poem is very compact with one image piling upon another. On the other hand, there is an apparent looseness which stems from repetition: the images are mostly meant to express just one idea–how the universe is disturbed. It seems "loose" because the poem has an elaborate story-telling element not expected in a lyric, but characteristic of a mythical or epic poem. The narrative is not based on history or myth, but is a parable or fable created by the poet: he builds up the myth through his language. In this poem, the most striking technique Han Yü uses to achieve "simultaneous looseness and compactness" is the repetition not just of ideas but of the words themselves (e.g., the verbs "shih" 食 and "yin" 飲; the nouns "chao" 朝 and "mu" 暮; and the numerals "ch'ien" 千 and "pai" 百 –"pai kou ming," 百口鳴, "pai she," 百舌, and "pai niao," 百鳥). In fact only Han Yü can be so daring as to write in such a style. As I have said, the poem is already concise, how can he afford such repetition? Here, the device does not produce dullness but "ch'i shih" (氣勢, vitality and power") and apparent simplicity. (Han Yü does not use many classical allusions in this poem, as he can and loves to do). And this apparent simplicity makes the poem original and interesting.

Usually Han Yu's poems are difficult, because of his extensive use of archaic diction and catachresis, but the images in "Two Birds" can be understood easily enough without too much intellectual effort. This apparent simplicity, however, allows complex ideas to be presented with a striking perspective. The poem is meant to be about the "fantastic,"[78] but it is not the fantasy of a deeply troubled soul written when the poet feels the conflicts at the most passionate moment. Rather, the subdued tone and the detached attitude assumed by the speaker give the poem a realistic dimension while also transforming the hyperbolic effects from the verbal level to the allegorical level.

In his "Sung Meng Tung-yeh hsü" (送孟東野序, "Preface on Seeing Off Meng Chiao") Han Yü says that all things on earth, including plants and animals, manifest themselves through the sounds they produce. This sound is not necessarily a language or a way of communication. It symbolizes the power, the greatness, or the nature of the thing; it is what manifests and explains the existence of the object. In "Two Birds," the hyperbolically described effect of the birds' sound is the neucleus of the action, the principal verb

of the poem (11. 13-38). The power of the sound is manifested through dramatizing its effects upon the birds "of a hundred tongues" ("pai she" 百舌, Chinese mocking birds), which are reduced to the state of utter silence "until death," and upon Nature, which is thrown out of balance so that "All creatures fall into distress . . . /Sun and moon feel difficult to turn" – the former is achieved by means of contrasts like sudden and eternal silence as against incessantly, loud sound and the ability to hear as against deafness; while the latter by means of hyperboles, and diallage[79] such as the thunder god's complaint of the two birds being too noisy and disturbing the order of the universe. Since the sounds of all other creatures have been suppressed, all things lose the means of all manifesting themselves.

The peculiar hyperbolic colloquialism of the poem gives the impression that the poet is laughing at the impotence of the "victims" of the sound of the two birds, and at the simple-mindedness of the "Lord of Heaven" whose exercise of power ironically reflects the psychology of "Supernatural beings fear jeering/twittering noise." Han Yü is writing an allegory of the talented but frustrated literati whose poetry,[80] being deprecated by his contemporaries despite its uniqueness, will nevertheless persist. If we bear in mind Han Yü's association with Meng Chiao as two distinguished collaborators in a great deal of ingeniously linked verse, it will not be difficult for us to accept Chao Yi (趙翼) and other critics' interpretation that the two birds allude to the two poets or to literati of their kind. In fact, Yüan Yi-shan's (元遺山) reference to Meng Chiao as "a prisoner of poetry"[81] may have been based on Han Yü's image of the immured bird.

The last poem, "Falling Teeth," which has been treated by McLeod and Owen in their respective studies, reveals a different form of hyperbolic colloquialism, one which is marked by playful sophistry and vivid realism. The interest of the poem lies in how Han Yü writes about an unpoetic subject with an intense concern for the transitoriness and meaning of human life. The theme is not unserious, but Han Yü treats it in a light and absurdly plain manner. The question of life and death is dealt with such a directness that we get an impression of indifference on the part of the poet. The poem reads:

Lo ch'ih (Falling Teeth)

落　齒

Last year a molar fell,
This year an incisor fell.
All of a sudden six or seven more fall
And this falling is hardly over.
Those left are all loose
I know this won't stop till they've all fallen.
I recall when the first one fell,
I felt only that the gap was embarrassing.
When two or three had fallen,
I began to worry that this decline meant death.
Now every time one's going to fall,
I feel a constant trembling within.
Forked teeth interfere with eating,
So shaky that I fear to rinse my mouth with water.
Finally it deserts me and falls,
Just like an avalanche.
Recently I've grown used to the falling,
When one falls, there's the same feeling of emptiness.
The twenty some left
Will fall, I believe, one after another.
Supposing one falls each year,
I've got enough to last me two decades;
If they fall together, emptying me,
It's still the same result as gradually.
People say when the teeth fall,
One can't hope for long life,
But I say life has its limits,
Long or short, all die anyway.
People say when one gets a gap in the teeth,
Those around are shocked when they look closely,
But I say what Chuang-tzu said,
Trees and geese each have something to be happy about.
Silence is certainly better than telling lies,
Chewing doesn't work, but soft things still taste good.
Thus I sing and complete a poem
To startle my wife and children.

去年落一牙
今年落一齒
俄然落六七
落勢殊未已
餘存皆動搖
盡落應始止
憶初落一時
但念豁可恥
及至落二三
始憂衰即死
每一將落時
慄慄恆在已
叉牙妨食物
顛倒怯漱水
終焉捨我落
意與崩山比
今來落既熟
見落空相似
餘存二十餘
次第知落矣
儻常歲落一
自足支兩紀
如其落併空
與漸亦同指
人言齒之落
壽命理難恃
我言生有涯
長短俱死爾
人言齒之豁
左右驚諦視
我言莊周云
木雁各有喜
語亂默固好
嚼廢輭還美
因歌遂成詩
持用詫妻子

(This translation is Stephen Owen's with minor changes)

The tone of the poem is comically tragic. The poet is laughing at other people as well as at himself. Here the passage of time or decline of life is represented by the falling of teeth. On the surface Han Yü seems to be as worried as the ordinary man—only his way of describing it, which is intimate and humorous at the same time, betrays a sense of metaphysical relief and a trace of ironic laughter in face of the tragic situation. He is at first worried more about the awkward appearance of having gaps in his teeth than about what this symbolizes. His comparison of teeth-falling to landsliding (山崩) is particularly striking. The action is not only dramatized, but also identified as a natural phenomenon through the use of hyperbolic conceit.

The poem is divided into two parts. The first part narrates the falling of the teeth, the second part his thoughts and feelings towards it. There appears to be a change of time in between—the first part belongs to the immediate past, the second part to the present as well as the imagined future. In the first part he is uneasy at seeing the sign of aging and concerned about the awkwardness of appearance, about the inconvenience of loose teeth, and about the coming of Death. In the second part it looks as if he has gotten used to the idea and overcome fear and shock through rationalization. Han Yü is writing about his experience from a distant perspective—i.e., after he has transcended it. He is actually laughing at his own fear, just as he is laughing at the ordinary people in the end. He has understood the paradoxes of life, and reconciled the antitheses characteristic of human existence in his vision and attitude.

The "release structure" (Owen's term) we find in Meng Chiao's poetry is even physically articulated in this poem: the psychological tensions experienced by the poet are eventually released by means of a hyperbolic conceit —"Finally it deserts me and falls/Just like an avalanche"—and by a playful ending—"Thus I sing and complete a poem/To startle my wife and children." His dramatic and tragic-comic presentation of the serious questions of existence and of life and death demonstrates a sensibility very similar to that of the European Baroque poets. The last line suggests that Han Yü's understanding of life and reality has alienated him from the common lot, yet, playful as the poem pretends to be, the "trembling and fear" felt at the beginning never really leave him.[82] Self consolation appears to be an after-thought, an attempted transcendence or purification of this "natural" fear and "inevitable" loneliness.

V
Conclusion

What we encounter in Meng Chiao and Han Yü poetry is a stylistic tendency toward parataxis *and* elaboration, characterized by the exploratory use of such rhetorical devices as pun, conceit, counterstatement, the dramatic juxtaposition of "poetic" and "prosaic" elements, the combination of passionate feeling with logical argument, and the mixture of hyperbolic expression and analytical statement. These qualities which frequently manifest a dichotomous world view (e.g., self vs. society, order vs. chaos, vicissitude vs. permanence) defined in terms of human relationships and supernatural phenomena constitute a large part of the period-style of Mid-Late T'ang poetry, which can be tentatively labeled *Chinese Baroque*. In it, Meng Chiao represents mainly the *Mannerist*—spare, intense, meditative, and paradoxical; Han Yü the *High Baroque*—extravagant, hyperbolic, and argumentative. These two aspects of a period style reflect a preoccupation with the phenomena of contradiction and the transitoriness of life as well as a fascination with the bizarre and the grotesque.

These Baroque qualities are also to be found in the poetry of other Mid-Late T'ang poets such as Li Ho and Wen T'ing-yün. Li Ho's poetry is marked by sensuous diction involving scent, colour, sound, and tactile qualities; by complex verbal structure and density of reference, as well as by frequent use of such rhetorical devices as hyperbole, periphrasis, and personification. Taken together, such qualities serve to articulate his "distorted vision of life" as reflected in his obsession with the macabre. In the case of Wen T'ing-yün, intricate images, though appearing to be ornamental at first glance, are functional with the emotional implications they carry and the total effect they create. The structure of his poems is usually complex, modified by the confusion of time planes, the fusion of illusion and reality, the juxtaposition of seemingly disparate objects, the intensification of human conflicts, and the abundant use of visual as well as emotional contrasts. Michael Workman, in his recent essay on "The Bedchamber Topos in the Tz'u Songs of Three Medieval Chinese Poets: Wen T'ing-yün, Wei Chuang, and Li Yü,"[83] has pointed out that Wen T'ing-yün's poetry "exhibits certain 'baroque' qualities of style that James Liu has discovered in the Shih poetry of Li Shang-yin, particularly his 'striving after heightened effect' and his 'tendency toward ornateness and elaboration'," which are to be seen in his use of "the conceit of the boudoir hyperbole by which the precinct of the lovely lady is sympa-

thetically associated with the natural scene."

In conclusion, despite the fact that the use of the term *Baroque* in Chinese literary studies to date needs more critical perspective and analysis, the Baroque period concept from Western literary criticism, if properly introduced should be illuminating for Chinese literary historians. The problem of periodization in Chinese literature lies in the area of terminology. Working with the concept of the Baroque can lead us toward a scheme of literary periods which is a compromise between conventional chronology and the phases or 'periodicities' of literary history. Baroque, as "a precisely definable and analyzable style," or "a cluster of related styles," or a way of regarding the world, has become widely accepted to designate the sensibility intervening between Renaissance and Neo-Classicism in European literature. The differing uses of the term in Western criticism do not necessarily indicate contradicting opinions among scholars, but rather represent the emphasis of different aspects which eventually contribute to the formation of an adequately defined period concept. For investigating the period style of the Mid-Late T'ang era, Warnke's concept of literary period and his stylistic categories, which offer a synthesis of views and flexibility of application,are particularly useful. Other aspects of the Baroque, such as the treatment of time as a basis for structure in the poem (Nelson), the emphasis upon the macabre as a thematic preoccupation (de Mourgues), are also viable criteria for such an investigation. Although it is obvious that no serious literary historians would adopt one or two foreign terms without restructuring the periods and masquerading the "age-spirit" of a national literature, the attempt at defining the traditionally-called Mid-Late T'ang period in terms of Baroque Stylistics will serve as an impetus for establishing Chinese literary periods, using period style as an underlying principle for writing literary history and as an index to the spirit of an age.

The term *Baroque* – which may be rendered into Chinese as Pai-ju (白褥, plainness and ornateness)–has to be redefined, as has proven necessary for English or Spanish Baroque, in accordance with the variant elements peculiar to Chinese literature, so that the period thus labeled will be understood primarily as a Chinese Baroque period, a period defined in the context of Chinese literary tradition and characterized by stylistic idiosyncracies and metaphysical concerns parallel to those of seventeenth century Europe, but

not merely a Western Baroque period transferred to the domain of Chinese literary history. A stylistic analysis, for example, of Han Yü, Li Ho, Ei Shang-yin, and Wen T'ing-yün's poetry should lead to a period characterization of the above mentioned time-span in Chinese literary history, of which they are considered the major poets on account of their unique "rhetorical idiosyncrasies of verbal structure" and the source of influence for poets in the later phases of the same period, such as the *Hua-chien* (花間, *Amidst the Flowers*) and the *Hsi-k'un* (西崑, The West Mountains) poets.[84]

Notes

1. *Concepts of Criticism* (New Haven: Yale U.P., 1963), p. 88
2. English writers include Bacon, Browne, Burton, Crashaw, Donne, Dryden Herbert Jonson, Milton, and Shakespeare; French writers include d'Aubigné, Bousset, Corneille, Du Bartas, La Ceppède, Malherbe, Montaigne, Molière, Pascal, Racine, Rotrou, Saint-Amant, Saint François de Sale, Spee, Sponde, and Théophile de Viau; German writers include Fleming, Rist, Harsdörffer, Klaj, Zesen, Gryphius, Greiffenberg, Hoffmann von Hoffmannswaldau, Lohenstein, and Grimmelshausen; Spanish writers include Alarcon, Alemán, Calderón, Cervantes, Góngora, Gracian, Lope de Vega, and Quevedo; Dutch writers include Huygens, Revius, Luyken, and Vondel; Italian writers include Marino and Tasso.
3. Some of the examples are Jacques Roger's *Histoire de la littérature française* (Paris, 1969) which labeled the period 1500-1630 "La Renaissance et l'Age Baroque," Pierre-Georges Castex and Paul Surer's *Manuel des études littéraires françaises* (Paris, 1954) which labeled the period 1598-1661 "L'Age du Romanesque et du Baroque," Wallace Fowlie's *French Literature: Its History and Its Meaning* (New Jersey, 1973) which labeled the period 1600-1660 "Pre-Classicism or the Age of the 'Baroque'"; Werner Friederich, Oskar Seidlin and Philip Shelley's *History of German Literature* (New York, 1948) which labeled the period 1600-1750 "Baroque and Pseudo-Classicism," Bruno Boesch's *Deutsche Literaturgeschichte in Grundzügen* (Berne, 1946), J.M. Ritchie's *Periods in German Literature* (London, 1966), and J.G. Robertson's *A History of German Literature* (London, 1959) which treated Baroque as a period; Juan L. Alborg's *Historia de la literatura Española* (Madrid, 1966-1972) which contained an "Epoca Barroca," and D. Guillerma Diaz-Plaja's *Historia General de las Literaturas Hispanicas* (Barcelona, 1949-1967) which contained a period labeled as "Renacimiento y Barroco"; and Boris Ford's *A Guide to English Literature* (Vol. III; Baltimore, 1956) which, carrying the title *From Donne to Marvell*, included an essay by Odette de Mourgues, "The European Background to Baroque Sensibility" (pp. 89-97).
4. Canberra: Australian National U. Pr., 1970.
5. Frodsham, pp. 11-12. He restated this view on the following page: ". . . his (Valéry's) observation that a period of Romanticism implies a following period of Classicism is remarkably shrewd. The truth of this observation can be tested in Chinese literature, where the Romantic movement, along with its two subsidiaries, the Symbolist and Baroque schools, was ousted from the mainstream of literature

by a new type of verse which I can only call Neo-Classical, during the Sung dynasty" (p. 13).

6. Frodsham, p. 27, note 30. T.S. Eliot in his Clark lectures also speaks of three metaphysical periods in European poetry: "a medieval period, a baroque period, and a modern one with Jules Laforgue as its chief representative." (Mentioned in Mario Praz' essay, "Donne and the Poetry of His Time," *A Garland for John Donne, 1631-1931*. Cambridge, Mass., 1931, p. 59.) Wellek, in his essay on "The Criticism of T.S. Eliot" (*The Sewanee Review*, LXIV: 398-443), describes Eliot's "poetic taste" as belonging to the "line ... medieval—baroque—symbolist" (pp. 435-36).

7. Frodsham, p. 12. Here Frodsham quotes from Wellek's essay, "The Concept of Baroque in Literary Scholarship" (*Concepts of Criticism*, p. 111) where he protests against the too facile interpretation of German Baroque poetry as expressing "a turbulent, torn, convulsed soul, struggling with its language, piling up asyndetons and epithets." Wellek concludes by distinguishing two forms of Baroque: "that of the mystic and tortured souls" and that "which must be conceived as a continuation of rhetorical humanism and Petrarchism."

8. *loc. cit*, Frodsham quotes at length Odette de Mourgues' view (see his note 31) of the Baroque as "poetry in which, although the problems of the age are reflected, the perfect poise between intelligence and sensibility is either destroyed or not achieved or not attempted, with the result that the poet has a distorted vision of life, distorted through imagination and sensibility, without any apparent care for proportions or balance .... The Baroque poet then depends on his power to carry his reader into his own world which is often a sort of surreality, and to light up for him those strange vistas which such Baroque sensibility can open up both in the concrete world of nature and in the recesses of man's consciousness. Accordingly the stylistic devices used by the Baroque poet will work mostly on the imagination and emotions of the reader and as powerfully as possible" (*Metaphysical, Baroque and Précieux Poetry*, p. 74).

9. *loc. cit.*

10. *loc. cit.* Frodsham suspects that this attitude in the Chinese poets "must ultimately stem from Buddhist metaphysics, just as a similar attitude in Europe springs from the Christian tradition." This is a large oversimplification. In his essay, "Metaphysical Poetry and the European Context" (*Metaphysical Poetry*, ed. by Malcolm Bradbury and David Palmer, London, 1970, p. 272), Frank Warnke provides an excellent survey of the range of scholarly explanations crucial to understanding Baroque: "Various historical 'causes' have been cited for the Baroque literary styles in general and metaphysical poetry in particular. Among the most popular are the impact of the new science, especially the heliocentric astronomy of Copernicus as given support by the findings of Galileo and Kepler, and the influence of a heightened religious sensibility conditioned by the Reformation and Counter-Reformation (for the influence of science, see Nicolson, *The Breaking of the Circle*, New York, 1960; for the general temper, see Martz, *The Poetry of Meditation*, New Haven: Yale U. Pr., 1954, and Praz, *The Flaming Heart*, Gloucester: Peter Smith, 1925). It has also been suggested (for example, by Mazzeo in his article on "Metaphysical Poetry and the Poetic of Correspondence," *Journal of the History of Ideas*, XIV[1953]: 221-34) that these styles are the

result of a new development in theoretical poetics, the introduction of a 'poetic of correspondences' which places radical metaphor, or conceit, at the centre of all poetic creativity, justifying the crucial shift in terms of a theological conception of the created universe as metaphorical. Another suggestion attributes most Baroque stylistic phenomena to an intensified concern with time and with dramatic relationships (see Nelson, *Baroque Lyric Poetry*, New Haven: Yale U. Pr., 1961)." For more detailed discussions, see Segel's "Introduction" to *The Baroque Poem* (New York, 1974), pp. 33-65.

11. Frodsham, p. 12.
12. *Ibid.*, pp. 12-13.
13. *Ibid.*, p. 13.
14. *Meng Tung-yeh shih chi* (孟東野詩集), edited by Hua Chen-chih (華忱之) (Peking: Jen-min, 1959), pp. 185-86. Frodsham gave this translation of the lines: "Trees lock their roots in rotted coffins,/And the twisted skeletons hang tilted upright . . . /When I pour my tears in libation to the ghosts in the stream/The ghosts gather, a shimmer on the waves" (p.12). Except for the third line, which was rendered by Graham as "When he pours his libation of tears to the ghosts in the stream," his translation is the same as Graham's in *Poems of the Late T'ang* (Penguin, 1965), p. 59.
15. Graham rendered as "splintered sunlight, moonlight," sacrificing the more concrete and violent effects, and as "wild heave of the waves," undercutting the dramatic effects achieved by juxtaposing oxymoronic words, for "lien-i" (漣漪) usually refers to the ripples on water surface, which suggest gentle instead of "wild" movement. Again, his rendering of the following line "P'o po yi liang tien" (破皤一兩點) as "The shock of a gleam, and then another" fails to bring out the image, for "p'o p'o" refers to the "splintered moon" (皤者，月未盛明之光也) and "yi liang tien" refers to the "splinters" of the moon.
16. Graham (and Frodsham as well, since his rendering is *exactly* the same as Graham's) offers a different reading of the line "Ku ku niao-niao hsüan" (孤骨裊裊懸): "And the twisted skeletons hang tilted upright." I prefer to read "Solitary deserted bones long and slender hang drooping, wavering," for scattered bones would look more like tree branches than *skeletons* hanging *tilted upright*.
17. "k" in "kən" (根), "k'uo kuân" (枯棺), "kuo kuət" (孤骨) and "ū" in (枯) "k'uo," (棺) "kuân," (孤) "kuo," (骨) "kuət".
18. "Ling lo" (零落) is a verbal adjective referring to trees "stripped of leaves," such as "唯草木之零落兮" (*Li Sao*, 離騷).
19. Graham rendered "miao-miao hsien" (杳杳鮮) as "remote and clear."
20. This translation is based on Stephen Owen's (*The Poetry of Meng Chiao and Han Yü*, New Haven: Yale Univ. Press, 1975, p. 57) with a minor correction of his reading "san hsün" (三旬) as "three weeks."
21. *Tan-i lu* (談藝錄) (Shanghai: K'ai-ming, 1948), p. 27. The lines are from, respectively, Han Yü's "San hsing hsing" (三星行), Meng Chiao's "ch'ang-an chi-lü hsing" (長安羈旅行), Chia Tao's "K'e hsi" (客喜), Lu T'ung's "Yüeh shih" (月蝕), and Li Shang-yin's "T'ien ya" (天涯).
22. Liu, *op. cit.*, p. 113.
23. *The Poetry of Li Shang-yin: Ninth Century Baroque Chinese Poet* (Chicago: U. of Chicago Pr., 1969). Liu also published a Chinese article, "Li Shang-yin shih

p'ing-hsi" (李商隱詩評析), which is basically a Chinese version of his English studies, where he translates the term *Baroque*,as "Ju-li" (褥麗) (earlier he translates it as "ch'i ch'iao" (奇巧) in his 1959 article on periodization of T'ang poetry, entitled "Lun T'ang shih chih fen ch'i" [論唐詩之分期]). Frodsham's lecture was delivered in 1968. Very likely, both Liu and Frodsham made the association separately. However, Liu's phrase "Baroque Chinese poet" would imply an emphasis on the "baroque" used in the purely European sense; while "Chinese Baroque poet" would imply an emphasis on the word "Chinese" with the implication of a special kind of Baroque, that which is defined in terms of the *characteristics* of Chinese literature.

24. *Ibid.*, pp. 253-54.
25. *Ibid.*, p. 253.
26. *Ibid.*, p. 254. Here Liu used the word *grotesque* (as did Frodsham) to characterize the fourth phase of T'ang poetry, regrettably, without defining it. To my knowledge, the word itself involves a history of ideas. The term *grotesque* was often used in its pejorative sense ("ridiculous, distorted, unnatural") by critics to characterize the Baroque as a decadent form of literary/artistic expression. It was probably first used by Théophile Gautier in the nineteenth century to designate an unusual, fantasy-like poetry (*Les Grotesques*, Genève, 1969; reprint from the 1897 Paris edition). Wallace Fowlie identified in his *French Literature: Its History & Its Meanings* the poetry of Cyrano de Bergerac, of Tristan L'Hermite, and of Saint-Amant as forms of "Fantasy-Grotesque" lyricism (p. 68). Pierre-Georges also referred to Saint-Amant's poetry as "Le lyrisme 'grotesque' " (*Manuel des études littéraires fransaises*, pp. 202-204). In Philip Thomson's *The Grotesque* (London, 1972), the term was defined basically as "the unresolved clash of incompatibles in work and response," which presented itself in "disharmony," "extravagance and exaggeration," and found expression in "the comic and the terrifying,' as well as in "the satiric and the playful" (pp. 20-28). Thomson also related *grotesque* to "the Absurd," "the Bizarre," "the Macabre," which were among the aspects of Baroque poetry emphasized by Odette de Mourgues. For more information, see Wolfgang Kayser's *The Grotesque in Art and Literature* (trans. Ulrich Weisstein, Bloomington, 1963), Arthur Clayborough's *The Grotesque in English* (Oxford, 1965), Thomas Wright's *A History of Caricature and Grotesque in Literature and Art* (New York, 1968), and Willard Farnham's *The Shakespearean Grotesque: Its Genesis and Transformations* (Oxford, 1971).
27. Liu, p. 253.
28. Frodsham labeled Li Shang-yin a "symbolist" poet (*New Perspectives*, p. 10), and "baroque" was limited to a few poets of Late T'ang (Han Yü and Meng Chiao in particular), more in the sense of a 'movement' than a 'period.'
29. To my knowledge, the word "hua" (皸) means also "to crack in the middle without splitting the wood, that is, half-broken," and, in addition, also refers to grey-hair (中裂而不四析，即半破之意，俗亦謂以刀切而弗殊；又，髮白也).
30. Or azalea. There are two versions to the sayings connection with *tu-chuan*: the red azalea flowers bloom when the cuckoo cries; or, the blood shed by the cuckoo in crying turned to red azalea flowers.
31. Lan-t'ien (literally, blue-field) is the name of a place thirty *li* south-east of Chang-an, where there is a mountain famous for producing jade. It was said that a daughter

of the King of Wu (5th century B.C.), named Jade (玉), died of a broken heart when her father refused to let her marry the young man she loved. Afterwards, her spirit appeared and disappeared like smoke.

32. The word "ch'ing" (情) also means "love," which is also applicable in the context.
33. Feng Hao (馮浩), ed. *Yü-hsi-sheng shih chien-chu* (玉谿生詩箋註) (reprinted in *Ssu-pu pei-yao*, 四部備要), chüan 4, pp. 28 a-b.
34. Wallace Stevens, *The Necessary Angel: Essays on Reality and the Imagination* (New York, 1965), pp. 25-26.
35. The god T'ai-ti told the goddess Su-nü (The White Lady) to play the formal She cried bitterly and could not be stopped because the sound of the intrument was very sad. Thereupon T'ai-ti ordered the "zither" be broken into two halves, so that each half had only twenty-five strings. (See also note 29.)
36. Most of Li Shang-yin's poems are written in seven-word lines in various rhetoric styles—colloquial, formal, exuberant, austere, compact, expansive, easy-flowing, and ruggedly archaic. He often disobeys the prosody rules of the conventional poetic forms, and we often find the two kinds of syntax—the poetic syntax characterized by omission of verbs and particles and having inversions, and the prosaic syntax characterized by abundant use of grammatical particles and verbs—existing side by side in his poetry.
37. Harold Pinter's play, *Landscape and Silence* (London, 1969), is an example of the kind of dialogues that are not really "logues" between two or more people. The note to *Landscape* says, "Duff refers normally to Beth, but does not appear to hear her voice. Beth never look at Duff, and does not appear to hear his voice." These two characters, however, usually speak on the same theme, sometimes talk and meditate by himself/herself, sometimes talk together at the same time.
38. *Literature East & West*, XIV, 4 (Dec., 1970), 511-517.
39. *Ibid.*, p. 511. She indicates that William Cohn had earlier pointed to a "baroque spirit" of Chinese arts and crafts which began to appear in Ming times (see Cohn's *Chinese Painting*, London, 1950, p. 87). Very likely there was a "re-emergence" of the Baroque style and sensibility with the flourishing of Chinese drama during the period between Late Ming and Early Ch'ing (late 16th century to early 18th century) which would exactly parallel the European Baroque Period. Should this presumption be confirmed in future studies in this area, *Baroque* would become a truly "international" phenomenon in the seventeenth century.
40. *Ibid.*, p. 512.
41. *Ibid.*, pp. 512-514.
42. *Ibid.*, p. 514. Here the banquet scene in Shakespeare's *Titus Andronicus* was cited as parallel to the feast scene in *Chih Chung-shan*.
43. *Ibid.*, p. 516.
44. Ph.D. dissertation, Stanford University, 1973. The first three chapters have been published, with very minor revisions, in *Tamkang Review, VII*, 2 (Oct., 1976), 185-211.
45. McLeod, p. iii.
46. James Liu: *The Art of Chinese Poetry* and *The Poetry of Li Shang-yin*; A.C. Graham: *Poems of the Late T'ang*; J.D. Frodsham: *New Perspectives in Chinese Literature* and *The Poems of Li Ho*. McLeod's discussion is very brief.
47. McLeod, p. 13.

48. McLeod's discussion is based on E.J. Hobsbawm's article, "The Crisis of the Seventeenth Century," and Roland Mousnier's essay, "Trevor-Roper's 'General Crisis'," in *Crisis in Europe*, edited by Trevor Aston (New York, 1965).

49. This view was recently advanced by Marxist scholars, such as Gabor Tolnai, Tibor Klaniczay, Istrán Söters. For references, see Tolnai's *Barock problemak* (Budapest, 1970) and the articles published in *Neohelicon*, I, 1-2 (Dec., 1973).

50. Schücking: " . . . some general principles prevailing in his [Shakespeare's] period are . . . . First of all there is the striving after heightening the figure of the hero by extraordinary intensification of the emotion, there is secondly a predilection for what in Elizabethan language is termed the 'fantastical', namely eccentricity, extravagance, or oddity which could be summed up as the *bizarre*, and there is thirdly, owing to a partiality for the majestic, an inclination to favour the representation of a certain self-exalting attitude." (*Proceedings of the British Academy*, XXIV: 110)

51. As most critics would in relating his style, typically held to be deliberately straightforward, to that of his Baroque contemporaries, McLeod finds the style of Po Chü-i troublesome. I will discuss Po Chü-i briefly towards the end of this article, but would note McLeod's comments here: "Po's modern style shows a decline in metaphorical concentration, an avoidance of extravagant expression and a self-conscious striving after plain language, a sympathy towards 'universal' and generalized principles, as opposed to preoccupation with private or peculiarly personal quandaries. Po's confident, somewhat bourgeois aplomb and generally optimistic tone are markedly different from the troubled and mannered writing of his Baroque predecessors and contemporaries" (p. 42).

52. For a brief discussion on his "feng-yü shih"(諷諭詩), see Yu Kuo-en's(游國恩) essay, "Po Chü-i chi ch'i feng-yü shih" 白居易及其諷諭詩, *T'ang shih yen-chiu lun wen chi*(唐詩研究論文集)(Peking, 1959), pp. 301-08.

53. *Pai Hsiang-shan chi*(白香山集)(3 vols., 71 chüan; Peking: Wen-hsüeh ku-chi k'an hsing she, 1954), I. 1: 54. See also *Po Chü-i shih*(白居易詩), edited by Fu Tung-hua (傅東華) (Taipei: Shang-wu, 1970), pp. 43-44, which includes a subtitle of the poem. For a discussion of the poem and its translations, see Anthony Tatlow's article, "Stalking the Dragon: Pound, Waley, and Brecht," *Comparative Literature*, XXV, 3 (Summer, 1973), pp. 198-211.

54. This is typical of the traditional Confucian attitude--always keep one's respect and loyalty towards the emperor, never criticize him *directly*. Of course, this reminds us of the origin of *Yüeh-fu*, which was the Bureau of Music, whose function was to collect the ballads and folk songs which were popular among the people for the emperor, so that he could detect what they thought and find out if they had any complaint against the government. The poem is primarily about the "ignorance" of the emperor, as the title may suggest. Wouldn't it be nice if the emperor happened to come across this poem among the collections? The poet might have had that thought.

55. "Chiu-chung"(九重): " 九，陽數之極，故天子稱九重 ." (Yang Shen[楊愼], *Ku Chün*[古隽]). as " 豈不轡陶而思君兮，君之門以九重 ." ("Chiu pien"[九辯], *Ch'u tz'u*[楚辭]), or " 九重城闕煙塵生 " (Po Chü-i, "Ch'ang hen ko"[長恨歌]).

56. The ordinary denotations of the word "ch'üan"(泉)--"spring" or "fountain"--do not seem to work here as "dragon" is seldom associated with such a small body of water.

57. "唐初以來，百姓多事狐神，房中祭祀以乞恩，食飲與人同之，事者非一主，時有諺曰：'無狐魅，不成郎'." This information which can be located in *Tz'u-hai*(辭海) and *Chung-wen ta tz'u-tien* (中文大辭典) under the entry of 狐魅 is nevertheless missing in Chang Ch'uo's張鷟*Ch'ao-yeh Ch'ien-tsai*(朝野僉載)(*T'zu-hai*: "書名凡六卷舊本題唐張鷟撰，然鷟歿於天寶前，而書中有敬宗、宣宗時事，核以諸書所載，蓋原本久佚，後人掇拾成篇，與無名氏朝野僉載補遺併爲一書，故卷數門目皆與所傳鷟書不合。其書記唐代軼事，多瑣屑猥雜，然亦多可據。故司馬光通鑑亦引用之。") collected in *T'ang-jen pai-chia hsiao-shuo*(唐人百家小說)(vol. 3), *T'ang-tai ts'ung-shu* (唐代叢書) (vol. 1), *Li-tai hsiao-shou pi-chi hsüan* (歷代小說筆記選)(vol. 1), *Hsü Pai-ch'uan hsüeh-hai* 續百川學海 (by Wu Yung(吳永), vol. 2), *Pao-yen-t'ang mi-chi* (寶顏堂秘笈)(vol. 25), and *Ts'ung-shu chi-ch'eng ch'u-pien* (叢書集成初編)(vol. 2830).

58. "Lin shu"(林鼠)probable refers to the Chinese weasel ("shulang," 鼠狼 or "huang shu lang," 黃鼠狼) which, like the fox, is flesh-eating, cunning and sly.

59. Wang Li-ming's(汪立名)*Po Chü-i shih-chi*(白居易詩集)and Fu Tung-hua's *Po Chü-i shih* read as "災凶" which sounds less effective than "豐凶" both visually (豐 vs. 凶) and rhetorically. According to *Chou Li* (周禮)(地官均人凶札疏), "hsiung"(凶) means that the grains of the year do not ripe(年穀不熟); while "feng"(豐)means the opposite, 歲熟 . If we adopt Wang or Fu's version, then "shui"(水) in "shui han" 水旱 should read as 'flood.'

60. Both "chi"(疾)and "yi"(疫)refer to illness, only the former is less serious and more limited in scale than the latter which applies to domestic animals as well; both "hsiang"(鄉)and "li"(里)refer to living community, only the former is much larger than the latter—according to *Kuo-yü* (國語齊語) , ten "li" makes one "hsiang"; or according to *Chou Li*, twelve thousand five hundred families make one "hsiang" (地官大司徒：万二千五百家爲鄉),and twenty-five families make one "li"(地官遂人：五家爲鄰五鄰爲里).

61. *Shih Chi* (史記): "多賽禱祠" ("Feng shan shu" 封禪書). "Sai"(賽)means "to offer sacrifice recompensing for the deity's favors" (謂報神福也) ; the cumtom is: first the person prays for some favors, then expresses gratitude with sacrifice-offer (按謂先有所祈求，祭祀以爲酬也).

62. "Hsing"(幸)means also "to procure by improper ways"(非分而得謂之幸).

63. *Shuo-wen*: "覃，礒也." Also *Chou Li* (周禮春官大宗伯): "以禱幸祭四方百物 ."

64. Günther Weydt, "Baroque," *German Literature: a Critical Survey*, edited by Bruno Boesch (London: Methuen, 1971), p. 127.

65. Owen, pp. 56-57, See also pp. 30 & 169 where the author relates Meng Chiao's technique of "building a world in a poem only to destroy it" or of "destroying a positive scene he himself has created."

66. For Western references, see Wylie Sypher's discussion of "Resolution in Space" in his *Four Stages of Renaissance Style* (Garden City: Doubleday, 1956), pp. 212-219, and Robert Nicolich's "The Language of Vision in *La Princesse de Clèves*: The Baroque Principle of Control and Release," *Language & Style*, IV, 4 (1971), 279-296.

67. *Meng Tung-yeh shih chi* (孟東野詩集), edited by Hua Chen-chih (華忱之) (Peking: Jen-min, 1959), pp. 11-12, 183-84, 164, & 19, respectively. These poems are not treated by McLeod and Owen in their studies.

68. "Chin-ts'an" (金蠶): "古殉葬之具，以銅鑄爲蠶形，飾以金銀，曰金蠶."*Hou Han shu*: "永嘉末，發齊桓公墓，得水銀池金蠶數十箇," ("Chang Huan ch'uan,"張奐傳). "Yü-

yen"(玉燕): " 神女留玉釵贈帝，帝以賜趙婕妤；至昭帝時，宮人猶見此釵，後發匣，有玉燕飛去；宮人學作此釵，因名玉燕釵" (*Tung ming chi,* 洞冥記).

69. *cf.* Chiang Yen (江淹): " 送君南浦，傷如之何 " ("Pieh fu" 別賦).

70. *Han Ch'ang-li ch'üan chi* 韓昌黎全集, edited by Liao Ying-chung 廖瑩中 (Taipei: Hsin-hsing, 1970), p. 413. (清同治己巳年江蘇書局重刻東雅堂本, chüan 29, p. 5a).

71. Izaac Walton, *Lives* (1670), quoted in George Herbert's *Works,* edited by F.E. Hutchinson (Oxford, 1941), p. 507.

72. " 險語破鬼膽 ," (Startling phrases frighten out the demon's wits.). "Tsui tseng Chang mi-shu" 醉贈張秘書, *Ch'ang-li hsien-sheng shih chi chu* 昌黎先生詩集注, edited by Ku Ssu-li 顧嗣立 (Taipei: Hsüeh-sheng, 1967), p. 151.

73. " 橫空盤硬語 ," (Adamantine words coil across the skies). "Chien shih" 薦士, *Ibid.*, p. 179. Wang Chieh-fu 王介甫: " 吟詩各有所得，清水出芙蓉，天然去雕飾，此李白所得也。或看翡翠蘭苕上未掣鯨魚碧海中，此杜甫所得也。 橫空盤硬語，妥帖力排奡，此韓愈所得也"; *Yen Chou shih-hua* 彥周詩話：橫空盤硬語，妥帖力排奡，蓋能殺縛事實，與意義合，最難能之。知其可與論語矣。此所以稱東野也." (p. 31b); *Hsien Yung shuo-shih* 峴傭說詩："退之五古，橫空硬語，妥帖排奡，開張處過於少陵，而變化不及，中唐以後，漸次薄弱，得退之而中興." (p. 7b).

74. " 少小尚奇偉 ," (When young, I highly regard the great and wonderful); " 搜奇日有富," (Sought the extraordinary, each day found abundance). "Hsien chai yu huai" 縣齋有懷, *Ibid.*, p. 159; "Ta Chang Ch'e" 答張徹, *Ibid.*, p. 174. For discussion of this tendency in Han Yü's writing, see Ch'ien Tung-fu 錢東甫, " 關於韓愈的詩 " (文學遺產增刊, vol. IV, Peking: Tso-chia, 1957, pp. 140-164); Teng T'an-chou's 鄧潭洲, " 談韓愈的詩 " (*Ibid.*, pp. 81-100); and Ku I-sheng's 顧易生, "試談韓愈的尚奇及韓文與辭賦駢文的關係," (*Ibid.*, vol. X, Peking: Chung-hua, 1962, pp. 67-71).

75. Owen speaks of the "retentive style" in Han Yü's poetry: "The heavy use of topic-comment constructions creates strong caesurae and slows the lines down" (p. 106).

76. The texts of the three poems under discussion are taken from *Ch'ang-li hsien-sheng shih chi chu* 昌黎先生詩集注, pp. 504, 299, & 255, respectively.

77. Yeh Meng-te 葉夢得:"韓退之雙鳥詩殆不可曉。頃嘗以問蘇丞相子容，云意似是指佛老二學，以其終篇本末考之，亦或然也" (*Shih-lin shih-hua* [石林詩話], chüan shang [卷上], 15b); Chao Yi 趙翼: "昌黎作雙鳥詩喻己與東野一鳴而萬物皆不敢出聲" (*Ou-pei shih-hua* [甌北詩話], chüan 3, 1b); and Ko Li-fang 葛立方:"韓退之雙鳥詩多不能曉，爲之解者，或謂其詩中有「不停兩鳥鳴，百物皆生愁。不停兩鳥鳴，大法失九疇。周公不爲公，孔某不爲某」之句，遂謂排釋老而作，其實非也。前云「一鳥落城市，一鳥巢岩幽」。後云「天公怪兩鳥，各捉一處囚」。則豈謂釋老邪？余嘗觀東坡作李白畫像詩云：「天人幾何同一漚，謫仙非謫乃其游。揮斥八極隘九州，化爲二鳥鳴其讎。一鳴一息三千秋，離之不得矧肯求」。則知所謂雙鳥者，退之與孟郊輩爾，所謂「不停兩鳥鳴」等語，乃皆公告天公之言，甚其詞，以譏二鳥爾。落城市，退之自謂。落岩幽，謂孟郊輩也。各捉一處囚，非囚禁之囚，止言韓孟各居天一方爾。末云還當三千秋，更起鳴相酬。謂賢者不當終否，當有行其言者." (*Yün-yü yang ch'iu*[韻語陽秋], chüan 6, 7b).

78. For information of the fantastic as a literary genre in Western literature, see Tzvetan Todorov's *Introduction à la littérature fantastique* (Paris: Editions du Seuil, 1970), or *The Fantastic: Structural Approach to a Literary Genre,* translated

by Richard Howard (Cleveland: Case Western Reserve U. Pr., 1973), in which the author discusses "certain verbal, syntactic, and thematic strategies that recur with frequency in the literature of the fantastic" (e.g., Poe's sepulchral visions, James' precisely wrought encounters with the ambiguously supernatural, Nerval's hallucinations, Kafka's nightmares of reality), and explores "the uncanny and the marvellous," together with the themes of the fantastic (e.g., "les thèmes du je," "les thèmes du tu.")

79. *Diallage* (G. "interchange"): "bringing several arguments to establish a single point" (Richard Lanham, *A Handlist of Rhetorical Terms*, Berkeley: U. of California Pr., 1968, p. 34).

80. The word "ming"(鳴 "to sing"; esp. of a bird) is often associated with "shih"(詩 poetry) as in the common expression, "Yi shih ming"(以詩鳴, distinguished oneself in poetry).

81. "Lun shih chüeh chü"(論詩絕句):"東野窮愁死不休。高天厚地一詩囚, 江山萬古潮陽筆, 合在元龍百尺樓" (*Ou-pei shih-hua*, chüan 3, 1b).

82. In another poem, "Tseng Liu Shih-fu" (贈劉師服)(*Ch'ang-li hsien-sheng shih chi chu*, p. 300), the same concern is again stated:"羨君齒牙牢且潔, 大肉硬餅如刀截。我今呀豁落者多, 所存十餘皆兀兀。匙抄爛飯穩送之。合口軟嚼如牛呞, 賽兒恐我生恨望。盤中不訂栗和梨,..." which again reveals a plain style, a playful attitude, a humorous treatment bordering on homeliness.

83. *Critical Essays on Chinese Literature*, ed. by William H. Nienhauser (Hong Kong: The Chinese U. of Hong Kong, 1976), pp. 167-86. Hans Frankel in his recent book, *The Flowering Plum and the Palace Lady: Interpretations of Chinese Poetry* (New Haven: Yale U.Pr., 1976), has also pointed out the similarities between Chinese and European Baroque poetry, in the representation of landscape for instance: "Similar rapprochements of celestial and terrestrial scenes occur in other cultures (than Chinese) with different philosophical and aesthetic backgrounds. Thus European Baroque poets, basing themselves on neoplatonic and Christian traditions, often represent a beautiful landscape as a replica or reflection of Heaven (such as Antonio Mira de Mescua's "Cancion")" (p. 16); the use of parallelism and antithesis, such as Góngora's "Romance" beginning with "En un pastoral albergue" (parallelistic couplet), and his *Soledades* (internal parallelism within a single line); the phenomenon of rhetoric, such as the Chinese *hu-wen* 互文 ("reciprocal phrasing": "two parallel statements are so arranged that the statement made about the first topic is also applicable to the second, and vice versa.") and the Baroque conceit which in Greek rhetoric is called *enallage* ("juxtaposing two objects or persons and endowing each with a quality properly belonging to the other").

84. The *Hua-chien* poets were called after the anthology *Hua-chien chi* (花間集), a collection of some five hundred *tz'u*,詞)poems by eighteen poets, most of them natives of Szechuan, or Northerners who, like Wei Chuang(韋莊), moved there. It was edited by Chao Ch'ung-tsu (趙崇祚) and published in 940 A.D. The poets include Wen T'ing-yün (溫庭筠), Wei Chuang, Ou-yang Chiung (歐陽炯), Yin Ngo (尹鶚), Mao Hsi-chen (毛熙震), Li Hsün (李珣), Hsieh Chao-yün (薛昭蘊), Ku Hsiung (顧敻), Wei Ch'eng-pan (魏承班), Lu Ch'ien-i (鹿虔扆), Mao Wen-hsi (毛文錫),

Niu Ch'iao (牛嶠), Niu Hsi-chi (牛希濟), Yen Hsuan (閻選), Huang Fu-sung (皇甫松), Chang Mi (張泌), Ho Ning (和凝), Sun Kuang-hsien (孫光憲). Their poems are mainly sensuous love lyrics characterized by exuberant language, visual imagery, and descriptions of female traits and trappings. Most of them reveal the reality and glamor of metropolitan life either at court or in the entertainment world.

The *Hsi-k'un* poets were called after the anthology *Hsi-k'un ch'ou-ch'ang chi* 西崑酬唱集 *Verse Exchange in the West Mountains*), a collection of poems by Yang Yi (楊億), Liu Yün (劉筠), Ch'ien Wei-yen (錢惟演), and others, in imitation of Li Shang-yin's poetic style. Generally speaking, these Early Sung (ca. late Tenth century) poets failed to capture and recreate the complexity and depth of Li's poetry.