THE VERSE EYE AND THE SELF-ANIMATING LANDSCAPE IN CHINESE POETRY

Craig Fisk

The "verse eye" in traditional Chinese literary criticism is a name for the strategic or unexpected use of a word such that it dominates the reader's reaction to a line of verse. The function of the verse eye relates to the normative structure of seventh to ninth century poetry written in the Regulated Verse form,[1] consisting of propositional opening and closing couplets and of a pair of imagistic parallel couplets interposed between them.[2] The beginning of this kind of poem typically gives the situation of a persona and the closing is a comment or lingering reflection from his point of view, while the middle couplets are usually descriptive in a way which establishes no *deictic* link between that imagery and the opening or ending of the poem. One of the chief concerns of traditional practical criticism is with the effectiveness of these imagistic sections, especially with the apparent self-animation of a natural scene, and the "verse eye" (*chü-yen,* 句眼) is a stylistic concept for one source of this self-animating quality.[3]

The verse eye breaks one's expectations of what objects in nature can do to one another and through this creates an intentionality in the scene of a poem. There is therefore a certain similarity to the deviations we think of as "personification" in the tradition of Western literature, and also to "foregrounding," as that idea has been developed in modern European criticism concerned with stylistics. These similarities I will deal with after examining the characteristics and history of the verse eye in Chinese poetry and literary criticism, with particular regard to problems of stylistic deviation.

Characteristics of the Verse Eye

In the latter half of the eighth century, Chiao-jan said in his *Criticism of Poetry* that although a good poem must be the result of an "effort" of thought, it must also appear to have been totally spontaneous.[4] This is the ideal used by critics at that time and later when referring to any line of poetry as being *miao* (妙), a combination of craft and spontaneity, of brilliance and

blandness. The stereotyped image of classical Chinese poetry to which Western readers and some modern Chinese critics incline, however, is closer to the latter quality. One thinks of tranquil expressions of a scenic, secluded life such as Goethe's "Wanderer" might have found, had he given up his travels to study how "Natur! du ewig keimende,/ Schaffst jeden zum Genuss des Lebens,"[5] or such as Wordsworth could have enjoyed, had he not been too preoccupied by his own reflections to actually move into "some Hermit's cave, where by his fire/The Hermit sits alone."[6] But actually, in Chinese poetry, as well, this kind of life of nature is far more the exception than the rule. Poetry like that of Lamartine's *Méditations poétiques* is closer in its use of landscape to the Chinese model, except that there, as with Du Bellay, Marvell, Vaughn, and dozens of other European poets from the Renaissance to the early twentieth century, there is consistently found to be a heavenly mandala embedded in the landscape, while the arrows in the scene the Chinese poet sees point not up, but back in the direction of the capital, official life, and the world of human society.

Since a very sizable proportion of Chinese poetry was written by scholar-officials in exile, it comes as no surprise that the function of nature in their poems is commonly that of ironic comment upon the poet's situation. Even, or perhaps we should say especially, a springtime landscape is capable of this kind of irony, as in the following poem by Tu Fu (712-770).

> Suppressing my illness, sitting in the clear light of dawn,—
> There comes from you this poem mourning the first days of spring:
>
> In return I add sorrow for my fellow traveller,
> More than ever sensing that we are always another's emissary.
>
> Red enters peach blossoms' softness,
> Green returns to willow leaves' freshness.
>
> In the realm of the dead, vision homeward never fails,
> While over the earth there prevails wind-blown dust.
>
> 力疾坐清曉。來詩悲早春。轉添愁伴客。更覺老隨人。
> 紅入桃花嫩。青歸柳葉新。望鄉應未已。四海尙風塵。[7]

In the terms of the Chinese poetics of mimesis, the middle section of this poem is composed of a couplet of "feeling" followed by a couplet of "scene," with that imagistic couplet being the center of interest. The natural cycle seems to be going on by itself as blossoms and leaves reappear in the spring, but what

actually animates the landscape is the structuring of the two lines of description through the verbs "enters" and "returns." Nature is so crafted as to seem to have an intentionality in ironic contrast to the persona's own desire and inability himself to "return" home.

It would be difficult to deal with this kind of style from the point of view of metaphor or of an extended rhetorical logic of imagery as in the poetry of Shakespeare or Mallarmé. The technique of narrated impression (*erlebter Eindruck*) in modern European fiction provides something much more similar. The role of "scene" in Tu Fu's poem resembles in several respects the use of psychological furniture in Flaubert's *Madame Bovary*. In contrast to the style of Balzac or Stendhal, where there is a continuous alternation back and forth between events and narrator's generalizations, Flaubert has a character's mental state embedded in scene. As Erich Auerbach says of Flaubert's descriptive method in a representative passage, "the ordering hand of the writer is present here, deliberately summing up the confusion of the psychological situation in the direction toward which it tends of itself."[8] Auerbach believes that this direction, or significance of a scene is the result of a paradigm formed by various foregrounded elements in description, and for such a use of words he quotes Boileau on style which "d'un mot mis en sa place enseigna le pouvoir,"[9] – all of which makes for an effect like that of the stylistic concept encompassed by the "verse eye."

In his critical anthology of seventh to thirteenth century poetry, *The Essence of Regulated Verse from the Literary Constellation of the Isle of the Immortals* (preface 1283), Fang Hui (1227-1307) remarks on the use of verse eyes in our poem by Tu Fu.

> "Peach blossoms" and "willow leaves" placed opposite one another in a parallel couplet is something anyone could do. But to put "enters" after "red" and "returns" after "green," this is the verse eye in each of those lines. In general, that kind of poetry is most beautiful in which two lines expressing scene, with suppleness and vibrancy, approach two lines expressing feeling. "In return I add" and "more than ever sensing" are also the verse eyes in their respective lines. Were it not so, were the basis for "mourning the first days of spring," "adding sorrow," and "more than ever always so" to come only in the endless dust of arms of war and the thoughts of home in the last line, then there would not be much of interest in the poem. Instead, here is real poetic style.[10]

Since parallelism in the middle couplets of a Regulated Verse poem is

obligatory, a paradigm naturally is present when words in equivalent positions in their respective lines of a couplet both stand out as *mots justes.* There are thus both syntagmatic deviations, as from the kind of conventionality Fang Hui mentions, and a new paradigmatic structure formed out of this deformation. That is, verse eyes occur in pairs, and their generalized semantic content as a pair seems quite regularly to represent the kernel of the poem, either as parallel or as contrast to the persona's emotional state.

Compare the irony of spring's return in the face of the persona's inability to return in the poem by Tu Fu just quoted to the relationship between the verse eyes in the scene couplet and what is expressed in the feeling couplets in his "Climbing the Tower at Sunny Slope":

> In the past I heard a great deal about Lake Tung-T'ing;
> So today I've climbed Sunny Slope Tower.
>
> The ancient lands of Wu and Ch'u eastward and southward
> *are torn apart,*
> While the first and last things of heaven and earth through light
> and darkness *are drifting.*
>
> From family and friends there comes not a word;
> A sick old man has but a lonely boat.
>
> Cavalry horses close off the lands north of the mountains,
> As I lean on the balustrade with tears on my cheek.
>
> 昔聞洞庭水。今上岳陽樓。吳楚東南坼。乾坤日夜浮。
> 親朋無一字。老病有孤舟。戎馬關山北。憑軒涕泗流。[11]

After the first couplet, the poem could easily lead into serene description, and this possibility is not broken off until one meets the verse eyes at the ends of the lines in the second couplet. From that point a sudden shift is made into the wreck of country and universe through social turmoil that matches the feelings of isolation and despair at the end of the poem.

The poetry of Wang An-shih (1021-1086), Huang T'ing-chien (1045-1105), and Ch'en Shih-tao (1053-1101) frequently suggests, even if we did not have their critical comments on the subject, a conscious imitation of verse eye effects in Tu Fu, as is especially apparent in Wang An-shih's "After Night Rain."

> Green *throws over* cold weeds to come out;
> Red *fights through* warm branches to return.

Fish *ruffle* the water of the pond as they move;
Geese *dust* the Great Wall in flying by.

Night rain *startled* the sands - silence;
Clearing clouds *poured* upon the day - scarce.

Oh yes, I mourn the brevity of a spring dream,
As torch fires glimmer on a trooper's clothes.

綠搅寒蕪出。紅爭暖樹歸。魚吹塘水動。鳳拂塞垣飛。
宿雨驚沙靜。晴雲漏晝稀。却愁春夢短。燈火着征衣。[12]

Through the verbs in the three "scene" couplets, spring seems, in its frenzy to burst forth as quickly as possible, dreadfully aware of its own ephemerality, like the dreamer himself.

One of the couplets most often cited in traditional criticism, both as an example of mixing "feeling" into "scene" and as an example of verse eyes, is from Hsieh Ling-yün's "Climbing the Tower by the Lake":

The shores of the lake *give birth to* spring grasses;
The willows in the garden *change* the songbirds,

池塘生春草。園柳變鳴禽。[13]

But it is in the dramatic verbal effects of Tu Fu's poetry, as in the following poem, "Sunset Reflected in the East," that the concept of the verse eye is centered.

North of the King of Ch'u's ancient palace twilight sets in,
West of the White Emperor's old capital traces of rain pass away:

Sunset doubled in the east enters the Yangtze River, *tumbling*
rock cliffs;
Clouds returned west engulf the trees, *losing* a mountain village.

Despite failing health and bad lungs I go to sleep in peace,
Far away from troubled times I close the door early in the day;

But it is impossible to long remain among the wildness of wolves
and tigers,
In the south truly there is an unsummoned soul.

楚王宮北正黃昏。白帝城西過雨痕。返照入江翻石壁。歸雲擁樹失山村。
衰年肺病唯高枕。絕塞愁時早閉門。不可久留豺虎傍。南方實有未招魂。[14]

In all the above examples it is the effect of strangeness in the use of verbs which animates "scene" couplets and formulates the poem's significance, without there being any direct, deictic connection to feeling expressed elsewhere in the poem.

In their study on the interplay of semantic and syntactic structures in Regulated Verse, Mei Tsu-lin and Kao Yu-kung have pointed out that what traditional critics call the verse eye is most often a verb.[15] What happens is that when the reader meets the verb in the middle of the line, he is forced to go back and modify his understanding of scene in the beginning of the line. Something intially taken to be a locative construction (on the basis of normative poetic syntax) is now recast as the agent of the action. In this sense the device is peculiar to Chinese poetry, since the language relies upon semantic and sequential conventions, rather than morphological inflections, in establishing syntax. The verse eye is also unique to Chinese poetry in another way, since it is only through the convention of syntactically parallel readings of both lines in the couplet that strangeness becomes confirmed in one's understanding of either verb.

This is particularly true of words forced into the role of causative verbs, of which a good example is the verse eyes in Li Po's (701-762) "In Autumn Climbing the North Tower of the Poet Hsieh T'iao at Hsüan."

> The town at river's edge is like something out of a picture,
> As the complexion of the hills looks up toward the emptiness of cleared skies.
>
> The two rivers flow close between these shining mirrors,
> While twin bridges dangle below them colorful rainbows.
>
> Hearth smoke *chills* the citrons and pomelos,
> And autumn color *ages* the immortelle trees.
>
> Who would have thought that on the north tower
> A touch of the breeze could bring thoughts of Hsieh T'iao?
>
> 江城如畫裏。山色望晴空。兩水夾明鏡。雙橋落彩虹。
> 人煙寒橘柚。秋色老梧桐。誰念北樓上。臨風憶謝公。[16]

Connoisseurs of Li Po will recognize that a leading aspect of his poetry is its ability to condense the entire tradition of a theme or image into one poem by a playful deformation of it. Thus in "Drinking Alone Beneath the Moon" the convention of the moon as a link between two people unhappily separated is turned around, the moon itself (along with the shadow of the persona it

casts) becoming a companion to share in the wine. In "Climbing the North Tower" there is a different kind of twist in the verse eyes Li Po uses. It is conventional in a "climb and view" poem to have an expanded range of vision into the past, as well as into the distance. But here that "feeling" of history is condensed into the scene, as the trees seem to encompass cold centuries at the touch of only a new season.

A second type of verse eye exists as a variation on the style of the examples we have been discussing so far: the conversion of a non-content, or grammatical function word into a "full" word. Regulated Verse poetry, especially in the middle couplets, avoids the use of grammatical orientation words because they diminish the imagistic solidity important in the center of the poem and may go too far in the direction of making a deictic link to the beginning and conclusion. This type of verse eye is not found as often as the use of a "full" word as a verse eye, and is considered much more difficult to make truly effective. But when "empty" words – such as since, but, when, again, never, and so forth[17] – are converted by their position in the syntax of a line into the role of "full" words, then a normally "dead" word is considered to have been made "live" and "resonant."

Since this resonance stems from the tension between normative usage and the use into which the syntax forces an otherwise strictly grammatical word, the ambiguity, and hence the effectiveness of this type of verse eye is more difficult to duplicate by a comparable stylistic deviance in translation than is the type of verse eye employing "full" words. In the case of the following poem by Sung Chih-wen, "Written for the New Year," rendering the verse eyes "with" and "same" as full words translates out much of their effect:

A heart longing for home feels broken by another new year,
And a few tears fall from eyes alone amid sky and fields.

Old age has come upon me while still among common people,
For spring has made its return before this traveller.

Monkeys on the cliffs *merge with* the passing twilights;
Willows along the river *blend into* wind-blown mist.

Already like that unlucky minister to the Prince of Ch'ang-sha,
I wonder how many more years remain to be passed.

鄉心新歲切。天畔獨潸然。老至居人下。春歸在客先。
嶺猿同旦暮。江柳共風煙。已似長沙傅。從今又幾年。[18]

In other cases, such as that of the following poem on "The Prince of T'eng's Gazebo" by Tu Fu, it seems more appropriate to incline toward the normative meaning of the words used as verse eyes, but then part of their force is lost.

Lonely in spring is this mountain road,
Which the prince will travel not again.

Whitewashed walls *still* the shade of bamboo;
Empty chambers *of itself* the sound of pines.

Songbirds and sparrows *desolate* the village at dusk,
Sunset clouds *transgress* a traveller's heart.

Lingering thoughts of approaching song and music,
Of a thousand riders carrying rainbow banners.

寂寞春山路。君王不復行。古牆猶竹色。虛閣自松聲。
鳥雀荒村暮。雲霞過客情。尙思歌吹入。千騎把霓旌。[19]

In both poems the generalized semantic content of the pair of empty words converted into full words has to do, again, with the feeling of the poem as a whole. In Sung Chih-wen's poem, nature becoming undifferentiated with nature contrasts with the persona's continuing longing to go back to officialdom and the capital. In "The Prince of T'eng's Gazebo" the resonant use of empty words makes the landscape alive to contrast the continuity of nature to the passing of man, at the same time making alive Tu Fu's variation on the common themes of "reflection on the past" and "visit to a ruin" poetry. Having by far the greatest frequency of use as an empty word made into a verse eye, *tzu* (自 , of itself) is perhaps the most difficult of these grammatical particles to translate without losing its resonance. It is also, for obvious reasons, the one word most suited to the landscape's self-animation.

Historical Aspects of the Verse Eye in Chinese Criticism

Although the "verse eye" does not gain wide use as a term and begin to be extensively discussed and catalogued as a stylistic device until the late eleventh to thirteenth centuries, numerous discussions of the effectiveness of strangeness in the style of description appear in much earlier criticism. At various points in Lu Chi's (261-303) *Ode on Literature,* Liu Hsieh's *The Elaborate Carvings of the Literary Mind,* Chung Jung's *Classification of Poets* (both early sixth century), and in seventh and eighth century poetry and criticism there are important ideas relevant to the later conception of the

verse eye.

Probably the earliest statement is in the *Ode on Literature,* where one of several styles described by Lu Chi is:

> Setting up a single word to occupy a crucial spot,
> It becomes the startling whip for the whole piece;
>
> And, although the rest of the words come in their own orderly sequence,
> Only at this spot does one get the total effect of the composition.[20]

There is, however, nothing in the *Ode on Literature* to suggest that Lu Chi particularly ties this idea to landscape description, nor, for that matter, to the formal lyric of the literati as opposed to the ode or the ballad. Certainly there are plenty of places in the poetry of Ts'ao Chih (192-232), Juan Chi (210-263), and other major poets of the third century where the imagery may appear striking, but their imagery is consistently that of conventions taken from the tradition of oral ballads.

It is therefore to the fourth and fifth centuries in the newly developing, longer landscape lyric of Ancient Verse that one must look for poetry in which extended description of real scene and strangeness in that description become important. Liao Wei-ch'ing has recently called attention to Chung Jung's use of the phrase "artfully structured descriptive language" in characterizing the styles of Chang Hsieh (ca. 295), Hsieh Ling-yün (385-433), Yen Yen-chih (384-456), and Pao Chao (ca. 421-ca. 465) in his *Classification of Poets.*[21] Especially in Chang Hsieh and Hsieh Ling-yün there are echoes of landscape as a pathetic accompaniment to feeling as found in the longer narrative poems of the classic *Ch'u Tz'u* (Songs of the South)anthology. All four of these poets begin to make landscape a broad canvas on which to paint out the colors of scene in one moment in time, and in such a way that the animation of nature which takes up most of the poem is a reflection of personal feeling stated only briefly at the end. This is essentially the same kind of landscape style later condensed into the middle of the four-couplet, Regulated Verse poem of which examples were discussed in the previous section.

Chung Jung's *Classification of Poets* and Liu Hsieh's *The Literary Mind* seem both to have had approximately the same model of the lyric poem in mind from their vantage point at the beginning of the sixth century (although Liu Hsieh's work is much more massive and includes all genres of writing). But more can be learned from Liu Hsieh about strangeness and deviation in style because he was much more critical of the recent development of landscape

poetry, which, he says, put too much emphasis on such things.

> At the beginning of the Sung dynasty (420-479) literature changed and thus style was revolutionized. (Metaphysical poetry based on the Taoist philosophers) Chuang-tzu and Lao-tzu retreated from the scene and landscape poetry flourished. Poems with parallel couplets running on to a hundred words were written, always in quest of strangeness in the line as their prize. It was felt that in description feeling must match with appearance and that in pursuit of the new the language must be used to its full effect; and these are the kind of things for which recent generations of poets have strived.[22]

To this passage from "The Elucidation of Poetry" (chapter six) should be compared his statement later in *The Literary Mind* on "Aspect in Things" (ch. 46):

> Since recent times, value has been set upon descriptive resemblance in literature; one observes a feeling in a scene and penetrates appearances in the midst of trees and flowers. No matter of what poets write, the intention expressed is always profound, because what is considered marvelously skillful in description is adding some secret quality to it. Therefore they craft their language and make their description striking so that the result is like the relation of ink paste to the seal, to which no further improvement can be made, and the finest points are all brough forth in exact detail.[23]

Although it may seem that Liu Hsieh has considerable admiration for this style of poetry, he is actually rejecting the tendency of landscape poetry to make feeling subordinate to and a reflection of scene, because to him feeling should be in control of style from the beginning.

Furthermore, to Liu Hsieh "new" and "strange" almost always have negative connotations. It should be recognized that he sees himself as the Confucius of literature, transmitting the past and attempting to rectify aberrant tendencies in the present.[24] Thus his comment:

> Lu Chi's *Ode on Literature* has in the past been said to be an exhaustive study, but despite the detail in which its superficial theories are given, it never touches upon the true form of literature. If one realizes that all changes in literature return to one continuing principle which can never be exhausted, then one knows that it is difficult to account for a work's selection of words. Among all those authors who put extensive thought into how they compose a text, each strives against the other in seeking the new

> and the florid, all wish to transmute their language, but none is willing to look deeply into the one principle.[25]

Which one principle is the controlling factor of real expression, modelled upon the Confucian classics, especially the poetry in *The Book of Songs.* Thus also the organic metaphor used in the chapter of *The Literary Mind* on "Continuity in Change" (ch. 29) does not stand for evolutionary development, but rather suggests that in all periods "literary plants" have their roots in the same soil, namely feeling, which does not change historically, while flowering differently in response to the climate of the times, which does change.[26]

In adopting these historical attitudes Liu Hsieh is, of course, rejecting that style of poetry which was so influential on the aesthetic of "artfully structured descriptive language" in the later and somewhat different formal context of Regulated Verse. Thus, in *The Elaborate Carvings of the Literary Mind* deviance in every category of style is dealt with and those poets inclined to it castigated. Liu Hsieh rejects metrical disharmony in the chapter on "Prosody" (ch. 33),[27] syntactic inversion in the chapter on "Stanza and Verse" (ch. 34),[28] incongruity in the chapter on "Decoration" (ch. 37),[29] twistedness and reconditeness in the chapter on "Allusion" (ch. 38),[30] and strangeness in diction in the passages just discussed. What interests us is that these kinds of deviance were sufficiently worthy of notice to be rejected. Besides, although Liu Hsieh in much of *The Literary Mind* takes poetry as pure expression, describing the relation between feeling and language, he is also, by describing how landscape controls feeling (in ch.46, "Aspect in Things") and how feeling enters into landscape (in ch. 26), being subverted by the new style and stating the essential dialectic of the Chinese poetics of mimesis.[31]

But aside from the rejection of stylistic strangeness in all these ways, Liu Hsieh does accept the necessity of variation in style, particularly in his chapter on "Parallelism":

> If the spirit of a work does not bring strange juxtapositions, if a text lacks extraordinary colors, and if only commonplace parallels are made, then the ears will be inattentive and the eyes drowsy. Logic must be complete and sources appropriate, so that stanzas become strings of jade. Odd and matched must alternate, so that pendants of jade are woven into the pattern; only then is a work of interest.[32]

Of course by this Liu Hsieh is no more than pointing to the obvious necessity of avoiding monotonous continuation of a similar style throughout all the couplets of a poem. In many of the chapters of *The Literary Mind* various types of style are distinguished. The most famous of these are the eight styles described in "Style and Character" (ch. 27): classical, profound, pure, clear, florid, beautiful, novel, and light.[33] Each is suited to a particular kind of personality in the poet.

In "The Veiled and the Brilliant" (ch. 40), however, two more fundamental stylistic concepts are developed:

> The veiled consists in multiple significance beyond the text. The brilliant consists in singular strikingness within the work itself. The efficacy of the veiled stems from resonant meaning; the craft of the brilliant from sudden sharpness.[34]

These two styles form a basic polarity which is relevant to evaluative criticism all through the history of Chinese poetics. When Wang Jo-hsü (1174-1243), for example, compares artfulness obtained by artfulness to artfulness obtained by simplicity, in his *Poetics of a Scholar from South of the Hu,* it is the same kind of idea.[35] What is meant by the "veiled" is not really like the notion of *obscuritas* in the tradition of Western criticism,[36] but rather a disarmingly straightforward and simple style. The simple songs of the Odes of the States section of *The Book of Songs,* and the poetry of Ts'ao Chih (192-232) and T'ao Ch'ien (372-427), which is easily read and understood, while being suggestive of a vastness of expression, represent this simplicity. Traditional critics tended to picture this style in mystical terms – the *tao* that can be expressed is not the real *tao (Lao-tzu)* or enlightenment in poetry is like enlightenment in Buddhism (*Ts'ang-lang's Poetics,* ca. 1200) or poetry consists in the "meaning beyond the words" (Mei Yao-ch'en, 1002-1060).[37] A modern reader might look at the suggestiveness of "the veiled" in terms of proximity to the literarily reworked ballad and the simple statement of a whole thematic tradition in miniature, without calling attention to poetic craft.

In contrast, the style of "the brilliant" calls attention to itself. The text of chapter 40 of *The Literary Mind* does not give sufficient information to get a satisfactory idea of how Liu Hsieh conceives of *hsiu* (brilliance), but in his *Classification of Poets* Chung Jung characterizes the style of Hsieh T'iao (464-499) from a point of view which, though more liberal, must approximate

Liu Hsieh's conception of *hsiu.* He says that his style

> is related to that of Hsieh Hun (?-ca. 412); perhaps a bit over finely mysterious and clever, his forte is incomparability. In each of his works there are both jade and stone. But his strange poems and brilliant lines again and again startle the reader, outdoing both Hsieh Hun and Pao Chao (ca.421-ca.465). He is good at getting an original opening for a poem, though the conclusion often is a disappointment, because his ideas are sharp but his talent weak. He is thought of highly by more recent poets. Hsieh T'iao has often theorized upon poetry to me in a way which is more striking and thought provoking than even his own work.[38]

Couplets from Hsieh T'iao's poems, involving stylistic effects like those of lines said by critics of the late eleventh century and after to have verse eyes, are the prime examples in the "Preface" to Yüan Ching's *Record of Brilliant Lines by Poets Past and Present* (671), and are said by him to have also been the model for Ch'u Liang's *Artfully Crafted Expressions from Literature of the Past* (a similar anthology compiled between 627 and 649).[39] Yüan Ching's pretensions of making an anthology to match *The Literary Anthology* of the early sixth century may perhaps be viewed askance, since his *Record of Brilliant Lines* has not survived the centuries. Nevertheless this and similar collections of couplets with outstanding verbal effects seem to have been just as influential as *The Literary Anthology* in the development of T'ang dynasty poetry; and perhaps even more important in the appearance of poetry in the new Regulated Verse form in the seventh and eighth centuries. The reason is that such anthologies as Yüan Ching's supplied a large store of pairs of couplets with the kind of compactness and concentration that became important in the middle couplets of the four-couplet, Regulated Verse poem.

That is, Yüan Ching's "Preface" to the *Record of Brilliant Lines* suggests – in its discussion of the brilliant line in terms of the landscape's animation, the mixing together of idea and matter, strangeness in description, and also in the examples cited – an emphasis upon the qualities found in the poems we discussed earlier. Couplets like "The ranks of trees quiet the distant darkness;/ Sunset clouds manifest strange colors" (行樹澄遠陰 。雲霞成異色) and "The cold lamp was unsettled by the night's dream;/ A clear mirror sorrows at my morning hair" (寒燈恥宵夢 。清鏡悲曉髮) from Hsieh T'iao again take their animation and mixing of feeling into scene from their use of verbs and from deviance in their syntactical agents.[40] Li Chiao (644-

713) refers to similar couplets, apparently from early T'ang dynasty poetry, in his *Criticism of Poetic Modes* for examples of "convoluted style," where phrases are put together in an irregular order, and of "clear and sharp style," where poignancy in description also comes out in the verbs.[41] The former is similar to what Hui-hung (1071-1128) later points to as "inversion" (錯綜), with particular reference to a famous couplet in Tu Fu's *Autumn Meditations,* in his *Evening Discourses from a Cold Studio;*[42] and also like the "inverted" (顛倒) syntax against which Liu Hsieh sought to make critical injunction in *The Literary Mind.*[43]

There are two things which should be stressed here. First, in the relationship between strangeness and the self-animating landscape before the usage of the term "verse eye" at the end of the eleventh century, what is important is not unusual diction or merely florid style, but rather the implication by deviant syntax of intentionality in scene. Secondly, syntax is clearly an important factor in the composition and reading of poetry from roughly the fourth century onwards. The latter point is to be especially stressed, because Western language translations of Chinese poetry often tend to translate without regard to the stylistic importance of syntax, apparently on the assumption that clarity and sensibleness are what the reader of the translation values most. Certainly to do the same for Mallarmé would be unthinkable, which is not to say that this element is crucial in all or even in more than a small proportion of Chinese poems, or that it is of the same nature as the use of syntax in Mallarmé. Not long ago Edward Schafer rather caustically criticized the idea of the very existence of one type of syntactical irregularity in a note on "Supposed 'Inversions' in T'ang Poetry," which he believes to have been particularly promoted by Kao Yu-kung and Mei Tsu-lin,[44] and more recently the whole issue has been raised again in an exchange between Richard Lynn and Jonathan Chaves.[45] It seems to me that the whole matter is simply a misunderstanding. Certainly there is little in Kao and Mei's study which does not have support one place or another in traditional Chinese literary criticism, yet Edward Schafer is not wrong either in claiming that, no matter what the result, the syntax in a line of Chinese verse always insists upon being read according to word order. The point is, as I suggested in the previous section, that both semantic and sequential conventions are relevant to syntax. But in such lines the two sets of conventions pull in different directions, so that syntactical ambiguity is at least important, even if, after a second look, one reads with sequence dominant in determining

what the line is in fact doing. In any case, the idea of stylistic effects, particularly of syntax, in relation to creating a sense of self-animating landscape is something which gradually becomes more specialized through the criticism of this early period, and can for general purposes be associated with the first half of Liu Hsieh's dichotomy of brilliant and veiled styles.

Although Wang An-shih (1021-1086) appears the first to have widely used the term "verse eye," it is most strongly associated with Huang T'ing chien (1045-1105). We have in "Presented to Kao Ho" a dichotomy like Liu Hsieh's: "In Tu Fu's verses there are eyes,/In T'ao Ch'ien the meaning is in stringless lute.[46] Tu Fu's importance in relation to the verse eye is even more crucial than Hsieh T'iao's to the "brilliant line." Tu Fu's poetry dominates all later discussions of the concept, whereas several other poets in addition to Hsieh T'iao can be connected with the history of similar stylistic notions before Tu Fu. The literary-historical aspects of Tu Fu's reception in the eleventh century, such as the reasons for the shift from interest in late T'ang poetry with the poets of the *Western Paradise* (*Hsi-k'un*, 西崑酬唱集) anthology at the beginning of the century to an interest in the mid- and high T'ang with poets shortly after, the rescue of Tu Fu's work from obscurity and perhaps even loss through this shift, and the impact of interest in discussing Tu Fu on the appearance of "poetry talks" (*shih-hua*) as a new form of criticism suddenly flourishing from the late eleventh century onwards, all are much in need of study. A popular anecdote, contained in Ou-yang Hsiu's (1007-1072) *Poetics of a Man of Six Enjoyments* and subsequently repeated by many other critics, about Ch'en Ts'ung-i (ca.1004) seeking texts of Tu Fu's works and trying to outwit Tu Fu what are essentially verse eyes where the texts had lacunae or errors, is one example of new, early eleventh century interest in Tu Fu's style.[47]

Hui-hung's (1071-1128) *Evening Discourses from a Cold Studio* and Fan Wen's (ca. 1100) *A Ch'ien River Scholar's Poetry Eye* both refer to Huang T'ing-chieh's discussions of the verse eye, and numerous other late eleventh and early twelfth century critical works anthologized in Hu Tzu's *Criticism Collected by a Fisherman-Hermit of the Jasmin River* (first 60 *chüan*, 1148; second 40 *chüan*, 1167) talk often about the "effective" use of a word dominating a line in Tu Fu's poetry.[48] The "verse eye" is not the only term, although I choose to use it as a class name covering synonymous expressions, because it seems most apt and is often referred to by later critics. For criticism of the turn of the twelfth century and its widespread use of

ideas of the verse-eye type, there are discussions scattered through Chu Tung-jun's *Essays on Chinese Literary Criticism* and *An Outline History of Chinese Literary Criticism.*[49] To these it is only necessary to add notes on a few associations of the term "verse eye," while summarizing those critics.

Fan Wen's *Poetry Eye* connects the verse eye with "what the Buddhists' call 'making true the dharma eye.' By closely attending to this eye, one can enter directly into enlightenment."[50] The word "eye" is also used for blemishes in rocks or gems, and for pivotal blank points which determine the energy and structure of one's game in Chinese chess (*wei-ch'i,* or Japanese *go*), as discussed in chess strategy books of about the same period. Obviously the pair of eyes in a parallel couplet is also like the eyes of the face in being the center of one's attention in perceiving the whole. Such associations make "eye" viable as a name for the pivotal word which dominates in the structure of line. The term also seems to encompass the "live word" and the "resonant word," as these are talked about in Lü Pen-chung's (fl. ca. 1085-1119) *Poetry Primer.*[51] Critics at the turn of the twelfth century, much influenced by Huang T'ing-chien and later referred to as the Kiangsi School, had a penchant for esoteric sounding poetics terms. This started a conservative reaction that has really never ended in later Chinese criticism, although the basic approach of poetry criticism, discussing brilliant or "verse-eye" lines under tamer headings like the "effective" use of a word or the "deliberate" spot in a line, and making comparisons of couplets without elaborating or often not even felling their source, has remained quite the same until very recently.

Two major mid-twelfth century critical works, Yeh Meng-te's (1077-1148) *Poetics from the Master of Stony Forest* (ca. 1126) and Ko Li-fang's *Annals of Verse* (pref. 1164) both approach verse-eye aspects of style in this way. A good example of later attitudes is a passage from Yeh Meng-te.

> Certainly many people are aware of the fact that poets often use a single word to good effect. Only Tu Fu's use of this technique contains a whole range of transformations, inexhaustibly producing strange effects whose traces and shapes cannot be easily grasped. "Rivers and mountains *have* the ancient lands of Pa and Shu,/ Dome of heaven *from* the Chi and Liang dynasties." A thousand miles of space and hundreds of years of time simply occur between the two words "have" and "from," imbibing the spirit of mountains and rivers and accommodating the emotions of all ages beyond the words. "The Prince of T'eng's Gazebo" says: "Whitewashed

> walls *still* the shade of bamboo;/ Empty chambers *of itself* the sound of pines." Were it not for the words "still" and "of itself," the other words in the lines could have to do with any gazebo, not necessarily the Prince of T'eng's.
>
> Both of these couplets are examples of perfection of the sublime and beyond the reach of others, yet so mild and natural that the spots which have been worked are not apparent. Modern poets frequently take words which have been thus used and use them in imitation, a limited and narrow kind of writing which forms nothing more than a "dead method." They do not realize that any words can be used, so long as meaning and scene are conjoined and the words strike a musical pattern.[52]

What Yeh Meng-te is interested in showing is that not only outrageousness can be effective. In such cases as these the style is distinguished by breaking away from a new norm and placing the emphasis instead upon simplicity. By this I mean, as well, norms in differing *appreciations* of Tu Fu's poetry; the fascinating thing about Tu Fu is that his range was sufficient to provide the standards for different and mutually antagonistic directions in poetics, as he was responded to and studied from the eleventh century on.

The idea of converting ordinarily plain, "dead," or "empty" words into effective, "live," or "full" words through their use as verse eyes should be related to the dialectic of veiled and brilliant styles.[53] While it would be inaccurate to say that Kiangsi criticism gave no place to anything other than self-conscious verbal effects and brilliance, such was at least the image of that school as attacked by Yeh Meng-te, Ko Li-fang, and more especially Chang Chieh's (ca. 1135) *Poetics from the Hall of a Man in a Cold Season,* Wang Jo-hsü's (1174-1243) *Poetics of a Scholar from South of the Hu,* and of course Yen Yü's (ca. 1200) *Ts'ang-Lang's Poetics.*[54] As a reaction, artfulness made from simplicity is stressed often in the twelfth century. Yang Wan-li (1124-1206), who switched midway in his career from being a student of the Kiangsi style to being a poet of mundane subjects and simple language, exemplifies the course of this reaction. In his *Poetics from the Studio of Sincerity* (ca. 1200) he refers to various conversions of this type: making prose into poetry, non-poetic into poetic language, and empty into full words.[55] Conversion and the aesthetics of the relation between empty and full (i.e., the insubstantiality of feeling or idea and the substantiality of scene), made popular through Chou Pi's anthology of *The Three Forms of T'ang Poetry* (ca. 1250),[56] are represented in Fan Hsi-wen's *Night Dialogues* (pref. 1262).

Conversion is a point to which Fan Hsi-wen particularly calls attention.

> An empty live word is difficult to use, and an empty dead word even more so. Probably the latter is difficult because of the effort involved in trying to make it live despite its being dead. Take for an example Tu Fu's "Whitewashed walls *still* the shade of bamboo;/ Empty chambers *of itself* the sound of pines" and "Rivers and mountains *have* the ancient lands of Pa and Shu,/ Dome of heaven *from* the Chi and Liang dynasties." People still chant these lines.
>
> I recently read his poem, "The Two Cliffs of Ch'u-T'ang Gorge," which says "Entering sky *still* the color of rock,/ Cavorning waters *at once* the roots of clouds." The two words "still" and "at once" resemble drifting clouds driven by wind and the unpredictability of lightning; who can fix the traces of their sublime craft?[57]

In this case we have conversion both as an effect of the verse eye itself and as a peculiarity of substantialized empty words, in the deviance within deviance of this secondary type of verse eye. The *Night Dialogues* also develops notions of conversion in imitation (that is, a poem's allusive play on an earlier poem by giving a phrase from it a new contextual meaning or by actualizing an idea from it with new contextual language) that derive from the terms "changing the bones" and "appropriating the embryo" in Kiangsi criticism. But probably the most noteworthy idea in the *Night Dialogues* is that of converting scene into feeling. Fan Hsi-wen bases his discussion of the relation between feeling and scene on the relation between insubstantial and substantial (or empty and full) used to explain mimesis in Chou Pi's *The Three Forms of T'ang Poetry*. Fan seems to see the verse eye as a device bringing about the conversion of scene language into the language of feeling.[58] As I said in the first section, there need be no deictic connection between couplets descriptive of scene and couplets expressing the feeling and situation of the persona in the poem, while animation of that scene supplies an intentionality to which the "feeling" is linked implicitly.

This idea in Chinese poetics is based primarily upon the poetry of the eighth century, but as we noted earlier also can be seen going back at least to the landscape poetry of the fourth and fifth centuries. The best sources for examples of the verse eye and the animation of scene are Wei Ch'ing-chih's *The Jade Dust of the Poets* (pref. 1244), an anthology of poetry criticism the third chapter of which is devoted to comments on and numerous examples of "line pattern" (*chü-fa,* 句法, of which the verse eye is one type), and Fang Hui's (1227-1307) *The Essence of Regulated Verse from the Literary*

Constellation of the Isle of the Immortals (pref. 1283).[59] The latter discusses or marks verse eyes in a large number of poems, which are conveniently grouped according to conventional themes or subjects, making stylistic comparison practical. There is not room to go into the history of the verse eye in later criticism. It may, however, be mentioned in passing that *The Essence of Regulated Verse* was a source for Yang Tsai's (1271-1323) *Traditions in the Patterns of Poetry,* in which the verse eye is prominent, and that most of the critical texts discussed above were relevant to Hsieh Chen's (1495-1575) use of the concept in his *Poetics of a Vagabond Recluse.*[60] These two important works were often drawn upon by later writers.

The Verse Eye in the Context of Modern Stylistics

I would like to briefly comment here on the characteristics of the verse eye by considering it as a stylistics concept in relation to personification and foregrounding, and also by contrasting it with charactersitics of the "veiled" style. My point will be to explore the possibilities of a modern stylistics of classical Chinese poetry that would be synthetic, that is, react to both traditional and contemporary criticism. In the foregoing sections it was said that the verse eye has the mimetic function of creating an implicit link between scene and persona. The implicit connection appears in the animation of landscape and the sense of an intentionality which comes with this. It was also said that verse eyes have the stylistic function of forming the dominant element in a parallel couplet through the establishment of a paradigm of deviance. In these two functions there are thus certain similarities to the notions of personification and foregrounding; but the differences within these similarities are of far more interest, insofar as they bear upon old problems in modern poetics.

We begin with personification. In European literature one commonly makes a distinction between personification allegory, where abstract notions are given the status of dramatic characters, and personification of nature, where landscape is allowed pathetic response. When these two varieties of personification are used to make a dialectic for historical description, a common method for studying romantic literature is provided. East-West comparatists are thus often too readily inclined to juxtapose Chinese landscape poetry and the "nature" poetry of European romanticism. This does not work well, and the reason, I think, is that there rarely is anything

in the latter not touched by deistic emblems or by a meeting of secondary and primary imagination. We need only think of Eichendorff's "Wenn die Wipfel über mir schwanken,/ Es klinget die ganze Nacht,/ Das sind im Herzen die Gedanken,/ Die singen, wenn niemand wacht" (*Das Schloss Dürande*); or Wordsworth's "emblem of a mind/ That feeds upon infinity, that broods/ Over the dark abyss, intent to hear/ Its voices issuing forth to silent light/ In one continuous stream" (*The Prelude*); or Chateaubriand's "cette immensité qui fait naître en nous un vague désir de quitter la vie pour embrasser la nature et nous confondre avec son auteur" (*Le Génie du Christianisme*). Usually the personification of nature for its pathetic response is secondary to making from it natural music, mystical emblems, and touchstones for the imagination. Although in romantic poetry, as M. H. Abrams says, "the valid animation of natural objects, traditionally treated as one form of the rhetorical device of prosopopoeia, or personification, now came to be a major index to the sovereign faculty of imagination,"[61] there is still an important presence of other literary features - such as votive inscription, *genius loci,* emblematic nature, and the *lumen naturale* - which lead back to Greek and Roman pastoral poetry and to the *Psalms.*[62]

Of course none of these traditions is important in Chinese poetry. There is no shift from *natura naturata* to *natura naturans* in relation to new creative imagination. Nor does an asymmetric displace a symmetrical ideal in nature and form. Curiously, the reverse is true; parallelism becomes more studied as animated nature grows in importance from the fourth to the eighth centuries.[63] And during the same period the rigid form of Regulated Verse becomes established. We are not presently in a position to venture an interpretation of these differences, although the comparison poses an interesting problem for comparative study, which should try to relate the difference to other historical processes in Chinese poetics and thereby shed some new light on literary history in both traditions.

Morton Bloomfield has described the animation of the inanimate in personification in terms of semantic category deviation and grammatical deviation. This includes, for English, the absence of a normally required definite article, the use of verbs of animation, and the use of personal and relative pronouns normally reserved for animate things, where all of these are employed with something normally inanimate. Furthermore, animateness and inanimateness are semantic categories marking both nouns and verbs. Violation of this distinction brings about personification.[64] More or less comparable

features are the stylistic basis of personification in other European languages as well.

Among all of these, only semantic category violation is a factor in Chinese poetry. Landscape, we might say, is not so much anthropomorphized as *belebt,* and it would thus be better to speak of an "intentionalization" of scene, rather than of its personification. Besides, personification usually is part of a larger pattern in the European romantic poem. The elements of a revelatory emblem are distributed throughout the poem as parts of a comprehensive *mythos.*[65] With the exception of some earlier odes inspired by Buddhist ideas or making nature a psycho-cosmic map (of which Sun Ch'o's (ca. 301-ca. 380) *Voyage to Mt. Heavenly Terrace* and Chang Heng's (78-139) *Meditation on the Mysteries of the Way* are good examples[66]), where in any case there are lacking the revelation and *spiritus* of Schelling's nature, a *mythos* and its natural medium are not important in the landscape of Chinese poetry. Instead, nature and feeling are directly mirrors of one another.

Deviance in predication with respect to the animate-inanimate semantic categories, with which nouns and verbs are marked by conventional usage, is the only one of Bloomfield's features really basic to animation. This suggests to us that it would be worthwhile to look further into the relation of convention and deviance, which has been one of the central problems in literary theory since Viktor Šklovskij's essays on poetics back in the 1910's. Šklovskij took the turn-of-the-century aesthetics of Christiansen and literary-historical method of Brunetière and made defamiliarization and differentiation into the basis of literary understanding and the motivating force in literary history.[67] But the question which has haunted critical theory since that time is whether adherence to convention cannot well be considered equally as important as deviance in certain periods, styles, and literary functions. Jurij Lotman proposes precisely this kind of dichotomy between an "esthétique de l'identité" and an "esthétique de l'opposition" in an essay on the extratextual relations of a work in his *Leçons de poétique structurale.*[68] Michael Riffaterre has developed the same kind of dichotomy, on the level of the functional unfolding of a poetic text, in stylistics studies written over the past fifteen to twenty years.[69]

I would like to look briefly at this question in relation to structure in Chinese poetry, since the deviance of verse eyes is, in fact, by no means essential to the "scene" couplets of a Regulated Verse poem. Although Fan

Hsi-wen's *Night Dialogues* talks about the sudden conversion of the substantial into the insubstantial, or of "scene" into "feeling" through verse eyes,[70] Chou Pi's *The Three Forms of T'ang Poetry,* upon which Fan Hsi-wen bases this, considers straight "scene" to be the most fundamental, purest style - the major style of High T'ang poetry.[71]

This pure scene appears to be completely unmotivated. In that style how is the poem structured? How is the disconnected descriptive couplet relevant at all to the rest of the poem if there not only is no deictic connection, but also no intentionalization apparent through use of verse eyes? I think the answer lies in the relation of scene couplets in Regulated Verse to the much more extended description we find in earlier landscape poetry. In earlier landscape poetry it certainly was felt necessary to be explicit about the relevance of scene. The persona commonly explains, after painting out the appearance of things at a certain moment of the day in a certain season, what the complexion of the landscape has to do with his feelings in that moment. This is necessary because, as opposed to description which is relatively close to ballad conventions, here any landscape and any element in it can be used, but only by speaking directly to the relevance of its complexion to the persona will its significance be demonstrated.

This means that scene couplets in Regulated Verse rely upon the feeling associated with a particular kind of scene in earlier landscape poetry. Their significance is metonymic in other words. In Regulated Verse we often have a significant portion of the meaning of the poem unspoken, because it is intertextual. It is intertextual not in relation to a specific source, but rather, as Riffaterre has repeatedly shown for nineteenth and twentieth century French poetry, in relation to the variants of a specific literary phrase.[72]

The intertextual character of imagistic language in this style of Chinese poetry is what makes figurative interpretation difficult. The figurative logic of the poem as a whole, which frequently is paralleled by a redundancy in grammar in the European sonnet, finds no place in this kind of poetry. I think that we are therefore misled if we interpret on the assumption of a unified internal structure, trying to make every piece of the puzzle fit neatly together with the others. Instead, one should work with the recognition that interpretation will be incomplete, that an organic or mechanistic unity is impossible for a poem in proportion to the degree of its intertextuality. According to the extent of the discriminations which can be made in the

poem through awareness of historical stylistics, the indeteminacy of response to the poem will be limited, but not eliminated entirely.

In the case of poetry where the intentionalizing structure of verse eyes in the couplet is a factor, there is, in contrast, a limitation to the indeterminancy of response through a device operating on the level of the poem itself. It seems that as a general rule the use of verse eyes represents the need to sharpen the precision of the significance of imagery which, because the meaning made from it in the poem is novel with respect to conventional imagery or because associations from the literary tradition are lacking, would otherwise be too unpredictable. The verse eye has no necessary connection to the description of scene, but since the structure of Regulated Verse regularly calls for scene couplets in the middle of the poem, there is usually a correlation between the use of verse eyes and the self-animating quality of scene.

We have, then, a binary approach to the basic dimensions of style in the use of scene couplets in Regulated Verse. At the one extreme is imagery which can be motivated almost entirely through associations in literary tradition, and this represents what Liu Hsieh describes as the "veiled" style. At the other extreme is imagery which is motivated primarily through a paradigm of deviation within the pattern of the two lines in the couplet itself, and this represents what Liu Hsieh calls "brilliant" style. In each case the unpredictability of the scene couplets in the poem is limited on a different level, on the one hand through extratextual affiliations and on the other hand through internal structure.

From this it seems that perhaps a concept of limited indeterminancy would be useful in approaches to critical interpretation in general. The notion of two methods through which the unpredicability of the imagery's significance is limited could avoid the pitfalls of approaching the poem as an organically or mechanistically conceived unity, where everything in the poem is seen as reducing, in the structure of the poem as a whole, to completely determinate and singular meaning. The concept of organic unity in the Western critical tradition is based upon the idea of the interdependence of the parts of a living organism, and is also influenced by the models of unity in rhetoric and in the art of portraiture. One is thus led to a hermeneutics which assumes the independence and unity of a poem within itself. But as Johnsonian generic interpretation recognized and modern critical theory which emphasizes the literary-historical basis of understanding a text has pointed

out anew, a poem is not a construct which can stand entirely on its own.

The binary approach to stylistics I am suggesting here calls for the study of the materials of a poem in their literary-historical context. Certainly in modern work on Chinese poetry there has been very little attention given to this kind of study. But without it we can scarcely be aware of the associations or deviations in the elements of a poem, and only scratch the surface of its style and meaning. Chinese literary history has been abundantly filled in various periods with the anthologies, commentaries, and practical criticism necessary for historically based interpretation. It is their sheer volume, rather than their lack, which makes the task difficult. We can, however, neither approach a poem as did the well-read traditional critic, having no need for such studies, nor can we approach it as has been the practice of modern critics of Chinese poetry, assuming the poem's independence. The kind of literary-historical interpretive study I have outlined here should be synthetic, reacting to traditional stylistic concepts such as the verse eye, and also reacting to ideas in contemporary literary theory.

Notes

1. For a concise description of the formal structure of poetry written in the Regulated Verse form, see James J. Y. Liu, *The Art of Chinese Poetry* (Chicago: Univ. of Chicago Press, 1962), pp. 26-29. This form was well established from the seventh century on. Notes in traditional criticism on the verse eye are not limited to discussions of Regulated Verse poetry, but also frequently take examples from eariler poetry back as far as the fourth and fifth centuries to discuss the verse eye.
2. For a discussion of propositional and imagistic language, see Yu-kung Kao and Tsu-lin Mei, "Syntax, Diction, and Imagery in T'ang Poetry," *Harvard Journal of Asiatic Studies,* 31 (1971), 128-131.
3. Some of the texts taken up in the present essay are also discussed in my dissertation, "Formal Themes in Medieval Chinese and Modern Western Literary Theory," Univ. of Wisconsin, Comparative Literature, 1976 (Univ. Microfilms 77-8089).
4. 皎然, 詩議 on 苦思; in Kūkai 空海, 文鏡秘府論 [*Theory from the Secret Compartments of the Literary Mirror*], ed. Chou Wei-te 周維德 (Peking: Jen-min, 1975), p. 147.
5. Goethe, *Werke,* ed. Emil Staiger et al. (Frankfurt: Insel, 1970), I, 31.
6. Wordsworth, "Tintern Abbey," lines 21-22, in *Selected Poetry,* ed. Mark Van Doren (New York: Modern Library, 1950), p. 104.

7. Tu Fu 杜甫, 奉酬李都督表丈早春作 ["Reply to a Poem Written in the First Days of Spring by Provincial Governor-General Li, Grandson of My Paternal Aunt"], in William Hung et al. comp., *A Concordance to the Poems of Tu Fu*, Harvard-Yenching Institute Sinological Index Series, Supplement 14 (Taipei: Ch'eng-wen, 1966), p. 353.
All translations throughout this article are my own.
8. Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, trans. Willard R. Trask (Princeton, 1953), p. 485.
9. Auerbach, p. 486.
10. Fang Hui 方回, 瀛奎律髓, in 四庫善本叢書初編集部 Collectanea of Rare Editions from the Imperial Library, First Series, Collected Works Section (fascimile of a Ming dynasty edition, n.p., n.d.; repr. Taipei: I-wen, n.d.) 10.3b.
Cf. Fan Hsi-wen 范晞文, 對牀夜語 [*Night Dialogues*], in Ting Fu-pao comp. 丁福保, 歷代詩話續 [*Historical Anthology of Poetry Criticism, Second Series*] (Taipei: I-wen, 1974) 3.1b (p. 506), where the couplet from Tu Fu's poem is the first of several examples for Tu Fu's unusual inclination to put colors at the head of a line.
11. 登岳陽樓, *Concordance to Tu Fu*, pp. 541-542. Cf. *Essence of Regulated Verse* 1.2a. See William Hung, *Tu Fu: China's Greatest Poet* (Cambridge: Harvard Univ. Press, 1952), I, 261-262 for a discussion of the biographical and historical context of the poem and another translation.
12. 宿雨, *Essence of Regulated Verse* 10.11b.
13. From Hsieh's 登池上樓, 謝靈運詩選 [*Selected Poems of Hsieh Ling-yün*], ed. Yeh Hsiao-hsüeh 葉笑雪 (Hong Kong: Han-wen, n.d., preface dated 1956), p. 44.
14. 返照, *Concordance to Tu Fu*, p. 433. See discussion in Hu Tzu 胡仔, 苕溪漁隱叢話 [*Criticism Collected by a Fisherman-Hermit of the Jasmin River*], *Ssu-pu pei-yao* Collectanea Series (Taipei: Chung-hua, 1971) A.13.5b. Cf. Wang Kou 王構, 修辭鑑衡 [*The Comprehensive Mirror of Rhetoric*] (*Chih-hai* Collectanea edition) A.8b-9a; Wei Ch'ing-chih 魏慶之, 詩人玉屑 [*The Jade Dust of the Poets*] (Taipei: Shih-chieh, 1971), *chüan* 6 (p. 140); and Kuo Shao-yü 郭紹虞, 宋詩話輯佚 [*Fragments of Sung Criticism of Poetry*], Yenching Journal of Chinese Studies Monograph Series No. 14 (Peking, 1937), II, 237.
15. Kao and Mei, 120.
16. 秋登宣城謝朓北樓 *Essence of Regulated Verse* 1.3a.
17. For a discussion of the history of the aesthetics of "empty" (*hsü*) and "full" (*shih*), see Aoki Masaru 青木正兒, "詩文書畫に於ける虛實の理" ["The Principles of 'Empty' and 'Full' in Theory of Poetry, Prose, Calligraphy, and Painting"], in his 支那文學思想史 [*History of Chinese Literary Thought*] (Tokyo, 1943), pp. 409-430.
18. 宋之問, 新年作 in 全唐詩 [*Complete Poems of the T'ang Dynasty*] (Peking: Chung-hua, 1960), p. 657. See discussion in Fan Hsi-wen, *Night Dialogues* 2.5a (p. 501) in connection with note 58 below.
19. 滕王亭子, Hung, *Concordance to Tu Fu*, p. 397. See discussion in connection with note 52 below.
20. 陸機, 文賦 in 六臣註文選 [*The Six Commentators' Edition of the Literary Anthology*] (*Taipei: Kuang-wen, 1964*), *chüan* 17 (I, 312), On the term *p'ien-yen* ("single word"), cf. *The Analects of Confucius*, trans. Arthur Waley (New York:

Vintage, n.d.), p. 166: "The Master said, Talk about 'deciding a lawsuit with half a word' - Yu is the man for that"; and Ch'eng Shu-te, ed.程樹德, 論語集釋 [*Collected Interpretations to the Analects of Confucius*] (Taipei: I-wen, 1965), II, 747.

21. Liao Wei-ch'ing 廖蔚卿, "談六朝「巧構形似之言」的詩"["On Poetry with 'Artfully Structured Descriptive Language' in the Six Dynasties"], 中外文學, 3, No. 7 (December 1974), 20-34 and 3, No. 8 (January 1975), 190-205. See Chung Jung 鍾嶸, 詩品注, annot. Ch'en Yen-chieh 陳延傑 (1925; rpt. Taipei: K'ai-ming, 1958), pp. 16, 17, 25, and 27.
22. 明詩篇, from 劉勰, 文心雕龍新書附通檢 (*Index du Wen sin tiao long, avec texte critique*), ed. Wang Li-k'i 王利器, Centre franco-chinois d'études sinologiques, No. 15 (1951-1952; rpt. Taipei: Ch'eng-wen, 1968), p. 18.
The interested reader may consult Vincent Yu-chung Shih's complete translation: Liu Hsieh, *The Literary Mind and the Carving of Dragons* (New York: Columbia Univ. Press, 1959). The most useful of several commentaries is Fan Wen-lan, ed. and annot. 范文瀾, 文心雕龍注 (1936; rpt. Taipei: K'ai-ming, 1963).
23. 物色篇, *Literary Mind*, p. 120.
24. See Liu Hsieh's description of his dream of Confucius in chapter 50 of *The Literary Mind*.
25. 總術篇 (ch. 44), *Literary Mind*, p. 114.
26. *Literary Mind*, p. 84.
27. See esp. p. 92 of *The Literary Mind*.
28. *Literary Mind*, p. 94 line 9, but also esp. p. 87 in the chapter on establishing style (ch. 30, 定勢篇), where contemporary attempts to create a new style breaking away from tradition by making verse with strange (奇) diction and mixed-up (顛倒) syntax are strongly rejected.
29. *Literary Mind*, p. 100.
30. *Literary Mind*, p. 102.
31. On the two directions of interaction between feeling and things in relation to the mimetic basis of poetry, see esp. *Literary Mind*, p. 120 at the beginning of ch. 46, describing how the presence of a seasonal "aspect" in the changes of nature affects feeling; and p. 80, lines 8-9, describing how feeling and meaning go out, when the mind is cleared, to inhabit mountains and seas.
The "new style" I refer to is the landscape poetry of the past one hundred years or so, as Liu Hsieh himself describes the change. See the two passages from *The Literary Mind* cited at the beginning of this section. Liu Hsieh's view of *hsing* (興 evocation) in ch. 36 is probably also influenced by the new style and not strictly based upon the model of *The Book of Songs*, from whose commentary tradition the term comes.
32. 麗辭篇 (ch. 35), *Literary Mind*, p. 97.
33. *Literary Mind*, pp. 81-82.
34. *Literary Mind*, p. 105.
35. The terms 巧 (*ch'iao*, "artfulness") and 拙 (*chuo*, "simplicity") suggest cleverness for its own sake and the appearance of being unstudied. The relationship between these two poles is an important part of Liu Hsieh's literary-historical

evaluations with respect to various aspects of style in *The Literary Mind*. The relationship is also one point at which both the Confucian and the Taoist philosophical traditions would agree with each other, which is an important support for this as a dialectic in aesthetics throughout the later critical tradition.

The passage I refer to from Wang Jo-hsü's *Poetics of a Scholar from South of the Hu* (王若虛, 滹南詩話) is found in Ting, *Historical Anthology of Poetry Criticism, Second Series* (see above, note 10) 1.1b (p. 608).

36. See Manfred Fuhrmann, "Obscuritas: Das Problem der Dunkelheit in der rhetorischen und literaturästhetischen Theorie der Antike," in *Immanente Ästhetik - Ästhetische Reflexion*, ed. Wolfgang Iser, Poetik und Hermeneutik, No. 2 (Munich, 1966), pp. 47-72.

37. For Lao-tzu, see Arthur Waley, *The Way and Its Power* (1934; rpt. New York, 1958). For a Western language translation, with extensive commentary, of Yen Yü's criticism, see Günther Debon, *Ts'ang-Lang's Gespräche über die Dichtung: Ein Beitrag zur chinesischen Poetik* (Wiesbaden: Harrassowitz, 1962). Kuo Shao-yü's 郭紹虞, 滄浪詩話校釋 [*Ts'ang-lang's Poetics, With Textual Study and Commentary*] (Peking: Jen-min, 1962) compares numerous other Sung dynasty critical statements on the idea of enlightenment in poetry. Tu Sung-po's 杜松柏, 禪學與唐宋詩學 [*Zen Buddhism and Poetics in the T'ang and Sung Dynasties*] (Taipei: Li-ming, 1976) covers much of the same material in a somewhat more systematic way and is worth consulting.

For the statement by Mei Yao-ch'en, see Ou-yang Hsiu 歐陽修, 六一詩話 [*Poetics of a Man of Six Enjoyments*], in 歷代詩話 [*Historical Anthology of Poetry Criticism*], comp. Ho Wen-huan 何文煥 (Taipei: I-wen, 1974) .5b-.6b (p. 158). This passage is frequently cited in later criticism. On Mei Yao-ch'en's ideas on poetry, see Jonathan Chaves, *Mei Yao-ch'en and the Development of Early Sung Poetry* (New York: Columbia Univ. Press, 1976). See also Wong Wai-leung 黃維樑, 中國詩學史上的言外之意說 ["The Idea of 'Meaning Beyond the Words' in the History of Chinese Poetics"], in 中國詩學縱衡論 [*General Essays in Chinese Poetics*] (Taipei: Hung-fan, 1977), pp. 119-185.

38. *Classification of Poets* (see above, note 21), p. 28. For an extensive discussion of the problems with ch. 40 of *The Literary Mind*, see Wang Li-k'i's notes in his edition of the *Index du Wen sin tiao long, avec texte critique* (cited above, note 22).

39. Yüan Ching 元競, 古今詩人秀句錄序 in Kūkai, *Literary Mirror* (see above, note 4), pp. 163-165. Reference to Ch'u Liang 褚亮, 古文章巧言語 appears on pages 163 and 164.

40. The two couplets are cited on pages 165 and 164 of *The Literary Mirror*. The first is from Hsieh T'iao 謝朓, 和宋記室省中 and the second from his 冬緒鶯懷, see 全齊詩 [*Complete Poetry of the Chi Dynasty*], ed. Ting Fu-pao (Taipei: I-wen, 1975) 3.13a (p. 1019) and 3.10b (p. 1014). Where there are variants, I use Yüan Ching's version.

Yüan Ching notes that the idea in the second couplet is a play upon the passing of winter, whose whiteness has been transferred to the poet's hair, so that the mirror is sorrowful at the sight of his hair in the morning, because the poet's winter is just beginning as the winter of nature departs.

41. 李嶠，評詩格， in *Literary Mirror,* p. 53. Cf. 詩學指南 [*Guide to Poetics*], comp. Ku Lung-chen 顧龍振 (pref. 1759; rpt. Taipei: Kuang-wen, 1970), p. 94, where the version given of the same passage must undoubtedly be considered inferior to Kūkai's carefully preserved texts.

42. Hui-hung 惠洪，冷齋夜話，quoted in Wei Ch'ing-chih, *Jade Dust of the Poets* (see above, note 14), p. 44. This passage has been referred to recently by Jonathan Chaves in defense of translating the syntax of Chinese poetry as one pleases when there is ambiguity. See his note "On Translating Chinese Poetry," *Journal of Asian Studies,* 37, No. 1 (November 1977), 187.
See also Yang Wan-li 楊萬里，誠齋詩話 [*Poetics from the Studio of Sincerity*] (in *Historical Anthology of Poetry Criticism, Second Series*) .3b-.4a (pp. 154-155) for a discussion of 倒語 (*tao-yü,* "upside-down language") in relation to the same couplet from Tu Fu as Hui-hung refers to. This suggests that Liu Hsieh's 顛倒 and Hui-hung's 錯綜 are synonymous.

43. See above, note 28.

44. Edward Schafer, "Supposed 'Inversions' in T'ang Poetry," *Journal of the American Oriental Society,* 96, No. 1 (1976), 119-121. The reference is to Kao and Mei's "Syntax, Diction, and Imagery in T'ang Poetry," *Harvard Journal of Asiatic Studies,* 31 (1971), 49-136.

45. Chaves, see note 42, which was in response to Richard John Lynn, rev. of *Mei Yao-ch'en and the Development of Early Sung Poetry* and *Heaven My Blanket, Earth My Pillow: Poems from Sung Dynasty China by Yang Wan-li,* by Jonathan Chaves, *Journal of Asian Studies,* 36, No. 3 (May 1977), 551-554.

46. Huang T'ing-chien 黃庭堅，山谷詩集注 [*Collected Poems of Huang T'ing-chien, with Commentaries*], *Ssu-pu pei-yao* Series (Taipei: Chung-hua, n.d.) 16.4a.
For the association of Wang An-shih with this idea, see 杜工部草堂詩話 [*Poetics of Tu Fu of the Grass Hut*], comp. Ts'ai Meng-pi 蔡夢弼 (in *Historical Anthology of Poetry Criticism, Second Series*) B.3b-4a (pp. 244-245); and Shih Pu-hua 施補華，峴傭說詩 [*Discourses on Poetry by a Servant from Pinnacle Mountain*], in 清詩話 [*Poetry Criticism of the Ch'ing Dynasty*], comp. Ting Fu-pao (Taipei: I-wen, 1971). la-lb (vol.2, no pagination). Lo Ken-tse 羅根澤， 中國文學批評史 [*History of Chinese Literary Criticism*] (n.p.: Tien-wen, n.d.), p.476 quotes a passage from an early Sung dynasty text by Pao-hsien (保暹) which suggests the term "poetry eye" (詩眼) had some currency before Wang and Huang. I thank Susan Dodson for kindly bringing this passage to my attention.

47. *Poetics of a Man of Six Enjoyments* (see above, note 37) .4a-.4b (p. 157). Compare Fan Wen's association of " 句法以一字爲工，自然頴異不凡，如靈丹一粒，點鐵成金也 " with retelling this anecdote in Kuo, *Fragments* I, 410.

48. See Hui-hung 惠洪，冷齋夜話，*Hsüeh-chin t'ao-yüan* Collectanea Series, in the *Pai-pu ts'ung-shu chi-ch'eng* Series of Collectanea (Shanghai: Shang-wu, 1935-1937) 5.3b-4a; Fan Wen 范溫，潛溪詩眼 cited in Hu Tzu, *Criticism Collected by a Fisherman-Hermit,* A.5.1a-1b. The latter also found in Kuo, *Fragments,* I, 392; and Wei Ch'ing-chih, *Jade Dust, chüan* 14 (p. 291).

49. See Chu Tung-jun 朱東潤，中國文學批評論集 (1941; rpt. Shanghai: K'ai-ming, 1947), pp. 34-36 and 61-62; and 中國文學批評史大綱 (1944; rpt. Taipei: K'ai-ming,

1960), pp. 141, 148, 152-153, 157-158, 178, 185, and 208.

50. Same passage cited from Fan Wen in note 48 above.

51. Lü Pen-chung 呂本中, 童蒙詩訓, cited in Hu Tzu, *Criticism Collected by a Fisherman-Hermit* A.13.5b; Wang Kou, *Comprehensive Mirror of Rhetoric* (see above, note 14) A.8b-9a; Wei Ch'ing-chih, *Jade Dust, chüan* 6 (p. 140); and Kuo, *Fragments*, II, 237.

52. Yeh Meng-te 葉夢得, 石林詩話 (in *Historical Anthology of Poetry Criticism*) B.7a-7b (p. 251), also cited in Hu Tzu, *Criticism Collected by a Fisherman-Hermit* A.8.1a. See also a similar and probably related passage in Ko Li-fang 葛立方, 韻語陽秋 (in *Historical Anthology of Poetry Criticism*) 1.2b-3a

53. See the two poems discussed as examples at the end of the first section above.

54. Chang Chieh 張戒, 歲寒堂詩話 is included in the *Historical Anthology of Poetry Criticism, Second Series.* The other works mentioned here have been cited previously. The negative reaction to Kiangsi critical conceptions is a theme that motivates much of Chang Chieh, Yen Yü, and Wang Jo-hsü's criticism.

55. Yang Wan-li, *Studio of Sincerity* .9a. On Yang Wan-li, see J. D. Schmidt, "Ch'an, Illusion, and Sudden Enlightenment in the Poetry of Yang Wan-li," *T'oung Pao*, 60 (1974), 230-281; and Jonathan Chaves, *Heaven My Blanket, Earth My Pillow: Poems from Sung Dynasty China by Yang Wan-li* (New York: Weatherhill, 1975).

56. A useful edition is Chou Pi 周弼, 三體詩, ed. and annot. Murakami Tetsumi 村上哲見 (Tokyo, 1967).

57. Fan Hsi-wen 范晞文, 對牀夜語 (in *Historical Anthology of Poetry Criticism, Second Series*) 2.3a (p. 497).

58. Fan Hsi-wen, 2.5a (p. 501).

59. See notes 14 and 10 on these two anthologies.

60. Yang Ts'ai 楊載, 詩法家數 (in *Historical Anthology of Poetry Criticism*), see esp. pp. 472 and 476. Hsieh Chen 謝榛, 四溟詩話 (in *Historical Anthology of Poetry Criticism, Second Series*), see esp. p. 1392, where he says that Ts'ao Chih (192-232) was the root of verse eyes in T'ang poetry. See also related passages on pp. 1446 and 1458.

61. M. H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Oxford Univ. Press, 1953), p. 55.

62. For studies of these aspects of English poetry, see Geoffrey Hartman's essays on "Wordsworth, Inscriptions, and Romantic Nature Poetry"; "Romantic Poetry and the Genius Loci," and "Marvell, St. Paul, and The Body of Hope" in *Beyond Formalism: Literary Essays 1958-1970* (New Haven: Yale Univ. Press, 1970).

63. See Liu Hsieh's chapter on "Parallelism" in *The Literary Mind* for a significant justification of the *naturalness* of parallelism in poetic form, since it also predominates in nature.

64. Bloomfield, "A Grammatical Approach to Personification Allegory," *Modern Philology*, 60, No. 3 (February 1963), 165.

65. As Northrop Frye uses the term in his *Anatomy of Criticism* (New York: Atheneum, 1968).

66. Sun Ch'o 孫綽, 遊天台山賦 and Chang Heng 張衡, 思玄賦 are both to be found in the *Wen hsüan*, of which there is a complete translation by Erwin von Zach,

Die Chinesische Anthologie, 2 vols., ed. Ilse Martin Fang, Harvard-Yenching Institute Studies, No. 18 (Cambridge: Harvard Univ. Press, 1958).

67. See Viktor Šklovskij, "Die Kunst als Verfahren" and "Der Zusammenhang zwischen den Verfahren der Sujetfügung und den allgemeinen Stilverfahren," in *Russischer Formalismus: Texte zur allgemeinen Literaturtheorie und zur Theorie der Prosa,* ed. Jurij Striedter (Munich: Fink, 1971). Long quotes from B. Christiansen, *Philosophie der Kunst* (1909) and Ferdinand Brunetière, *Manuel de l'histoire de la littérature française* (1898) in relation to these ideas are found on pp. 51 and 121 (displaced from p. 51).
For a good general introduction, see D. W. Fokkema, "Continuity and Change in Russian Formalism, Czech Structuralism, and Soviet Semiotics," *PTL: A Journal for Descriptive Poetics and Theory of Literature,* 1 (1976), 153-196. Robert Scholes, *Structuralism in Literature: An Introduction* (New Haven: Yale Univ. Press, 1974) is also useful. Scholes has pointed out the legacy of Romantic aesthetics in the idea of defamiliarization; to the passages he cites from Wordsworth and Shelley might be added many others from their German and French contemporaries.
It should, however, also be noted that in "Die Kunst als Verfahren" Sklovskij is basing his conception of defamiliarization partly upon the usually neglected last section of Aristotle's *Poetics,* which is on the artificial dialect of literary writing and the need for a modicum of strangeness in it in order to make the medium perceptible. The necessity of recognizing the artificiality of the literary dialect is, of course, something with which Coleridge later criticized Wordsworth in his *Biographia Literaria.* This suggests that Šklovskij's conception is somewhat different. In any case, this early essay is also based upon the work of Jakubinskij, who had pointed out the existence of a literary dialect in Japanese poetry. We cannot go into the question further here, but the recognition of a literary dialect (in the distinction between *ya* 雅 , or "refined" and *su* 俗 , or "vulgar" language) and the discussion of how vocabulary and grammar from colloquial language can be converted into part of the literary medium are an important aspect of traditional Chinese criticism, as well. As far as I know, there has been no study of this aspect of Chinese stylistics.

68. Lotman's essay on "Le 'Hors-Texte' " was printed as a part of Léon Robel's translation, then in progress, of *Lekstii po struktural'noe poetike* (1964) in *Change,* 6 (1970). Since then there has also been a German translation by Waltraud Jachnow (Munich, 1972) as *Vorlesungen zu einer strukturalen Poetik.*

69. For a collection of Riffaterre's essays, with his own commentaries and revisions, see *Essais de stylistique structurale,* ed. and trans. Daniel Delas (Paris: Flammarion, 1971).

70. *Night Dialogues* 2.5a (p. 501).

71. *The Three Forms of T'ang Poetry,* II, 1.

72. For this idea, see esp. Riffaterre's "The Stylistic Approach to Literary History," in *New Directions in Literary History,* ed. Ralph Cohen (Baltimore: Johns Hopkins Univ. Press, 1974), 147-164.

73. The term "intertextual derivation" is taken from Riffaterre, "Semantic Overdetermination in Poetry," *PTL: A Journal for Descriptive Poetics and Theory of Literature,* 2 (1977), 10ff.

The idea of unpredictability is based upon Riffaterre, "Describing Poetic Structures: Two Approaches to Baudelaire's 'Les Chats,' " in *Essays in Stylistic Analysis,* ed. Howard S. Babb (New York: Harcourt Brace Jovanovich, 1972), p. 375. I feel that Riffaterre's development of the idea is too limited, since one of his key assumptions is that a poem preserves a structure, through redundancy, which saves the meaning of each of its components from otherwise being lost through gradual changes in language (i.e., in literary phrases). This implies an internal organic unity which I do not find necessary, for reasons which are developed in the text here.