

Assignment Sheet for Unit 5: Tang Poetry

Read:

Stephen Owen, "Poetry in the Chinese Tradition" (will be xeroxed). We will discuss this article in class and there will be a quiz on it.

Poems: we will focus on Wang Wei, Li Bo, and Du Fu, read:

Wang Wei 王維 (699 or 701--759 or 761): Two pieces from "Wangchuan ji" 輞川集: 鹿柴 and 樂家瀨; "Song bie" 送別; [redacted] "Za shi" 雜詩 (one of a group of three); "Zhongnan bieye" 終南別業.

Li Bo 李白 (701-762): "Yue xia du zhuo" (no. 1) 月下獨酌; [redacted] "Jiang jin jiu" 將進酒; "Qiupu ge" (nos. 5, 14) 秋浦歌; "Zi qian" 自遣; "Linlu ge" 臨路歌.

Du Fu 杜甫 (712-770): "Bing ju xing" 兵車行; "Yue ye" 月夜; [redacted]; "Jueju si shou" (1) 絕句四首; "Lü ye shu huai" 旅夜書懷 [redacted] "Jiangnan feng Li Guinian." 江南逢李龜年.

For bibliographies on the above poets, consult *Indiana Companion*. Also, I have written an article on Du Fu (advanced students should consult):

"Du Fu's 'Gazing at the Mountain'" *Chinese Literature: Essays, Articles, Reviews* 16 (1994): 1-18.

To Do and Think About:

1. Judging from their poetry what kind of persons do you think Wang Wei, Li Bo and Du Fu were? Do you think that their styles reflect their character? If so, in what ways?
2. Based upon his poetry, guess what Wang Wei may have looked like. If you were a painter what would his portrait look like.
3. What are your impressions of Li Bo? What kind of man do you see when you read Li Bo's poems? Can you understand or identify with him as a person? Who is Li Bo?
4. Li Bo's contemporary, He Zhizhang 賀知章, once described Li Bo as a "banished immortal" (*zhe xianren* 謫仙人). What do you think he meant by this?
5. The Ming critic, Hu Yinglin 胡應麟 (1551-1602), once described Li Bo's five-syllable *jueju* 絕句 as *tianxian kouyu* 天仙口語. Explain what he meant.
6. What are your impressions of Du Fu? What kind of man do you see when you read his poems? Can you understand or identify with him as a person? In some ways he is as difficult to "define" as Li Bo.
7. Du Fu and Li Bo are considered China's two greatest poets. Critics have often paired the two, comparing their styles and arguing that one is superior than the other. How do you feel?
8. As you read Du Fu, pay careful attention to historical events and Du Fu's life. Du Fu's poetry must be read in the context of his life and times. Note the date and setting as you read each poem. Consider the effects of 755 upon his poetry and his decision to travel away from the capital with his family.

Paul S. Popp, ed. *The Great Age of Chinese Poetry: The High Tang* (New Haven: Yale University Press, 1981).
TWELVE Berkeley: U.C. Press, 1990.

Poetry in the Chinese Tradition

Stephen Owen

Despite the claims of poets and lovers of poetry, it is a simple fact that lyric poetry has never played a direct or forceful role in Western civilization. Other forms of literature have played a large, if usually unacknowledged role: dreams of Homer drove Alexander the Great to conquests, and Nero played at being the divine tragedian both in the empire and on the stage. In more recent times motion pictures embody desires and values, and this art form shapes timid imitations in our daily lives. But unlike the narrative and dramatic forms, lyric poetry has always been a peculiar and singular occupation, uneasily honored by a few and largely ignored by most. However, in Chinese civilization poetry has been and remains an important part of the way in which the Chinese have understood themselves and their past. The differences in the role of poetry in the two civilizations is largely a consequence of different conceptions of what poetry is and what is achieved through it.

The Western concept of literature developed out of ancient epic and drama: narrating and acting out stories. The most popular forms of literature today—novels and motion pictures—have grown out of that tradition. The best Western lyric poetry has remained close to epic and drama and has shared their values of creation and making (the etymological meaning of “poetry” is “making”). Poetry tells tales, recounts or recreates visions, and speaks of the self through masks, as in a play. Such poems are the work of poets, who see themselves and are seen by others as a breed apart: writing poems is simply not a part of the average person’s everyday life. Perhaps many people write poems in youth and

All translations in this chapter are my own. The T’ang poems appear in slightly different versions in my book, *The Great Age of Chinese Poetry: The High Tang* (New Haven: Yale University Press, 1981).

have dreams of being a poet, but the public acclaim that accompanies that dream is given to few; and denied such acclaim, the impulse to write poetry usually withers.

The Chinese lyric was conceived very differently and occupied a very different place in Chinese society. It was a companionable art, for private and social use; and though one might dream of achieving fame for one’s poetry, the rarity of such fame in no way undermined the pleasure or value in the act of writing. The lyric poem is defined as *yen chih*, “to articulate what is in the mind intensely.” Put simply, the Chinese lyric at its best was conceived as the highest form of speaking to someone else, an activity appropriate to all human beings on certain occasions and in certain states of mind.

The desire for such a general human poetry has not been entirely absent in the Western tradition, but powerful illusions about the specialness of the poetic vocation made this desire questionable. The poet William Wordsworth once gave a definition of poetry that seemed to approach the Chinese definition: he said that poetry was “a man speaking to men.” This famous definition was a special moment in the history of Western poetry; Wordsworth tried to articulate the impulse toward a lyric poetry that would be truly different from the novel or drama. But the history of Western literature led him to phrase his definition in the wrong way, and that misphrasing made it impossible to escape the archaic Western concept of literature. When he said “a man speaking to men,” he saw lyric poetry as addressing a collective plural, as in epic and drama. Whoever speaks to everyone speaks to no one in particular.

The Chinese understood the lyric as speaking not to humanity as a whole but to *someone* else, some person or group the poet knew or even someone of another age and place, someone the poet would like to know. This someone would be a person the poet hoped would come to know *him* through the poem. The Chinese had a rich vocabulary for writing about poetry, but within that rich vocabulary there is no term quite like the Western word “audience,” the collective plural of Wordsworth’s “a man speaking to men.” The term that Chinese writers on poetry used instead for a good reader was *chih-yin*, “the one who knows the tone,” and that term goes back to an old story in the Taoist text *Lieh-tzu*:

Po-ya was a master in playing the lute, and Chung-tzu-ch’i was a master in listening. When Po-ya played his lute, his mind might be fixed on climbing a high mountain; then Chung-tzu-ch’i would say, “Wonderful! Uprearing and towering like Mount T’ai.” Then Po-ya’s thoughts might turn to the flowing water, and Chung-tzu-ch’i would say, “Wonderful! Rolling on in floods like the Yangtze and Yellow Rivers.” And whatever was in Po-ya’s mind, Chung-tzu-ch’i knew it.

Once Po-ya wandered by the dark northern slope of Mount T’ai and suddenly came on a terrible storm. He stopped beneath a cliff, his heart

full of melancholy. Then he took his lute and played it, first a melody of the downpour, then the tones of the mountain itself crashing down. And every melody he played, Chung-tzu-ch'i followed his excitement to the fullest. Then Po-ya put down his lute and said with a sigh, "Wonderful is your ability to listen. The images you see in your mind are just like those in my own. How could I conceal any sound from you?" (*Lieh-tzu*)

The *chih-yin*, the "one who knows the tone," is the good reader of poetry, and the phrase has a rich resonance; it is also a particular kind of friend, a person whose sympathetic nature and willing familiarity make that person able to see through the music (or the words of a poem) to the other person and his or her state of mind. In the course of its long history, a poem might discover a million *chih-yin*, but these *chih-yin* never make an "audience." Every time the poem meets a good reader like Chung-tzu-ch'i the relation is private, personal, and unique. This definition is not at all an unreasonable model for literature; it is, after all, the way we relate to other people in our lives, whereas finding a willing audience is as rare as being a poet.

In contrast to Wordsworth's "man speaking to men," the Chinese lyric is someone speaking to someone else. The motives in such speaking may be grand or petty: to complain about a social abuse, to explain one's position in a political crisis, to state one's most cherished values, to give an account of visiting a mountain, to talk about depression, or even just to tell what the poet did that day. This speaking may have much "meaning" in the Western literary sense or it may have little. But if you become the good reader and friend of the poet, you are interested in the poem because you care about the person, and the poem's complexity is the complexity of a human being.

The relation formed in the poetic act does not need to be confined to people in the present. The Confucian philosopher Mencius once spoke of the impulse to form friendships with others: a person looks for friends on an ever wider scope until finally that person is compelled to go beyond the present and read the works of the ancients. Mencius called this "going beyond to make friends." In hope of such a relation a person might write poems with his eyes on the future.

In a basic way Chinese poetry becomes a way to create community, both speaking to others in the present and creating a living community across time. To a reader in the nineteenth or twentieth century, the eighth-century poet Tu Fu can be as real a person as anyone in the everyday world. Poetry is seen as a means to know others and to make oneself known to others. This function helps to explain some of the uses of poetry in the Chinese tradition that are often surprising to Western readers. For example, writing poetry was used in the civil service examination to qualify a person for holding public office. This example would be a bizarre use of poetry in the Western sense of the term, but if the

poem reveals "what kind of person" the writer is, then it can become an important way to judge someone's suitability for office.

To understand the powerful role of poetry in Chinese civilization it is necessary to look to the beginnings of poetry. These origins, out of which the kind of poetry I have been describing took shape over a span of many centuries, can be traced to the history of one of the Confucian Classics, the *Shih ching*, or *Book of Songs*. The *Book of Songs* is a collection of over three hundred songs composed between about 1000 B.C. and 600 B.C., when the collection reached its present form. These songs represent every aspect of life in the Chou dynasty: ritual hymns to the Chou ancestors, ballads about the founding of the Chou dynasty and its wars of expansion, moral poems, marriage poems, banquet songs, and folk poems.

To the reader familiar with early Western poetry and the archaic religious writings of Near Eastern civilization, the most striking characteristic of these Chinese songs is the absence of terror. There is reverence for the spirits and much human unhappiness, but there is little of the terror at the arbitrary actions of an incomprehensible deity or the terror at the same fearsome forces at work in human beings. Greek myths of origin often begin with a rape or murder. But in the first stanza of the song "Birth of the People" Chiang Yuan founds the house of Chou as an act of her own will, controlling the god through ritual:

The one who first gave birth to the people
Was the Lady Chiang Yuan.

How did she give birth to the people?

By the rites she made and the sacrifices,

To be no longer childless

She walked on the toepoint of the god,

Then became fertile, then increased,

Was made pregnant, was soon delivered,

Gave birth and nurtured,

And this was Hou Chi.

As so often occurs in stories about divine infants in folktales everywhere, Hou Chi, Prince Millet, the founder of the House of Chou, is exposed to the elements. But unlike similar stories in other civilizations, "Birth of the People" shows little interest in why the exposure occurs. The infant Hercules strangled serpents that Hera sent to kill him; but Hou Chi, exposed in the wilderness, is protected and fostered by nature's creatures. Even so, the exposure and the protection scarcely matter, occupying only one stanza of the song. Most of the song is devoted to a loving enumeration of the kinds of grains that grew from Hou Chi's planting and to a celebration of the phases of the agrarian cycle. The song ends by bringing the ancient cycle and its rites up to the present.

Tell us about the sacrifice—

The grain is pounded, the grain is baled,
The grain is winnowed and trampled.

We wash it until it is thoroughly soaked,
Steam it until it is all steamed through.

Then we consider, then we plan,

On a southernwood fire we sacrifice fat,

And take a ram for the rite of the road-god.

Then we roast it, then broil it,

To initiate the succeeding year.

It fills the platters

The platters and the tubs.

And when the fragrance begins to rise,

The god on high takes it with pleasure,

For the scent is good indeed.

Hou Chi founded these rites,

And the people have in no way failed in them,

From then all the way until now.

This immense confidence in the stability of the rites and of the relations between gods and humans is not likely to lead to tragedy or to curses that follow from generation to generation. It does, however, lead to a different sense of beauty, one based not on mystery but on the balance and order of the relationship between humans and the natural or spirit world.

In the centuries that followed the completion of the *Book of Songs* Chou civilization crumbled, and its feudatories became the Warring States. Although society endured terrible suffering in this period, those evils seemed to be the result of human error—terrible enough but possible to correct and not based in any transcendent mystery of the universe and its deity.

Much of the *Book of Songs* consists of what seem to be folk songs that contain motifs common to folk poetry everywhere.

There is a dead doe in the wilds,
All wrapped in white rushes.

There is a girl whose thoughts are of spring,

A gentleman led her astray.

There are bushes in the forest,

A dead deer in the wilds,

All bound around with white rushes,

There is a girl white as marble.

"Slowly now, and gently—

Don't touch my apron,

Don't make the dogs bark!"

The comparison of lost virginity and the death of an animal can be found in folk poetry the world over. However, the closing changes the

common song of seduction. The girl speaks up in protest, but her admonition is directed to her worries about waking the dogs and, through their barking, waking her family.

The *Book of Songs* was the beginning of Chinese poetry, and it was a beginning in lyric rather than in epic and drama. In its maturity Chinese poetry owes much to these origins but less to the *Book of Songs* itself than to the long and complicated history of the use and interpretation of its ancient songs. Through that history of interpretation the *Book of Songs* became the archetype for all poetry. During the period after the anthology took its final form, learning the *Book of Songs* by heart became an essential part of the education for anyone who wanted to take part in the life of the feudal courts, and the ability to quote these songs appropriately was considered necessary for polite discourse. In the *Analects* Confucius admonished, "If you don't know the *Book of Songs*, you will have no way to speak well." Envoys sent from one court to another and philosophers frequently quoted the *Book of Songs* in their speeches, both to prove points and to *hsing*, that is, to "stir" the listeners to sympathy with their point of view.

Before the Ch'in dynasty the *Book of Songs* had already acquired great authority, and because it was one of the central texts of Confucian learning the *Book of Songs* was ordered burned by the first Ch'in emperor, who wanted to destroy traditional values and replace them with his own utilitarian statism. But with the founding of the Han dynasty, the *Book of Songs* was reconstructed from memory and was reinterpreted to satisfy the interests of Han scholars. More than any other moment in the tradition, the Han reinterpretation of the *Book of Songs* established the importance of poetry in Chinese civilization.

According to the Han scholars one could find the moral history of the Chou dynasty in the *Book of Songs*; it was a kind of "interior history." The history embodied in the *Book of Songs* did not tell of historical events, but rather gave the reader a real sense of what it was like then, as seen through the responses of the individual authors of the poems. By reading the poems of the *Book of Songs* the later reader was supposed to be able to see the world through the mind and eyes of people of an earlier era. Poetry was not a craft or an art, but rather an involuntary expression of strong feeling bound up with the particular moment in history and society when it was produced.

This Han interpretation was codified in the Great Preface to the *Book of Songs*, which became the orthodox definition of poetry for the rest of the history of traditional China:

The poem is that to which what is intensely on one's mind goes. In the mind it is the intensity of intent; coming out in language it is a poem.

Emotions are stirred within and take on form in words. If words alone are inadequate, we speak it out in sighs. If sighing is inadequate, we sing it.

If singing it is inadequate, unconsciously our hands sway to it and our feet dance it out.

The emotions emerge in sounds; when those sounds have patterning, they are called "tones." The tones of a well-managed age are at rest and happy: its government is balanced. The tones of an age of turmoil are bitter and full of anger: its government is perverse. The tones of a ruined state are filled with lament and brooding: its people are in difficulty.

Although the Han interpretation is a general statement open to a wide latitude of interpretation, it provides guidelines that shaped the development of future poetry. First, poetry is conceived not as an activity practiced by poets but as a general human activity, something that "happens to" people when they experience feelings of a certain intensity. It differs from ordinary language not absolutely but by degree. Poetry comes forth naturally; it cannot be helped. And the good reader can see in such poetry both the state of mind of the writer and the circumstances of the world in which that writer found himself.

The Confucian scholars, whose interpretive traditions lay behind the formation of the Great Preface, were primarily interested in moral history, the ways in which the moral climate of a particular age would manifest itself in writing. Thus, a poem like "There is a dead doe in the wilds," quoted earlier, would be taken to show the decline of courtship and marriage customs that accompanied the political decline of the Chou. Although the particular interpretation made by these early Confucian commentators may now seem somewhat farfetched, the principle behind such interpretation remains valid and is, in fact, the principle that sustains much Marxist and historicist interpretation in the West: the social and political conditions of an age cannot but appear in poetry.

Confucian interest in moral history helped to shape one strain in the Chinese poetic tradition, namely, where poets write with the purpose of exposing social abuses. By making the evils of such abuses emotionally vivid through their poetry, these poets hope to encourage the ruling powers to correct them. The Tang poet Po Chü-i (772-846) has several series of such poems, which have perhaps been more often praised in this tradition than read. The following song, "The Old Charcoal Seller," is directed against the practice in which the emperor's agents requisitioned any goods for use in the palace, setting their own prices.

An old charcoal seller

Who cut the wood and burned it to charcoal
in the South Mountains,

From the smoke his face has turned the color of ash,

The locks of his hair are graying,
his fingers all black.

When he sells his charcoal, what does he use
his money for?—

Clothes for his body, food for his belly.
Though the clothes he now wears are terribly thin,
He worries about the charcoal's price
and wants the weather cold.

Last night outside the city a foot of snow fell,
And at dawn his charcoal cart
crunched through the icy ruts.

His ox was worn out, the man was hungry,
and the sun was already high,
When he stopped the cart in the slush
outside of the market's south gate.

Two riders come prancing toward him,
he wonders who they are—

A palace eunuch officer
with his white-robed servant boy;
In his hand he holds an edict

which he reads to the man out loud,

Then turns the carriage and shouts at the ox,
dragging it northward to the palace.

In that carriage the charcoal was more than a
thousand pounds,

But the palace official who drives it away
doesn't care at all.

A half a bolt of red gauze, a yard of fine silk
Have been tied upon the ox's head,
payment for his charcoal.

The imperial government used silk as a medium of exchange, but the price set by the palace eunuch would only buy the old man five or ten pounds of rice, hardly enough to see him through the winter.

The impulse to discover social circumstances behind a poem occurs not only in poems like "The Old Charcoal Seller" but also in pieces that permit such interpretation less directly. The following piece is from a collection of poems called the "Nineteen Old Poems," probably from the early second century A.D. A social interpretation would see in it a sense of despair owing to the decline in Eastern Han society rather than a sense of despair about the universal human situation.

Those who have gone seem more remote each day,

The newly come each day seem more like kin.
I go out the gates, gaze straight ahead,

And see only the mounds of tombs.

Ancient graves have been plowed into fields,

Their cypress and pines cut down for fuel.

Sad winds roar through white willows

Their moaning brings grief too much to bear.

I long to return to my village home,

But about to go, no road takes me there.

The Great Preface may have encouraged such political and social interpretation, but its implications were much broader than political poetry. If poetry revealed a human state of mind, it not only implicated the political and social circumstances in which the person found himself but also revealed the nature of the person.

Perhaps the first poet to make full use of poetry as a means to articulate the apolitical dimensions of personality was T'ao Ch'ien (365-427). In T'ao Ch'ien's age, as in most of Chinese civilization, an educated man found full justification only in service to the state and society. However, there were many intellectuals who sought fulfillment in other, private goals, and the poetry and prose of such individuals is more widely read today than the writings of men who chose the regular course of state service. The fact that these individualists wrote more voluminously and persuasively cannot be taken as a sign that the age was dominated by individualism; rather, the decision to reject state service created a greater need for the poet to offer self-explanation and self-justification.

T'ao Ch'ien held office briefly, then made the radical decision to give up his post and return to his farm to spend the rest of his life as a farmer. Considering the dangerous political circumstances of the age in which he lived, this may have been a wise decision, but it was not an easy one. He used his poetry as a means to justify his choice, both to himself and others. T'ao's poetry became a kind of poetic autobiography and as such was an important stage in the development of the concept of poetry as a means to make the self known. In the following poem, the first in a series of five entitled "Returning to My Gardens and Fields," T'ao gives the essential narrative of alienation followed by return to his true nature.

Since youth I felt no sympathy for common things,
By nature I loved the mountains and hills.
But I made a mistake, fell into the world's net,
And once gone, remained there thirty years.
The caged bird yearns for its former forest,
Fish in a pond long for their native deeps.
I cleared wasteland by the edge of the southern wilds,
And to keep my simplicity went back to my gardens and fields.
A square plot, ten acres or so,
A thatched cottage of eight or nine rooms.
Elm and willow shade the rear eaves,
Peach trees and plums form rows before my hall.
Faint in the distance are villages
From which coils of smoke wind upward;
Dogs bark deep in the lanes,
Cocks crow from the tips of the mulberry.
No dust and dirt mix in my yard,
My empty chambers give ample peace.
Long I have been caught in a cage,
And now again I return to the nature of things.

Such life choices do not inherently require writing in poetry. Poetry is the means that gives such choices value, that makes them "public" (even though T'ao Ch'ien would claim that both the choices and poems were private). By writing again and again about his choice to retire to his farm, T'ao Ch'ien creates for himself a myth of the "natural life," which he sets against the more commonly accepted values of state service.

The poetry of the T'ang dynasty set the model for poetry in traditional China for the next thousand years. The great poets of the eighth and ninth centuries remained the most powerful figures for later ages, reminders of how successful poetry could be in embodying a human personality. In the latter part of the seventh century the Empress Wu introduced the composition of poetry into the civil service examination, which served as a means to recruit government officials from outside the aristocratic circles that surrounded the court. At about the same time the composition of poetry became a pervasive practice among the educated. Previously, poetry had been the practice of the few, of courtiers and eccentrics like T'ao Ch'ien. But beginning in the eighth century Chinese poetry began to realize its ancient promise that it be a means for anyone to "speak what was on the mind intensely."

In the T'ang, poetry was often more an activity than a literary "thing"; it was something an educated person was called on to do in certain circumstances. Some of the occasions for poetry were highly formalized. A person who was invited to a party would be expected to produce a poem in the same way that someone in the modern world is expected to play a parlor game the host might choose. One consequence of such uses of poetry was a vast quantity of second- and third-rate poetry. The pleasures of such poetry for the host and other guests were modest: the celebration of that moment, a fine turn of phrase, the way in which someone they knew expressed himself. These modest pleasures hold little allure for readers a thousand years later. However, some of the greatest poems of the dynasty can be found within that vast corpus of occasional poetry.

Partings and parting banquets were another important occasion for poetry. The friends and associates of the person leaving would often accompany the traveler a small distance on the journey. Then they would stop, set up a feast, and drink until late in the night. The next morning the bleary-eyed traveler would begin the serious part of the journey. This activity called for the composition of poems that would often be written out in a scroll and presented to the traveler on his final departure.

To drop in on a friend for a visit or, having dropped in, to find the person not at home were occasions that called for poems. Like banquet poems and other kinds of occasional poetry, such poetic "house gifts" might be modest verse, but they might also rise to the level of great art. "Visiting the Recluse on Mount Tai-t'ien and Not Finding Him In" is a famous poem by Li Po (701-762):

A dog barks amid the sound of waters,
 Peach blossoms dark and heavy with dew.
 Where trees are thickest I sometimes see a deer,
 Noon in the ravine, but I hear no bell.
 Bamboo of wilderness split through blue haze,
 A cascade in flight, hung from an emerald peak.
 No one knows where you've gone—
 But I linger, disappointed, among these few pines.

It is worth our while to linger a while with this poem, to consider both how it functioned as a social act and how it transcended that immediate social purpose to become one of Li Po's best-known poems. On one level, the level most Western readers can see directly, Li Po is simply describing the scene around the recluse's dwelling and politely stating his disappointment that the man was not at home. But to be a good reader of the poem and of Li Po, to be the *chih-yin*, requires a special kind of attention on our part: we must follow the movement of Li Po's perception, and in that movement we must understand where the poet is and what he cares about. Learning to be a good reader of Chinese poetry is an art as fine as being a good poet.

Some of the things necessary to understand the poem are "lore." The good reader would associate peach blossoms with the story of "Peach Blossom Spring," in which a fisherman followed a trail of peach blossoms deep into the mountains where he found a village that had remained cut off from the outside world for centuries; the reader would know that Buddhist monasteries, located deep in the mountains, would ring the monastery bell at noon; and the reader would know that the pine was the emblem of moral integrity and the solitary life. But apart from these bits of lore, the art of reading requires only an intuitive sense of the way in which a description implies a particular "stance" and state of mind on the part of the person giving the description. If we learn this art of reading, we can easily understand why this poem was an appropriate "house gift" on this particular occasion, and why it became a very famous poem for future generations; we can also begin to see something of the immense appeal T'ang poetry held and still holds for Chinese readers.

The opening, "A dog barks amid the sound of waters," is a bold juxtaposition of sounds. The good reader knows at once that Li Po has been traveling through the mountains to find the recluse, hearing nothing but the sound of rushing waters. The intrusion of the dog's barking is a sign to the traveler of a human presence in the landscape; at the same time, to the person living hidden in the mountains, the barking announces the arrival of someone from the outside world. But beyond revealing the visitor to the recluse and the closeness of the recluse's dwelling to the visitor, this juxtaposition of sounds—the flowing waters and

the dog's barking—is a structure of abrupt intrusion, the sensuous counterpart of the poet's intrusion into the quiet world of the recluse.

To notice the peach blossoms is an allusion to the story of "Peach Blossom Spring," explained earlier. As the dog's barking tells the poet that he has finally reached the dwelling of the recluse, the peach blossoms heavy with dew reveal to us how the poet knew the way there. We smile. The heavy peach blossoms fall into the water (whose sounds the poet heard in the first line) and are carried by the current down the mountain, forming a trail for an outsider to follow to reach the home of someone hiding away in the mountains.

The poem is a search; the poet is looking for someone who is "hidden away" but is only finding elusive traces of the recluse's presence, traces half appearing in the landscape. In the thickest part of the forest a deer briefly appears, a creature whose wariness of humans is like the wariness of the recluse toward outsiders. For Li Po, looking intently to find the man, that movement might have been him. But the very fact that the deer would let itself be seen is evidence that the recluse has been here: in this place the shy animal has little to fear from a human. Like the barking of the dog, its appearance is another mark that the recluse is nearby—somewhere.

The water rushing down the mountain forms a ravine, along which the poet climbs. The steep sides and the thick trees growing along them keep the ravine in shade through the morning and afternoon. There is only one moment of full light, at noon when the sun is directly overhead. As the poet climbs through the shadows and approaches the home of the recluse, suddenly the sun breaks into the ravine. He stops and listens, knowing that in a place as remote as this one there might be a monastery, whose presence he can know by the sound of the noontime bell, just as he knew the presence of the recluse by the sound of the dog's bark intruding on the sound of the waters. However, there is only silence; and in that silence he realizes just how far into the wilderness he has come.

The next two lines are very beautiful, fine examples of the T'ang art of the couplet and of the way in which the description of the natural world is a mirror for human concerns. He sees a blue haze, and within that haze are tall straight stalks of bamboo, green and barely defined against the background of mist. After the intrusive barking of the dog, which let the poet know how close he was to the recluse and let the recluse know an outsider had come, everything seems to elude Li Po: he looks intently for something or someone; a shape half appears, then recedes—a deer, the bamboo in haze. Then that solid vertical figure of bamboo in the fluid haze becomes the vertical figure of the fluid waterfall, set against the solid background of the cliff. This waterfall becomes the "sound of waters" that carries the peach blossoms down into the mortal world.

In the last couplet the poet reaches the recluse's dwelling (which fortunately has a servant present to tell him that his master is not there). All the figures that half appeared, then disappeared, are gone; what remains is only a stand of pine trees where the poet leans, disappointed at not finding the recluse. Here a bit of lore is necessary. Li Po and his readers all know that the pine tree is the emblem of the recluse. Li Po has found the recluse in finding the surroundings that make the recluse what he is. Finding the person is unnecessary. Like the sounds of the mountain landscape when the dog is not barking at an intruder, the recluse has merged perfectly with nature, has disappeared into it. Li Po pretends to be a "worldly" person who does not recognize that he has truly found the recluse by finding his surroundings.

Ch'iu Wei, a contemporary of Li Po, wrote a poem on a similar subject; Ch'iu Wei climbs the mountain to the dwelling of the recluse, discovers that the man is not at home, and at the end of the poem states the principle more obviously than Li Po:

Though we didn't assume the roles of guest and host,
I have found the pure truth of your life here:
My impulse finished, I go back down the mountain—
Why should I have to wait for your return.

On one level Li Po has written a polite occasional poem, praising the man for the beauty of his home in the wilderness and the perfect life he has found there. It is the sort of poem one is supposed to write when paying an unexpected visit on a friend and not finding him at home. On another level it is a deeper poem about human beings and nature. On this level Li Po's poem goes beyond its use in a social occasion to become a very famous work that has appealed to readers for a thousand years.

Occasional poetry was an important form of participation in the social world; it was the most common context for writing poetry. It was not, however, the only kind of poetry. As in Western poetry, there were poems on general topics; and although poets still preferred concrete occasions for composition, those occasions did not have to be social ones. In Li Po's poem, for the sake of a compliment he assumes the role of a worldly intruder into the pure world of the recluse. Elsewhere, in "Question and Answer in the Mountains," he assumes the role of the recluse who rejects the common world.

You ask me why I choose
to lodge in emerald hills;
I laugh and do not answer you,
my heart is calm and still.
Peach blossoms in flowing water
disappear into the distance:
There is another universe
apart from the human world.

Together with Li Po, Tu Fu (712-770) is considered the greatest poet of traditional China. Tu Fu was caught in the middle of the great rebellion of the northeastern armies under the leadership of their general An Lu-shan. His captivity behind rebel lines, his escape to the loyalist court, and his later wanderings through the western provinces of the crumbling T'ang state made him a witness to great political events; in that role he fulfilled perfectly the definition of poetry given in the Great Preface of the *Book of Songs*: he unified the personal and the public aspects of the age. Many of his poems comment directly on battles and imperial policy; but toward the end of his life, traveling down the Yangtze River, he wrote some of his finest work, integrating private experience with the T'ang vision of the universal order. The following poem, "Spending the Night in a Tower by the River," is from this period.

The color of darkness extends on the mountain paths,
As I lodge by the river gate, high in a study,
A thin cloud spends the night on cliff's edge,
The lonely moon topples in the wave.
Storks and cranes fly calmly one after another,
Wild dogs and wolves howl over their prey.
I cannot sleep for worry over battles—
I have no strength to right the universe.

As in Li Po's poem, description here is the movement of Tu Fu's attention, first watching the darkness as it rises up the paths through the mountains (when the sun sets, the mountaintops catch the last light, so darkness seems to rise "up" the mountain). Tu Fu is in K'uei-chow, built on a steep mountainside that slopes down to the Yangtze River. High in the tower by the river, he feels he is clinging to the very edge of the land; then looking out, he sees his counterpart in the cloud, hanging motionless on the cliff's edge, as if about to fall into the river. That precarious position directs his attention to something falling; he looks down into the river and there sees the moonlight tossed about in the turbulent waters, as if the moon itself had fallen. Darkness and danger seem to surround him.

Hanging at the edge of things, there are two possibilities, falling to destruction or flying free, the actual movement of the cloud that seems so precariously balanced on the cliff. Poems like this one by Tu Fu are built of parallel images and oppositions: every shape has counterparts and contrasts. The form of the cloud on the point of flight finds a parallel in the image of cranes and storks, birds associated with recluses and immortals, moving easily through the air. Below the cranes and storks in the darkness Tu Fu hears "wild dogs and wolves," associated with violent men, howling over some victim taken in the darkness. Images of fear and hope of escape surround him in his precarious perch. The sleeplessness follows naturally from these images but also from the sense of his own powerlessness; he has "no strength to right the universe."

The poem is a private statement, yet at the end it raises a public value, if only to confess the impossibility of realizing that value: Tu Fu would "right the universe" if he could; he cannot.

Rather than an art that is separate from the common world in which we live, Chinese poetry tried to be part of life, giving words to complex feelings. Even in a private poem like Tu Fu's, poetry was a means to make a public statement, even if the statement would have to take the place of action. The great poets are not figures apart but remain some of the most memorable figures in Chinese civilization: personalities like T'ao Ch'ien, Li Po, and Tu Fu remain a living part of that community across time.

THIRTEEN



The Distinctive Art of Chinese Fiction

Paul S. Ropp

Storytelling in China probably began in the cave, and it continues to flourish in the late twentieth century. For a civilization as old and continuous as China's, a complete history of fiction would fill many books. My purpose in this chapter is more modest: to suggest the uses and pleasures of reading Chinese fiction in English translation, to give a sense of the distinctive qualities of fiction (especially vernacular fiction) in China as compared with Western fiction, and to review some of the highlights of the Chinese tradition.

There are many ways to try to understand a civilization. No one way is necessarily superior to the others, but certainly one of the most enjoyable ways to explore the riches of Chinese civilization is through its fiction. As a very popular art form in China, fiction can tell us a great deal about the beliefs, values, and customs of ordinary people. In describing the details of daily life Chinese storytellers from at least the fifth century A.D. onward have given us our most extensive sources on the actual texture of Chinese life, what Lionel Trilling once called the "hum and buzz of implication" that we take for granted in our own lives but that gets lost in most formal or official records from the past.

Fiction naturally invites analysis from many different perspectives.¹

Although I have not always been able to implement their suggestions, I am very grateful to the following people for very helpful criticisms of earlier drafts of this chapter: Sunhee Kim Gertz, C. T. Hsia, David L. Rolston, Yaohua Shi, Virginia Vaughan, and Judith Zeitlin.

1. Four useful introductory works illustrating different approaches to the study of fiction are René Wellek and Austin Warren, *Theory of Literature*, 3d ed. (New York: Harcourt, Brace & World, 1956); Wilbur Scott, ed., *Five Approaches of Literary Criticism* (New York: Collier-Macmillan, 1962); Elizabeth Burns and Tom Burns, eds., *Sociology of Literature and Drama* (Harmondsworth: Penguin, 1973); and Terry Eagleton, *Literary Theory: An Introduction* (Minneapolis: University of Minnesota Press, 1983).

王維

上海 1990

王維

王維孟浩然選集

六四

戲題盤石

可憐盤石臨泉水，復有垂楊拂酒杯。若道春風不解意，何因吹送落花來？

此詩作于隱居輞川時。詩寫詩人傍石臨水飲酒的逸趣，悠閒自得，宛然若畫。

(一)可憐：可愛。盤石：此指可置杯盤的大石。(二)解意：了解詩人的情趣。

輞川集 (選四)

《輞川集》係王維自編詩集，收錄其與裴迪詠輞川諸景詩共二十首，均為隱居輞川別業時所作。原序云：「余別業在輞川山谷，其遊止有孟城坳、華子岡、文杏館、斤竹嶺、鹿柴、木蘭柴、茱萸

洪、宮槐陌、臨湖亭、南垞、欽湖、柳浪、鸛家瀨、金屑泉、白石灘、北垞、竹里館、荅東坡、漆園、椒園等。與裴迪同賦，各賦絕句云爾。」今選四首。

鹿柴

空山不見人，但聞人語響。(一)返景入深林，復照青苔上。(二)

此為《輞川集》第五首。詩人僅取空山夕照，寫出了鹿柴清幽靜謐的景色。《李杜詩集》云：「詩貴意，意貴遠不貴近，貴淡不貴濃……」鹿柴「返景入深林，復照青苔上」，皆淡而濃，近而遠，可為知者道也。「鹿柴(之)」，似為輞川別業中的一個養鹿之地，柴同紫，柵欄。

(一)空山二句：形容山空寂，很少干擾。(二)返景：夕陽返照。景：日光。二句寫夕陽返照既入深林，又折光于青苔之上，反映出王維寫景的細致。

鸛家瀨

飄飄秋雨中，淺淺石溜瀉。(一)跳波自相競，自將驚復下。(二)

王維詩選

六五

王維孟浩然選集

六六

此為《輞川集》第十三首。胡應麟《詩數》內編：「右丞卻入禪宗，如『人間桂花落』、『木末芙蓉花』，讀之身世兩忘，萬念皆寂，不謂聲律之中有此妙諦。」此詩却別創新意，且情趣盎然。尤其是「白鷺驚復下」一句神韻天然，不可湊泊。藥家瀨，輞川景物之一。瀨（ㄟ），水流沙石，激而成湍。

- (一)淺瀨（ㄟ）：水愈速流動貌。石瀨：山泉越石而下形成的激流。謝朓《郊遊》：「種蕪青沙磧，潏潏石瀨瀨。」
- (二)跳波：跳蕩的波浪。司馬相如《上林賦》：「馳波跳沫，汨濺漂疾。」白鷺：一種水鳥。

竹里館

獨坐幽篁里（一），彈琴復長嘯（二）。深林人不知，明月來相照。

此為《輞川集》第十七首。竹里館，王維輞川別業奇景之一。詩寫竹林幽靜，自坐館內彈琴長嘯，與明月為伴，不須人知。

- (一)幽篁：深密的竹林。《楚辭·九歌·山鬼》：「余處幽篁兮終不見天。」
- (二)長嘯：聲口出聲曰嘯。其音清越而舒長，故稱長嘯。嘯作為一種口技，魏晉時曾廣泛流行於隱逸之士中，並形成一種時尚。《藝文類聚》卷十九

引《孫登別傳》：「登端坐岩石鼓琴，（阮）嗣宗（瞻）乃嘯嘯長嘯，與鼓琴聲會，迥邐然。登……因嘯和之，妙響動林壑。」晉成公綏作有嘯賦，曰嘯「聲不假器，用不借物，……動應有由，發口成音。觸類感物，因歌隨吟。」

辛夷塢

木末芙蓉花，山中發紅萼（一）。澗戶寂無人（二），紛紛開且落。

此為《輞川集》第十八首。詩寫自然之美不因入而轉移，生滅一任自然。辛夷塢，長滿辛夷的山塢。辛夷，又名木筆花。早春開花，香氣馥鬱。

- (一)木末：樹梢。芙蓉：蓮花。辛夷花似蓮而小，故稱。《楚辭·九歌·湘君》：「樂莫樂兮木末。」紅萼：紅色花骨朵。此指花實。
- (二)澗戶：山澗旁的住所。

田園樂七首（選二）

萋萋芳草春綠（一），落落長松夏張（二）。牛羊自歸深巷，童稚不識衣冠（三）。

王維詩選

六七

李林甫等人不必對他有所猜忌。

〔二〕積雨：久雨不晴。烟火遲：指天因久而陰濕不明，延遲了農家的早炊。

〔三〕藜：一年生草本植物，高五

六尺，新葉嫩苗皆可食。餽：送飯。舊：開墾了一年的田地。此泛指農田。

〔四〕漠漠：廣闊而平靜貌。陰陰：

樹陰濃密貌。朱叔重《鏡湖瑠璃》：「王右丞水田白鷺、夏木黃鸝之詩，即畫也。」

〔五〕習靜：養習萬慮皆息的寂

靜心境。何遜《苦熱詩》：「習靜閑衣巾，讀書煩几案。」朝樵：即木樵，落葉灌木，夏秋之交開花，有紅、紫、白數種，朝

開暮落。〔六〕露葵：綠葵，一種蔬菜，以霜露時最佳。〔七〕爭席：指爭奪席位。〔八〕列子：黃帝屬，曰：「楊朱

南之沛至梁而過老子。老子曰：「而唯唯而呼呼，而誰與居？太白若辱，盛德若不足。」楊朱感然變容曰：「敬聞命

矣！其往也，舍者迎將家，公執席，妻執巾櫛，舍者避席，揚者避塗。其反也，舍者與之爭席矣。」海鷗：〔九〕列子：黃帝

屬，曰：「海上之人有好鷗鳥者，每旦之海上從鷗鳥游，鷗鳥之往者百住而不止。其父曰：「吾聞鷗鳥皆從汝游，汝取

來吾玩之。」明日之海上，鷗鳥舞而不下也。」一句實謂已志同野老，縱有爭席，但海鷗可盡管放心，不應有所

猜疑。

秋夜獨坐懷內弟崔興宗

夜靜羣動息，蟬蛩聲悠悠〔一〕。庭槐北風響，日夕方高秋〔二〕。思子整羽翮，及時當雲浮〔三〕。吾生將白首，歲晏思滄洲〔四〕。高足在旦暮，肯為南畝儔〔五〕。

崔興宗，王維詩中多稱崔為處士，又稱為崔九弟。杜甫《贈李龜年》詩：「崔九堂前幾度聞」，或即一人，後官右補闕。此詩當作於天寶初。時王維復思隱居，而崔正圖進取。

〔一〕羣動：一切動物。蟬蛩：一種青紫色的蟬。〔二〕方：

剛。一句謂日暮時庭院裏槐葉在北風中作響，才使人感到時屆深秋。〔三〕子：古代男子的美稱，此指崔興宗。

〔四〕羽翮：鳥翎。雲浮：謂翺翔雲空。此喻仕途得意。〔五〕滄洲：即水濱古隱者游處之地。阮籍為鄭冲勸晉王

懷：臨滄洲而謝友伯，登箕山以掛許由。一句謂自己已年老，多思隱退。〔六〕高足：指出仕。《古詩十九首》：

「何不策高足，先據要路津。」肯：豈肯。儔：伴侶。一句謂崔高升在即，自然不肯與我同耕田畝。

送別

下馬飲君酒，問君何所之〔一〕？君言不得意，歸臥南山陲〔二〕。但去莫復問，白雲無盡時〔三〕。

此詩爲王維在官送友人歸山之作，故問答多有山中況味語。末二句可與「行到水窮處，坐看雲起時」媲美，是深識南山的美語和與濁世訣決語。《西清詩話》：「王摩詰詩渾厚閑雅，但如久隱山林之人，從容曠淡也。」

〔二〕飲〔三〕君酒：酌酒給友人飲。何所之：到什麼地方去。之：往。

〔三〕南山：終南山。隱：邊。

〔三〕莫

復問：指山間白雲之悠閒自得，不問自知。盡時：窮盡之時。二句變陶弘景「山中何所有，嶺上多白雲。只可自怡悅，不堪持贈君」〔詔問山中何所有賦詩以答〕詩意，但更怡悅和沖淡。

渭川田家

斜光照墟落，窮巷牛羊歸〔二〕。野老念牧童，倚杖候荆扉〔三〕。雉鳴麥苗秀，蠶眠桑葉稀〔四〕。田夫荷鋤立，相見語依依〔五〕。卽此羨閑逸，悵然吟式微〔六〕。

此詩當是王維在李林甫當政時所作。李林甫排斥異己，詩人遂有歸田之意。王夫之云：「通篇用

卽此二字，括收前八句，皆情語，非景語，屬詞命篇，總與建安以上相合。」（《唐詩評》卷二）渭川卽渭水，源出甘肅渭源縣，東南入陝西，於華陰縣渭口入黃河。

〔二〕斜光：夕暉。「光」一作「陽」。墟落：村落，村莊。墟，指集市。牛羊歸：詩：「君子于役，日之夕矣。牛羊下來。」〔三〕野老：老農。荆扉：柴門。

〔三〕雉鳴〔四〕：雉鳴鳴叫。蠶眠：蠶脫皮時臥而不食，狀如睡眠，故謂蠶眠。二句點出時近夏收。

〔四〕荷鋤：扛鋤。依依：留戀低語貌。二句寫農夫荷鋤站着和野老講話，農村晚景宛然。

〔五〕卽此：就此，指上述村落閒適之景。〔六〕式微：詩：「邶風」篇名。詩有「式微式微，胡不歸」之句。式，發語詞；微，衰微。此取「胡不歸」之意，表現作者厭倦官場、向往歸耕的願望。

早秋山中作

無才不敢累明時，思向東溪守故籬〔二〕。不厭尚平婚嫁早，却嫌陶令去官遲〔三〕。草堂蛩響臨秋急，山裏蟬聲薄暮悲〔四〕。寂寞柴門人不來，空林獨與白雲期〔五〕。

王維詩集選集

人下江之船在行駛。

(二)墟落：村落。二句寫岸景，近處雞犬隨地可見，遠處桑榆遍野。

(四)所居：指主人居處。

二句謂主人不在，屋中枕席却似有簾烟升起。據《神仙傳》載，劉子訓所到數十處，去後數處都有雲起，此借譽千塔主人道行深厚。

齊州送祖三

相逢方一笑，相送還成泣(一)。祖帳已傷離，荒城復愁入(二)。天寒遠山淨，日暮長河急(三)。

解纜君已遙，望君猶佇立(四)。

此詩《河岳英靈集》、《文苑英華》、《唐文粹》、《唐詩紀事》并作《淇上送趙仙舟》。《國秀集》作《河上送趙仙舟》。齊州，治歷城，在今濟南。祖三名詠，開元十三年進士，維又有《贈祖三詠》詩，原注：「在濟州官舍作。」詩結語云：「良會難幾日，終自長相思」，與此詩首二句意略同。詩似王維送祖三至歷城時作。其寫一笑一泣，感慨萬端；后六句全就祖三去後，自己佇立遙望落筆，顯得空曠悠遠，別具一格。

(一)相逢二句：謂方得相逢一笑，候又相送成泣。十字於情親入手，却蘊含無限感慨。

(二)祖帳：古人送行，例行祖餞，祖原是祭道路神的祭名，後人因稱送別為祖道。此指為祖餞送行所設之帳。

荒城：指齊州城。二句謂祖餞傷別，返城又傷孤處。

(三)天寒二句：謂天氣已寒，遠山明淨，時值日暮，長河水急。其描寫入畫，為下句伏筆。

(四)解纜：解開纜繩。佇立：久立。二句謂祖餞所乘之舟已隨流遠去，而自己佇立岸邊，久久不願離去。「解纜」上應第三句，「望君」上應第四句。

雜詩

君自故鄉來，應知故鄉事。來日綺窗前，寒梅著花未(一)？

此詩當是王維在齊州時所作。故鄉來人，詩人欣喜可知；但所問僅及窗前寒梅，風韻獨存。趙殿成《王右丞集箋注》稱之為「情到之辭，不假修飾而自工」，又云其一吟一咏。「有悠揚不盡之致，欲於此下復贅一語不得。」

王維詩選

王維詩集選

(二)綺窗：刻有花紋的窗戶。二句不問它事，只問梅花，表現出詩人雖遭貶謫，却心胸坦然，情懷高潔。

送別

送君南浦淚如絲(一)，君向東州使我悲。爲報故人傾穎盡(二)，如今不似洛陽時。

萬首唐人絕句，作《齊州送祖三》。東州指兗州，似爲祖詠所去之地。

(一)南浦：梁江淹《別賦》：「送君南浦，傷如之何。」後即以南浦代指離別之地。
(二)傾穎：即憔悴，容貌衰敗。

(三)爲報：猶言爲我捐個口。

寒食汜上作

廣武城邊逢暮春，汶陽歸客淚沾巾(一)。落花寂寂啼山鳥，楊柳青青渡水人(二)。

此詩是王維開元十四年春自濟州歸洛陽作。詩中寫到的廣武城，是歷史上楚漢相爭之處。阮籍嘗於此曰：「時無英雄，遂使賢子成名。」王維失意，未免亦有不遇知己之慨。汜：汜水，山今河南汜水縣，經虎牢關，側有古廣武城。

(一)廣武城：《史記·項羽本紀》《正義》引《括地志》：「東廣武、西廣武在鄭州滎陽縣西二十里，殷延之《西征記》云：「……各在一山頭，相去百步。……」《清一統志》曰：「東連滎澤，西連汜水。」汶陽：地在今山東寧陽縣，汶水之南，和曲阜鄰近，屬濟州。
(二)啼山鳥：意謂鳥啼于山。山指廣武山。渡水人：作者自謂。水指汜水。二句形成一幅幽雅恬靜的畫面。

新秦郡松樹歌

青青山上松，數里不見今更逢。不見君，心相憶，此心向君君應識。爲君顏色高且閑(一)，

終南別業

中歲頗好道，晚家南山陲^(一)。興來每獨往，勝事空自知^(二)。行到水窮處，坐看雲起時^(三)。偶然值林叟，談笑無還期^(四)。

此係王維自濟州遷，最後隱居終南時所作。詩於集中收入古詩一類，蓋以其平仄未符近體，實亦近律。其寫遠絕人事的山居生活，頗具陶淵明「採菊東籬下，悠然見南山」那樣毫無塵念的自在。《苕溪漁隱叢話》前集引《後湖集》云：「此詩造意之妙，至與造物相表裡，豈直詩中有畫哉！知其間就塵埃之中，呼游萬物之表者也。」詩的興致很高，又富于生活情趣，沒有任何哲理語言，故為人廣泛傳誦，沈德潛云：「行所無事，一片化機。末語無還期，謂不定還期也。」（《說詩醉語》）

（一）中歲：中年，三四十歲左右。道：似指禪學。南山：即終南山。陲：邊。二句謂已中年愛好超脫的哲理，後即移家南山邊。
（二）每：總是。勝事：值得欣賞的事。二句言興致一來便總是一人獨自遊山，那些賞心悅目的美

事，也只是自我品嘗。
（三）行到二句：寫已百念俱釋，隨心所欲，至水窮處便休止，坐看雲岫發生。劉辰翁評此二句云：「無言之境，不可說之味，不知者以為淡易。」（《唐詩品彙》引）
（四）偶然一句：謂偶然遇見看林老人，便海闊天空，談笑無已，忘了歸還。

過香積寺

不知香積寺，數里入雲峯^(一)。古木無人徑，深山何處鐘^(二)？泉聲咽危石，日色冷青松^(三)。薄暮空潭曲，安禪制毒龍^(四)。

香積寺又名開利寺。《長安志》云：「長安縣，開利寺在縣南三十里皇甫邨，唐香積寺也。永隆二年建，皇朝太平興國三年改今名。」寺在今陝西省長安縣南神禾原上，離終南山尚遠，無雲峯可言。詩人大約不知古寺所在而誤入雲峯，故別有洞天，人迹罕到，隨緣而往，境界愈高。

（一）不知二句：謂不了解香積寺所在而經數里誤入雲霧繚繞的山峯。

（二）古木二句：寫山中林木蒼古，人迹

李白全集編年注釋 天寶三載

六四六

〔三〕驅歌，《驅駒》之歌省稱，告別之歌也。《驅駒》，《漢書·儒林傳》服虔注：「遠詩篇名也，見《大戴禮》。客欲去，歌之。」文選曰：「其辭曰：『驅駒在門，僕夫具存。驅駒在路，僕夫整駕。』」

〔集說〕

方東樹云：「上有」二句，奇橫壯麗，天風海濤，黃河天上來。「我向」句倒點題柄，更橫。「古道」句入「送」。（《昭昧詹言》）

月下獨酌四首

唐寫本題作《月下對影獨酌》，合其一、其二為一首，闕其三、其四。四首俱寫飲酒行樂，然孤獨之感，窮愁之緒，情溢乎辭。其三有句「三月咸陽城」，當係本年春去朝前夕一時之作。

花間一壺酒，獨酌無相親。舉杯邀明月，對影成三人。月既不解飲，影徒隨我身。暫伴月將影，行樂須及春。我歌月徘徊，我舞影零亂。醒

時同交歡，醉後各分散。永結無情遊，相期邈雲漢。

〔注釋〕（一）「花間」，指酒而言。（二）「獨酌」，獨自飲酒。（三）「相親」，相親相愛。（四）「相期」，相約。（五）「邈雲漢」，遠在雲漢之邊。

〔集說〕（一）「花間」，指酒而言。（二）「獨酌」，獨自飲酒。（三）「相親」，相親相愛。（四）「相期」，相約。（五）「邈雲漢」，遠在雲漢之邊。

〔集說〕

《唐詩集解》云：「千古奇趣，從眼前得之。爾時情景雖復潦倒，終不勝其曠達。陶潛云：『揮杯勸孤影』，自草木此。」

沈德潛云：「脫口而出，絕乎天籟。此種詩人不易學。」（《唐詩別裁》）

傅庚生云：「花間有酒，獨酌無親，雖則無親，邀月與影，乃如三人，雖如三人，月不解飲，影徒隨身，雖不解飲，聊可為伴，雖徒隨身，亦得相將；及時行樂，春光幾何？月徘徊，如聽歌，影零亂，如伴舞，醒時雖同歡，醉後各分散，聚散似無情，情深得永結，雲漢邈相期，相親慰獨酌。此詩一步一轉，愈轉愈奇，雖奇而不離其宗，青蓮奇才，故能爾爾，恐未必苦修能臻耳。」

李白全集編年注釋 天寶三載

六四七

舊以贈之》中有句云：「僕在雁門關，君為峨眉客。……長劍復歸來，相逢洛陽陌。」所憶即本年事。又據開元十九年所作《題元丹丘穎陽山居》，可知元丹丘開元年間幽棲之地在穎陽。此詩中所寫之地理環境，如「中逢元丹丘，登嶺宴碧霄。……策馬望山月，途窮造階墀。」亦似穎陽山居。洛陽距穎陽僅數十里之遙，故岑勛以詩相招，李白策馬便至。故知此詩乃李白遊晉歸來，在穎陽山居作。

將進酒

兩宋本、繆本、王本題下俱注云：「一作《惜空樽酒》。《將進酒》。《樂府詩集》。鼓吹曲。《山歌》名。蕭云：「《將進酒》者，漢短箫鼓歌二十二曲之一也。……太白填之以申己胸中之意耳。」將，音銷。《詩·鄭風·將仲子》：「將仲子兮，無貽我里。」毛傳：「將，請也。」將進酒，請飲酒也。此與上篇為同時同地之作。

君不見黃河之水天上來，奔流到海不復回。君不見高堂明鏡悲白髮，

朝如青絲暮成雪。人生得意須盡歡，莫使金樽空對月。天生我材必有用，千金散盡還復來。烹羊宰牛且為樂，會須一飲三百杯。岑夫子，丹丘生，進酒君莫停。與君歌一曲，請君為我傾耳聽。鐘鼓饌玉不足貴，但願長醉不用醒。古來聖賢皆寂寞，惟有飲者留其名。陳王昔時宴平樂，斗酒十千恣歡謔。主人何為言少錢，徑須沽取對君酌。五花馬，千金裘，呼兒將出換美酒，與爾同銷萬古愁。

【注釋】

- (一) 元丹丘穎陽山居距黃河不遠，故以黃河起興。
- (二) 以上四句感慨年華易逝，如黃河之水一去不復返。
- (三) 此句，兩宋本、繆本、王本俱注云：「一作『天生我身必有財』，又作『天生吾徒有俊材』。」
- (四) 岑夫子，即岑勛。丹丘生，即元丹丘。
- (五) 此句，兩宋本、繆本、王本俱注云：「一作『將進酒，杯莫停。』」
- (六) 此句，《文苑英華》《唐文粹》俱作「鐘鼎玉帛足貴也」。玉饌，唐詩本作玉屑。璵、朱注：「按鐘鼓饌玉不成對文，古無此文法。觀各本作鐘鼎玉屑者多，知唐人寫本不誤。若下文為饌玉，則上文當為鼓。」

鐘。一又注：「按鐘鼓與玉不成對文，疑當作鼓鐘饌玉，即饌鳴鼎食之意。《詩·秦風》：「子有鐘鼓，弗鼓弗考。鼓鐘乃古人習用語。」

〔七〕鮑照《詠史》：「君平獨寂寞，身世兩相棄。」寂寞，此言不為人所知，不為世所用。

〔八〕曹植以太和六年封為陳王。其所作《名都篇》有曰：「歸來宴平樂，美酒斗十千。」平樂，觀名，在洛陽，漢明帝所造。

〔九〕王注：「五花馬，謂馬之毛色作五花文者。讀杜甫《高都護謠馬行》云：「五花散作雲滿身。」歐狀可觀矣。……或謂《披圖畫見聞志》云：「……齊有家藏韓幹畫《貴戚聞馬圖》，中有三花馬。……三花者，剪鬣為三瓣。……乃知所謂五花者，亦是剪馬鬣五瓣耳。其說亦通。」此代指馬之名貴者。

〔集說〕：下全集，謂是詩出劉琨詩，與詩同聲，為古悲。

嚴羽云：「往豪情，使人不能句字賞摘。蓋他人作詩用筆想，太白但用胸口一噴即是。」此其所長。〔嚴羽《滄浪詩話》〕

蕭云：「此篇雖似任達放浪，然太白素抱用世之才而不遇合，亦自思解之詞耳。」

唐汝詢云：「此懷才不遇，托於酒以自放也。首以河流起興，言以河之發源崑崙高入海不返，下以人之年貌倏然而改，非若河之過也，而可不飲乎？難得者時，易收者金，又可惜費乎？我友嘗以此而過酒名，我誠為君歌之，共我所謂行樂者，非欲羅鐘鼓，列玉饌以稱快也，但願醉以適志耳。」

耳。觀古聖賢皆已寂寞，惟飲者之名獨存。若陳王之宴平樂，非游於酒人乎？何千秋之名皎皎也。酒既不可廢，而不當計有無，雖以養馬易之可也。不然，何以銷此窮愁哉！曠達如此，而以窮愁終之，自有不得已之情在。〔《唐詩解》〕

〔按〕：《將進酒》一詩，前此諸家均以為是天寶間去朝之後所作，誤。綜觀李集，一人長安以前作品感慨殊少，更無牢騷，二人長安去朝之後，傷心備至，牢騷特盛，唯有一人長安以後，二人長安以前一段時期，往往旋發牢騷，旋又自慰解。《梁園吟》如此，《梁甫吟》亦然，《將進酒》尤為典型。正如范德機《詩評》所謂：「如兵家之陣，方以為正，又復為奇，方以為奇，忽復是正。奇正出入，變化不可紀極。」其所以如此，前人僅以詩法釋之，實亦際遇使然，時代使然。開元後期，玄宗勵精圖治之心雖已日漸減退，而盛世明主之光輝猶在李白心目，李白此時雖逾而立，未屆不惑，亦覺來日方長，尚屬大有可為。故每於感慨歎歎之際，猶能自慰自解。此種思想感情發而為詩，遂形成明暗交錯，悲歡雜糅之特點。此種特點之詩，求之開元前期不可得，求之天寶年間亦不可得，實非此期莫屬。其為時代傳神之意義亦可知矣。

〔按〕：《將進酒》一詩，前此諸家均以為是天寶間去朝之後所作，誤。綜觀李集，一人長安以前作品感慨殊少，更無牢騷，二人長安去朝之後，傷心備至，牢騷特盛，唯有一人長安以後，二人長安以前一段時期，往往旋發牢騷，旋又自慰解。《梁園吟》如此，《梁甫吟》亦然，《將進酒》尤為典型。正如范德機《詩評》所謂：「如兵家之陣，方以為正，又復為奇，方以為奇，忽復是正。奇正出入，變化不可紀極。」其所以如此，前人僅以詩法釋之，實亦際遇使然，時代使然。開元後期，玄宗勵精圖治之心雖已日漸減退，而盛世明主之光輝猶在李白心目，李白此時雖逾而立，未屆不惑，亦覺來日方長，尚屬大有可為。故每於感慨歎歎之際，猶能自慰自解。此種思想感情發而為詩，遂形成明暗交錯，悲歡雜糅之特點。此種特點之詩，求之開元前期不可得，求之天寶年間亦不可得，實非此期莫屬。其為時代傳神之意義亦可知矣。

《將進酒》一詩，前此諸家均以為是天寶間去朝之後所作，誤。綜觀李集，一人長安以前作品感慨殊少，更無牢騷，二人長安去朝之後，傷心備至，牢騷特盛，唯有一人長安以後，二人長安以前一段時期，往往旋發牢騷，旋又自慰解。《梁園吟》如此，《梁甫吟》亦然，《將進酒》尤為典型。正如范德機《詩評》所謂：「如兵家之陣，方以為正，又復為奇，方以為奇，忽復是正。奇正出入，變化不可紀極。」其所以如此，前人僅以詩法釋之，實亦際遇使然，時代使然。開元後期，玄宗勵精圖治之心雖已日漸減退，而盛世明主之光輝猶在李白心目，李白此時雖逾而立，未屆不惑，亦覺來日方長，尚屬大有可為。故每於感慨歎歎之際，猶能自慰自解。此種思想感情發而為詩，遂形成明暗交錯，悲歡雜糅之特點。此種特點之詩，求之開元前期不可得，求之天寶年間亦不可得，實非此期莫屬。其為時代傳神之意義亦可知矣。

其五

秋浦多白猿，超騰若飛雪。牽引條上兒，飲弄水中月。

其六

愁作秋浦客，強看秋浦花。山川如剡縣，風日似長沙。

【注釋】

- (一)剡縣，即剡中，在越州（會稽郡）。《世說·言語》：「顧長康從會稽還，人間山川之美，顧云：千巖競秀，萬壑爭流，草木蒙籠，其上若雲興霞蔚。」
- (二)王注：「《一統志》：秋浦……四時景物，宛如瀟湘、洞庭。」瀟湘、洞庭皆在長沙郡。一句不傳寫景，亦兼言情，謂秋浦山川有如咸遠隱居之剡縣，風物有如賈誼謫居之長沙。唐汝詢云：「不言懷抱而言風日，正見詩人托興深微處。」（《唐詩解》）

其六

醉上山公馬，寒歌甯戚牛。空吟白石爛，淚滿黑貂裘。

【注釋】

- (一)山公，即山簡。見開元二十二年《襄陽歌》注。
- (二)《史記·鄭陽列傳》：「甯戚……齊桓公夜出迎客，而甯戚疾擊其牛角而歌曰：『南山矸，白石爛，生不遭堯與舜。短布單衣適至骭，從昏飯牛至夜半，長夜曼曼何時旦？』公召與語，以為大夫。」
- (三)《戰國策·秦策》：「蘇秦……說秦王，書十上而說不行，黑貂之裘敝，黃金百斤盡。」

其八

秋浦千重嶺，水車嶺最奇。天傾欲墮石，水拂寄生枝。

其十四

爐火照天地，紅星亂紫煙。絳郎明月夜，歌曲動寒川。

【注釋】爐火，指丹火。胡注謂山川鐵

丹處，每夜必發火光，所在有之。《輿地紀勝》：宣州有朱砂山，石罅中每發紅色，其大如月。又，赤

溪，神仙初，有赤氣衝天，即鑿之，溪水盡赤。第難定其所飲何處。此解亦未是。琦考《唐書·地理志》：秋浦固產銀，產銅之區，所謂「爐火照天地，紅星亂紫煙」者，正是開爐冶鑄之火，乃是當之。

朱注：王觀基確。《搜神記》：陶安公者，六安縣冶師也。數行火，火一朝散，紫色衝天。其時鼓鑄時之景發正相合，可證其由實驗而得也。

（二）王注：「郎」亦即指冶夫而言，于用力作勞之時，歌聲直播，響動寒川，令我聞之，不覺慨歎。蓋其所歌之曲，適有與心相感者故耳。絳字，當屬己而言，舊注謂絳郎為吳音歌者助語之詞，或謂是士語呼其所歌之詞，俱屬強解。絳，難上聲。面斷而赤也。亦作緋，義同。今按，王譯絳字未確。郭沫若謂冶鑄工人

其十五

白髮三千丈，緣愁似箇長。不知明鏡裏，何處得秋霜？

【注釋】其十六

（一）箇，唐人俗語，猶言如此。

【集說】

蕭云：此詩帶形泥跡之人多致疑三千丈之語，蓋詩人遣興之辭，極其形容耳。第二句云：「緣愁似箇長」，意亦可見。三、四句云：「不知明鏡裏，何處得秋霜？」活活脫脫真作家手段也。

王云：起句奇甚，得下文一解，字字皆成妙義，洵非老手不能，尋章摘句之士，安可以語此？

王云：《龍堂詩話》：「太白天才絕出，真所謂『秋水出芙蓉，天然去雕飾』。今所傳石刻『處世若大夢』一詩，序稱『大醉中作，賀生為我讀之』。此等詩皆信手縱筆而就，他可知已。」琦嘗見石刻于《星鳳樓帖》中，「覺來臥庭前」作「攬衣覽庭際」，「一鳥」作「有鳥」，「對酒還自傾」作「未噴酒已傾」，數字不同。賀生不知為誰，若指知章，恐無此理。疑其出于後人偽託也。

何其芳云：你看他第一句就說人生如夢，首尾都鼓吹喝酒，這不是提倡消極頹廢嗎？但是，這首詩裏最吸引人的形象是春天的景色，是生命的活動，是作者對於春天的景色和生命的活動的讚美。喝酒也好，唱歌也好，都不過是表現作者對於生活的愛好而已。所以這首詩的主要的客觀意義並不是厭棄生活，而是對於生活充滿了興趣。（《詩歌欣賞》）

【接】宋《星鳳樓帖》確有李白自書此詩，且詩末有「吾頭惜惜，試書此不能自辨，賀生為我讀之，汝年少服明」數語，當是晚年所書。

待酒不至
玉壺挾青絲，沽酒來何遲？山花向我笑，正好銜杯時。晚酌東窗下，流鶯復在茲。春風與醉客，今日乃相宜。

自遣
對酒不覺暝^二，落花盈我衣。醉起步溪月，鳥還人亦稀。

【注釋】

二：暝，日。

山中與幽人對酌

兩人對酌山花開，一杯一杯復一杯。我醉欲眠卿且去^二，明朝有意抱琴

- (一)《老子》：「金玉滿堂，莫之能守。」
- (二)《論語·子罕》：「鳳鳥不至，河不出圖，吾已矣乎！」古以鳳鳥至、河出圖為祥瑞之兆。
- (三)微子，商紂王庶兄，名啓，因數諫紂王，不聽，乃去國。事見《史記》。宋微子世家：「微子，前紂諸父，封于箕，故稱箕子。紂暴虐，箕子諫之不聽，乃披髮佯狂為奴。事見《史記·殷本紀》。」
- (四)李將軍，即李廣。楚大夫，即屈原，原曾為楚三闕大夫。二句以李廣、屈原被疏逐自喻。
- (五)季斯，戰國楚上蔡人，秦始皇任為客卿，後為廷尉。始皇死，為趙高所忌，腰斬咸陽市中。臨刑，謂其子曰：「吾欲與若復牽黃犬俱出上蔡門逐狡兔，豈可得乎？」事見《史記·季斯列傳》。
- (六)范子，即范蠡，春秋楚宛人，仕越為大夫，輔佐越王勾踐滅吳，以勾踐為人可與共患難，不可共安樂，去越，泛五湖，經商致富，稱陶朱公。事見《史記·越王勾踐世家》。
- (七)《史記·項羽本紀》：「項籍少時，學書不成，去學劍，又不成。項梁怒之，籍曰：『書足以記名姓而已，劍，一人敵，不足學。』」
- (八)思施，戰國宋人，仕于魏，名家代表人物之一。魏惠王曾以魏國相讓，思施辭之。事見《呂氏春秋·不取》。
- (九)卜式，漢河南人，以牧羊致富。武帝與匈奴作戰，卜式以私財捐助國家，武帝任為中郎。後為御史大夫，終太子太傅。《漢書》有傳。
- (一〇)方伯，諸侯之長，後稱地方長官為方伯。

臨路歌

臨終時所作。李華《故翰林學士李君墓誌》云：「賦《臨終歌》而卒。」路字或終字之誤。

大鵬飛兮振八裔^(一)，中天摧兮力不濟。餘風激兮萬世，遊扶桑兮挂左袂^(二)。後人得之傳此，仲尼亡兮誰為出涕^(三)？

【注釋】

(一)八裔，八方也。

(二)扶桑，神木名，傳說日出其下。屈原《離騷》：「馳余轡兮挹扶桑。」左扶，左袖也。《楚辭》：「哀哀哀命。」左袂挂于扶桑。王逸注：「袂，袖也。言已衣服長大，……德能宏廣不能施用，東行則左袖挂于扶桑，無所不覆也。」左，王本作右，注云：「當作左。」據胡本改。

(三)王注：「詩意謂西狩獲麟，孔子見之而出涕。今大鵬摶于中天，時無孔子，遂無有人為出涕者，喻己之不過于時，而無人為之隱惜。太白嘗作《大鵬賦》，實以自喻，茲于臨終作歌，復借大鵬以寓言耳。」

【按】

此詩之作，當在廣德元年冬。《新唐書·李白傳》云：「代宗立，以左拾遺召，而自己卒，年

六十餘。一唐代宗曾以左拾遺召李白，當是確有其事，稍晚于李白之劉全白及范傳正皆曾提及。劉《唐故翰林學士李君碣記》云：「代宗登極，廣拔淹滯。時君亦拜拾遺。聞命之後，君亦逝矣。」范《唐左拾遺翰林學士李公新墓碑》云：「代宗之初，搜羅俊逸，拜公左拾遺。制下于彤庭，禮降于玄壤，生不及祿，沒而稱官。嗚乎，命與！」細玩劉、范二公文，白之死與代宗之召為前後發生之事。《新唐書·代宗紀》：「廣德二年正月丙午，詔舉堪御史、諫官、刺史、縣令者。」白之被召為左拾遺，當在此時。可知白之去世當不晚于廣德二年正月。約而言之，當在廣德元年冬。

非 杜甫送严公
深 甲 北东 1979

向一句⁽¹⁾，敝衣何啻联百结⁽²⁾。君不见空墙日色晚，
此老无声泪垂血⁽³⁾。

* 此诗大概作于天宝十载冬，可以看出杜甫生活的苦况，以及由这种生活所产生的对上层社会的憎恨。投简即投赠。咸华是咸阳和原二县。

〔一〕 赤县，指长安。《元和郡县志》：“唐县，有赤畿望紧上中下六等之差，京都所治为赤县，京之旁邑为畿县。”抑，拥挤着，言其多。

〔二〕 狄裘即轻裘，亦即狐裘。有此一句，上句所谓“材杰”，便成笑骂。

〔三〕 杜陵在长安南，秦时为杜县地，汉宣帝葬此，因曰杜陵，杜甫曾居住过，故每自称杜陵野老或杜陵布衣。

〔四〕 汉杨惲报孙会宗书：“田彼南山，芜秽不治，种一顷豆，落而为箕。”陶潜诗：“种豆南山下，草盛豆苗稀。”

〔五〕 青门，长安城的东门。秦东陵侯召平尝种瓜青门。这两句写自己不但苦寒，而且苦饥。

〔六〕 乡里儿童，是骂一般小官僚的话，陶潜骂督邮为“乡里小儿”可证。项领成，是说脖子挺硬，目中无人。《诗经》：“四牡项领”，注：“项，大也。”又《后汉书·吕强传》：“群邪项领”，注：“项领，自恣也。”

〔七〕 是说朝廷亲友也跟我断了来往。礼数，犹礼节。

〔八〕 这是倒句，与时异，故见弄璋。自然，理之当然。

〔九〕 动即向一句，是说动不动就是十来天，见得不是一次两次。韩愈《答孟郊》诗：“朝餐动及午，夜讽恒至卯。”动和恒对文，可证。向，近也。

〔一〇〕 蓄，但也。何蓄，犹岂止。

〔一一〕 君不见，是呼两县诸子而告之。饥寒切身，无可诉说，只有默默泣血而已，想见所受生活压迫之惨重。无声，犹无言。杜甫并非真的无声，这首诗便是不平之鸣。

27-28

兵 车 行^{*}

车辚辚⁽¹⁾，马萧萧⁽²⁾。行人弓箭各在腰⁽³⁾。爷娘妻子走相送，尘埃不见咸阳桥⁽⁴⁾。牵衣顿足拦道哭，哭声直上干云霄！

道旁过者问行人⁽⁵⁾，行人但云：“点行频⁽⁶⁾！或从十五北防河⁽⁷⁾，便至四十西营田⁽⁸⁾。去时里正与裹头⁽⁹⁾，归来头白还戍边！边庭流血成海水，武皇开边意未已⁽¹⁰⁾！君不闻，汉家山东二百州，千村万落生荆杞⁽¹¹⁾。纵有健妇把锄犁，禾生陇亩无东西。况复秦兵耐苦战，被驱不异犬与鸡⁽¹²⁾。

长者虽有问，役夫敢申恨⁽¹³⁾？且如今年冬⁽¹⁴⁾，未休关西卒⁽¹⁵⁾。县官急索租，租税从何出？！信知生男恶，反是生女好；生女犹得嫁比邻⁽¹⁶⁾，生男埋没随百草！君不见：青海头⁽¹⁷⁾，古来白骨无人收。新鬼烦冤旧鬼哭，天阴雨湿声啾啾⁽¹⁸⁾！”

* 这是反对唐玄宗不断发动不义战争的一首政治讽刺诗。可能作于天宝十载（七五一）。《通鉴》卷二百一十六：“天宝十载四月，鲜于仲通讨南诏，将兵八万，至西洱河，大败，死者六万人。制大募两京（长安、洛阳）及河南、北兵以击南诏。人闻云南多瘴疠，未战，士卒死者十八九，莫肯应募。杨国忠遣御史分道捕人，连枷送诣军所。于是行者愁怨，

父母妻子送之，所在哭声振野。”钱谦益认为诗即为此事而作，是很可信的。全诗分两大段，首段事写送别的惨状，是纪事，问行人以下下为第二大段，传达征夫的诉苦，是纪言。由于是一种客观的具体描写，故感染力极大。在诗的标题上，杜甫不用老一套的《从军行》一类的乐府旧题，而自创新题，写新事，这是他善于学习的地方。

〔一〕 辘，音邻，众车声。

〔二〕 萧萧，马鸣声。

〔三〕 行人，即行役之人。

〔四〕 咸阳桥，在咸阳西南渭水上，秦汉时名“便桥”，由长安到云南，多经由四川，故也是往西走。爷娘妻子，奔走相送，尘埃涨天，连大轿也淹没了。

〔五〕 这个“过者”就是杜甫他自己。

〔六〕 点行，就是按名强制征调。频是频繁，即指下防河营田等。“但云”二字直贯到底，所以这句以下都是行人的答话。

〔七〕 “十五”是指年龄。当时因吐蕃侵犯黄河以西各地，曾征召陇右、关中、朔方诸军集合河西一带防秋，所以说防河。

〔八〕 “四十”亦指年龄，营田就是汉时屯田之制。无事种田，有事作战。西营田也是防备吐蕃的。

〔九〕 《通典·食货三》：“凡百户为一里，里置正一人。掌按比户口，课植农桑，检校是非，催驱赋役”。古以屯罗三尺裹头口头巾。因年纪小，所以得里正给他裹头。

〔一〇〕 二句主题所在。《通鉴》卷二百一十六：“天宝八载六月，哥舒翰以兵六万三千，攻吐蕃石堡城，拔之，唐士卒死者数万。”这类事在当时很多。“成海水”是夸大的说法。武皇，汉武帝。一来是唐玄宗好开边，与汉武帝有类似之处；二来是不敢直斥，故拿汉武帝来比拟他。开边，用武力开辟边疆。意未已，意图还没有停止。

〔一一〕 此山东，指华山以东之地。《十道四蕃志》：“关以东七道，凡二百一十七州。”唐行“府兵制”，兵农未分，穷兵黷武，以致破坏生产。

〔一二〕 秦兵，即关中之兵。《史记》：“秦人勇于攻战。”岑参诗：

“关西老将能苦战，七十行兵仍未休。”耐苦战，即能苦战。因能苦战故被驱使如鸡犬。

〔一三〕 这里再提“长者”和“役夫”，意在点明这些都是役夫自己的话。“敢伸恨”是说不敢伸说自己的愤恨。这句用反问口气，写出人民被压迫的痛苦，所谓“敢怒而不敢言”。当时事实也正是这样，《唐书·杨国忠传》：“自仲通、李宓再举讨蛮之军，凡举二十万人弃之死地，只轮不返，人衔冤毒，无敢言者。”

〔一四〕 《通鉴》：“天宝九载（七五〇）十二月关西游奕使王难得，击吐蕃，克五桥。拔树敦城，以难得为白水军使。”据此，则“今年冬”当指十载冬。因去冬征兵，今冬又征，故下句有“未休”的话。

〔一五〕 休，罢也。这句是说因未停止对吐蕃的军事行动，以致关西的兵士都未得到罢遣回家。

〔一六〕 以女形男，诉兵役之苦，写出人民对不义战争的痛苦心情。比邻，犹近邻。唐制，百户为里，五里为乡，四家为邻，五家为保。《新唐书》卷五十一：“凡田：乡有余，以给比乡；县有余，以给比县。”可见“比邻”也是唐时习惯语。

〔一七〕 青海头，即青海边。唐高宗龙朔三年为吐蕃所并。仪凤中，李敬立与吐蕃战，败于青海。玄宗开元中王君奭、张景顺、张忠亮、崔希逸、皇甫惟明、王忠嗣等先后破吐蕃，皆在青海西。

〔一八〕 啾啾，犹唧唧，是一种呜咽之声。——元吴师道《吴礼部诗话》云：“杜老《兵车行》‘长者虽有问，役夫敢伸恨’，寻常读之，不过以为漫语而已。更事之余，始知此语之信。盖赋敛之苛，贪暴之苦，非无访察之司，陈诉之令，而言之未必见理，或反得害。不然，虽幸复伸，而有时疾怒报复之祸尤酷。此民之所以不敢言也。虽字敢字，曲尽事情。”

丽人行

三月三日天气新^{〔一〕}，长安水边多丽人。态浓意远淑且

相适应着。

杜甫虽然作了两年多的官，但由于唐肃宗的疏远和贬斥，反而使他能够一再的得到深入现实、深入民间的机会，这就是为什么杜甫在做官时期还能创作出辉煌的现实主义的诗的根本原因。

在诗的体裁的运用上，除五律外，特别值得注意的是五言古体诗这一时期写得最多，竟有九十首。诗集中最长的一篇五古——《北征》——便是写于这时。七言古体也不少，有二十二首。同样，集中最长的一首七古——《洗兵马》——也是这时写的。这当然不是偶然的事情，也不是由于杜甫对古体诗忽然特别感兴趣，而是为诗的社会内容、诗的叙事性，这一客观存在所决定的。我们知道，古体诗是颇为自由的，它的伸缩性比近体诗大得多，便于表现比较复杂的事物和感情。这就是为什么这一时期他的古体诗特别显得多的原因了。

月夜^{*}

今夜鄜州月，闺中只独看^{〔一〕}。遥怜小儿女，未解忆长安^{〔二〕}。香雾云鬟湿，清辉玉臂寒^{〔三〕}。何时倚虚幌，双照泪痕干^{〔四〕}？

^{*} 这是至德元载（七五六）八月，杜甫为安史叛军所俘论陷在长安时所作。情感真挚，明白如话，毫不为律所束缚。

〔一〕 浦起龙说：“心已驰神到彼，诗从对面飞来。”按：不说自己

的痛苦，却关心妻子的悲伤，情深故诗亦深，不应只作表现手法看。鄜音乎，鄜州今陕西郿县，时杜甫妻子在郿州。

〔二〕 二句流水对。承上点出看月的心事是为了忆长安。未解忆，包含两层意思：一是说小儿女们自己不解想念陷在长安的爸爸；一是说小儿女们无知，不懂得母亲看月的心情是在想念他们的爸爸。故只能是独看、独忆。

〔三〕 这两句想象闺中独自看月的形象。雾本无香，香从寝中香衾生出。湿、寒二字，写出夜深不寐时光景。忆之深，故望之久。

〔四〕 这时，杜甫和他的妻子，死活都很难料，所以有这种愿望。大意是说，什么时候才能双双的隔着薄帷（虚幌）一同看月，让月光照干我们的泪痕呢！杜甫预料将来即便夫妻能万死重逢，也一定是泪眼相看的（事实也正是这样）。同时，“泪痕干”也反映了今夜泪痕的不能干。黄生说：“照字应月字，双字应独字，语意玲珑，章法紧密，五律至此，无忝称圣矣。”

悲陈陶^{*}

孟冬十郡良家子^{〔一〕}，血作陈陶泽中水^{〔二〕}；野旷天清无战声，四万义军同日死^{〔三〕}；群胡归来血洗箭，仍唱胡歌饮都市^{〔四〕}。都人回面向北啼，日夜更望官军至^{〔五〕}。

^{*} 这和下篇《悲青坂》都是至德元载（七五六）冬杜甫论陷在长安时所作。记载的是房琯在和安史叛军作战中的一次惨败，充分表现了杜甫高度的爱国精神。《唐书·房琯传》：“至德元载十月，琯自请将兵，收复京郡，琯索许之。琯分为三军：杨希文将南军，自宜春人；刘蕲将中军，自武功人；李光进将北军，自奉先人，琯自将中军为前锋。辛丑（二十一日），二军（中军北军）先遇贼于咸阳县之陈陶斜，接战，官军败绩。”

〔三〕

前实景和

指将雏之母燕。通，是说卷起门帘让燕子自由出入。杜牧诗：“燕子衔垂一桁帘。”传说乌鸦能反哺其母，故曰慈鸦。仇注：“莫信，莫任其伤残。”

〔四〕 蔡妻，犹言“寡人之妻”。群盗杀人，使得许多人的妻都成了寡妇。非今日，是说已成过去，不再是今天的事情了。车书正一家，是说国家正在混一车书，走向统一。《礼记·中庸》：“今天下车同轨（同一的轨辙），书同文（同一的文字）。”这时安史之乱初定，严武再来镇蜀，太平可望，故杜甫有此想法。但说“正一家”，而不说“已一家”，下语还是很有分寸的。——吴见思云：“因桃树而念及贫人，因贫人而兼及鸱燕，因鸱燕而遂及寡妻群盗，相连而下。”顾宸云：“题属桃树，寓意却甚大。公一生稷契心事，尽于此诗中。以堂中作天下观，以天下作堂中观。”

绝句四首（录一）

两箇黄鹂鸣翠柳，一行白鹭上青天。窗含西岭千秋雪，门泊东吴万里船。

* 这也是七六四年春初回草堂时所作。全诗四句皆对，一句一景，似各不相干，其实是一个整体，因为具有同一的喜悦情调。杜甫曾说：“窗含西岭千秋雪，门泊东吴万里船”，这就是他买得的景色了。

〔一〕 西岭，即雪岭。西山白雪，千年不化，故曰千秋雪。窗对雪岭，有似口含，故曰窗含。——宋程大昌《演繁露》（卷四）云：“诗思丰独，自其胸中来。若思同而句韵殊者，皆象其人，不可强求也。张祜送人游云南，固尝张大其境矣，曰‘江连万里海，峡入一条天’。至老杜则曰‘窗含西岭千秋雪，门泊东吴万里船’，又曰‘路径绝无人迹，天入沧浪’。”

一钩舟’，以较枯语，雄伟而又优裕矣。”

绝句六首（录三）

蔼蔼花蕊乱，飞飞蜂蝶多^{〔一〕}。幽栖身懒动，客至欲如何^{〔二〕}？

* 这也是复归草堂时所作。正当“三年奔走空皮骨”之后，故草堂景物特别可爱。

〔一〕 这两句语对而意不对，蜂蝶之多，乃由于花开之盛。

〔二〕 即“客至从君不出迎”意。

急雨捎溪足^{〔三〕}，斜晖转树腰^{〔四〕}。隔巢黄鸟并^{〔五〕}，翻藻白鱼跳。

〔三〕 捎，是掠过，描写急雨。

〔四〕 转，是横穿，描写斜日。树腰，树半中腰。二句写急雨忽晴之景。

〔五〕 是写一对黄鹂隔巢对坐，整理被雨打湿的羽毛。

江动月移石^{〔六〕}，溪虚云傍花^{〔七〕}。鸟栖知故道^{〔八〕}，帆过宿谁家。

〔六〕 月照水上，石在水旁，水动，故恍若月光移石而去。

〔七〕 云在天上，因溪水虚明，投影水中，与岸上的花影相毗连，故见云之傍花。二句写景精细，从观察中得来。

〔八〕 是说鸟在夜间，尚知循旧路回巢栖息，反兴人之不如鸟，此过机，当系商人船只。

旅夜书怀

细草微风岸，危樯独夜舟^{〔一〕}；星垂平野阔，月涌大江流^{〔二〕}。名岂文章著^{〔三〕}？官应老病休^{〔四〕}！飘飘何所似？天地一沙鸥^{〔五〕}！

* 这首诗大概就是由成都经乐山、重庆到忠州的途中所作。杜甫并非乐于漂泊的，所以情感很愤激。

〔一〕 首二句先点清地点、时间和个人处境，是下文的张本。危，高貌。樯，桅竿。

〔二〕 这两句写景阔大雄壮，其中包含着杜甫的感愤和性格。因平野阔，故见星点遥挂如垂；因大江流，故见月光下照如涌。

〔三〕 这是不服气的话。一般人都认为我献赋蒙赏，以文章著名，哪知我的志愿并不在文章呢。

〔四〕 这是反话。因为杜甫明明是由疏救房琯、议论时政为统治者所排斥而罢官的，并不是由于老病。罢官和漂泊有直接联系，所以想到这件事。

〔五〕 沙鸥，即景自况。不是悲伤而是愤慨。黄生云：“一沙鸥，何其渺！天地，何其大！舍而言之曰天地一沙鸥，作者吾声，读者失笑。”金圣叹云：“夫天地大矣，一沙鸥何所当于其间，乃言一沙鸥而必带言天地者？天地自不以沙鸥为意，沙鸥自无日不以天地为意。”此论亦能阐明杜之精神。

三绝句

前年渝州杀刺史，今年开州杀刺史^{〔一〕}。群盗相随剧虎狼^{〔二〕}，食人更肯留妻子^{〔三〕}？

* 这三首当是永泰元年（七六五）去蜀之后所作。有高度现实主义精神，可以说是绝句中的“三吏”、“三别”。绝句的基本特征是四句，此三诗虽不用平仄，仍是绝句，所谓“古绝句”。这一首痛骂地方军阀的专横残暴。

〔一〕 渝州，重庆。开州，四川开县。渝州和开州，唐时均属“山南西道”。这两次杀刺史，史书没有记载。

〔二〕 前年杀，今年又杀，所以说相踵。剧，甚也、过也。是说比虎狼还狠毒。

〔三〕 浦注：“更肯，岂更肯也。指群盗言。仇谓指虎狼，非。”

二十一家同入蜀^{〔四〕}，唯残一人出骆谷^{〔五〕}。自说二女啗臂肘^{〔六〕}，回头却向秦云哭^{〔七〕}。

〔四〕 这首写民间生离死别之惨。大概是逃难入蜀的。

〔五〕 残，残余，即剩下。骆谷，在陕西盩厔县西南。

〔六〕 啖，音臬，咬也。啖臂，是说啖臂而别。一般表示决心，这里有狠心和不忍意。恐父女不两全，故只得抛弃。

〔七〕 来自秦中，故向秦云而哭。浦注：“回头句，乃状此人说时情景，非述二女哭也。此句添摹。”

书，向秀传》。这里以向秀思嵇康，比己之思高适。但自己闻笛而愁思纷乱，不能如向秀之作《思旧赋》（其实这首诗便是《思旧赋》），故希望敬超先能象宋玉之于屈原一样，替自己作篇《招魂》以招高适之魂。宋玉哀屈原，尝作《招魂》。

附：高适诗

入日寄杜二拾遗

入日题诗寄草堂，遥怜故人思故乡。柳条弄色不忍见，梅花满枝堪断肠。身在南蕃无所预（谓甫不预政事），心怀百忧复千虑。今年人日空相忆，明年此日知何处？一卧东山三十春（指杜甫），岂知书剑老风尘！龙钟还忝二千石（高自谦），愧尔东西南北人（至亲无文，故直称杜为“尔”）！

小寒食舟中作

佳辰强饮食犹寒^{〔一〕}，隐几萧条戴鹖冠^{〔二〕}。春水船如天上坐，老年花似雾中看^{〔三〕}。娟娟戏蝶过闲幔，片片轻鸥下急湍^{〔四〕}。云白山青万余里，愁看直北是长安^{〔五〕}。

* 大历五年（七七〇）在长沙时作。杜甫自到长沙后，总住在船上。小寒食，寒食的次日。因禁火，故冷食。

〔一〕 强饮，勉强的喝点酒。饮一作饭。

〔二〕 隐几，凭几。鹖冠，隐士的冠。

〔三〕 二句是上三下四句法。因为眼花，所以说似雾中看。

〔四〕 二句语含比兴。见蝶鸥往来自由，各得其所，益觉自己的不得自由。娟娟，状蝶之戏。片片，状鸥之轻。闲幔，一作开幔。

〔五〕 云白山青与上“佳辰”相应，愁看直北与上“隐几”相应。《唐书·地理志》：“潭州长沙郡在京师南二千四百四十五里。”

江南逢李龟年

岐王宅里寻常见，崔九堂前几度闻^{〔一〕}。正是江南好风景，落花时节又逢君^{〔二〕}。

* 这是大历五年（七七〇）也就是杜甫死的这一年在长沙时所作。是杜甫绝句中最晚的也是最有名的一首。钱注：“《项羽纪》，徙义帝于江南，《楚辞章句》，襄王迁屈原于江南，是江南在江湖之间，龟年方流落江潭，故曰江南。”《明皇杂录》：“开元中，乐工李龟年善歌，特承顾遇，于东都（洛阳）大起第宅。其后流落江南，每遇良辰胜景，为人歌数阙，座中间之，莫不掩泣罢酒。杜甫尝赠诗（即此首）。”原注：“崔九，即殿中监崔涤也，中书令湜之弟也。”

〔一〕 首二句写过去的关系和承平气象，是感慨的张本。岐王，唐睿宗之子，玄宗之弟李範。黄生云：“二句俱藏一歌字。”

〔二〕 二句极概括，有无限感慨。江南好风景，指山水说，即所谓“湖南清绝也”。多年老相识，一旦阔别重逢，又是在山明水秀的湖南，本该极端高兴，然而却碰着这样一个不景气的“落花时节”，这就只有使人扫兴，以至感慨系之了。“落花时节”四字，弹性极大，彼此的衰老飘零，社会的凋弊丧乱，都在其中，不能看得太简单，认为杜甫只是在伤春。一“又”字，综合过去和现在，构成尖锐的今昔对比，有“风景不殊”而世事全非之感。——黄生云：“此诗与《剑器行》同意，今昔盛衰之感，言外黯

然欲绝。见凤韵于行间，寓感慨于字里，即使龙标(王昌龄)供奉(李白)提笔，亦无以过。乃知公于此体，非不能为正声，直不屑耳。”^{〔一〕} 衡塘退士(孙洙)云：“世运之治乱，年华之盛衰，彼此之凄凉流落，俱在其中。少陵七绝，此为压卷。”这些评语都很精到。黄生所说的“字里”，是指的虚字。按李端(大历十才子之一)有《赠李龟年》诗云：“青春事汉主，白首入秦城。遍识才人字，多知旧曲名。风流随故事，语笑合新声。独有垂杨树，偏伤日暮情。”观“白首入秦城”句，那么这位老歌手后来曾回到长安，而杜甫则终于死在江南。

白 马

白马东北来，空鞍贯双箭^{〔一〕}。可怜马上郎，意气今何在？近时主将戮，中夜伤于战^{〔二〕}。丧乱死多门，呜呼泪如霰^{〔三〕}！

* 大历五年(七七〇)四月八日，湖南兵马使臧玠杀潭州刺史兼湖南都团练观察使崔瓌，据潭州为乱。杜甫这时正在潭州(长沙)，因事变发生在夜里，所以他就不得不“中夜闻警报，脱身亦奔窜”(《入衡州》)，和人民一道逃难。从城里逃回他自己的船上后，便南往衡州。这首诗便是写途中所见的。

〔一〕 这句是说骑马的人已死于兵乱，只见马带着双箭回来。

〔二〕 主将，即指崔瓌。伤于战，指马上郎。

〔三〕 仇注：“丧乱一语，极惨！或死于寇贼，或死于官兵，或死于贼役，或死于饥馁，或死于奔窜流离，或死于寒暑暴露。唯身历忧患，始知其情状。”——浦注：“诗凡四层，逐层抽出。马来，一层。见马而伤马上郎，一层。因马上郎，推得主将被戮本事，一层。又因本事，而感慨死非其命者，一层。”

逃 难

五十白头翁^{〔一〕}，南北逃世难^{〔二〕}。疏布缠枯骨，奔走苦不暖。已衰病方入，四海一涂炭^{〔三〕}。乾坤万里内，莫见容身畔^{〔四〕}。妻孥复随我，回首共悲叹。故国莽丘墟^{〔五〕}，邻里各分散。归路从此迷，涕尽湘江岸。

* 这首诗有人疑为伪作，我看是没有根据的。这是杜甫替他自己一生的逃难作了一个总结。根据末句，大概作于大历五年(七七〇)，也就是他死的这一年避臧玠之乱的时候。

〔一〕 浦注：“肃宗上元二年，公年五十，时周流蜀中，注家释世难者，以是年段子璋反东川当之。公值难甚多，何独举此耶？盖公自乾元二年客秦入蜀，时年四十八，是为逃难之始耳，言五十，举成数也。”按杜甫逃难开始于至德元载，时年四十五，次年由安史乱军中逃归，头发尽白，说“五十白头翁”是一个大体上的和特征的说法，因为在通常情况下，五十不应白头。高适诗：“郑侯应被恤，五十头尽白。”也是所以纪异的。

〔二〕 最初在北方，由奉先逃白水，由白水逃郾州，他自己又由沦陷了的长安逃归凤翔，后来才由华州经秦州、同谷逃到了四川(南方)。但在四川又碰到段子璋、徐知道和崔旰之乱，如今在湖南又要逃臧玠之乱，所以说“南北逃世难”。

〔三〕 涂炭，烂泥和炭火。一涂炭，是说全国人民都在水深火热之中，没有例外。

〔四〕 畔，边际，如泽畔、田畔。即“人寰难容身”意。以乾坤之大，竟找不到一块安身之地，极写世乱，也显出诗入杜甫之不为当道所容。