

CEDULES FROM A BERKELEY WORKSHOP  
IN ASIATIC PHILOLOGY

(WITH POSTSCRIPT BY S. H. CHEN)

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1

**On Crypto-Parallelism in Chinese Poetry**

Most students of Chinese prosody would readily agree that a disciplined inquiry into the principles of stylistic parallelism is propaedeutical to all translation work, for in Chinese, a language innocent of morphology, clarity of thought and intelligibility of syntactical relations are often dependent on rigid adherence to word-order patterns, particularly so in the poetic style with its paucity of kommatic particles. Yet few translations reflect adequately the more intricate cases of parallelistic construction, and fewer still show an awareness of what may be called crypto-parallelism. We may illustrate the point with Tsu Yung's quatrain "CHUNG-NAN (famous mountain range south of Ch'ang-an, the capital), GAZING AT THE REMNANT SNOWS" which reads as follows (characters below):

L 1:	<i>Chung</i>	<i>nan</i>	northern slope	mtn range	flourish
L 2:	Amassed	snow	float	cloud	tip, edge
L 3:	Forest	beyond	brighten	fairing (sky)	color
L 4:	City	within	increase	sunset	cold

The close *parallelismus membrorum* of the second distich is evident, but most readers would take the first as non-parallel and treat L 1 & 2 as nominal sentences, perhaps with 1.5 serving as a half-hearted predicate, somewhat in this fashion: "How luxuriant is the N. slope of Chung-nan, with its massed snows at the edge of floating clouds" (so do the Japanese translators). They would maintain that 1.1-2, being a proper name, cannot be // to 2.1-2, and that 1.3 is definitely a substantive. If so, they would have overlooked two important rules of parallelism: a) it is the function of the second line of a distich to give us the clue for the construction of the first; b) a common noun // to a proper name can subtly revive the concrete connotations of the latter. 'Northern (properly 'shadeward') slope', if // to 2.3, may function as a verb: 'to overshadow'. In fact, viewed in the light of L 2, all the words in L 1 (with the exception of 'range') appear to be bifunctional: 1-2 is a proper name, but at the same time, as // to 2.1-2, a descriptive phrase (*Chungnan* means 'to end in the south'); 1.3 is the predicate of the line ('overshadows') and

concurrently the attribute of 'range'; 1.5, // to 2.5, is a noun, but is also apprehended as a verb on first reading. This character has the same classifier as 2.1, the etymonic 'grain', and the juxtaposition of the two graphs is doubtlessly intended to bring out their dormant primary meanings, namely 'budding, as ears of grain', and 'to stack up, as grain'. Finally, the key role played by 1.3 should draw our attention to 3.3 and 4.3, as predicates of their lines, and make us note their etymology. After a few trials, a careful translation may succeed in reproducing most to these features. We feel that the following rendering does at least partial justice to the original in its vocabulary and the interplay of parts of speech at pivotal points:

Chung-nan, full-ended south, shadows its shadeward range, florescing—  
 The ricked snows afloat the tags of fleeting clouds,  
 Moon-brightening, beyond the forest-line, the hue of fairing scuds,  
 But here, within these city-walls, aggrading the sunset chill.

終南陰嶺秀，積雪浮雲端，林表明霽色，城中增暮寒。

*Workshop Fund 1, in memoriam Edward T. Williams.*

## 2

### Philology in Translation-Land

Recent readings in translations of T'ang quatrains have left us immersed in deep sadness in the face of the lack of philological acumen, the critical shallowness, and the self-centered irreverence towards great poetry exhibited by would-be competent writers seeming unable to resist the lures of precocious publication. Wang Wei's *Deer Wattle (Hermitage)*, presented *anglice* in skeletal form below, is a particular victim of a score of mistranslations:

L 1: Empty	mountain	not	see	men	
L 2: Only	hear	men	talk	echoes	/R/
L 3: Reverse	sunlight/shadow	enter	deep	forest	
L 4: Again	shine	green	moss	<i>shang</i>	/R; provisionally untranslated/

L 1 & L 2 having paraphrased themselves, most of our dragomans bog down on L 3.1, an epithet they frequently suppress, unaware of how aptly it describes the 'antistrophic' motion of the rays of a setting sun creeping into a grove in a direction opposite to the one they had followed at sunrise. But it is in the persistent rendering of L 4, by some such sentence as "And shines again *upon* the green moss", that all translators known to me (including, alas, modern Chinese and Japanese authors) betray their listless misconception of the whole poem. To

interpret *shang*<sup>3</sup> (L 4.5: rhyming, hence homotonic, with L 2.5: *hsiang*<sup>3</sup>, ‘echo’), without a blush, as if it were the postposition *shang*<sup>4</sup>, ‘on’, ‘upon’, is a philological misdemeanor, notwithstanding the claims of some scholiasts that the tonal distinction is occasionally ignored; or else an unwarranted calumny imputing rhyme-tagging to the poet (a preposition is already implied, *more sinico*, in the verb ‘to shine’). The supposedly irregular tone-pattern of the piece might be invoked in justification. Yet its orthodoxy is readily demonstrable in a diagram subjoining the standard tonal sequence to that of Wang Wei (level tone /-;/ oblique /^/; optional /≡/):

≡-≡ ^- / ≡- - ^ ^ / ≡ ^ ^ - - / ≡ ^ ≡ - ^ /  
 ≡- - ^ ^ / ≡ ^ ^ - - / ≡ ^ ≡ - ^ / ≡- ≡ ^ - /

It is clear that Wang Wei must have first conformed to the traditional prosodic scheme, then simply transposed L 4 to head the tetrastich, thus bringing into focus his tritotonic rhymes and warning his reader to watch for a rondeau effect, his L 1 now reverberating as a putative L 5. As distinct from *shang*<sup>4</sup>, ‘upon’, *shang*<sup>3</sup> meant ‘to go up’, and the poet—and renowned painter—must have depicted here one of the ever-wondrous aspects of sunset: its glow slowly ascending a mountain to its very top and fading into the void. A still inadequate, yet philologically correct, rendition of the stanza (with due attention to grapho-syntactic overtones and enjambment) would thus read:

The empty mountain: to see no men,  
 Barely earminded of men talking—countertones  
 And antistrophic lights-and-shadows incoming deeper the deep-treed  
     grove  
 Once more to glowlight the blue-green mosses—going up  
     (The empty mountain...)  
 空山不見人 • 但聞人語響 • 反景入深林 • 復照青苔上 •

*Workshop Fund 5, in memoriam Michael J. Hagerly.*

### 3

## On the Translation of Chinese Binoms

Translators from the Chinese show a curious reluctance to attempt a systematic treatment of Sinitic compound phthegms, as distinct from monosyllabic morphemes. Echoic binoms which abound in Chinese poetry suffer particularly from cavalier handling. Illustrative samples may be taken from that much-translated first song of the *Shih ching* (on the English renderings of which, including the better-founded, philologically speaking, versions by Legge (L), Karlgren (K), and Waley (W), see

R. E. Teele, *Through A Glass Darkly: A Study of English Translations of Chinese Poetry*, Ann Arbor 1949):

1. *yao<sup>3</sup>-t'iao<sup>3</sup>* /A/, a typical rhyming homotonic binom; homosematic in that the hemiphthegms have the same graphic classifier (No. 116: 'cave'). Usually glossed by lexicographers as a unit. Here, the locus classicus, Han scholia draw fine distinctions between the components suggesting that the proton is descriptive of a woman's quiet temperament, the deuteron, of her beauty. Their equations, perforce couched in 'Basic Chinese', are paraphrased, rather unimaginatively, in basic English terms: 'modest, retiring' (L), 'beautiful and good' (K), 'lovely' (first stanza), 'shy' (W). This notwithstanding the fact that the phrase is not part of the elementary Chinese vocabulary. If scholiasts are to be followed, one is at a loss to understand what prevented the translators from using 'coy-and-comely', which would be more exact and would better echo, in its alliterativeness, the original. Now, elsewhere in literature, the compound occurs as a phrase descriptive of valley landscapes or architecture and is universally interpreted to mean 'secluded and loculated'. This is confirmed by cognates. We suggest a simple solution for the problem: 'cloistered-and-coved' (< 'cove', recess. secluded valley), alliterative and applicable equally to shy beauties, orography, and buildings.

2. *chan<sup>3</sup>-chuan<sup>3</sup>* /B/, a homosematic (No. 159: 'wheel'), homotonic synonymic binom. Translated simply 'to toss' or 'to turn'. The deuteron is the common word, the proton is obsolescent. We suggest: 'to throw (in the obs. sense of 'revolve, as a wheel')-and-turn', or 'to tourn-and-turn'.

3. *ts'en<sup>1</sup>-tz'u<sup>1</sup>* (arch. *ts'jəm-ts'ja*) /C/, a homotonic, alliterative, adverbial or predicative binom. Defined as descriptive of irregularity of line. Paraphrased: 'in patches' (W), 'of varying length' (K), 'here long, there short' (L). The binom has a close phonosemantic analogue in our 'zigzag' (adv.). In somewhat American English, 'jag-jog', 'jagged-and-jogged' would be a quite legitimate, self-explanatory rendering.

4. *tso-yu* /D/, an antonymic, complementary compound. 'Left and right' (adj. & adv.), but also, as every tyro knows, 'those on the left and right', 'attendants and acolytes'. In our text the term is amphibolous, probably deliberately, and appears three times in the construction: L & R, verb, pronominal object. It could be adverbial; all versions are positive it is. Yet it could also be nominal. A translation which overlooks the ambiguity is guilty of partiality. Solution: translate 'left-and-rightward', leaving to the reader the choice of interpreting this as an adverb or an adjectival noun in the plural.

A 窈窕 B 輾轉 C 參差 D 左右

*Workshop Fund 1, in memoriam Edward T. Williams.*

## 4

*Shih Ching 1, a Re-Translation*

The interpretations of that renowned classic range between two extremes: the Han scholiasts saw in it a paean extolling the virtue of Wen Wang's queen who self-effacingly kept searching for worthy maidens as additional consorts for her lord and instilled in them the same high-mindedness towards their rivals; sober moderns treat it as a simple folksong with two themes, the longing of a lover for his bride and an allusion to lustration rites with water-herbs (so Waley). The over-sophistication of the first view seems to strike a false note, although one can hardly overstress the polygynous character of ancient Chinese marriage customs after Marcel Granet's revealing studies. To accept wholeheartedly the second is to impute pathological perversity to those early commentators. Obviously, the original Chinese must have been sufficiently ambiguous to permit either interpretation. The following re-translation, which we believe to be syntactically and etymologically faithful, attempts to render the text's amphibology:

*"Cwen-a-cwen"*, the dove hawks  
 Resting on the River's isle.  
 So cloistered-coved the maiden(s) prim  
 The lordling ('s) fained (-) for compart.

Jag-jog, culls of rowèd-cress,  
 Left-and-rightward stream such;  
 So cloistered-coved the maiden(s) prim,  
 To wake or drowse, but seek such.

Seeking such—and getting not,  
 To wake or drowse, lie prone in thought,  
 And heart-away oh, heart-away oh,  
 To tourn-and-turn, and 'verse to side.

Jag-jog, culls of rowèd-cress,  
 Left-and-rightward cull such;  
 So cloistered-coved the maiden(s) prim,  
 (With) lute and cittern friend such.

Jag-jog, culls of rowèd-cress,  
 Left-and-rightward pluck such;  
 So cloistered-coved the maiden(s) prim,  
 (With) bells and timbals glee such.

L1: Note the slightly suggestive Anglicized spelling of the onomatopoetic *kuan-kuan*. The bird of prey referred to here is unidentifiable, but its bisyllabic name

contains the word *chiu*, 'turtle-dove', hence 'dove hawk'. L2: 'Resting': *tsai* is a verb, a mere preposition would not do. L3: See CBWAP 6; *shu* means 'beginning', 'tidy', 'nice', not 'good'; hence 'prim'. L4: For 'lordling', cf. *Philosophy East and West*, 2:4.321-322; *hao* is either the verb 'to be fond of' or the adjective 'fond'; *ch'iu*, mistranslated 'mate', means 'match', i.e. either 'mate' or 'rival'; it is this word that made possible the abstruse Han interpretation of the piece. L5: See CBWAP 6; *hsing*, 'duckweed', but etymol. 'herb growing in rows'; *ts'ai*, 'edible greens', etymol. 'culled herbs', hence 'culls'. L6: See CBWAP 6; *liu* is worrying commentators and translators unnecessarily: it is patently 'to stream' (causative), as water-herbs eased into the current preparatory to plucking. We use 'such' as a non-committal equivalent of *chih*, 'him, her, them, it'. L11: *yu*, 'longing' (unfortunately overworked in being equated to a dozen Chinese terms). Its sematic (No. 61: heart) suggests 'heart-away' // to 'far-away'. L14: 'cull', to // 'culls'. L18: 'pluck', mostly mistranslated; the etymonic is *mao*, 'to depilate', of plants: 'to tear away from stalk and root'. L18: 'glee' happily straddles the two meanings of *to/yüeh*, 'music' and 'joy', 'give joy', 'enjoy'.

*Workshop Fund 6, in memoriam Marcel Granet.*

## 5

### On Chinese *ts'ing*, 'blue-green'

For a language so homogeneous and so isolationist (in the sense of admitting to so few loanwords), Chinese is rather rich in color terms. A serious student of Chinese literature should be able to name on the spur of the moment some 30 monogrammatic chromatonyms, with graphs for 'black', 'red', and 'purple' heading the list with no less than 7-8 each. At this point lexicological memory would begin to falter. Only two or three synonyms for 'white' would be conjured. An erudite might succeed in recalling an additional word for 'yellow' (besides *huang*), or retracing a lonely classical counterpart to our 'brown'. A lexicographer would then be prone to launch into a dissertation on the peculiarity of the Chinese chromatic vocabulary (by no means an idiosyncrasy, though, for Chinese shares here a feature characteristic of other linguistic milieus) in having several words covering the spectrum of 'blue-green-purple-gray-black', with a none too clear—and but slowly emerging—differentiation. In the same breath, he would reminisce on the vexations endured in the contextual translation of these terms only one of which, the relatively modern word for 'blue' (*lan*, 'indigo-blue'; as a dye, derived from the Ch. woad-plant, a species of *Polygonum*), is unambiguous enough to present no exermeneutic stumbling-blocks. The primary chromatonym for 'blue-green-gray', *ts'ing*<sup>1</sup> /A/, is of considerable semantic interest. Like our 'green', it seems to be a cognate of 'to grow', Ch. *sheng*<sup>1</sup> /B/, which enters into the composition

of the protograph; and like Gr. *chlōros* < *chloe*, 'chlorine', it refers above all to the color of vernal growth (in the cosmological color-scheme, it symbolizes the east, spring verdure, and youth). It does not show, however, an affinity with 'yellow', as do some IE analogues, and corresponds more to Gr. L. glaucous, 'bluish-green'. As an attribute, it may be rendered cerulean, azure, perse, leek-green, peacock-blue, cyaneous, bice, verdigris, gris, or livid, but it rarely designates 'yellowish green' and lighter shades of green, such as citrine, lime-green, reseda, or lettuce-green. These are commonly described by *lu* /C/ which has, as do dozens of other chromatonymic characters, the classifier No. 120, 'silk', indicative of its origin as the name of a tint in the ancient textile-tinctorial sub-industry of the great sericulture complex. Applied to greenery, then, *ts'ing* stresses its 'glaucophyllous' tinge; *lu*, its chlorophyllous aspects. The pleochroic diapason of *ts'ing* (and occasionally that of *lu*) is such that we have no choice but to translate it, according to context, with hyphenated forms: 'blue-green' (as vegetation), 'clear-blue' (as the sky), 'bluish-gray' (as a cloud, or smoke), 'bluish-black' (as hair); reserving 'green' and 'virid' for *lu*. As a phonogram, *ts'ing* produced several graphs of great semasiological import: *ts'ing*<sup>2</sup> (/D/; with C061: 'heart'), 'feeling, emotion, passion'; *ts'ing*<sup>1</sup> (/E/; C085: 'water'), 'clear, pure'; *ts'ing*<sup>1</sup> (/F/; C119: 'rice-grain'), 'fine, refined, subtle'; 'sperm, semen'; 'quintessence'; 'vital spore in some object or substance surviving its ostensible decomposition', hence often 'spirit, wraith'; *tsing*<sup>1</sup> (/G/), 'quiet'; *ts'ing*<sup>3</sup> (/H/; C149: 'word'), 'to request'. One is tempted to treat all these graphs as originally related and express the bond between them by the word 'quick' (alive, vigorous) > 'to quicken', as an English analogue of *sheng*, the protoglyph of which /I/ may well have represented a 'quickset' plant; and to etymologize their derivation thus: 'feeling' < 'heart-quickening'; 'clear' < 'quick-and-clear'; 'essence' < 'quick-germ'; 'quiet' < 'unquickened', 'quick-still'; 'to ask' < 'to quicken verbally'. The overtone of 'quicken' is noticeable for TS'ING in poetic usage and I would favor translating it as 'quick-blue' (-green, -gray, -black).

A 青 B 生 C 綠 D 情 E 清 F 精 G 靜 H 請 I 𠄎

Workshop Fund 2.

## 6

### On Latent Predicates in Chinese Poetry

Of all European languages, English enjoys the greatest commensurability with Chinese in its morphology and syntax. This gives English translators an enormous advantage over their continental confreres, but—by the same token—places them under heavier obligation to exercise all their resources in diction and taxis so as to achieve the closest possible approximation to the original, a goal frequently beyond the powers of those whose tongue is burdened with the impedimenta of

IE grammatical distinctions alien to Chinese, such as gender, desinence, and a strict differentiation between verbal and nominal forms. This obligation is, unfortunately, ignored by most translators who persist in encumbering their versions with supernumerary syntactical paraphernalia. Thus we find in them an almost universal horror of an alleged vacuum in every ostensibly verbless stichos and a feverish urge to fill it—with the first verb that comes to their mind. Yet a naive student of Chinese literature could easily quote scores of famous Chinese lines which in faithful word-by-word translation would be as free from any taint of avant-gardiste subversion of the Queen's English as Browning's: "The grey sea and the long black land;/ And the yellow half-moon large and low;/ And the startled little waves..." Let us take as an example a distich from one of Tu Fu's well-known poems (characters below):

*Wei* (n. of a river) north spring sky trees (overtone: 'screen')  
*Chiang* (*the* Stream) east sun/day sunset clouds

Strict parallelistic construction, with five substantives in each line, and no verb in sight; patently, two prepositional phrases that may be soberly read:

(For me:) North of the Wei, the trees against the spring sky,  
 (For him:) East of the Stream, the clouds at the sunset of the day.

Instead, the latest English rendering (W. Hung, *Tu Fu*, p. 51) paraphrases: "Now as I *look upon* the spring trees north of the Wei,/ He *is probably watching* the evening clouds east of the Chiang..." Forke's German version (*Dichtungen der T'ang-und Sung-Zeit*, p. 66) is by far more economical, yet still verbal: "Im Norden des Wei die Bäume/ Im Frühlingskleide *stehn*,/ Und östlich vom Kiang die Sonne/ In Wolken *will untergehn*". Even in German, and even under the self-imposed handicap of rhyme, a faithful translator could have avoided the gratuitous use of finite verbs. Thus, he could have written (with apologies for my bad German doggerel): ...die Bäume/ Am Frühlingshimmel rein/... die Wolken im Abendsonnenschein; or managed to hammer out some similar prepositional phrases with: ...dicht/ ...Abendsonnenlicht, or ...Kranz/ ...glanz, ...Borten/ ...dorten, ...Band/ ...Rand, usw., usw. The original is, however, much more sophisticated in its overtones. As we have already pointed out (CBWAP 001), one of the potent Chinese poetic devices is positional bifunctionalism. Besides the obvious prepositional-phrase construction, another syntactical interpretation could be read into the distich, provided that interpretation is kept on the level of suggestion and is not overstressed; that of construing each stichos as a verbal sentence: locative phrase, subject, predicate, object. The fourth word in each line would then acquire an overtone: 'sky' to be read *sotto voce* as 'to sky' (to send or impel skyward); 'sunset', as 'to sunset' (to darken or color, as at sunset). Granted this, no other European language but English could successfully reproduce the subtle amphibology:



The Wei and northward, springtime—skies—arbory,  
The Stream and orient, the day-suns—sunset—clouds.

渭北春天樹，江東日暮雲

*Workshop Fund 3.*

## 7

### On Allotonic Overtones in Chinese Poetry

The problem of allotonic overtones in T'ang poetry is as little studied as that of crypto-parallelism. Witness another of Wang Wei's celebrated quatrains /A/:

L 1:	Alone	sit	dark	bamboo-thicket	inside	
L 2:	Thrum	lute	again	long	whistle	R
L 3:	Deep	forest	man/men	not	know	
L 4:	Bright	moon	come	mutual	shine	R

With minor variations, all 12 translators known to me rephrase: "I sit alone in the dark bamboo-grove/ I thrum my lute and sigh/ In the deep forest no one knows me/ Only the moon comes to shine upon me/". A fair rendering, as translations go, with four commonplace departures from the original: 1) The usual IE prosopocentric travesty of the infinitival mood of the Chinese (with 7 'me', 'my', 'I' in one version; 6 'ich', 'mir', 'mein', 'mich', in another). 2) The misrendering of the key word in the poem, 'whistle' (apparently deemed to be *mauvais ton* for a poet) by 'sigh' ('sing, hum, croon, seufzen, jauchzen', even 'shout'). 3) The common omission of 'again' and 'long'. 4) The pedestrian resolution of the challenging ambiguity L3 (what is the object of 'know': the poet, the grove, the whistling, the moon?). The clue to an understanding of the tetrastich lies in its anomalous tonal harmonics (cf. CBWAP 5) which may be seen through the collocation of its mode /WW/ with the standard scheme:

WW:    ^ ^ - - ^ / - - ^ - ^ / - - - ^ - / - ^ - - ^ /  
SS:    ≧ ^ - - ^ / ≧ ^ - ^ ^ - / ≧ - - ^ ^ / ≧ ^ ^ - - /

WW shows 5 tonic irregularities: L2.4: *ch'ang*<sup>2</sup>, 'long' (- for ^); L2.5: *hsiao*<sup>4</sup>, 'whistle' (^ for -); L3.5: *chih*<sup>1</sup>, 'know' (- for ^); L4.3: *lai*<sup>2</sup>, 'come' (- for ^); L4.5: *chao*<sup>4</sup>, 'shine' (^ for -). Three of these are ditonic characters which may be read and construed in the requisite tone: *ch'ang*<sup>2</sup> as *chang*<sup>2</sup>, 'to prolong'; *chih*<sup>1</sup> as *chih*<sup>4</sup> (i.e. as=*chih*<sup>4</sup> /B/, not 'wisdom', but 'recognize', 'acknowledge', =*shih*<sup>4</sup> /C/); *lai*<sup>2</sup> as *lai*<sup>4</sup>, 'to induce to come'. The rhyme-words are, however, monotonic. Doubtless, the poet intended them primarily as loxotones (oblique in tone), but he also meant to puzzle his reader who—if at all sensible to prosodical canons—was likely to misread the words at first as homeograms of the proper tone. Now, *hsiao*<sup>4</sup> and

*chao*<sup>4</sup> have each two common platytonic (level tone) homeograms: *hsiao*<sup>1</sup>, 'Panpipe', and *hsiao*<sup>1</sup>, 'sough' (as the wind); *chao*<sup>1</sup>, 'bright light', and *chao*<sup>1</sup>, 'to summon' /D & E/. In Chinese tradition, Panpipes (also called *lai*<sup>4</sup> /F/) were believed to conjure the magic aeolian music of nature (t'ien- (ti-)-lai). Lastly L 3 & L 4 are crypto-parallel. All that is needed to reveal the parallelism is to read L 3.3, 'man', as a verb 'to man' ('to furnish with man/men', 'to make manlike', // to L 4.3, 'is /caused to /come'). Note further (in the translation below): 'to longwhile'—to be taken either as *v. t.* or *v. i.*; 'celate': the most comprehensive term covering the range of L 1.3 ('den-dark, ensconced, latebrous, occult, arcane, Hell-dark, to encell (incarcerate)'; the reiteration of 'moon' in L 4 reflecting the graphic gemination in Chinese (// to that of 'trees' in L 3), and the emphatic position of 'bright' for the double entendre: 'bright'=a) luminous, b) intelligent. Enjambement à *discretion*. (...) for overtones.

All by one's lone, to sit within the celate bamboo-bosk,  
 To thrum the lute, once more to longwhile whistling  
     (for a Pandean sough)—  
 The deep-treed grove—manned—not to acknow—  
 The moon, moonbright, is come—aspectant—to glowlight  
     (a glow invoked...)

A 獨坐幽篁裏，彈琴復長嘯，深林人不知，明月來相照。 B 智 C 識 D 簫蕭  
 E 昭招 for 嘯照 F 籟

*Workshop Fund 5.*

## 8

### On Fishing Snow

In this cedula I wish to confess to twenty years of academic treason: two decades of grudging admiration for the clumsy and sometimes pathetic, but always honest and sincere attempts of the late Florence Ayscough to paraphrase Chinese poetry verbatim. Her grasp of Chinese grammar may have been infirm and her enthusiasm for the graphic analysis of characters as unbridled as Ezra Pound's. Yet her scripts show recognition of a primary responsibility of a translator, the search for diction in some degree commensurate with that of the original; perhaps also a deeper respect for great poetry than is evident in the product of so many of us, staid academicians, who dismiss her efforts with an indulgent smile. Her work often betrays her innocent fallibility; ours, as often, unfaithfulness to our knowledge. Imagine Mrs. Ayscough—in her 'Tu Fu Period'—re-translating Liu Tsung-yüan's memorable RIVER SNOW:

L 1: Thousand hills : birds' flight cut-off /R/  
 L 2: Ten-thousand paths : men's footprints extinguished /R/

L 3: Orphan            boat : straw-cloak bamboo-hat old-man  
 L 4: Lonely            angles : cold            river            snow /R/

This unwieldy 'pony' would happen to be a better translation of the tetrastich than the 7 or 8 current periphrases rather nonchalantly produced by unquestionably competent men. Diction: Mrs. A. would have striven, in her gauche way, to hit the right semantic key for every word. Pundits omit or add words *ad libitum*. Taxis: Mrs. A. would not have been too sure of her syntax, but would have at least refrained from tampering with the striking alignment—in favor of idiomatic clichés. Common misfeasance of translators: in LL 1 & 2, they invariably emasculate the two rhyme-verbs by reading: 'not a bird flying', 'not a trace of men'. Though all cognizant of the poet's Buddhistic bent, they undiscerningly slur over the verb 'extinguish', 'put out, as a fire' (the graph actually contains the elements 'fire' and 'water'), with its Buddhist subauditor of 'release through extinction'. By contrast, they supply in L 3 some flabby verb: 'there is' (an old fisherman who...) 'sits', 'lies in', etc. Either L 3.1 or L 4.1 is dropped or toned down, on the pretext of tautology; L 3.3-4 often omitted as superfluous local color. The uniform interpolation of the preposition 'in' after 'angle' in L 4 is insensitive and untenable. Translators seem oblivious of the tradition (both Buddhist and Taoist) of philosophical angling—without bait or hook—(the sole exception is Soame Jenyns imaginative enough to consider the possibility in a footnote), not only as "The Contemplative Man's Recreation", but as a symbolic monition on the vanity of life's fuss and flurry. There is little doubt that the poet intended us to read the last three words as the *direct* object of 'angle', and that the desolation of the scene and the implied parable (the flakes of ego extinguished in the flow of eternity) were underlined by him in the nominal (non-verbal), bead-like parallelistic structure of the distich (LL 3 & 4). Finally, one need not share Mrs. A.'s predilection for discovering graphic overtones in every word to note the significance of the sematic (C094: 'dog') in L 4.1, 'lonely', contrasted with L 3.1, 'orphan' (C039: 'child'). Lexicographers assert that the term referred *imprimis* to the 'singleness' of a shepherd dog. We should not hesitate, therefore, to translate it emphatically 'cur-lonely' (English 'cur', originally 'shepherd dog').

A thousand hills: bird-flights cut short,  
 A myriad paths: men's track damped out;  
 An orphan-boated, strammel-coped, straw-hatted gaffer  
 Cur-lonely angling—the chill—Stream—snow...

千山鳥飛絕，萬徑人蹤滅；孤舟蓑笠翁，獨釣寒江雪。

## 9

**Syntactical Metaplasia in Stereoscopic Parallelism**

The essentials of Chinese syntax may be reduced to two simple rules: 1. 'Modificative precedes principal', 'M—P'. 2. The normal order of the main members of the sentence is: 'subject (often latent)—predicate—object'; in our terminology: 'G—F—E—D—C': 'gerent' (subject)—'factor-functive' (a bivalent term designating either a 'pre-predicate' /factor/ or a 'finite predicate', an intransitive verb terminating a syntactical unit /functive/—'effective' (a transitive predicate)—'destinate' (object)—'complement'. Among syntagms preposed to a gerent ('G'), we may have a 'hypothematic' ('H'), the 'logical' subject of discourse, not infrequently a preposed destinate repeated later on, in its normal post-predicate position, in the form of a 'resumptive' pronoun ('R'); or a 'topological' ('T'), that is a topotactical term or phrase indicative of the location of the action in space or time. As the Chinese language has no genuine prepositions, but only topological nouns (postpositive) and verbs (prepositive), used mostly in nude juncture, it is not always easy to distinguish a hypothematic from a topological. As a principal, the first member of the main syntactical body may also be preceded by a modificative ('M'), and we often face the problem of weighing the relative merits of an 'H' vs. 'T' vs. 'M' interpretation of the head item of a sentence. Thus the sequence BOAT MAN..., or BOAT INSIDE (topological noun) MAN..., beginning a sentence might mean: 1. "As for the BOAT, the MAN..." / As for the INSIDE of the BOAT, the MAN..." 2. "In the BOAT, the MAN..." / "INSIDE the BOAT, the MAN..." 3. "The BOAT—MAN..." / "The MAN INSIDE the BOAT...", that is it might be construed as: 1. H—G, or 2. T—G, or 3. M—G. In the translation of Chinese prose, common sense and the context will prescribe the choice among the three possibilities. In poetry, however, where key syntagms are often called upon to perform more than one function, the architectonic subtleties of parallelistic syntaxis frequently present a situation demanding the closest analysis of the structure of the poem as regards the interplay of 'H'/'T'/'M'. One would presuppose that in formal parallelization, once the poet's intention in the basic stichos (BS) of a parallelized distich (DS) is ascertained, the syntaxis of the basic should be faithfully mirrored in the parastichos (PS). This seems to be a safe rule to follow. We did so in our translation of the first DS of RIVER SNOW (CBWAP 013) by reading: BS "A thousand hills:..." // PS "A myriad paths..." (H//H), ignoring for the moment what may be called the principle of 'stereoscopy' in parallelism. Indeed, parallelism is not merely a stylistic device of formularistic syntactical duplication; it is intended to achieve a result reminiscent of binocular vision, the superimposition of two syntactical images in order to endow them with solidity and depth, the repetition of the pattern having the effect of binding together syntagms that appear at first rather loosely

aligned. Structurally, 'H'/'T'/'M' represents a progressive scale of juncture, and the parallelistic juxtaposition of 'H' to 'H' should have the stereoscopic effect of elevating the reiterated 'H' in the PS (its appositive function having lost its novelty) to the status of 'T'. From that point of view, a better rendering of the hemistichs would be: BS "A thousand hills..." (H); PS "On myriad paths..." (T). A premature 'TT' construction ("Above the hills.../On the paths...") would be too prosaic, and would not give us the satisfaction of re-experiencing the 'build-up' step-by-step, first viewing the panorama presented by the poet from one syntactical angle, then from another, and fully savoring the stereoscopic aftersensation or afterimage.

*Workshop Fund 9, in memoriam Dr. Helen B. Chapin whose over-enthusiastic, yet sensitive and suggestive, graphic analysis of RIVER SNOW (Leaves from a Western Garden 1:3, Mills College, 1938) is commended to the reader.*

## 10

### On 'H'/'T'/'M' Progression in Quatrains

Chinese quatrains (4S) may be composed of free, non-parallel stichoi, but usually one of the distichs (DS) is parallelized; occasionally, both; and, in addition, crypto-parallelism may often be inferred. The second DS of RIVER SNOW (CBWAP 013 and 017) seems to be crypto-parallelized, even though—at first glance—BS 2, the noun BOAT cannot be treated as matching its alleged parastichic PS 2, ANGLING, a verb.

BS: orphan (adj)/BOAT (n)/mino (straw-cope, n/adj)/bamboo-hat  
(n/adj) old-man (n)

PS: lonely (adv)/ANGLING (v)/chill (adj)/Stream (n/adj)/snow (n).

One of the interesting features of this 4S is the undeniable parallelism, both syntactical and semantic, in the opening words of the stichoi, each line beginning with what one is tempted to call a 'logistic' ('L'), numerant term: "thousand"// "myriad"// "orphan"// "lone". A little facetiously perhaps, one might symbolize the semantic parallelism in this form: L/10<sup>3</sup>/..., L/10<sup>4</sup>/..., L/1/..., L/1<sup>2</sup>/... Granted this, one would further notice that the pre-caesural part of the third line (S3.1-2) is strictly parallel to those of SS 1 & 2: "thousand hills"// "myriad paths" // "single boat", each unit consisting of 'logistic'+ 'univocal' (our term for 'noun'), L—U. This peculiar "2 1/2" stichic parallelism is not uncommon in 4S and is unquestionably a deliberate stylistic device. It seems designed to create for the reader the effect of progressive syntactical juncture leading up to a climax at the critical, veering point (the caesura of S 3), where a new thought, expressed in a new grouping of words, is introduced into the poem. The question now arises as

to how are the precaesurics of SS 1, 2, & 3 to be construed: as H/H/H, T/T/T, H/H/T, H/T/T/, or as H/T/T>M? The first two choices, quite legitimate in prose, are too battological for poetry; the second two possess some merit in syntactical progression; but it is the fifth which accounts best for the effect of stereoscopy in SS 1 & 2 and subtly carries the progression into S 3. Instead of interpreting S 3.1-2 as a 'hypothematic' (*Lo*, an orphan boat...), or a 'topological' (*In* an orphan boat...), we should, I believe, express the progression by turning BOAT into a modificative of the following syntactical unit. From the 'univocal,' word-class, BOAT would have to shifted to the 'adjectival' class. Chinese adjectives are in our terminology 'vice-verbals', or 'work-words' ('W', 'W'=VV), for syntactically they may function as verbs ('V') being directly predicated to nouns as 'F' or 'E'. In modificative position, they can often be translated by English participials or gerundials. In this case, BOAT may well be rendered BOATED or BOATING; the 'U' becoming thus a 'crypto-W', can now match the 'V' ANGLING. The syntactical scheme of the 4S is then to be diagrammatized as follows (with 'x' marking parataxis, 'y', (h)ypotaxis, and '/' indicating 'or'):

(LU) H	:	U	x/y	UG	VF
(LU) T	,	U	y	UG	VF
(LW) M	:/,	(U	x	U)	x/M UG
(LV) E	-	(W	y	U)	y/x UD

The reader will remember that 'G' is 'gerent' (subject); 'F' is for 'functive'; 'D', 'destinate' (object); 'E', for 'effective'.

In a slightly different version from that in CBWAP 013, the 4S would read:

A thousand hills: bird-flights cut short;  
 On myriad paths, men's tracks damped out;  
 And orphan-boating, a mino'ed, bamboo-hatted gaffer (*or*: a mino,  
 a bamboo-hat, a gaffer)  
 Cur-lonely angling the chill Stream—snow...

*Workshop Fund 6.*

## 11

### Translations, Hyperbatic and Hyperbathetic

The Cedulae dealing with problems of translation from the Chinese are directed exclusively to the author's coreligionists and cosectarians, the members of the teaching profession. I have no advice or comfort, and above all, no criticism to offer to free-lance translators of whose beliefs, motivation, and habits I am, as a pedant, totally ignorant. A pedant I take to be: 'a self-disciplined and disciplinarian disseminator of painfully acquired knowledge to the young'. His

decalogue begins: "Thou shalt not, without apology, attempt to avoid an issue which thou hast taught thy disciple to face squarely". Now, pedants who call themselves philologists have a short and simple confession of faith: 'Grammar=Order=Beauty'. This naive credo sustains them through endless hours of drudgery spent in scribbling palimpsestic paradigms, and serves them as a potent incantation for dispelling phantasmagorias conjured by the solecistic sprites who haunt them in the night. But judging from the 2000 pages of translation of Chinese poetry carefully read in the past year, the philologist's credo is not too efficacious in withstanding the wiles of the pixies flittering in the interlinear spaces of Chinese verse. One of our articles of faith has always been that hyperbaton in Chinese is so rare as to be practically nonexistent. To our amazement, the 2000 pages showed almost 300 cases of hyperbaton construed from the original, and not reflecting the translators' stylistic predilections. Full of alarm, we consulted the texts; in not one single case did we find the inverted construction justified. We must sorrowfully conclude that philologists are in the habit of mislaying their gramarye when flirting with the Chinese muse, or else that one of the mottoes of 'traductory' politics in *Paris vaut bien une messe*. As Exhibit A, we offer one of Tu Fu's charming quatrains:

Tardy	sun	:	mountains	Stream	beautiful
Spring	wind	:	grass	flowers	fragrant
Mud	melt	:	fly	swallow	<i>tzu</i> (enclitic)
Sand	warm	:	sleep	Mandarin drake & duck	

All translators of high or medium competence known to me read the post-caesural halves of DS 2: "...swallows fly" // "...ducks sleep", obviously convinced that Tu Fu was indulging here in trite inversion in the mode of European poetasters. They show no inkling of an elemental rule of Chinese syntax: 'neuter verbs become causative by taking an object' ('a functive may become positionally effective'). The structure of the 4S is translucent ('z' marking a 'zygomatic' noun; '/', 'vergent on'):

W	U	(H)	:	(U	x	U)	G	WF
U	U/W	(M)	,	(U	x	U)	G	WF
UG	W	(F)	,	VE		(U		zU) D
UG	W/V	(F/E)	-	VE		(U	x	U) D

Some notes on diction: 'beautiful' is one of 17 common words with that meaning; its specific overtone 'pair' must be stressed in view of the 'pairing' of objects throughout; 'Mandarin ducks' are symbols of conjugal felicity; sexual binomization is hence imperative. 'Melt', 'to vapor', // to 'wind', should evoke one of its special meanings: 'NE breeze of spring', the 'Favonius' or 'Zephyr' of China. 'Warm': etymonic overtone: 'drag', 'lag', 'lax'; 'fragrant', graphical etymo-

logy: 'grain'+ 'sweet'. *Tzu*, cf. 010. With all the philological points of commisure marked, the 4S translates itself:

A slow-paced sun: the hills, the Stream are paired in beauty;  
 Spring-breezed, both herb and bloom scent—grain-like—sweet;  
 The mudflat, zephyr-steamed, sends Master Swallow flying,  
 The sands lax warm and drowse the duck and drake in mated sleep.

*Workshop Fund 2.*

## 12

### Prolegomenon to *Lao Tzu* 1.1 : TAO

Whenever cautious scholars decide, usually *à contre coeur*, to take TAO, the basic concept of Chinese macro-& micro-cosmology, out of the cereclothes of transcription, they favor rendering it as "WAY", "*THE WAY*". This anglicization (with the corresponding L. "via", F. "la Voie, and G. "der Weg") is said to be semantically acceptable insofar as TAO is used, in non-philosophical texts, in the concrete sense of 'way' 'road', 'method', and is 'synonymous' with LU, 'road', 'route', 'path', combining with that synonym to form the dvandva TAO—LU, 'road' (attested already in Han times). Since on the religio-philosophical or religio-emotional level TAO operates as a counterpart of our trionym 'VIA—VITA—VERITAS', "*THE WAY*" would seem to be quite adequate for the purpose of registering its overtones without resorting to semantically inappropriate—and glossophilosophically dangerous—paraphrastic terms, such as GOD, NATURE, REASON, LOGOS, FIRST CAUSE, WORLD-LAW, UNIVERSAL PRINCIPLE, etc. Graphically, the digram TAO <\*d'ôg /A/ is clearly analyzable as being composed of two hemigrams: the semantic 'signal' or determinative 'to go', 'proceed', 'make steps' (C162, interchanging in the ancient scription of TAO with C144, 'to go', 'to act', 'march in formation', L. *ago*/B/), and the phonetic, or more correctly etymonic, *shou* <sjôg, 'HEAD' (C185, /C/). Phonetically, the alternation of initial stop and spirant presents no difficulty: compare *t'ao* <"t'ôg vs. *shou* <\*sjôg, KGS 1073 and 1099, in both of which *shou* (C041, serving as an allogram of *shou* C064) is the phonetic /D/. Now, if 'HEAD' is the etymonic of TAO, its semantic contour would not be coincident with that of the etymon embodied in the IE root VAG—, VEH—, 'move', 'carry', with its offshoots from VIA, WAY to 'vehiculum', 'wain' 'wagon', Gr. *ochos*. From this point of view, a better analogue of WAY would be Chinese LU, 'road', with its homeograph and homophone LU, 'wain' /E/, while TAO would connote 'HEADway', or 'proceeding AHEAD'. Furthermore, when we translate TAO as "WAY", we work on the assumption that the Chinese etymon is primarily a nominal one, and that the use of TAO as a verb—of which there are numerous examples in non-metaphysical



literature, e. g. *Analects* 1.5, 2.3—is denominative: ‘to show the WAY’, hence ‘to lead, (in that sense, TAO is now pleiomorphically enlarged with C041 /F/). The sematic C162 is, however, much more common as a determinative in graphs representing dynamic, verbal notions than in those of static, nominal significance, and one is inclined, therefore, to give the verbal aspect of the etymon precedence over the nominal one. Thus, the dynamic overtone of TAO could better be rendered in German by the pairs: ‘bewegen’, ‘Bewegung,; ‘leiten’ and ‘Leitung’ (than by ‘Weg’); and in Japanese, by ‘michibiku’ and ‘michibiki’, than by ‘michi’; while in the Latin range of associations, PROCESS (and even AGENT) would be nearer to TAO than ‘via’; and in Greek, one should think of TAO as an ARCHEGETIC (or ‘hodegetic’), rather than a METHODIC principle. In English, we would advocate the use of LODE (‘way, course, journey, leading, guidance’; cf. ‘lodestone’ and ‘lodestar’), the somewhat obsolescent deverbal noun from ‘to LEAD’. The etymonic ‘HEAD’ can then be effectively expressed in English by ‘LODEHEAD’ or ‘HEADLODE’. In the light of this analysis of TAO, the supposedly copulative synonym-compound TAO—LU, ‘road’, traditionally interpreted as ‘road I+road II’, appears to be a descriptive compound, simply meaning ‘LEADING road’. In disposing of this particular dicephalous monster of an ‘elucidative’ dvandva, I feel happy indeed to be able to join, albeit as a mere skirmisher, Prof. George Kennedy in his merry battle of ‘debunking’ the inflated linguistic myths which clutter our textbooks of Chinese (see his *Wennti*, No. 8).

A 道 B 道; 行 in 衢 C 首 D 討守; 寸=手 E 路輅 F 導

*Workshop Fund 1, in memoriam Edward T. Williams.*

### 13

## The Necessary Nuisance of Grammar

According to the canons of Chinese syntax, the rhematic sequence “EAT ENVOY” can have only two meanings: “(X) ATE the ENVOY”, as in a not inconceivable report of a fatal outcome of an embassy to an anthropophagous potentate; or “(X) FED the ENVOY” (i.e. CAUSED the ENVOY to EAT), as reflecting normal diplomatic protocol. A novice translating Chinese historical prose would not survive for long the fulminous bolts of critics should he attempt to read the rhematic as a hyperbaton: “The ENVOY ATE”. Nor would a reviewer tolerate his translating the unadorned two-word tale, even with the support of knowledgeable extra-textual commentaries, as: “The ENVOY PARTOOK of a five-course supper and went to bed at 10 p.m.” Such is the artless design followed by us all in the translation of Chinese prose: a statement is carefully parsed in accordance with simple grammatical rules, then soberly anglicized, with a minimum of improvization, and but slightly garnished with the expletives made necessary

by English idiom. In the translation of poetry, however, grammar seems to be relegated to a second place, even by experts, the vain tricks of intuition are given free rein, and dark hints adumbrated by commentators are allowed to creep into the text and are enlarged upon in haphazard fashion, often at the expense of syntactical patterns lucidly outlined by the poet. Thus we find as meticulous and experienced a translator as the late von Zach interpreting the line discussed in CBWAP 019, freely inverting a predicate adjective in the first hemistich and construing a hyperbaton in the second, as (*Tu Fu's Gedichte*, Harvard ed., 393): "...im warmen Sande schlafen die Mandarinenten", instead of: der Sand ist warm und einschläfert (die M. Ente und den Enterich)... In the following exemplarily parallelized DS, the same translator parses correctly the BS, then proceeds to mutilate the PS, apparently unwilling to recognize the transitivity of its verb:

BS sky G: black F: shut E: spring M: court D  
 PS earth G: pure F: 'to roost' E: dark M: fragrance D/ and  
 reads (*op. c.* 93):

Der schwarze Himmel umschliesst den frühlingsfrischen Hof/auf dem reinen  
 Klostergrund wachsen duftende Blumen (die jetzt unsichtbar sind)...,  
 with 2 inversions, 1 travesty.

Prof. W. Hung, an even more distinguished scholar and TU—FU'ist, reads in the same vein:

Darkness in the temple yard has shut off all spring colors/But  
 the fragrance of unseen blossoms floats in the quiet enclosure/(*Tu  
 Fu*, 107)...

Now, to use 'roost' transitively, in the sense of 'bring to roost', 'give a resting place to', may be bold, but so is Tu Fu's positional use of *hsi*, 'to roost', normally a neuter verb in Chinese. The poet's intention is crystal-clear and the DS should read:

The sky, grown black, occludes the vernant courtyard,/The earth  
 is quickened pure and roosts dark-hidden fragrances...(On the  
 translation of 'pure', cf. CBWAP 008).

Again commentary-conscious, both translators shy away from another PS verb in the DS:

BS guardpost M: drum G: cut asunder E: men M: going, traveling D  
 PS border M: autumn G: 'one' E: wildgoose M: voice, sound D

Die abends gerührten Trommeln der Wachttürme lassen den Verkehr der  
 Menschen aufhören/ hier an der Grenze hört man dann im Herbste nur  
 noch den Schrei einer einzelnen Wildgans (*op. cit.* 184). The watch-tower

drum has sounded to close the road to traveling/ I hear a lone wild goose's cry in the autumn skies of the frontier (*Tu Fu*, 143)

In prose, neither would have any difficulty in parsing 'one' as a transitive verb: 'to unify', 'to single' (as='to make one', or 'single out one by one', even 'to monotone').

The guardpost's drumming severs human traffic,  
The border's harvest-tide 'singles' the voices of the geese.

*Workshop Fund 3.*

## 14

### On Chromatographic Effects in Chinese Poetry

The rich spectrum of Chinese chromatonymy, multilined and multibanded, has not received the attention it deserves. Most chromatonyms are not too well defined in our dictionaries, and translation equivalents are chosen haphazardly according to context, with little consideration paid to semantic nuances. Among the many Chinese color-terms crying for simple and effective rendering is the adjective TS'UI <*ts'jwəd* (C124, 'feathers', as semantic, +*tsu* <*tsjwət* as phonetic) /A/, 'vivid green-blue-purple-black', originally descriptive of the glossy iridescent plumage of the kingfisher, TS'UI being the second hemiphthegm of the dissyllabic name of the Asiatic kingfisher (*Halcyon*), FEI—TS'UI /B/. 'Kingfisher-green' (-blue, -black, -brown) is an awkward polysyllabic way to translate TS'UI which may describe women's penciled eyebrows as well as foliage. With due regard to the fact that kingfishers in Chinese literature were probably both *Halcyoninae* and *Alcedininae*, is there any reason why we should not use the term **ALCEDINE** (from *L. alcedo*, 'kingfisher') to designate exactly what TS'UI connoted to the Chinese? **ALCEDINE** is a handsomely tailored word, sonorous and precise, yet broad enough to be safely applicable as a color-epithet to a variety of things. Speaking of chromatonymy, we often underestimate the strong chromato-aesthetic associations ingrained in the Chinese mind as a facet of their traditional pentadic cosmology. I refer to the automatic correlations between their pentad of colors and the 'Five Elements' in spacetime: Wood-GREEN (blue)-east-spring; Fire-RED-south-summer; YELLOW-center-midsummer; Metal-WHITE-west-autumn; Water-BLACK-north-winter. Take the following 4S by Tu Fu:

BS couple: (numeral adjunct): yellow: oriole:: call: TS'UI: willow  
PS one: line: white: egret:: ascend: TS'ING (cf. CBWAP 008): sky  
BS window: hold: western: mountain range:: thousand: autumn: snow  
PS gate: moor: eastern: *Wu* (lower Yangtse):: myriad: miles: boat

Diction: S 1.1-2, *liang-ko*, is a deliberate colloquialism; it would not do to translate it 'zwei' or 'two'; it is a vernacular 'a couple of'. LI, 'oriole' is a word with several scriptions, all of them glossed as: 'bi-colored', 'brown-and-yellow', 'black-and-yellow'. In MING, 'call' (graph='mouth'+ 'bird'), note the graphic echo of C196, 'bird', in 'oriole' (where the particular LI phonetic used is the LI 'pair' of CBWAP 018). LU, 'egret', is a homotonic homophone (and homeograph) of LU, 'path', and LU, 'dew'; in Chinese folklore, the white egret PAI LU is the harbinger of PAI LU, the 'white dew' of autumn, while the oriole symbolizes spring's evanescence, the all too swift transition from the black solstice of winter to the yellow one of summer. S 3.2, 'hold', lit. 'hold in the mouth', an apt figure for a window framing a landscape. 'Moor' is graphically: C085, 'water'+ 'white' as phonetic. 'Myriad miles' is to be capitalized as the P.N. of a 'bridgeport' near Ch'eng-tu (see the excellent topographical documentation in Prof. Hung's *Tu Fu*, 160 ff.). Color symbolism in the 4S: S 1: Spring: GREEN willows, orioles (from winter-BLACK to late summer-YELLOW; S 2: Spring-BLUE skies, but an ominous note of autumn (dew-WHITE egrets); S 3: In autumn-WHITE-west, (GREEN) mountains capped with (WHITE) snow; S 4: Towards the spring-GREEN-eastern region of Wu, boats moored WHITE. Translating the 4S with a 5th line to underline its idiopathy:

A couple of orioles—paired yellow-black—birdcalling willows  
 plumed with alcedine,  
 A line of egrets—a path of dewy white—ascending quickblue skies,  
 Where windows hold embouched the Western Range, snows of a  
 thousand harvests,  
 And gates moor white the Eastern Wu, the boats of Myriad Leagues  
 (The bridgeport of my autumn in the recurrent vernant green...)  
 A 翠 B 翡翠 C 兩個黃鸝鳴翠柳。一行白鷺上青天。隱含西嶺千秋雪。門泊  
 東吳萬里船。

*Workshop Fund 7.*

## 15

### On the Verbal Use of Topochronological Univocals

Any Chinese univocal ('U', =noun) may positionally become a vice-verbal or a verb; one cannot, though, always be able to quote an appropriate passage to prove the point in a specific case. Thus, in answer to a challenge to demonstrate that *shan*, 'mountain', a natural univocal, could function as a verb, this writer succeeded

to produce but one quotation from the vast literature of China, *viz.* the phrase 'shan chih' (E —RD), "(X) 'mountained' it", i. e. "piled it (=grain) in mountain-like heaps". Topochronological univocals, such as 'time', 'day', 'evening', 'night', are found, however, quite frequently operating as verbs, but the usage is oftentimes overlooked by translators, the idiom not being properly lexiconized in foreign dictionaries. Yet, already in the Classics, we have *shih*, 'time', effectively used as a verb 'to time' (as in English: 'he timed his visit'), in *Analects* 17.1; and in the commentaries to *Spring and Autumn*, *jih*, 'day', frequently appears in the rhematic phrase *pu jih*, "(X) did not 'day' (i. e. 'date') it (=the event)". There are many striking illustrations of such verbalization of topochronologicals in T'ang poetry; e. g., in the following 4S by Shen Ch'üan-ch'i:

North: *Mang*: hills: top:: seriate: tomb: grave-lot/

(M—U) y U—U: M/E (UxU)/D

Myriad: old: thousand: autumn:: appose: Lo (yang): walls

L—U x/y L—U: M/E (UyU)/D

Walls: inside: day: 'evening'::: chant: bells: rise

U—T/H M—U/E: (Ux/yU) VF/C

Hill: top: barely: hear:: pine: cedar: voice

U—T M—E: (UxU) UD/C

North-*Mang* is the great cemetery N. of Loyang. Note the anadiplosis or epanaleptic enjambment in S2.7—S3.1. The second DS is parallel and we must, therefore, consider the topochronological 'evening' not in a 'T' sense (i. e. as 'evenings', adv.), but as a verb 'to eventide', 'to tide the evening (in/for)', as//with 'hear'. 'Chant-bells' may be taken paratactically: 'songs and bells'; normally, it means: 'carillon-bells'.

Hilltops of Northern *Mang*: seriating tombs and blocks of graves;  
A myriad elds, a thousand harvests: apposing Loyang's city-walls,  
And walled within, adays, to evetide for cantilena bells to rise,  
Atop the hill, barely to hear the pines and cedars(?) call.

We have a similar problem in one of Wang Wei's picture-poems:

Autumn: hills:: gather: remnant: glowlight

MU/T UG: E (M—U)D

Fly: bird:: pursue: forward: mate

MW UG: E (M—U)D

Motley: 'alcedine'::: 'time': divide, distinct: bright

MW UG: T/E (WxW) F/D or C

Evening: mist:: have-not: place, abide: place, where

MW/T UG: E (Ux/yU)D

Notes on diction: LIEN, 'gather', 'lay up', 'glean'; I think that Wang Wei describes here, as in the 4S of CBWAP 005, the evening sunlight creeping up the mountainside. 'Alcedine' is bifunctional here: = 'alcedine color', and = TS'UI—(wei), 'hillside' or Fr. '*amont*', uphill. LAN < \*LAM, 'mist', graphically: 'mountain', C046, + \*BLAM, 'wind', as etymonic; hence, *aura montium*, 'aura of the hilltops', 'mountain fog or vapor', 'WINDGAP-mist', rather than merely 'mist'. The key word in the 4S is S 3.3: at first, it appears to be an adverb, 'seasonally', 'at times', modifying the vice-verbal phrase 'distinctly-bright', 'party-clear and bright'. As we parse S4, we note the parallelization of 'time' with the V 'have-not' and become conscious of its function as a verb.

The hills, at harvest-tide, gleaning the remnant glowlight,  
 The birds, aflight, pursuing vanward mates;  
 Amont, the motley alcedine tides the distincter bright,  
 And evening windgap-mists have not a where of place.

*Workshop Fund 6.*

## 16

### On Colloquialisms in Tu Fu's Poetry

One of the pronounced defects in most of the existing translations of Tu Fu, from the philological point of view, is their failure to do justice to the poet as a stylist, more particularly their negligence in rendering properly his masterful contrasts of formal classical construction with the bold use of colloquialisms. However subtle the motivation for the shift, a not too profound syntactical parsing will often reveal the poet's stylistic intention. Take, for instance, the second DS of his "Moonlit night, thinking of the cadets of the family-cote (= 'my younger brothers')". Cf. 021 for DS 1.

Dew: starting-from: present: night: white/Moon: it-is: old: parish: bright/  
 S 2.2, *shih*, is a morpheme that should immediately alert a philologist. In the classical language it functions as 'this', 'such', 'yea', 'truly'; but in the vernacular of the post-Han period it begins to serve as a copula, possibly following the evolution: 'this' > 'this (is)' > '*tis*' > '(it) is'. In S 1, one should note the loose insertion of a whole phrase, 'from to-night on', between the subject, 'dew', and its predicate, 'white'. The reference is to the White Dew Season, one of the Twenty-Four 'Articles' (*tsieh*, 'arthra', 'divisions') of the Chinese year (see W. Hung, *Tu Fu*, 142, for a careful dating of the poem on this basis). The sequence 'old-parish-bright' is as colloquial as 'hometown-familiarity', or "that 'mother-used-to-bake' flavor". Yet no competent translator ever attempts to approximate the homely forcefulness of the DS:

W. Bynner & K.H. Kiang: “the dews tonight will be frost/... How much brighter the moonlight is at home!” (*The Jade Mountain*, 150). Von Zach, *TF's Gedichte*, 184: “Glänzender Tau erscheint von heute Nacht an (*Liki* I, 373);/der Mond strahlt so helle wie in meinem alten Heimatsland”. W. Hung, *Tu Fu*, 143: “The White Dew Season begins tonight/The moon is not as bright as I used to see it at home”.

If translators would only follow the philological principle of letting the text speak for itself, the DS would read, without violent transposition or unnecessary frills:

The dew, from to-night on, “dew-whitens”/The moon, it be “old-parish-moon—like” bright.

Here is another of Tu Fu's famous lines, persistently misconstrued and quoted *ad nauseam* as an example of ‘brilliant inversion’, whereas it is again a case of a ‘*shih*’ colloquial construction. The poet describes the aftermath of a disastrous battle:

Blue-black: *shih*: beacon: smoke:: white: *shih*: bones

It is a melancholy commentary, indeed, to note how low the esteem of grammar must have fallen among sinologists when a grammatical subject (hence, a substantive) followed by a copula-like *shih* is taken as an inverted predicate, in contumacious disregard of all syntactical laws, ancient and modern; for our most experienced translators read:

“Schwarz ist der Rauch der Lagerfeuer, weiss die Knochen der Gefallenen” (von Zach, 88)

“Black is the smoke left over the camps, and white are the bones of our dead” (W. Hung, 102)

The DS in which the line occurs presents a dream-like vision of the scene of desolation after the battle, and the tragic, dreamy stillness is underlined stylistically by the absence of verbs (except *shih*, which retains, however, much of its pronominal force):

And the snows of the hills, and the ice on the river:  
the eventide all sough-and-swish,  
And *the* blue, that's the smoke of the beacons;  
and *the* white, that be bones (of the dead).

A 露從今夜白，月是故鄉明

B 山雪河冰晚 (var. 野) 蕭瑟。青是烽煙白是骨

## 17

**Semantics, Chromatics, and Grammar**

Another of Tu Fu's great pentametrical quatrains, the companion piece to the stanza translated in CBWAP 019, may serve to illustrate several principles of Chinese poetic diction and taxis already discussed or alluded to in the Cedulae. The 4S reads:

The Stream (=Yangtse): emerald-green-blue:: birds: cross over: white

Hills: blue-green (TS'ING):: flowers: wish, will, about to: blaze

Present (adj.), this: spring:: look, watch: again: pass by, trespass

What (interr. or indef.): day:: *shih* (cf. CBWAP 024): return home: year

DICTION: Chin. *PIK*, usually translated 'blue', 'green', 'emerald'—graphically a compound of C112, 'rock', C096, 'jade', both sematic, and C106, 'white', 'candid', as phonetic—designated originally some kind of bluish or greenish jasper or chalcedony. To bring out the phonosemantic associations of *PIK* without committing oneself as to the exact chromatic shade (the term is applied equally to the color of the sky as to that of water or greenery), it should, perhaps, be rendered 'JADE—CANDID' or 'JASPIDEAN. S 1.4, *Yü*: 'to cross over, exceed, excel, transcend'. The key word in the 4S is S 2.5, *JAN*, 'to burn, blaze, inflame, incind'. Its scription has C086, 'fire', as sematic; the character having been 'borrowed' at an early date to represent the homonym *JAN*, 'thus', '-like', '-wise' (adverbial postfix), an additional C086 is written on its left to re-activate the primary meaning. We have no way of knowing whether Tu Fu used the simple or the pleiographic scription. It is tempting to believe that the defective form stood in the original text to challenge the reader's interpretative skill in the alternative of reading S 2.4-5 as 'wish to blaze', or 'are lust-wise' (an unlikely, yet possible 'first' reading). S 3.5 *KUO*, is a dyotonic word; as a platytone: 'to be passing through, pass by, undergo, experience'; as a loxotone: 'to go beyond, exceed, transgress, trespass (spatially or morally)'. The prosodic scheme requires a loxotone here. TAXIS: The parallelization of the first DS presents several problems. The pre-caesural hemistichs may be interpreted: 1. as 'H' (hypothematic): "As for the emerald of the Stream..."; 2. as 'T' (topotactical): "Across (against, above) the green of the Stream..."; 3. as finite utterances paratactical with the second hemistichs: "The Stream is jasper-hued; the birds..."; 4. as 'H D', 'hypothematic preposited destinates' of the post-caesural sentences (GFE), 'the blue of the Stream' and 'the green of the hills' to be taken as preposited objects of the verbs 'to whiten' and 'to set ablaze'. The last interpretation is particularly attractive in view of the ever-present cosmic-seasonal connotations of the Chinese chromatic terms. 'Blazing with fire' immediately suggests FIRE—RED—SUMMER, the waning green of spring about to be supplanted with the red



of summer. The connotative force of JAN in this context could be approximated by our word ESTUATE, 'aestuate' (Lat. aestuo, 'be warm, to glow, burn, seethe', a cognate of ESTIVATE, 'aestivate' ('to pass the SUMMER, L. aestivo, aestas). This subauditur illuminates the entire 4 S and makes us notice the flash of WEST—WHITE—AUTUMN in S 1, thus underlining the ephemerality of the EAST—GREEN—SPRING scene. We do not believe this is over-interpretation; the 4S (as that of CBWAP 022) was written by Tu Fu in the 'autumnal' years of his homeless existence. Finally, it would not do—as most translators have done—to invert the highly original order of 'day' and 'year' in S 4. We translate, therefore:

The Stream's jaspidean: the birds, transcendent, white;  
 The hill's quick-green: the flowers fain to estuate;  
 But for the nonce, the spring: to watch,—again, to digress on  
 Unto whatever day it be a homeward-turning year  
 (For this lone passer, occident...)

*Workshop Fund 4.*

## 18

### A Neglected Aspect of Chinese 'Epistemology'

The semantic configuration of the Chinese words *chih* (platytone) and *chih* (loxo-tone) that we translate by 'to know' and 'knowledge, wisdom' is best ascertained through graphic etymology. The important and unmistakable elements in the two graphs /A/ are 'mouth' and 'to speak, say' /B/. The Chinese terms seem to emphasize, then, 'judgment by word of mouth' and lack those perceptually concrete associations that are still felt in the various European words designating 'knowledge': KNOW and GNOSCO, with their suspected connections with roots referring to physical ability (Eng. *can*, Ger. *kennen* vs. *können*, Eng. *ken*, L. *gigno*, 'to procreate'); WISDOM (Eng. *wit*, traceable to the I E root VID—'to see'); COMPREHENSION (i.e. 'grasping together'); UNDERSTANDING and EPISTEME (clearly associated with the root 'to stand'); SCIENCE (from *scio*, 'cleave, divide'), etc. Most of our translations of primary Chinese texts do not sufficiently emphasize the highly significant fact—doubtless noticed by all serious students of the literature of ancient China—that 'knowing' is predominantly concerned with what may be defined as "acquaintance WITH", rather than "knowledge ABOUT", as "knowledge through CONFRONTATION", rather than "knowledge through COMPREHENSION (i.e. 'encompassing')"; perhaps even as mere "ACknowledgment" or "REcognition". The most persistent—one is tempted to say 'connatural'—object of "knowing" is MAN, MEN. Throughout its history, Confucianism remembered the

Master's definition of "knowledge", *Analects* 12. 22: "On (Fan Ch'ih's) asking the meaning of knowledge, the Master said: "Know your fellow-men" /C/. This precept to the effect that "the proper knowledge of mankind is man" became one of the strongest ethological elements in Chinese civilization, while linguistically the association of the two terms is reflected in a dozen of Chinese synonyms meaning 'friend' /D/. To express it in another way, there is in the Chinese concept of "knowledge" a peculiar unidimensionalism suggestive only of movement to and fro, in a direct line, which is best rendered by our prefix 'a-' as in "acknow", "acknowledge", or by the Latin *ad-*, as in "agnize", "agnition". It seems deficient in the 'two-dimensional', aspects of the process of knowing which appear to be implied in the "flanking", enveloping connotations present in the European prepositions: UNDER, as in 'understand'; EPI, as in 'episteme'; CON, as in 'comprehension', 'co-gnition', 'concept'. We are convinced that CHIH, 'know', was felt essentially as 'acknow-ldgment', i.e. as the establishment of distinctions by word of mouth, and never encouraged coming, so to say, to grips with the object of knowledge, of 'grasping', 'taking hold of it', while the 'prehension' element in 'apprehend', 'compehend', 'per-cept', and 'con-cept' almost forced European thought to develop in the direction it did. In China, 'knowledge' seems to have been kept on the level of 'formal avowal', correlated or contrasted with 'action' barely enjoining encompassing, probing into, and dissecting objects of knowledge, which in the West produced eventually both the glory and the tragedy of Occidental epistemology. It would be interesting and instructive to subject the hypothesis developed here to a test by re-translating some of the important Chinese texts dealing with the problem of 'knowledge' by substituting the formal term AGNITION (i.e. acknowledgment) for 'knowledge' as a rendering for CHIH whenever there is danger that the uninitiated reader might mistake CHIH-knowledge for the epistemologically pregnant term COGNITION. Confining oneself to the *Analects*, one could, for example, reduce to its proper perspective the famous controversial passage in *An.* 11. 11, usually rendered: "While you do not know life, how can you know about death?", and read: "Not yet acquainted with the living, how can you become acquainted with the dead?"—bearing in mind that the preceding parallel passage speaks of "serving men" and "serving their spirits". Agnition or recognition of specific entities and duties was the subject of discussion, not the cognition of the abstractions called in our language 'life' and 'death'.

A 知 智 B 口 曰 C 知人 D 故 知, 知 交 etc.

## 19

**Diction and Poetic Unity**

One of the finest of Meng Hao-jan's poems, "Home at the Southern Mountains at the Eve of the Year" (included in the 300 Poems of T'ang), has been competently, but too paraphrastically translated by Hans Frankel (in *Biographies of Meng Hao-jan*, 1952, p. 13). The diction of the octet deserves closer analysis. We translate verbatim & membratim:

Northern: pylon, gate:: stop, desist: raise, rise: documents

Southern: mountains:: return home: battered: hut.

Not (verbal): talent:: bright: lord (of household or state): discard

Many, much: sickness:: ancient, heretofore: men: rare, scattered.

White: hair:: urge, press: year(s): old(ness)

Quick-green: YANG, 'sunward slope'::: press near: year-period:

do away with; steps

Ever, continually: embosom:: melancholy: not (verbal): slumber

Pinetree: moon:: night: window: void.

We may begin by mentioning that in a mettlesome article on the "Difficulty of Translation" (*Studies in Chinese Thought*, pp. 263-285), unfortunately marred by hastily contrived bits of criticism of the work of various translators from the Chinese (most of them identifiable, but ungallantly unnamed), Achilles Fang somewhat petulantly takes exception at Frankel's rendering of *ming chu*, S 3.3-4, as 'illustrious ruler'. In Fang's opinion, "the phrase always refers to the intelligence of a ruler", and H. F. was wrong in trying to improve upon the traditional cliché: 'wise ruler'. As a scholar of integrity and competence, Dr. Frankel stands in no need of defence or patronage—on such an ostensibly puny issue—yet Frankel happens to be correct and Fang woefully wrong. 'Illustrious' (personally I prefer 'illuminate') is right on two counts: semasiologically, *ming*, 'bright', refers to the relative brightness of the moon; in the context of the poem, 'wise' is more than inappropriate. The full force of S 1.2 seems to have been overlooked, on the other hand, by both translator and critic. While we all know that 'gate' means here the northern pylons of the palace where petitions were presented, etymologically the word means 'gaping' 'hiatus', and is also used as 'waning (of the moon)'. The poet chose the word deliberately and subtly echoes it in S 8. The anecdote concerning Emperor Hsüan Tsung's displeasure at the third line of the poem may be fictitious as shown by Frankel, yet it is *ben trovato*, for the double entendre of the piece is plain: my cycle of life may be coming to an end in spite of the promise of rebirth implied in the approaching spring; is the waning cycle of the dynasty under a 'moon-bright' ruler the prelude to a new glorious spring, or a steady

irremediable decline like mine? S8 has been misconstrued by Frankel, I believe: 'night' must be a verb, 'to haunt at night', not a topochronological adverb. His emendation of 'window' to 'hall' (S8.4) would weaken the poem. The last line is an 'echo-picture' of the waning moon in the gaping frame of the casement as the symbol of waning sovereignty standing between the two pylons of the 'gaping gate' of the palace.

The Northern Hiant-Gate has sisted the upraised writs,  
 And Southern Mountains wend one home: a battered hut.  
 Untalented: offcast of an illuminate state-lord,  
 And many-illed: sparse of the goodmen of the heretofore.

White hair now urges on the agedness of years  
 As quick-green Sunwardness compels the period's stoop,  
 And ever-bosomed here, heartvexing slumbers not  
 Whenas the pinetreed moon nights the casement's void  
 (Hiant...waning...)

*Workshop Fund 1, in memoriam Edward T. Williams.*

## 20

### Self-Criticism in Eighth Century China

In the bleak winter of A.D. 756, at the height of An Lu-shan's rebellion, Tu Fu, his heart torn by the news of the successive defeats of the loyalist troops, wrote several moving poems full of personal and civic anguish. One of them is an octastich the fine prosodic points of which have been rather mishandled by translators (abbrev.: TLs):

Battle: cry (as in mourning), wail:: many: new: ghosts  
 Melancholy: hum:: lonely, 'cur-lonely': old: 'gaffer'  
 Tangled, turbulent: clouds:: droop low: thin: sundown  
 Hasty, urgent: snow:: dance: whirling, turning: wind  
 Laddling-gourd: discard:: jug, bottle: have-not: LUK (untransl. for the  
 moment)  
 Brazier: keep, enquire:: fire: resemble: red  
 Several: province, shire:: flow: 'ebb': cut asunder  
 Melancholy: TSO, 'sit': just, 'rightwhile': write: void.

The opening DS is tricky: 'many' and 'lonely' are not inverted predicates as naively believed by TLs, but positionally causative verbs: 'to more', 'to make lonely'. LUK (with C085, 'water'), 'vitreously clear', 'n. of a river in Hunan', is polychroic. Some take it for its homonym LUK (same phonetic, C120), 'virid'. F. Ayscough translates, therefore, correctly—but noncommittally—'clear green' (in

quotation marks), while other TLs studiously try to avoid calling wine (the obvious contents of the jug) ‘green’. R. Wilhelm has a fantastic reading: “In der Blumen-vase ist das Grün gestorben”. *Luk* can also be treated as an allogram of LUK (C085+C198), ‘to strain liquids’, ‘decant’, ‘to dredge’; as a noun, ‘decantate’? It may also refer to LUK-wine (same character, or with C164), a wine made in Hunan with the ‘vitreously clear’ water of the LUK river. S 8 is the key stichos of the piece. The allusion it contains is ponderously spelled out by von Zach: “Ich bin voll Sorge und schreibe gerade Zeichen in die Luft (wie einst Yin Hao...)”. The reference is to a scholar-general (4th cent.) who, having been disgraced and cashiered after suffering a defeat, never complained aloud, but kept writing in the air the four characters: “Tut-tut, the uncanny affair!” The commentators who diligently hunted down the allusion for us are not too clear on its relevance, being content to have proved once more Tu Fu’s erudition. TLs improvise: Forke (scholastically precise): “Betrübt sitz’ ich zur Stunde/Schreib Zeichen in den Wind/(footnote: “Tu Fu schreibt seine Gedanken in die Luft”); Wilhelm (avoiding the issue): “Zögernd wohnt das Heimweh im Gemüt”; Ayscough (analyzing, *more suo*, the character ‘melancholy’ as being composed of ‘autumn’ and ‘heart’): “I sit in autumn grief: verily it is futile to send a letter”; W. Hung (enigmatically): “Preposterous! Preposterous!”. The secret of the line lies in the word TSO. Contextually, it means of course ‘to sit’, but the above allusion immediately evokes its common idiomatic meaning: ‘to be incriminated’. Tu Fu, always the earnest citizen, felt at the time personally responsible for the disasters and was yearning to participate in the strategic planning of the campaign against the rebels, knowing that some of his scholar-friends were then in command of the imperial troops. Their defeat was his; a dark hour indeed—for scholarly generals.

A battle keening mores the newer ghosts,  
 A heartvexed drone solens an olding gaffer,  
 As raveled clouds droop a tenuous null-of-day  
 And urgent snow goes dancing with the whirling wind.  
 The lading-gourd—discarded: the jug holds naught of ‘vitreate’,  
 The brazier—kept inquired: the fire is but dissembling red;  
 And with the ebb and flow of news from sundry shires now severed,  
 To sit, heartvexed and criminated, just writing despatches in the void  
 (A General of Letters, self-cashiered...)

*Workshop Fund 7.*

## 21

### On the Virtue of the Infinitive

Translators (TLs) of Chinese verse into European languages have to face two harsh philological facts: the absolute genderlessness of the language and the almost

total absence of pronouns in the Chinese poetic style. The problem is a difficult one to cope with, even in 'genderless' English (which still retains a threefold distinction of gender in the pronoun of the third person singular). The Gordian knot is usually disposed of by the Macedonian method. The translator wields his mighty sword of contextual decision and lets the chips (or bits of the thong, to be mytho-historically exact), in the shape of 'idiomatic' HE, SHE, IT, HIM, HER, I, ME, WE, US, etc., fall where they may. The resulting product may be quite satisfactory as a paraphrase; as a translation, that is as a purported mirror-image of the original, it often is a cruel or grotesque distortion. To avoid this, TLs should exercise the greatest caution in the use of pronouns, especially those indicative of gender (& number), even in cases when the sex of the referent is unmistakable, as in countless Chinese poems on the theme of the abandoned lady of the palace. Let but one SHE infiltrate the text, and the whole pronominal tribe will follow suit. Witness this famous 4 S by Li Po, a TLs' favorite:

Beautiful, fair : person :: roll up : pearly : curtain, screen, 'cascade'  
 Deep : TSO, to sit :: pucker : moth-like : ant-like : brows  
 Only : to see :: tears : trace, scar : damp  
 Not (verbal) : know :: heart : resent, hate : who

Most existing translations reproduce essentially the versions by H. A. Giles & R. Wilhelm:

A fair girl draws the blind aside  
 And sadly sits with drooping head;  
 I see her burning tear-drops glide  
 But know not why those tears are shed

Die Schöne rollt den Perlenvorhang auf,  
 Sitzt in der Ecke, faltet ihre seidnen Brauen.  
 Ich seh' die feuchten Tränenspuren nur,  
 Doch wem sie böse ist, vermag ich nicht zu schauen

The two competent TLs managed to reduce the use of pronouns to a minimum (2 in English, 4 in German); doubtless they would have had about the same number had they given us a meticulous prose version of the 4 S. The use of 'I', 'ich', 'you', or 'we' in S 3 is wellnigh obsessive: Forke: "Ich möcht' wohl wissen..."; *White Pony*: "I see in the corner of her eyes..."; Ayscough & Lowell: "One sees only... We do not know..."; Bynner and Kiang: "You may see...", etc. The introduction of an outside observer in S 3 seems to be the standard practice in European (and modern Chinese & Japanese) interpretations. While possible, it is neither plausible nor quite *comme il faut*, poetically or ethologically. Who is the Peeping Tom of S 3? The poet? A chance passer-by? With all due allowance for poetic license, we must remember that the prudish conventions of polite Chinese literature would

not have tolerated such invasion of the privacy of a highborn or high-placed lady in her penitential seclusion, even by such gay blades as Li Po. The interpretation is at best a tertiary one. The original is much more subtle. When it is translated without supernumerary pronouns, the primary—but not necessarily exclusive—meaning of the poem becomes apparent. The lady is truly alone, sitting disconsolately, probably looking at herself in a mirror, as ladies are prone to do, in China as elsewhere, trying to find the reason for her fall from grace. The ‘who’ of S 4 is not her husband or lover whose identity is unknown to the Peeping Tom, but her rival. TSO, ‘to sit’, as in our previous Cedula, has an overtone of ‘feeling incriminated’.

The fair one: to roll up the pearl-cascading screen,  
 And deep within, to sit—deep-criminated—plying antennal brows,  
 Only to see the damp of tear-made scars,  
 And not to know the hearted hateful—Who?...  
 (The fairer one...)

*Workshop Fund 2.*

## 22

### ‘T’/‘M’ Parallelism Once More

One of The Three Hundred Poems of the T’ang, a heptametrical quatrain by Liu Fang-p’ing, again on the theme of the abandoned lady, prompts us to return to the problem of syntactical metaplasia discussed in Cedulae 017 and 018, particularly to the criteria determining the construction of a ‘hypothematic’ element beginning a sentence as a ‘T’ (a topological prepositional phrase) or an ‘M’ (modificative of the subject).

Gauze : window : sun, day : fall, drop :: to steep, gradually : yellow : dusk  
 Gold-en : room : have-not : man, person :: to see : tear : scar  
 TSIK : MOK : empty : courtyard :: spring : wish, will : late (of time)  
 Pear-tree : blossoms : fill, suffuse (C085, ‘water’) : not (adv.) : open : gate

As a sample of existing translations, those of Bynner & Kiang and Prof. A. Forke:

“With twilight passing her silken window, / She weeps alone in  
 her chamber of gold; / For spring is departing from a desolate  
 garden, / And a drift of pear-petals is closing a door.” (*Jade Moun-  
 tain*, p. 95) “Vom Fenster aus sieht man sinken / Die Sonne. Der  
 Abend graut. / Die Spuren ihrer Tränen / Hat niemand im Goldhaus  
 geschaut. / Lenz stirbt. Aus dem öden Palaste, / Da tönt kein Laut



hervor. / Die Birnbaumblüten fallen; / Verschlossen bleibt das Tor.”  
 (*Dichtungen der T'ang-und Sung-Zeit*, p. 100).

DICTION : TSIK—MOK, ‘lonely, desolate, still’ (etymonic of deuteron : MOK, ‘no one’), is a common echoic descriptive binom (cf. CBWAP 006). These binoms function as vice-verbals, but may be preposed, as *predicates*, to their subjects, a characteristic they share with predicates followed by the kommatic particle *yi*, the only two cases where hyperbaton is normal in Chinese. The construction is reminiscent of : “So fresh and green (is) the...”, “Rare indeed (is)...” “Golden Room” is an allusion. The background tale may be synoptitized in one sentence : “I shall love the little princess dearly,” said the young prince, “and keep her all to myself in a pretty golden room.” The last two words of the 4S are very vivid graphically : ‘gate’ is a pictogram of a gate with two folding doors; ‘open’ is the same pictogram with a horizontal line inside, presumably representing a bar, and ‘two hands’ lifting it. TAXIS : At first glance, the opening DS should be read : “Through the gauze window, the sunset steepes the yellow dusk, / In the golden room, no one sees the tear-scars”, with the first two words in each stichos taken as ‘T’. This is, however, an inferior reading : the parallelism is rather weak and unoriginal, with ‘have-no one’, a strong verbal phrase reduced to a substantive (in Chinese, ‘no one’ can be expressed by a single word : MOK); the “Golden Room” allusion is sufficient to suggest ‘splendid isolation’, and expatiation seems redundant; no stereoscopic progression is achieved. We think that the parallelism of the DS has a subtler purpose. The appearance of a verbal in S 2.3 to match a noun in S 1.3 suggests the possibility of interpreting the latter (‘sun, day’) as a verbalized toponomological : ‘to mark day after day’, with ‘fall, drop’ as its object. This may be taken in its attested meaning of ‘an eavesdrop’, i. e. ‘anything dropping from the eaves’, in this case, the syntactical object being indebted semantically to its verb and to the standard compound ‘sun-set’ : ‘the eavesdrop of the sun’. At this point, ‘sunset’ and ‘no one’ yield their function as grammatical subjects to the logical subject of the poem, the abandoned lady herself, with the ‘T’ phrases becoming ‘M’ phrases descriptive of her movements : window -mirror? -yard—gate.

Gauze-windowed, day-telling sunfalls, steeped in yellow dusk,  
 And golden-roomed, to habit no one to see the tear-made scars;  
 And still-and-null the vacant courtyard; the spring is fain to tardy  
 Pear-blossoms to suffuse the ground—so as to open not the gate  
 (The gate unbarred...)



## 23

**On Indo-European Prosopocentricity**

A reader of the Cedules finds “prosopocentricity” (a term we used to describe the habit of translators of injecting ‘idiomatic’ personal pronouns into a Chinese text) ‘awkward and annoying’. We agree: an awkward and annoying word indeed—for an awkward and annoying practice. The idiomatological use of IE finite verbs with their pleonastic pronoun-subjects and inevitable retinue of pronominal objects and possessives may be justified in verbating Chinese prose, but it is definitely out of place in the translation of Chinese poetry markedly allergic to pronomination and eschewing most “empty words”. A striking example of this problem in translation—and of the futile discussions the hasty solution thereof engenders—is found in Tu Fu’s epistle to his elder contemporary and friend, Li Po (usually dated A. D. 745):

Autumn : come : respectant : regard :: still : wind-tossed : tumbleweed  
 Not-yet : attain : cinnabar : sand-grain : : ashamed before : Ko : Hung (an  
 alchemist)  
 Sore : drink : mad : sing : : vain, empty : span : day  
 Fly : upward, rise : “traipse-: -tail” : : for-sake-of : whom : cock, rooster,  
 male

Von Zach reads: “Als ICH DICH im vergangenen Herbste aufsuchte, triebst DU noch umher wie Distelwolle im Winde./Da es DIR noch nicht gelungen war, des Lebenselixiers habhaft zu werden, schämtest DU DICH vor Ko Hung./ DU verbrachtest die Ziet ausschliesslich mit anhaltendem Trinken und wildem Singen./ Wem nützt wohl *Dein* hochfliegender Stolz und kühner Eigensinn?” (with 8 super-numerary pronouns; Ayscough and Lowell have: one WE, four YOU, three YOUR. Prof. W. Hung (*Tu Fu*, p.38) censures previous traductors for their use of the pronoun of the second person which, in his opinion, makes the poem “sound as if the elder poet were being chided as a worthless boy”. He effects himself a party-per-pale compromise by inserting WE in the first DS and translating the second:

“I drink, I sing and I waste days in vain/Proud and unruly I am, but on whose account?”

In the well-documented biographical part of his work, however, we find no specific evidence that Tu Fu shared at the time Li Po’s braggadocianism or his Taostic and alchemical propensities (on which see A. Waley’s *Li Po*), or had to “chide” himself on that score. The problem is not in the text, but in our labored rendering of Chinese verbals (infinitival and gerundial in character and free of the puny accidents of person and tense) as finite verbs. While the poetic message is addressed to a particular person, couched as it is in ‘infinitival’ terms, it becomes

a timeless and personless expression of the creed of defiant Bohemianism. Much more puzzling is the structure of the second DS, its adroit alignment greatly admired by the Chinese critics who are a little baffled by the strict parallelism of the first hemistichs contrasted with the freer syntax of the post-caesural halves. 'Cock' is unmistakably verbal : 'to act rooster-like'; but which is the verb in S 3: 'span', or 'day'? At first, we naturally parse : 'vainly to span the days' (adv.-verb-object). Then we begin to wonder : can 'day' be verbalized to match S 4.7? We are tempted to construe : 'vainly spanning (=reaching across space or time), to (live) day by day'. The poet challenges us to consider the problem and find a solution. Happily, in English at least, one can devise a construction approximating the amphibology of the original and its stereoscopy :

With harvest-tide acoming, aspectant in regard : as ever, a windtossed  
tumbleweed,  
To have, as yet, unreached those miniate granules : shamefast before  
Ko Hung—the master alchemist—  
And sorely to drink, and madly to sing, in vacant spanning day-by-day,  
To fly aloft, thrashtail and swagger, and play the cocker for whosoever  
sake (And let life's autumn come...)

*Workshop Fund 8.*

## 24

### On the Semasiology of Chinese 'Poetry' and 'Thought'

A few years ago, in a full-bodied article, thoughtful and thought-provoking, Prof. S. H. Chen (*The Beginnings of Chinese Literary Criticism*, in SEMITIC AND ORIENTAL STUDIES, A Volume Presented to WILLIAM POPPER, pp. 45-63) subjected to a penetrating analysis the earliest Chinese definitions of 'poetry', particularly that of the *Shu*, "*shih yen chih*", which he translates "poetry expresses purposiveness", and that of Lu Chi, "*shih yüan ch'ing...*", translated "poetry 'born of pure emotion..." Much of the discussion hinges on an excellent graphosemantic investigation of the affinity of the words *shih*, 'poetry', and *chih*, 'purpose'. As the study was centered on the evolution of Chinese literary criticism and was only indirectly concerned with the validity of our traditional renderings of Chinese terms, Prof. Chen did not question the orthology of equating *shih* with 'poetry'. Now, whatever our anti-etymologists may say, 'poetry' in Mediterranean tradition still retains much of its etymological force, with connotations, such as 'creative making', 'a creative power or act or *Gefühl* of any kind', ranging far beyond the field of literature. The Chinese term whose 'rationale' (in Prof. Chen's terminology), i. e. the semantic element in the graph representing the vocable in the Chinese

script, is 'WORD', on the other hand, can hardly be employed outside the domain of letters. No Chinese could speak, for instance, of the 'shih of nature'. I do not imply, of course, that *shih* meant only 'versification'. The term was as pregnant in overtones as 'poetry', but along different semantic lines. The ETYMONIC of the word, as Prof. Chen has shown, was an affine of *chih*, 'purpose'. Pursuing the investigation a little further, let us note other relatives of *shih* and *chih* (word-family KGS 962): SHIH (with C009), 'to wait upon'; CH'IH (C064, 'hand'), 'to hold'; CHIH (C157, 'foot'), 'to hesitate'; SHIH (C072, 'sun'), 'time'; TAI < *tæg* (C118), 'grade, degree'. As soon as we substitute INTENT for Prof. Chen's 'purpose', the semantic diversity of the list can be reduced to a common denominator in a root analogous to L. *tendo*, 'stretch', and *teneo*, 'hold' : INTENT 'to at-TEND' ('wait upon'), 'to mainTAIN' (hold with hand), 'to move pedeTENTOUSly' ('hesitate'), TIME, TEMPUS (suspected by some to be a derivative of TENDO, as a 'time-stretch'), L. *pedeTENTIM*, by degrees'. Our attention is now directed to a sixth century paronomastic gloss of 'poetry' (in Liu Hsieh's *Wen hsin tiao lung*, one of the most remarkable texts in all Chinese literature and, next to the *Lao Tzu*, the most challenging for a translator). In ch. 6, Liu Hsieh equates *shih* with CH'IH, 'to maintain', 'sustain', apparently defining 'poetry' as 'WORD-TENOR' as contrasted with 'HANDTENOR' (cf. Eng. 'tenor' = 'holding on a course'; as a musical term : 'the voice which took and held the principal part'). Following Liu Hsieh's suggestion, we can render Prof. Chen's formula 'poetry expresses purposiveness' with greater semasiological percision as : 'WORD-TENOR spells INTENT'. It is further likely that the sematic of *shih* is not YEN, 'word', but its synonym SSU < *dzjæg*, reflected in the graphs KGS 968 and 972j 'utterance', 'speech', 'indictment', semantically analogous to our 'dit', 'dite', 'indite', 'dight' (Ger. *dichten*), and that both hemigrams are to be considered etymonic. *Shih* would have, then, connoted to the Chinese something that would be expressed by us as 'TENOR-DIT', 'TENOR-INDITEMENT'. As for Lu Chi's formula, "*shih yüan ch'ing*", I think that by translating it "poetry born of pure emotion..." Prof. Chen does not do full justice to its bold metaphor. *Yüan*, 'to have affinity with', originally meant concretely 'hem, selvage' (note C120, 'thread'), and to me the definition means : 'WORD-TENOR' 'SELVAGES THE QUICKENING-of-the-HEART'. The versions of A. Fang and E. R. Hughes also ignore the metaphor. The Chinese word *yi* (graphically C061 + C180, 'heart' + 'sound', 'tone'), translated 'thought', 'idea', was anciently defined as 'the emission of INTENT'. Its main derivation *yi* ( + an additional C061) means 'to recall'. Paronomastically it is defined as 'repressing word-expression' (the homonym *yi*, 'repress' often interchanges with our *yi*). It would appear from the above that *yi* was semantically closer to our 're-lect' than to idea or thought, and that it could perhaps be defined as 'THE HEART'S ENTONE' ('inner tone', using EN- to avoid confusion with 'intone').

## 25

## On Tu Fu's Humour

The sly humour which enlivens some of Tu Fu's lighthearted poems has often been underestimated not only by translators, but even by commentators who have failed to note some of his delightful cranks and quips. We should like to draw attention in this connection to one of his poems, the 3rd of five octastichs entitled WILDERNESS AT HARVEST-TIDE, where the double entendre seems to have escaped the vigilance of TL or annotator:

Propriety, LI : Music (as one of the polite arts) :: attack : my : shortcomings

Hills : grove, woods :: induce : elation : CH'ANG (see Notes)

Wag : head :: gauze : (official's) cap : aslant

Expose to the sun : back :: bamboo : book, writing : glow

Wind : fall, drop :: gather, garner : pinetree : TZU (here: 'seed')

Sky : cold, chill :: split, carve : honey : room, receptacle, = - 'comb'

Rare, spare : sparse :: small, minor : red : 'alcedine'

To station : clogs, pattens :: draw near : minute : scent, fragrance

NOTES. S 2 has been badly misunderstood by TLs. Von Zach reads (p. 655) : "Ich möchte mit konfuzianischer Bildung (Riten und Musik) meine Mängel verbessern; / aber Berge und Wälder erfreuen mich so sehr, *dass ich jene für immer vergesse*". W. Hung (p. 246) : "What I have learned of propriety and music should be helpful with my shortcomings; / Such beautiful hills and wood should give me feelings, *joyful and enduring*". Here we have no quarrel with the TLs' "prosopocentricity", for in S 1 we encounter one of the rare emphatic uses of a personal pronoun ('my', S 1.4); our objection to the renderings concerns their disregard of the parallelization of the first DS and their failure to underscore the clever use of CH'ANG in 2.5 // S 1.5. The latter word, TUAN, 'short', has an excellent analogue in the English 'shortcomings'; the perfect antonym is, however, lacking in English; we say : 'assets', 'good points'; but in Chinese, the contrast is expressed by CH'ANG, 'long', hence 'LONGCOMINGS'. KUNG, 'attack', had as etymonic KUNG, 'work, labor'; in this context, it expresses exactly our 'to belabor'. KUNG... TUAN, 'belabor shortcomings' is undoubtedly a waggish reference to the controversial passage in *Analects* 2.16 and its KUNG... TUAN (a homophone of TUAN, 'short', except for the tone), the famous "the study of strange doctrines is injurious indeed" (Legge). S 5.3-5 : Pineseeds were believed to contribute to longevity. S 7 presents a serious problem. 'Spare and sparse' form a binom which can, as such, be preposited as a predicate; but what does 'minor-red-'alcedine '(-green)' mean? TLs extemporize : "Hier und da sehe ich kleine Blumen"; "Here and there, only a few red flowers are left". Annotators are silent. The key to the understanding of the phrase is to be found in the very first word of the octastich,

LI, 'propriety', 'good form'. Tu Fu is poking fun at himself for his disregard of the Proprieties while rusticating. LI evokes immediately the rich terminology of the several Chinese Books of Leviticus, which Tu Fu, as a Chinese gentleman and classical scholar, must have had at his fingertips. HSIAO HUNG 'minor red' was a well-known allogram of HSIAO KUNG, 'minor mourning (clothes)', where KUNG is a homeogram of KUNG, 'to belabor' (on 'minor mourning', see *Li Chi, passim*). We translate provisionally, recognizing that some additional points may have escaped us:

Propriety and Polite Canor do belabor all the shortcomings that are mine,  
 As hills and woods induce elating—'longcoming'—faculties :  
 To wag the head—that formal gauzy cap will lob aslant,  
 To bask the back—and in the sun, those bamboo writs will glow.  
 Yet, come windfall-tide, to garner pineseeds (that longevous-making food)  
 And in the chill of sky, to carve asunder honeycombs,  
 When spare and sparse the alcedine in the lesser red of mourning,  
 In stationed pattens, to make neighbors with the minim scent  
 (Of autumn's world, so short of Culture..)

*Workshop Fund 3.*

## 26

### Two of Tu Fu's 'Last Poems'

The poems to be discussed were written in the spring of A. D. 768, some 32 months before his death (for Prof. Hung's excellent reasoning for dating the second piece, cf. *Tu Fu*, p. 256; *Notes*, p. 106). The first, a 4 S penned after a carousal, ends in a chuckle; the second closes on one of the most poignant notes in all literature. The 4 S is entitled ABRUPTED CROTCHET (Ch. for '4S') PROLATED UNDER THE MOON, ONCE MORE INVITING THE HON. PREPOSITOR OF SCRIPTURES LI (Chih-fang) TO DISMOUNT, AFTER HAVING SPENT THE NIGHT DRINKING IN A HALL OF SCRIPTURES. The bon mot of the piece is aborted by annotators & TLs.

Lake : moon : forest, grove : wind :: respectant : partake : quickclear  
 Maimed : jug (of wine) : dismount : horse :: once more : together : to tip  
 Long (of time) : decide : wild : cranes :: such as : twin, *var.* frost :  
 hair on temples  
 CHE--MO (coll. for 'no matter if') : neighbor : fowl : HSIA : fifth :  
 • watch (of night)

The 4 S hinges on the word HSIA, 'under, down, get down, dismount', used four times in the text : 'under the moon', 'dismount' (*bis*), and in 'to HSIA the

5th watch'. The repetition is deliberate, preparing the ground for a word-play in S 4.5-7 : HSIA is the idiomatic verb for 'laying (an egg)'; KENG='watch'='encore' (Fr.<L. *ad hanc horam*):

The moon of the lake and the wind of the forest partake, respectant, in the  
quick & clear

Half-mangled jugs command 'Dis—mount!'—for to be tipped once more  
together;

For wild-born cranes, of long decided, such with twin-frosted temple-  
locks

Should nowadays care that the neighbors' fowls be laying the fifth encore  
(The final watch of our revels 'in wind and moon'...)

BOSOM-THOUGHTS WRITTEN AT NIGHT, ON A JOURNEY :

Slender, thin : grass :: minim : breeze : shore

Topple : mast :: 'cur-lonely' : night : boat

Stars : droop, *var.* 'to sue' :: level, plane : wild plain : broadening, separate

Moon : bubble, boil :: great : Stream : flow

Name, fame : how (rhet.), L. *num* : letters : stave, stanza, essay : be  
manifest

Office : ought, should : : old age : sickness : to sist

Windtossed : windtossed :: what : SO, a nominalizing zygomatic : resemble

Heaven : earth :: one : sand : gull, tern

The somber mood of the 8S is created by the verblessness of the first DS contrasted with 4 verbals in the second. The last hemistich of the 8S is usually anemically read : "... just a sand-gull", Tu Fu's marvelous diction and knowledge of his literary heritage being thus sadly underestimated. 'Sand' seems to be a supernumerary epithet, until we remember that it also means 'sand-grain'. In the light of the character's use as an allogram of SSU, 'raucous shriek of a bird' (*Li Chi* 10.1) and its juxtaposition with OU, 'gull', a perfect homophone of OU, 'to disgorge', Tu Fu's intention becomes clear:

A slender-grassed and minim-breezèd shore,

A topple-masted, lonely nighting boat,

The stars sue down to the planing wild—outsaced,

And the moon bubbles the greatened Stream—onflowing past.

Can Fame in lettered staves be manifest

When Office should for agèd sickness come to sist ?

Windtossed and tossed, unto what semblance ?

This : heaven, earth—and one sand-granule of a gull..one shriek

(Disgorged into their silence..)

# 愛文廬札記小跋

## (代中文摘要)

卜弼德教授前數年間，覃思精心，作札記蓋近百篇，未嘗正式發表，只每篇親手謄寫複製若干份，按期分致同好傳觀。其論題廣，創旨多，閱者自可隨時仁智各見。但於其析理之深湛，發意之奇闢，則人口交碑。當時每有隔期不獲，則爭相索取者，久以希而愈珍。然迄未合帙，散佚可虞。予與先生有廿載餘同事之雅，深契之誼，恒苦勸其整輯出版。全稿廣涉亞洲語文，徵校琢磨，更及歐西古今文範。今幾經懇商，且數互嘲諧，始獲默許，以予所藏稿選其有關中國詩文者廿六篇付印。先生學術閎深，誨人不倦；而愛楮惜墨，自律恭嚴。坐與友生論學，時能片語而如發天機，於著文問世，則似淡以為餘事。謙德所至，即精心篇什，亦自均謂試驗。蓋以真理境界無限，語言亦難盡意，惟自以獨往精神造詣之，但求得之於心。故偶落言筌，亦常不以普通世間語出之。所成輒如提丹煉汞，深識者擇用其精，合劑而啖之，則啓益至宏；若徒望其形，圖圖而吞之，則非丹方之意，大藥之理矣。先生冲懷下問，囑付稿時加以評騭，因聊附短跋，以酬嘉命。至披析毫末，抒發異同，詳為則容待他日。原稿各自獨題成篇，無待撮述，故以跋稍代摘要。只譯總題，就古西所稱文字學之本意，簡述曰“愛文廬札記”，或副先生治學究極窮源之旨志。原稿每注自以某次贊力紀念某先賢者，亦排小字保留，以珍重其尚友之意云爾。

陳 世 驥 識