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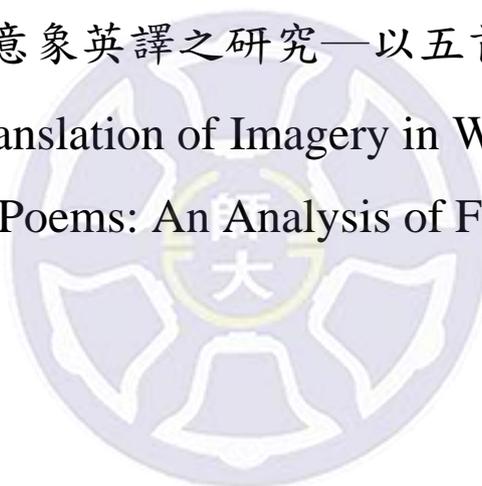
A Master's Thesis Presented to
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王維送別詩意象英譯之研究—以五首送別詩為例

On the Translation of Imagery in Wang Wei's
Farewell Poems: An Analysis of Five Poems



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Chia-Hui Ma
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Abstract

Farewell poetry plays an essential role in Chinese literature, and flourished during the Tang Dynasty (唐朝; 618-907 CE). Tang poets combined emotions with nature, creating the poetic beauty of farewell poems of this time. Among famous poets of the Tang dynasty, Wang Wei (王維; 692-761 or 699-759 CE) was best known for his ability of producing picturesque poems. More than one fifth of his poems still known today contained the theme of farewell. Wang Wei often used imagery to convey his ideas; such images include those of color, auditory, the seasons, animals, and plants. These images are combined to represent the emotions and sentiments of the poet and the atmosphere of the poem, which then fills the mind of the reader to recreate the scenario or sentiment the writer wished to convey.

Due to differences in culture and connotations, an image can be translated in many ways. Therefore, the selection of the translated word or sentence is very important in conveying the meaning and emotions of the original writer. Through the introduction of farewell poems, farewell imagery, and translation analysis of the five selected farewell poems by Wang Wei from the *Three Hundred Tang Poems* (〈送綦毋潛落第還鄉〉, 〈送元二使安西〉, 〈山中送別〉, 〈送別〉, and 〈送梓州李使君〉), this thesis hopes to aid translators tasked with the challenge of translating images in poetry, especially those with a farewell theme.

Keywords: Farewell Poetry, Wang Wei, Imagery

中文摘要

「送別詩」在中國文學中有著重要地位，且於唐朝（618—907 年）時期發展蓬勃。唐代詩人結合情感與大自然，造就唐代送別詩之詩意美。唐代著名詩人王維（692—761 年，一說 699—759 年）「詩中有畫，畫中有詩」，保留至今之詩作逾五分之一以上包含送別的主題。王維擅長使用「意象」表達情意，常用意象共可分為顏色、聲音、季節，動物和植物等五大類。不同類別意象之組合不僅可傳達詩人情感，更能夠刻畫並創造詩歌之氛圍。讀者透過閱讀，可從中體悟詩人欲傳達之情意與場景。

由於文化和內涵之差異，中西文化對於「意象」的解讀略有不同。因此，譯者務必慎選翻譯時使用之單詞與字句，以便準確傳達詩人之原始情感。本文透過送別詩、送別意象，以《唐詩三百首》中，五首王維的送別詩（〈送綦毋潛落第還鄉〉、〈送元二使安西〉、〈山中送別〉、〈送別〉、〈送梓州李使君〉）為核心比較，並以三個英譯版本做論述，期盼能夠提供譯者進行送別詩意象翻譯之參考依據。

關鍵詞：送別詩、王維、意象

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Chapter 1 Introduction

1.1 Prologue

Angus C. Graham states that “the element in poetry which travels best is of course concrete imagery” (13), and that imagery is “the essence of poetry” (15). According to Gary Palmer, culture and imagery are inseparable from each other (1), and imagery is structured by culture and the personal history of the poet (49). The long and rich development of the Chinese literary culture creates great difficulty when attempting to translate Chinese poetry and the images within. This study aims to examine English translations of imagery in Chinese farewell poetry, focusing mainly on the writings of prolific Tang poet Wang Wei.

Farewell poetry, which plays an essential role in Chinese literature, can be traced back to the *Book of Songs* (《詩經》)¹. The farewell genre flourished during the Tang Dynasty (唐朝; 618-907 CE). Tang poets combined emotions with nature, which created the poetic beauty of farewell poems of this time. According to Zhang Lili², while poets from previous dynasties portrayed mostly the emotions of sorrow, pain, and friendship, Tang poets included personal attitudes and opinions towards society and state (1).

Cheng Fangwu states that a poem “is made of three components: content, emotion and form” (208). Zhu Hui³ claims that “images are selected through the poet’s aesthetic experience, then combined with the poet’s ideals and emotions, and

¹ “The Book of Songs was believed to have been compiled by Confucius himself, and was the first collection of Chinese poetry in Chinese literary history” (Qiu 2). According to Stephen Owen, the *Book of Songs* also laid the foundation for Chinese poetic traditions and prescribed poetry’s function as “a social act” (“An Anthology” 371).

² Zhang, Lili. [張麗莉], 《帕爾默文化語言學視角下唐詩英譯意象轉換探析—以送別詩為例》. 遼寧師範大學, 2010. Print.

³ Zhou, Hui. [朱徽], 《中英詩藝比較研究》. 成都市: 四川大學出版社, 2010. Print.

expressed through the medium of language” (9)⁴, which corresponds with the notion by Palmer that imagery is structured by the personal history of the poet (49). Therefore, in order to convey these components through words, imagery often functions as a basic means for poets to express their experience, emotions, and ideals. Farewell poetry from the Tang dynasty was rich in images, such as the willow, wine, water, grass, sunset, clouds, and horses. Regarded as “the soul of poetry” by Arthur Waley (“A Hundred and Seventy” 33), images were used by poets to express their emotions when parting with friends or family members. When translating such elements, translators often need to devote much effort into recreating those sentiments in the target language correctly.

Among famous poets of the Tang dynasty, Wang Wei (王維; 692-761 or 699-759 CE) is best known for his ability to produce picturesque poems. According to Shih Changtai⁵, amongst Wang’s poems that are still known today, more than one fifth of them contain the theme of farewell (259)⁶. Wang used few but concise words to convey his ideas, and utilized mostly simple items, plants, animals, or just a time during the year or day in his poems. These elements were written for specific reasons, as they were elements he used to create an image. These images represented his emotions or ideas at the time of the poem’s creation. The translation of imagery, which may seem simple in form but complex in nature, can be difficult for translators to process and find suitable translations.

1.2 Purpose of This Study

The translation of poetry from one language to another has always posed a challenge for translators throughout the ages. According to Bai Hongai, “Chinese poetry has the characteristics of universality, impersonality, absence of time, and absence of subject, which create ambiguity (58). Stephen Owen also states that “Chinese poetry uses fewer words than English poetry. One inevitable result is that in a line of Chinese, there are fewer determinations of the relations between words.”

⁴ “意象是經過詩人審美經驗的篩選，再融入詩人的思想感情、用語言媒介表現出來的物象。” (H. Zhu 9).

⁵ Shih, Changtai. [師長泰], 〈論王維的送別詩〉. 《王維研究》. Vol. 1: 中國工人出版社, 1992. 259-73. Print.

⁶ See appendix 1 for list of Wang Wei’s Poems.

(“Traditional Chinese” 213). Combining the above statements with Herbert Giles’ observation that “brevity is the soul of a Chinese poem” (145), it is apparent that imagery can be difficult to decipher and translate. One simple Chinese character or a combination of words may be interpreted into a longer English sentence. A sentence in classical Chinese poetry may seem short in length, but it still contains complete sentiments and scenarios, thus Burton Watson writes the sentence in Chinese poetry consists of “a series of compact utterance or images” (9). Although succinct, these words often come together to create an “imagery”. This imagery fills the mind of the reader and recreates the scenario or sentiment the writer conveyed.

An image can be translated in many ways. One image could be a combination of multiple images; it could stand on its own, or correspond with images from other lines. Therefore, the selection of the translated word or sentence becomes very important in conveying the meaning and emotions of the original writer. In order to aid translators tasked with the challenge of translating images in poetry, especially those with a farewell theme, this study will examine basic characteristics of farewell poetry, images that often appear in Wang Wei’s poems. It will also provide an analysis of translated farewell poems of Wang Wei, in hopes of providing reference and helpful suggestions.

1.3 Research Criteria

For the purpose of exploring the translations of imagery within poems with the theme of farewell by Wang Wei, the Chinese source materials have been narrowed down to farewell poems written by Wang Wei that were included in the *Three Hundred Tang Poems* (《唐詩三百首》). The *Three Hundred Tang Poems*⁷ is an anthology of poems from the Tang Dynasty, first compiled around 1763 CE by Sun Zhu (孫洙; 1711-1778 CE), a Qing Dynasty (清朝) scholar. The first complete

⁷ The *Three Hundred Tang Poems* contained 310 poems by 77 Tang poets, arranged by subdivision of the form, including ancient verses of five or seven characters, quatrains of five or seven characters and folk songs. This anthology has remained the most popular anthology of Tang poetry and a great source of material for gaining preliminary conception of ancient Chinese literature (Mei, Zhang 755).

translation of the *Three Hundred Tang Poems* into English was published as *The Jade Mountain*, translated by Witter Bynner (1881-1968 CE) and Kiang Kang-hu (江亢虎; 1883-1954 CE).

Among poems written by Wang Wei that were included in the *Three Hundred Tang Poems*, the following five poems with a farewell theme were selected for comparison: 〈送綦毋潛落第還鄉〉, 〈送元二使安西〉, 〈山中送別〉, 〈送別〉, and 〈送梓州李使君〉. The producers of the English translations are Witter Bynner (*The Jade Mountain: A Chinese Anthology*), Xu Yuanzhong, Loh Beiyei, and Wu Juntao (*300 Tang Poems: A New Translation*), and Chang Yin-nan and Lewis C. Walmsley (*Poems by Wang Wei*). For each of the selected poems, three translated versions are examined in order to compare different possible methods and results in translation. This study will conduct an analysis of the Chinese poems and of the English translations. This process will involve a preliminary introduction and exegesis of the Chinese text, an analysis of imagery components of the Chinese text, and individual comparison of the Chinese text to the English translations. In order to aid readers unfamiliar with Chinese to have a better understanding of the poems, this thesis will provide a word-for-word English translation of each Chinese character according to the content of the poems.

1.4 Structure of the Thesis

This thesis is divided into six chapters. Chapter one serves as an introduction; it includes the thesis statement, research criteria, and an outline of the entire thesis. Chapter two explores farewell poetry in Chinese literature, farewell poetry of the High Tang period (712-775 CE), the Tang poet Wang Wei, and farewell poetry of Wang Wei. Chapter three begins with a brief introduction of imagery in Chinese literature, followed by an introduction to images that often appear in Wang Wei's poems. Chapter four contains a brief history of the translation of Wang Wei in western literature, and the translation of farewell imagery in Chinese poetry. Chapter five contains a brief introduction to the three translators, followed by an analysis of the five selected poems and their English translations. Chapter six makes a summary of findings from chapter five, concluding with suggestions for future studies.

Chapter 2 Farewell Poetry of Tang Dynasty and Wang Wei

Stephen Owen describes parting as “one of the most important social situations for which poetry was composed” (“An Anthology” 374). Farewell poems were often “exchanged among friends at times of parting” (Watson 3), and are a form of self-expression. In Chinese literature, the occurrence of farewell poetry can be attributed to its cultural background, geographical characteristics, and the conditions of life in ancient China. While discussing the emotional effects of parting on the ancient Chinese people, Cheng Nahsin⁸ describes the size of the continent of China as being considerably large, noting that horses and boats were the main means of transportation. Cheng states that although horses are relatively fast, there are terrains they cannot traverse. Rest and food are also needed by horses every so often. Boats sail on seas, and the safety of the trip depended on the waters and weather, which were unpredictable. In addition, the chances of confronting pirates were also high (N.H. Cheng 78). Due to the inconveniences and dangers in transportation, travelling from one location to another could take days, weeks, months, even years, lengthening the time between meetings and allotting time for unpredictable incidents. Emotional factors can also have an impact. Cheng further explains that since China was a farming society, the ability to “settle down” on a piece of land was very important (79). The prospect of uprooting or relocating was intimidating to Chinese people in the past, and perhaps even in the present. Although the prospect of relocating was disfavored, there are still reasons for the occurrence of separation. According to Feng Huazhan⁹, there were three main reasons: attending a government post, demotion, and enlisting in the army (50-51). Separation is an emotional event, and can be summarized by a rhapsody of late Southern dynasty scholar Jiang Yan (江淹; 444-505 CE) where, “Of the things that bring gloom and dissolve the soul, [n]othing can match separation”¹⁰ (Xiao 201, trs. Knechtges).

⁸ Cheng, Nahsin. [鄭納新], 〈送別詩略論〉. 《學術論壇》.3 (1997): 78-82. Print.

⁹ Feng, Huazhan. [豐華瞻], 《中西詩歌比較》. 北京: 三聯, 1987. Print.

¹⁰ “黯然銷魂者，唯別而已矣！”. This poem is from Jiang Yan’s *Rhapsody on Separation* (〈別賦〉), which was included in the *Sorrowful Laments* section of the *Wen Xuan* (《文選·哀傷》), which was compiled by Southern dynasty scholar Xiao Tong (蕭統; 501-531 CE).

2.1 Farewell Poetry before Tang Dynasty

Farewell rituals were a part of ancient Chinese traditions, where a ceremony would be held to sacrifice to the God of the roads (Owen, “An Anthology” 375). According to Dai Yan¹¹, these ceremonies that were typically held on the outskirts of town were to bless the traveler on their journey (147). Owen further states that “although partings often occurred under less formal conditions, in one standard pattern, the traveler’s friends accompanied him on the first stage of a journey, then held a banquet (sometimes staying overnight), after which came the parting” (“An Anthology” 374). During these exchanges, poems would be written and gifted to those departing. Stemming from this custom, the writing of farewell poems became a social tradition, and at earlier times was considered to have stemmed from etiquette rather than from sentiments.

Although not many farewell poems from ancient times survived, according to Tsai Linwan¹², two poems, both of which are included in the *Book of Songs*, are considered to be the earliest of farewell poems (22-24). The *Book of Songs* is comprised of 305 works dating from the 11th to 7th centuries BC. According to Yeh Dangchien¹³, *Yan Yan* (〈燕燕〉)¹⁴ from the *Odes of Bei* (〈邶風〉) in the *Airs of the States* (〈國風〉), was considered to be the first farewell poetry by Qing scholar Wang Shizhen (王士禛; 1634-1711 CE), in his book, *Talk on Fengan* (《分甘餘話》)¹⁵. The content of *Yan Yan* focused on the emotions of parting. It spoke of a monarch sending his daughter away to be wed, and used “swallow” as an imagery to convey and represent the emotions of the monarch. The emotion that was behind the poem was the reluctance to part with one another. The other first farewell poem was considered by another Qing scholar, Fang Yu-Run (方玉潤; 1811-1883) to be *Wei Yang* (〈渭陽〉)¹⁶ from the *Odes of Qin* (〈秦風〉). *Wei Yang* was written by Duke

¹¹ Dai, Yan. [戴燕], 〈祖餞詩的由來〉. 《南京師範大學文學院學報》.4 (2003): 144-53. Print.

¹² Tsai, Linwan. [蔡玲婉], 《盛唐送別詩研究》. 國立高雄師範大學, 2002. Print.

¹³ Yeh, Dangchien. [葉當前], 〈萬古送別詩之祖—《詩經·邶風·燕燕》賞析〉. 《文史知識》.10 (2010): 30-33. Print.

¹⁴ See appendix 2.1 for the poem in Chinese.

¹⁵ 清王士禛《分甘餘話》卷3便說：“《燕燕》之詩，許彥周以為可泣鬼神。合本事觀之，家國興亡之感，傷逝懷舊之情，盡在阿堵中。黍離、麥秀未足喻其悲也，宜為萬古送別詩之祖。” (qtd. in D.C. Yeh 30)

¹⁶ See appendix 2.2 for the poem in Chinese.

Kang of Qin (康公; ruled from 620 BC-609 BC) in memory of his mother, and the poem was filled with the sadness of losing her (to death). However, Huang Qianzu¹⁷ claims that “it cannot be determined which came first, *Yan Yan* or *Wei Yang* (42). What can be determined and characterized, according to Tsai Linwan, are the overall “theme, style, and expression of farewell poetry presented in the *Book of Songs*“ (24).

The number of farewell poems continued to grow during the Han dynasty (漢朝; 206 BCE-220 CE) and Cao Wei (曹魏; 220-265 CE) from the Three Kingdoms period (三國; 220-280 CE), though not many pieces were preserved. One of the earliest farewell poems of the Han dynasty was Li Ling’s (李陵; d. 74 BCE) *Song of Farewell* (〈別歌〉)¹⁸, which was included in the *Su Wu Biography* (〈蘇武傳〉) of the *Book of Han* (《漢書》). *Song of Farewell* describes the events of parting between Su Wu and Li Ling. Su Wu was asked to return to Chang An (長安) by Emperor Wu of Han (漢武帝; 156-87 BCE). Before Su’s departure, the two men drank together and Su was gifted this poem by Li. The poem spoke mostly of Li’s own encounters, and his lament of life in contrast with Su’s heroic return.

According to Tsai Linwan (29-31), Cao Zhi’s (曹植; 192-232 CE) *Two Poems of Seeing off Mr. Ying* (〈送應氏二首〉)¹⁹ and Ying Yang’s (應瑒; d. 217 CE) *Two Poems of Farewell* (〈別詩二首〉)²⁰ from the Cao Wei dynasty were classic examples of farewell poetry during the Cao Wei period. The *Two Poems of Seeing off Mr. Ying* were written by Cao Zhi to the brothers, Ying Chang (應場) and Ying Qu (應璩). The first poem of the *Two Poems of Seeing off Mr. Ying* described the scenery seen from Luoyang (洛陽), and the desolation caused by war and social chaos. The second of the *Two Poems of Seeing off Mr. Ying* describes how war and the deployment of troops prevented friends from keeping each other company for long. In

¹⁷ Huang, Qianzu. [黃千足], 《東坡送別詞意象探析》. 國立臺灣師範大學, 2008. Print.

¹⁸ See appendix 2.3 for the poem in Chinese.

¹⁹ See appendix 2.4 for the poem in Chinese.

²⁰ See appendix 2.5 for the poem in Chinese.

Ying Yang's *Two Poems of Farewell*, Ying used metaphors to express emotions. The poems utilize images such as clouds, the sunset, mountains, and rivers to signify a sense of unreturning, like the poet who has not returned home.

In earlier farewell poems, such as those that appeared in the *Book of Songs*, the title of the poems typically are named from the first two characters of the poem. Therefore, the title had little or nothing to do with the content, and the only way of determining whether if it was a farewell poem was from examining the content and historical background. According to Tsai Linwan, *Two Poems of Seeing off Mr. Ying* and *Two Poems of Farewell* were the first two farewell poems to have the words “send” (送) and “part” (別) in the title (2002:31). Tsai also summarized the finding of Hong Shunlong²¹ (L.W. Tsai 32-33), stating that during the Six dynasties (六朝; 222-589 CE), there were three basic components in the titles of farewell poems: *Zhu* (祖, ancestor), *Chien* (餞, farewell banquet), and *Bie* (別, to part). *Zhu* are farewell poems that focused on worshipping ancestors and deities in order to bless the departing. The title of these poems contained keywords such as *Zhu Dao* (祖道, ancestor road or way) and *Zhu* (祖). *Chien* are poems that focused on the parting banquet that was held for the departing. The title of these poems contained keywords such as *Hui* (會, gather or meeting), *Chi* (集, gather) and *Chien* (餞). *Bie* are farewell events that only focused the event of parting. The title of these poems contained keywords such as *Sung* (送, to send), *Sung Bie* (送別, send off), *Sung...Bie* (送...別, to send ...off), *Li* (離, to leave), and *Bie* (別, to part). There are also titles with a combination of the three. *Zhu Chien* (祖餞) is a combination of worshipping and banquets, with titles such as *Zhu Hui* (祖會) and *Zhu Chien* (祖餞). *Chien Bie* (餞別) is a combination of banquets and the parting event, with titles such as *Chien Bie* (餞別), *Chien...Li* (餞...離), *Chi Bie* (集別), and *Sung...Chien* (送...餞). There are also poems that do not contain any of the above mentioned keywords, and need to be categorized according to the content.

The number of farewell poems grew during the Six dynasties. During the Jin dynasty (晉朝; 265-420 CE), poets continued to produce farewell poems, some of

²¹ Hong, Shunlong. [洪順隆], 《論六朝祖餞詩群對文學原理的背離》. 1996. Print.

which were written at imperial command (應制詩). Compared to farewell poems that were written purely out of sentiment, poems written at imperial command were a display of the poet's emotions but mainly served social purposes (L.W. Tsai 35-36). The main theme of poems written at imperial demand was to celebrate the departing ones' merits and the grand occasion of the parting banquet. These poems were gifted most often to kings and noblemen. The poem would typically begin with praise for the imperial court, followed by celebration of the political achievements and character of the departing, and reasons for their departure and the scene of the parting banquet, ending with the poet's reluctance to part with the departing. Near the end of East Jin dynasty (東晉; 317-420 CE) dynasty, Tao Yuanming (陶淵明; 365-427 CE) used scenery and animals to portray and contrast the emotions of parting. In *Seeing Guests Off at Governor Wang's* (〈於王撫軍座送客〉)²², for example, the first eight lines describe the autumn scenery in order to represent the traveler's emotions and the reluctance of parting.

During the Northern and Southern dynasties (南北朝; 420-589 CE), poets focused more on the emotions in the poems, and utilized scenery to convey sentiments, such as those written by Xie Tiao (謝朓; 464-499 CE) (L.W. Tsai 38-39). For example, in his *Farewell by the Creek* (〈臨溪送別〉)²³, Xie portrayed the traveler's emotions while traveling down the creek with desolated scenery around him. Aside from the use of scenery to convey emotions, more farewell poems were written for non-social purposes during the Six Dynasties. In the Southern Qi (齊; 479-502 CE) and Liang dynasties (梁; 502-557 CE), due to the growing popularity of mountain and stream poetry (山水詩), or landscape poetry, an increasing number of poets began to incorporate scenery into their farewell poems (L.W. Tsai 40), prompting this element to become an important focal point. However, the tone of the poems was still melancholy. This characteristic could be due to the inconvenience in travel and communication, constant changes in dynasties and ruler, and the feeling of lament

²² See appendix 2.6 for the poem in Chinese.

²³ See appendix 2.7 for the poem in Chinese.

caused by parting.

2.2 Farewell Poetry of the High Tang Period

The early Tang period (618-712 CE) was a relatively peaceful era compared to the turbulence of the previous dynasties, and the need for farewell poetry was low. Court literature (宮廷文學) blossomed during this time, and farewell poems were typically written from one court official to another (L.W. Tsai 87). Near the end of early Tang, due to the ruler's emphasis on poetry writing and the increasing number of commoners becoming court officials, the number of farewell poems increased. Due to the poems being exchanged between court officials, a structure was typically followed while writing these farewell poems. In this structure there is a top, middle, and end section. The top section states the reasons for parting, the middle section illustrates scenery related to parting or predictions for the future, and the end section closes with the poet's emotions or blessings for the departing (L.W. Tsai 47).

The High Tang period (712-775 CE) was a time when the poetic tradition was most celebrated. According to Lin Yichun²⁴, Emperor Xuanzong of Tang (唐玄宗; 685-762 CE) also wrote farewell poems and created the trend (10). Therefore, from the court's emphasis on the writing of poetry, to the increase in numbers of poets, various poetic genres blossomed during this time. Farewell poetry was amongst the blossoming genres. Whether due to deployment with troops, dispatch for office, or demotion and dismissal, farewell poetry during the High Tang period focused on the emotions of parting. In order to set the tone and atmosphere, poets would often incorporate scenery from their travels and items from the parting banquet into their farewell poems. The location of the parting event was also often included to convey the historical connotations and allusions of these geographic locations.

Wang Yachun²⁵ states that in addition to the integration of emotions into scenery and utilizing scenery to express emotions, the aesthetic beauty of farewell poetry during the high Tang period is another important attribute that sets it apart (65).

²⁴ Lin, Yichun. [林怡君], 《韓愈送別文學研究》. 國立中正大學, 2005. Print.

²⁵ Wang, Yachun. [汪亞君], 〈略論唐代送別詩的抒情藝術〉. 《安徽教育學院學報》 19.2 (2001): 64-66. Print.

Tsai Linwan (343-351) writes that from an internal perspective, farewell poetry of the High Tang period reflects the personal style of the poet. From a language perspective, the connotations and spirits within farewell poems reflect the integrity and moral of the period. Finally, from an emotional perspective, the farewell poetry of this period conveys the abundance of emotions poets had towards friends and colleagues through simple yet realistic style of writing. Through the device of poetry, Tang poets expressed the beauty of humanity, beauty of character, and the beauty of scenery (L.W. Tsai 27-41).

2.3 Life of Wang Wei

Wang Wei, painter, musician, writer, was one of the leading poets of the High Tang period (Watson 197). Thomas Yuntong Luk states that there are two recorded dates of his birth: according to the *Old Book of Tang* (《舊唐書》); or the *Book of Tang, Old Tang History*, Wang was born in 699 CE; however, according to the *New Book of Tang* (《新唐書》); or the *New History of the Tang, New Tang History*, his birth year was 701 CE (Luk 1). The year of his death is also undetermined, with Pauline Yu stating that “the *Old Tang History* says he died during the second year of the Chienyuan (乾元²⁶) reign period (759 CE), the *New Tang History* places his death during the first year of the Shanyuan (上元²⁷) reign period (760 CE)” (“The World” 50). Despite controversies over the year of his birth and death, all sources agree that Wang Wei was born to a respectable family in the Qixian County of Shanxi province (山西祁縣). His father was a local official and “his mother member of a family of distinguished *litterateurs*” (Robinson 13). Wang Wei was the eldest of five brothers, and began writing poetry at the age of nine, and produced eight poems between the ages of 15 to 19 (Walmsley, “Poems” 24).

²⁶ Chienyuan was the era name of the Emperor Suzong of Tang, specifically from February of 758 to April of 760.

²⁷ Shanyuan was also the era name of the Emperor Suzong of Tang, specifically from April of 760 to September of 761.

Wang Wei set off for the imperial capital at the age of 19 to take part in the Imperial Examination (京試)²⁸. He passed the examination with the First Class Award, Zhuangyuan (狀元), at the age of 21 (Walmsley, “Poems” 25), which began his civil service career. At the age of 23, he was appointed by the Court as the Assistant Secretary for Music (太樂丞) (Robinson 14). However, he was demoted due to a breach in etiquette and sent to resume the position of Keeper of Granary (司倉參軍) in the small city of Chizhou in Shantung province (山東省濟州) (Walmsley, “Poems” 26). This demotion was only a minor setback to his career and allowed him to travel out of the capital.

His wife passed away when he was 31, and he never remarried. After a period of solitude due to this loss, Wang continued his public service (Robinson 14). At the age of 33, Wang again entered the public service due to “the personal intervention” of his friend Zhang Jiuling²⁹ (張九齡) and was appointed Commissioner of the Right in the Government Department of the Secretariat (在東都任右拾遺) (Walmsley, “Wang Wei” 60). Three years later, Wang was promoted to the position of Censor of Inspection (監察御史) in the Censorate (御史台) for Ho Hsi (河西), the present province of Kansu (江蘇) (Walmsley, “Wang Wei” 61). Wang Wei had the opportunity to travel quite often during this post to the borders where Chinese and foreigners met (Walmsley, “Wang Wei” 61-62). Wang Wei later returned to Chang-an (capital of the Tang dynasty), and became friends with another great poet of the time, Meng Haoran (孟浩然; 691-740 CE)³⁰. Later, while Wang was not attending any official post, he took the opportunity to explore the countryside to the south of the capital. First, he stayed in the Zhongnan Mountains (終南山), then later in the Lantian (藍田) area of the Zhongnan Mountains. According to Yoo Sungjoon³¹, this was the place where he made friends with Pei Di (裴迪; ?-?), with whom Wang has written many exchanges in dialogic poems. (16)

²⁸ The Imperial Examination was a civil service examination system in Imperial China to select candidates for the state bureaucracy.

²⁹ According to Chang Yin-nan and Lewis C. Walmsley, Zhang Jiuling, was a prominent governmental minister, poet, and literary scholar, Zhang was made prime minister by Emperor Xuanzong of Tang (Chinese: 唐玄宗) (“Poems” 60).

³⁰ Meng Haoran had traveled to the capital to take part in the Imperial Examination.

³¹ Yoo, Sungjoon. [柳晟俊], 《王維詩研究》. 台北市: 黎明文化事業股份有限公司, 1987. Print.

From 740 to 741 CE, Wang resumed his governmental career, which meant traveling through Xiangyang (襄陽) to conduct examinations to local students. During one of these travels, he visited Meng Haoran's grave and delivered the poem *Mourning Meng Haoran* (〈哭孟浩然〉)³². Barnstone describes the poem as “a quest for the meaning of his friend's death, who now is nowhere. The river flows, time flows, but not the life time of his friend” (Barnstone, Barnstone, and Xu xxxvi). One year later, Wang resumed the position of Zuo Bujue (左補闕), a low-level advisory official at the examination bureau of government at Menxia Province (門下省). Wang was later promoted by Pei Yaoqing (裴耀卿; 681-743 CE), whom he had met during his time in Chizhou, to the position of Kubu Langzhong (庫部郎中), a supervisory official at the ministry of defense (兵部) (S.J. Yoo 15).

In his early 40's, Wang Wei acquired an estate in Lantian³³, known as Wang Chuan (韜川). By 750 CE, although he was still in office, Wang escaped as often as he could from political pressure to his Lantian estate. While there, Wang devoted most of his time to writing poetry and painting. His mother passed away when he was 50 years old, and Wang spent three years mourning her death at this location, away from his official post. After this mourning period Wang resumed his official duties.

The events of the An-Shi rebellion (安史之亂) began in 755 CE. In 756 CE, Wang Wei was residing in the capital of Changan, where he was captured by the rebels when they took the city of Luoyang (洛陽). Wang Wei was unable to escape to Sichuan (四川) with Emperor Xuanzong (唐宣宗) and Xuanzong's court due to dysentery. Wang was taken by the rebels to Luoyang, where they sought his collaboration. Wang tried his best at resisting the rebels. However, he was “given a position in the rebel government” (Barnstone, Barnstone, and Xu xxxvii), which kept

³² See appendix 2.8 for the poem in Chinese.

³³ This estate was formerly owned by poet Song Zhiwen (宋之問).

him in court though “he had no intention of debasing his literary talents in favor of the rebellion” (Walmsley, “Wang Wei” 70). A year later, the rebels were defeated, and Wang Wei was deemed a traitor for serving the rebels. In 757 CE, with the ascendancy of Suzong (肅宗; 711-762 CE), Wang Wei was arrested and imprisoned for being a suspected traitor. The charges were eventually dropped due to two reasons: the intercession of his brother, Wang Jin (王縉, 700-781 CE), and a poem Wang Wei wrote in protest against An’s usurpation, the *Song of Crystalline Blue* (〈凝碧詩〉)³⁴.

After his exoneration, Wang was first promoted by the Emperor Suzong of Tang (唐肅宗) to the Office of Instructor of the Heir Apparent (太子中允), in the court of the crown prince, then he was promoted to Grand Secretary, the secretarial position of Jishizhong (給事中). The following year he became the Deputy Prime Minister of the Executive Branch of the Administration (尚書右丞), a position next to that of Prime Minister (Walmsley, “Wang Wei” 71-72). The abovementioned governmental positions were in the city of Changan, which were not far from his private estate at Lantian where he often visited. During this time, Wang Wei continued the artistic endeavors of writing poetry and painting. Before his death at the age of 60, Wang Wei wrote several letters to his brother and his friends. He was later buried at his Lantian estate.

His literary works were collected by his brother, Wang Jin, under orders of Emperor Daizong (唐代宗; 726-779 CE). Wang Jin was able to collect about 70 percent of the manuscripts, amounting to about four hundred poems, to present to the Emperor. Unfortunately, the rest of the hand-written copies were lost (Walmsley, “Wang Wei” 73).

Yang Xianyi and Gladys Yang describe Wang Wei as “the classical ideal of the cultured scholar-official” adding that “[t]he majority of his poems was about nature and written in a restrained, exquisite and deeply symbolic style” (7). One common quote about Wang’s work from Su-Shi, where there was a picture in his poems and a poem in his pictures³⁵, is an accurate description of the way in which Wang Wei

³⁴ See appendix 2.9 for the poem in Chinese.

³⁵ After appreciating one of Wang Wei’s painting (藍關煙雨圖), Shu shi commented that the works of

identified poetry and painting, the two major efforts of his life (S.Y. Chen 240).

2.4 Wang Wei and Farewell Poetry

As a prolific poet of the Tang dynasty, the theme of farewell is quite prominent in Wang Wei's poems. According to Zhao Diancheng³⁶ in *Wang Youcheng Ji Jian Zhu* (《王右丞集箋注》), roughly 70 of the 420 extant poems of Wang Wei have the theme of farewell (C.T. Shih 259)³⁷. In his introduction, Zhao states that the farewell poems of Wang Wei's are "elegant with minimal signs of grievance or gripe"³⁸ (D.C. Zhao 1). This description is one of many reasons why Wang's farewell poems are highly regarded. Wang Wei was also a great poet of the Shanshui (or landscape) genre, which began with the work of Tao Yuanming (Hinton, "The Selected Poems" xvi). The characteristics of this genre can be seen in Wang's farewell poems as well, where his emotions were integrated into the scenery to enhance the atmosphere of the poem. While discussing the poetic styles of Wang Wei, Wang Tingting states that "landscape is everything, and nature contains everything, including the poet, who is often simply an entranced, silent watcher" (11).

The characteristics of Wang Wei's farewell poems are his use of nature and the expression of emotions. The emotions of Wang's farewell poems emphasize those felt at the event of the parting. Wang also used nature and the scenery around him to reflect his emotions. In Wang's early years, he thought that achievements in the imperial court were of utmost importance. In his late years, when he was more connected to nature, his mind and horizons broadened. By this time, the center of his farewell poems was mostly that of the Confucian ideals, where a man's morals are as important as his achievements. Therefore, Wang's farewell poems became rich in

Wang Wei was "a poem with pictures in it" and "a picture with poems in it" (味摩詰之詩，詩中有畫，觀摩詰之畫，畫中有詩).

³⁶ Zhao, Diancheng. [趙殿成], 《王右丞集箋注》. 上海: 上海古籍出版社, 1998. Print.

³⁷ Number of poems was provided by C. T. Shih; for list of poems by Wang Wei and those with a farewell theme see appendix 1.

³⁸ "即有送人遠適之篇，懷古悲歌之作，亦復渾厚大雅，怨尤不露。" (D.C. Zhao 1)

elegance and integrity.

As mentioned before, the emotions of his farewell poems were often integrated with the scenery around him. The language he used was simple, but was brimming with emotions. In his farewell poems, Wang does not use complicated words or sentence structure. He uses common imagery to form the scene and to convey his emotions. Wang had two ways of expressing emotions. One was direct expression, allowing the reader to understand his thoughts without too much guesswork. The other was utilizing scenery to express his feelings, which he often used imagery to achieve this effect. In *Sending Shen Zifu back to Jiangdong* (〈送沈子福歸江東〉)³⁹, Wang used the imagery of “willow” (楊柳) in the opening of the poem, and “springtime” (春色) to finish setting up the scene in the last line. He connected springtime to the emotions of “longing” (相思), where during the scene of the poem, springtime was all around and following Shen all the way back to his native land.

Shih Changtai divides the main themes of Wang’s farewell poems into three major categories: sending someone off to a military or government post; comforting someone who has failed the Imperial Examination or been demoted; and sending a friend off into retreat (260). According to Zhao Li⁴⁰, the number of Wang Wei’s poems with the theme of sending someone off to a military or to post is around 30 pieces, comforting those who have failed the Imperial Examination or have been demoted around 10, and sending someone off into retreat at around 20. There are also around 10 pieces of miscellaneous farewell poems written to family, Taoist priests, teacher of Wang’s, and foreign friends (L. Zhao 66).

In Wang Wei’s poems with the theme of sending someone off to the military or to the borders, the tone is typically grand, optimistic, and hopeful. For example, in *Sending Judge Zhang off to Ho Xi* (〈送張判官赴河西〉)⁴¹, the first two lines describe the poet himself who has been to the borders with a single hope of serving his country, which serves as an encouragement to judge Zhang. The second line is a

³⁹ See appendix 2.10 for the poem in Chinese.

⁴⁰ Zhao, Li. [趙莉], 〈王維送別詩略論〉. 《和田師範專科學校學報》 28.1 (2009). Print.

⁴¹ See appendix 2.11 for the poem in Chinese.

remembrance of great generals by the borders. The elements of “flat sand” (沙平), “white snow” (白雪), “horsetweed” (蓬), and “yellow clouds” (黃雲) are imagery that are associated with the borders, and a representation of the grand landscape of the surroundings creating a sense of openness (L. Zhao 66). The final line is the sentiment displayed for the departing, where the poet describes himself as a warrior wielding the sword, and singing loudly to send off his friend (C.T. Shih 260).

In his farewell poems to those resuming a governmental position, the central tone is typically that of expectation. For example, in *Sending a Friend to Xin Guei Province* (〈送邢桂州〉)⁴², it begins with the imaginary scenery of the friend’s trip and ends with the poet’s encouragements. The poem begins with a sound imagery, “cymbals” (鑼吹), which is an instrumental imagery, most often used in military music. The cymbals are played during the parting event of the friend, and thus his journey begins. The poet writes of the friend journey sailing (風波) down from the pier of Jin Ko (京口) pass Dongting (洞庭), finally arriving at Chian (赤岸). The imagery of the “sunset” (日落) and the “coming tide” (潮來), combined with the “green of the sky and land” (天地青), creates a magnificent landscape up on which the friend travels. In the final line, the poet uses allusions to encourage the friend to be an upright government official (C.T. Shih 262).

Wang’s poems written for those who have failed exams or been demoted were often combined with poems of seeing a friend off into retreat. In these poems Wang Wei would express how, like the friend, his ideals were not being fulfilled. The tone of these poems focused often on encouragement and slight envy for the life of leisure in retreat. For example, *Sending Qiwu Qian off to His Native Land after Failure in the Examination* (〈送綦毋潛落第還鄉〉)⁴³ was a poem for sending off a friend who has failed the Imperial Examination into retreat/native land. During his reign, Emperor Xuanzong of Tang (唐玄宗) wished to have many capable court officials.

⁴² See appendix 2.12 for the poem in Chinese.

⁴³ See section 5.2.1 for the poem in Chinese.

However, due to the vast number of talented participants, there were some who were capable but failed to pass the imperial examination. This can be seen in the first two lines, where Wang Wei described the fluctuation of gifted individuals of the period. The first attempt at comforting Qi can be seen in the third and fourth line, where Wang Wei described the journey Qi took to get to where he is right now. In the fifth and sixth line, Wang describes the occasion and location of the parting. In the final two lines, Wang describes Qi's journey back into retreat/his native land, and also attempts to encourage Qi again by saying that it was just not his time.⁴⁴

Sending Official Yang off who has been Demoted to Chenzhou (〈送楊少府貶郴州〉)⁴⁵ is an example of Wang's poems for a friend who has been demoted. The poem opens with the imaginary journey of official Yang, and the sound imagery of the "ape" (猿聲) is an indication of the sadness of parting. The next two lines continue with Yang's journey to Chenzhou. In the final line, Wang used the allusion of Jia Yi (賈誼), and as Zhao Li pointed out, the allusion of Jia Yi is typically associated with negative connotations. Wang Wei transformed the negative connotations into encouragement. Wang Wei suggests that Yang's many talents will not be overlooked for long by the imperial court (L. Zhao 66).

Although Wang Wei has written farewell poems that served social purposes or at imperial command, according to Shih Changtai, the numbers are few. The farewell poems of Wang Wei reflect the historic beauty of High Tang period, which nurtured the authentic and sincere relationship between people. Wang does not abandon a friend due to demotion or failure. It is from his emotions and respect for his friends that he writes and connects with colleagues and friends (C.T. Shih 264). Furthermore, the aesthetic beauty of Wang Wei's farewell poems is summarized by Liu Yan⁴⁶: the techniques of elongating time, conversion of space, use of imagery, and integration of emotions into scenery (75). The beauty of nature and the use of natural images are most prominent in Wang Wei's poems.

⁴⁴ Further analysis of this poem and the imagery within will be discussed in chapter four.

⁴⁵ See appendix 2.13 for the poem in Chinese.

⁴⁶ Liu, Yan. [劉燕], 〈含蓄蘊藉道別離—試論王維送別詩藝術特色〉. 《內蒙古民族大學學報》 27.3 (2001): 73-75. Print.

Chapter 3 Imagery in Wang Wei's Poetry

3.1 Introduction to Imagery in Chinese Literature

The word “imagery” in Chinese is composed of two characters, “yi” (意) and “xiang” (象). According to the *Book of Songs*, yi has similar connotations with “meaning”, “concept”, or “idea”. Stephen Owen describes “concept” as something which can be grasped by the human mind; therefore, it is closer to “what is meant” than “meaning” (“Chinese Literary Theory” 31). According to the *Book of Changes* (《易經》), the definition of *xiang*, or “image” is as follows:

The Sages established the Images (象) [of the Book of Change] to give the fullness of the concepts in their minds, and they set up the hexagrams to give the fullness of what is true and false in a situation (情); to these they appended statements (辭) to give the fullness of what was said...⁴⁷ (trs. Owen, “Chinese Literary Theory” 30-31)

During the Cao Wei dynasty, the philosopher Wang Bi (王弼; 226-249 CE) elaborated on the connections between yi (concept), *xiang* (image), and *yen* (言; language) in the *Elucidation of the Image* (《明象》):

... “Image” is what brings out concept; language is what classifies the Image. Nothing can equal image in giving the fullness of concept; nothing can equal language in giving the fullness of image. Language was born of the Image, thus we seek in language in order to observe the Image. Image was born of concept, thus we seek in Image to observe concept. Concept is

⁴⁷ “聖人立象以盡意，設卦以盡情偽，繫辭焉以盡其言。變而通之以盡利，鼓之舞之以盡神。” (qtd. in Q.Z. Wu 1). This quote is from the Appended Remarks (《繫辭》) in the Book of Change, and was allegedly written by Confucius (孔子; 551-479 BC).

*fully given in Image; Image is overt in Language.*⁴⁸ (trs. Owen, “Chinese Literary Theory” 32-33).

The characters *yi* and *xiang* were first combined into one word in *The Literary Mind and the Carving of Dragons* (《文心雕龍·神思篇》), where the aesthetics of “*yi xiang*” (imagery) was discussed. *The Literary Mind and the Carving of Dragons* was written by Liu Xie (劉勰; 465 CE-?), one of the most influential literary critics in Chinese history. Liu stated that imagery does not represent what is seen, but rather the image in the poet’s mind. Poets would absorb the visual and auditory sensations around them, depict the atmosphere or paint the appearance of things according to their changing aspects, and express their perceptions with linguistic and tonal patterns (X. Liu 477-479)⁴⁹. Tang poet Wang Changling (王昌齡; 698-756 CE) proposed in his *Principles of Poetry* (《詩格》) that poetry had “three realms” (三境): the realm of things (物境), the realm of emotions (情境), and the realm of idea (意境); no matter what form a poem assumes, there must be a harmonious interaction between the subjective mind and the objective reality. (qtd. in Tang 189). Sikong Tu (司空圖; 837-908 CE), poet and literary critic of the late Tang period, stated that the subjective emotions of the poet must be in harmony with the objective scenery (qtd. in Tang 189). The language used to portray the image must not overly extravagant, for that will distract the reader from appreciating the imagery; but it also must not be underwhelming, for the reader may not be able to experience the emotions⁵⁰.

Externally, imagery is the outer appearance; internally, it is the emotion of the subject. One is the method, the other is the purpose. According to Yuan Xingpei⁵¹, *yi* and *xiang* are in convergence, as they are the subjective emotions of the poet and the objective form of the image⁵² (53). In other words, through the artistic conception of the poet, imagery refers to individual physical objects or beings that have acquired

⁴⁸“夫象者，出意者也。言者，明象者也。盡意莫若象，盡象莫若言。言生於象，故可尋言以觀象；象生於意，故可尋象以觀意。意以象盡，象以言著。”(《周易略例·明象》)。

⁴⁹“是以詩人感物，聯類不窮，流連萬象之際，沈吟視聽之區，寫氣圖貌，既隨物以宛轉，屬采附聲，亦與心而徘徊。”(劉勰《文心雕龍·物色》)。

⁵⁰“是有真跡，如不可知。意象欲出，造化已奇。水流花開，清露未晞。/ 要路愈遠，幽行為遲。語不欲犯，思不欲癡。猶春于綠，明月雪時。”(司空圖《詩品·縝密》)。

⁵¹ Yuan, Xingpei. [袁行霽], 〈中國古典詩歌的意象〉. 《中國詩歌藝術研究》. 北京: 北京大學出版社, 1996. Print.

⁵²“意象是融入了主觀情意的客觀物象，或者是藉助客觀物象表現出來的主觀情意。”(Yuan 53).

human sentiments to denote the poet's feelings (Tang 195), from which readers may deduce the history, metaphor, and morality (W.X. Wang⁵³ 120).

3.2 Imagery in Wang Wei's Poetry

Wang Wei was a famous poet and painter. G.W. Robinson described Wang's style as "inwardly passionate" and "contemplative" (13). Su Shi (蘇軾, 1037-1101 CE), a great poet of the Song Dynasty (宋朝, 960-1279 CE), regarded the poetry of Wang Wei as "a poem with pictures in it" and "a picture with poems in it"⁵⁴. As was mentioned in the previous chapter, Wang Wei was known for his works in the Shanshui poetry genre, the landscape school of poetry. In Wang's works, instead of expositions, he often used imagery to portray and express emotions, the subject, or the purpose of the poem. Pauline Yu comments that "the poet can apparently transcend his personal concerns by objectifying them, discovering the external equivalents for his internal state of mind" (Yu, "The World of" 30). In other words, the use of imagery allowed Wang Wei to express himself objectively, and not draw attention to the existence of the poet but the emotions that generate from within the poet.

The use of imagery can liven up a poem, leave a lasting impression on the reader, and expand the connotations of a poem (H.Z. Feng 132-134). Pauline Yu describes the style of Wang Wei as "a style that attempts to efface the overt and commenting presence of the poetic subject to yield the initiative to objects." ("The Reading of" 187). David Hinton states that Wang's poems are "incredibly concise" and "often turn on the sparest of images" ("Classical Chinese Poetry" 157). Hinton also states that the essence of Wang Wei's poetry was having the ability to "capture a kind of inexpressible inner dimension" and develop a "tranquil landscape poem in which the poem goes far beyond the words on the page" ("The Selected Poems" xiii).

⁵³ Wang, Wanxiang. [王萬象], 〈余寶琳得中西詩學意象論〉. 《第三屆中國文哲之當代詮釋學術研討會會前論文集》(2007): 95-136. Print.

⁵⁴“味摩詰之詩，詩中有畫，觀摩詰之畫，畫中有詩。”(《東坡題跋·書摩詰〈藍關煙雨圖〉》).

While discussing the imagery of Wang Wei, Wu Qizhen⁵⁵ categorizes Wang's imagery into the following: color imagery, auditory imagery, seasonal imagery, animal imagery, and plant imagery (27-28, 68-399). For the purpose of examining images within Wang Wei's poetry, this chapter will discuss Wang's images according to the above categories.

3.2.1 Color Imagery

Color is of the visual senses. Although people may comprehend colors differently, it is overall an intuitive sense. The color of plants can represent the change in seasons, and the color of the sky can represent different weather or time of day. Seeing color is an intuitive act. In poetry, color can set the tone or atmosphere. Therefore, a poet must choose wisely when incorporating colors in poetry. Mentally, color imagery is of transference nature, where the poet will connect a color to an emotion. In literature, colors are able to evoke emotions, but which emotions are evoked will depend on the receptor's experience. Huang Yongwu⁵⁶ provides a few examples of the connection between color and emotion:

the emotions and association that colors bring to people has been categorized by many as chromatist and esthetician. Shades of red emit the feeling of blood, fire, warmth, passion, happiness, outgoing, heat, excitement, and thrill. It symbolizes celebration, progression, bravery, activeness, love, prestige, fortune, danger, and alert. A darker red can represent irascibility or catastrophe, while pink symbolizes health and love. Shades of yellow emit the feeling of sunlight, warmth, lively, smoothness, luxury, and seduction. It symbolizes light, fortune, prestige, ideals, and many more. A lighter shade of yellow can mean weakness, peace, honest, lasting, knowledge, pride, and mercy⁵⁷ (23).

⁵⁵ Wu, Qizhen. [吳啓禎], 《王維詩的意象》. 台北市: 文津出版社有限公司, 2008. Print.

⁵⁶ Huang, Yongwu. [黃永武], 《詩與美》. 4th ed. 台北市: 洪範書店有限公司, 1984. Print.

⁵⁷ “每種色彩給予人類的感覺和象徵，色彩學家與美學家已歸納得很細微、很具體，例如紅色系給人的感覺是血、火、溫暖、熱情、歡快、活潑、酷熱、刺激、興奮，而其象徵著喜慶、進步、勇敢、積極、博愛、莊嚴、吉祥、危險、警覺。暗紅有暴躁、災害的意味，粉紅則象徵健康和愛情。黃色系給人的感覺是陽光、溫和、輕快、爽滑、華貴、誘惑，而其象徵著光明、幸運、

Due to the diverse connotations of color, the poet must use them wisely. Wang Wei will often pair colors to show contrast. Yoo Sungjoon states that “in Wang Wei’s early and middle years, he preferred using colors that were golden, rich, or extravagant; in his later years, Wang Wei preferred to colors that were seen in nature, such as blue, green, yellow, white, red, and most often used white and blue” (125-126). According to Peng Zhengde⁵⁸, in 133 of Wang’s poems, the color white appears 33 times, cyan 12 times, red 11 times, green 10 times, and yellow 6 times (qtd. in Q.Z. Wu 83-84). Wang Wei’s preference for using colors may be attributed to his other celebrated achievement, which was painting.

Color can reflect the characteristic or nature of the poet, both of which are affected by life experience. It is also a reflection of the poet’s mind, which can be affected by emotions, his state of mind, or the situations he finds himself in. Color can convey the beliefs of the poet, such as religion, or reflect the poet’s age. Lin Shuyao⁵⁹ states that color preference is connected to one’s personality and values; it can be affected by one’s age, education, social environment, ethnicity, weather, economic status, and profession (175). Wu Qizhen discovered that out of 425 pieces of poems by Wang Wei, the most frequently used are white (白) (26.9%), followed by blue (青) (25%), yellow (黃) (21.5%), red (紅) (13.5%), green (綠) (8.8%), purple (紫) (2.2%), and black (黑) (2%) (100).

According to Wu, the most common forms of white to appear in Wang Wei’s poems include: white (白), plain (素), snow (雪), frost (霜), bright (皓), and silver (銀). The most common words containing white are: white cloud (白雲), white sun (白日), and white hair (白髮、白首) (Wu, 2008:100). According to the content of the poem,

莊嚴、理想、權威、和包羅萬有。淺黃表示柔弱、和平、誠實、永久、知識、光榮和慈悲。” (Y.W. Huang 23).

⁵⁸ Peng, Zhengde. [彭政德], 《王維禪詩創作技巧與藝術風格之研究》. 玄奘人文社會學院, 2003. Print.

⁵⁹ Lin, Shuyao. [林書堯], 《色彩認識論》. 4th ed. 台北市: 三民書局, 1983. Print.

white may represent a feeling of ease, for example in 天命無怨色，人生有素風。(〈送綦毋秘書棄官還江東〉), there is a “plain color” (素色) in the subject’s life, suggesting a simple life. This is also seen in “新買雙溪何定似，餘生欲寄白雲中”(〈問寇校書雙溪〉), where the subject lives the rest of his life in “white cloud” (白雲), which is a life of ease and freedom. White imagery can also represent country life, such as “青菰臨水映，白鳥向山翻”(〈輞川閒居〉) and “屋上春鳩鳴，村邊杏花白”(〈春中田園作〉), where the “white bird” (白鳥) and “the white apricot flowers” (杏花白) are animals and plants seen in the countryside. However, white is also a sign of age progression, sadness, helplessness. In “白髮終難變，黃金不可成”(〈秋夜獨坐〉), the “white hair” (白髮) of the poet is a sign of old age and being unable to change the circumstances, similar to the “white hair” (白頭) in “鄙哉匹夫節，布褐將白頭”(〈獻始興公〉), creating a sense of helplessness. Finally, white imagery may also represent conquest, such as that in “白日為之寒，森深華陰城”(〈華岳〉) and “畫戟雕戈白日寒，連旗大旆黃塵沒”(〈燕支行〉), where both of the “white sun/day” (白日) creates a sense of barrenness, further enhancing the scene after or before a war.

The most common forms of blue to appear in Wang’s poetry include blue (藍), bluish-green (碧), cyan/green (青), purple (紫), and deep blue (蒼). In Wang Wei’s poems, blue is typically the descriptor of animals, plants, nature, or objects. Blue images are often presented as adjectives, describing the color, and will occasionally appear in the form of reiteration (疊字) for emphasis, such as “green green” (青青). According to the content of the poem, blue images may represent country life. For example, in “雀乳青苔井，雞鳴白板扉”(〈田家〉) and “谷靜秋泉響，巖深青靄殘”(〈東溪玩月〉), where the “green moss” (青苔) and “cyan haze” (青靄) combined with the rest of the images in the poems create a sense of leisure in the country. Blue imagery can also represent a sense of lament for self, such as that in “青雀翅羽短，未能遠食玉山禾”(〈青雀歌〉), where the “green sparrow” (青雀) has short wings and cannot fly high. It can also represent remembrance of a friend, where the grave of the subject has become “hills” (蒼嶺) in “古墓成蒼嶺，幽宮象紫台”

(〈過秦皇墓〉), and that the passing of a “green mule” is a sign of death in “尚憶青騾去，寧知白馬來”(〈哭褚司馬〉). Blue imagery can create a sense of loneliness and zen. For example, in “泉聲咽危石，日色冷青松”(〈過香積寺〉), the “green pines”(青松) are under a setting sun, creating a sense of solitude in the mountains.

Common forms of red to appear include red (紅, 丹, 赤), and vermilion (朱). Wang Wei’s use of red imagery is more commonly tied to nature, especially flowers, and is most often presented in contrast with blue and green. Red images are a sign of luxury, such as that in “群公朝謁罷，冠劍下丹墀”(〈送高道弟耽歸臨淮作〉) and “側聞城外游，解驂弃朱輪”(〈晦日游大理韋卿城南別業四首〉), where the “red steps”(丹墀) and “vermilion wheels”(朱輪) are items that the rich retains. It represents the pursuit of immortality, or the practice of alchemy. For example, in “未共銷丹日，還同照綺疏”(〈賦得清如玉壺冰〉) and “自有還丹術，時論太素初”(〈贈東岳焦煉師〉), the “丹” is not necessarily the color red, but the pill or tablet created to achieve immortality. Red imagery in Wang Wei’s poems can also represent seasons and expectations. The “red pomegranate”(紅榴) in “夕雨紅榴折，新秋綠芋肥”(〈田家〉) is a sign that it is the time when fruits ripen and are ready for reaping, which is similar to the “red fruit”(朱實) in “朱實山下開，清香寒更發”(〈山茱萸〉).

The most common forms of yellow images are yellow (黃) and gold (金). Wang Wei mostly associated yellow with objects, animals, and buildings. Yellow images represent the following according to the content. It can present a sense of luxury, such as the “golden tiger”(金虎) in “阡陌銅台下，閭閻金虎中”(〈送熊九赴任安陽〉) and the “golden gates”(金門) in “銀燭已成行，金門儼駟馭”(〈早朝〉). Yellow imagery combined with other images in the poems can also create a sense of conquest and sorrow. For example, in “笳悲馬嘶亂，爭渡金河水”(〈從軍行〉) the “golden river”(金河水) that the subject are fighting to cross combined with

the disorderly sounds of the horse set the tone for the chaos of war. Yellow can also represent religion, where items offered to the gods are often painted gold or referred to being as the color gold. Such as the “golden sky” (金天) in “上帝佇昭告，金天思奉迎” (〈華嶽〉), and the “golden catalogue” (金籙) of the gods in “玉京移大像，金籙會群仙” (〈奉和聖製慶玄元皇帝玉像之作應制〉). Finally, animals with the color yellow can represent country scenery. Such as the “yellow oriole” (黃鸝) or “yellow birds” (黃鳥) in “黃鸝轉深木，朱槿照中園” (〈瓜園詩〉) and “紫梅發初徧，黃鳥歌猶澀” (〈早春行〉).

The most common forms of green to appear in Wang Wei’s poems include green (綠), emerald (翠), and deep green (蒼). Green imagery is often associated with blue, which are complementary of one another in nature. Green images are often used in contrast to red. Wang Wei most commonly used green imagery in the form of plants. According to the contents of the poem, green represents the country scenery. Such as the “spring grass autumn green” (春草秋綠) in “萋萋春草秋綠，落落長松夏寒” (〈田園樂七首〉之四) and the “green trees” (綠樹) in “綠樹村邊合，青山郭外斜” (〈過友人莊〉). Finally, green imagery can also represent farewell when combined with the scenery, for example the spring grass which will “turn green next year” (明年綠), the poet wonders if the friend will also return “春草明年綠，王孫歸不歸” (〈山中送別〉).

3.2.2 Auditory Imagery

Auditory imagery, like color imagery, is also all around us. Sounds are created by all things, such as nature, human, animal, wind, and water. No matter the source, sounds can have a multitude of effects on human emotions. In the *Yue Chi* (〈樂記〉) chapter from the *Book of Rites* (《禮記》), it is stated that

All the modulations of the voice arise from the mind, and the various affections of the mind are produced by things (external to it).... Music is (thus) the production of the modulations of the voice, and its source is in the affections of the mind as it is

*influenced by (external) things... All modulations of the voice spring from the minds of men. When the feelings are moved within, they are manifested in the sounds of the voice; and when those sounds are combined so as to form compositions, we have what are called airs*⁶⁰. (trs. James Legge 92-93)

It can be inferred that sounds have an impact on the mind; and therefore, it is one of the central elements of poetic imagery for poets. In the *Musical Poetry* (〈樂府〉) section of *The Literary Mind and the Carving of Dragons*, Liu states that “...poetry is the mind of music and sound is its body.” (X. Liu 83); therefore, they are inseparable.

In poetry, aside from utilizing the phonological characteristic of Chinese, the subject of description is also important in setting the tone or atmosphere of the poem. This is especially evident in landscape poetry, where not only the scenery is contained in the poem, so are the sounds of nature. Pi Shumin⁶¹ classifies the aural interactions in Wang Wei’s poem into “sounds and scenery” (景與聲會) and “human sounds and nature” (人聲天籟). “Sounds and scenery” describes the method which Wang utilized, writing one line on what he saw, and one line on what he heard. In voices and nature, the sounds are classified into man-made and those from nature. “Human sounds and nature” describes another method which Wang uses, where a certain sound from nature or from manmade objects will evoke past experiences and emotions (S.M. Pi 153-160).

According to Wu Qizheng, manmade auditory images often used by Wang Wei are human sounds (人聲) and object sounds (器物聲); natural auditory images include sound from animals (動物聲), plants (植物聲), and nature (自然聲).

⁶⁰“凡音之起，由人心生也。人心之動，物使之然也。感於物而動，故形於聲。...樂者，音之所由生也，其本在人心感於物也。...凡音者，生人心者也。情動於中，故形於聲，聲成文謂之音。”(《禮記·樂記》)。

⁶¹ Pi, Shumin. [皮述民], 《王維探論》. 1st ed. 臺北市: 經聯, 1999. Print.

Human sound images include song/singing (歌聲), laughter (笑聲), cry/weep (哭聲), and conversation/speech/talk (談話聲). Singing to most poets is a way of expressing emotions. In Wang Wei's poems, singing or song images have been associated with the expression of affection, ideals, or sorrow. In “慷慨倚長劍，高歌一送君”(〈送張判官赴河西〉), the “singing” or “song” (高歌) sang by the poet to the parting friend is an expression of his affections. Song images often appear with wine, such as “復值接輿醉，狂歌五柳前”(〈輞川閒居贈裴秀才迪〉) where one “sings wildly” (狂歌) in front of the five willows after a few drinks as an expression of candidness. While laughter is typically the representation of happiness, it is more important to notice what sort of laugh it is. It could be laughter in the fields and gardens, such as “smiling while thanking” (笑謝) the people in “笑謝桃源人，花紅復來覲”(〈藍田山石門精舍〉), or seeing each other and “conversing while laughing” (語笑) in “披衣倒屣且相見，相歡語笑衡門前”(〈輞川別業〉); it could be laughter that express one's ideals, such as that in “偶然植林叟，談笑無還期”(〈終南別業〉) where the subject “laugh and talk” (談笑) and ignoring when they should return, or in the “laughing and conversing” (語笑) of “語笑且為樂，吾將達此生”(〈與盧象集朱家〉). Cry images are mostly present in elegies. According to Wu, there are a total of 21 elegy-type poems in all of Wang Wei's works (Q.Z. Wu 155). Such examples include “crying painfully” (痛哭) while returning in “負爾非一途，痛哭返柴荆”(〈哭殷搖〉), and “hearing the cries” (聞哭聲) of those mourning in “泱泱寒郊外，蕭條聞哭聲”(〈哭殷搖〉), although it was not Wang who was crying, but the distant sounds that sound like crying makes everything seem a lot sadder. Common speech or conversation interactions in Wang Wei's poems include talking to one another (對話), talking to oneself (私語), talking quietly/talking without words (靜言), noise (吵雜聲), and racket/clamor (喧鬧聲). An interesting phenomenon is where speech or conversation is happening, but there are no sounds (有言無聲者), such as “speaking silently” (靜言) and thinking in “靜言思兮永絕，復驚叫兮沾衣”(〈送進馬哀辭〉), and also the sound of silence (無聲之聲) “九衢行欲斷，萬井寂無喧”(〈合陳監四郎秋雨中思從弟據〉) where the poet expressed that there are “no noises” (無喧). Human voice images can represent

simple country life, where in “相見語依依”(〈渭川田家〉) the countrymen see each other and “speak to one another”(語依依), or the sounds of chatter during conquests, such as the rise of “chatter by people”(喧喧行人起) in “吹角動行人，喧喧行人起”(〈從軍行〉), or the reluctance to part during farewells where the “friend speaks”(君言) about his ideals not being fulfilled in “君言不得意，歸臥南山陲”(〈送別〉), and deciding to retreat into the mountains.

Object sound images include those from wind instruments (吹奏樂器聲), percussion instruments (打擊樂器聲), and pluck instruments (撥彈樂器聲). The most common wind instruments to appear in Wang Wei’s poems is the reed pipe (笙), which mostly commonly represents a celebration. Reed whistle (笳) most often appear in poems written at imperial command and also poems of the borders, representing homesickness. Cymbals (鐃) is another instrument imagery, and is most often used in military music, and therefore has connotations of seeing someone off with the military. Bamboo flute (笛) imagery can appear in mourning ceremonies, and have a sense of sadness. They can also represent the military and has a sense of sending someone off. Panpipes (簫) are often used to represent parting and the sadness and sorrow associated with this occasion. Percussion instrument imagery used by Wang Wei include the bell (鐘), which represent the life of ease in the mountains and silence and emptiness; drums (鼓), which represent a sense of magnificence and also sadness for those who have passed away; the chime (磬), which mostly appears during the night, to signify a sense of emptiness and loneliness. Stringed instruments include chords (絃) and zithers (琴). The location and situations in which the poet, or the subject of the poem, is playing is important in understanding the connotations behind it. The Chinese harp (箏篎), which is an ancient Chinese string instrument like a western harp, is associated with the lack of fulfillment, and according to Wu, has only appeared once in Wang Wei’s poem (Q.Z. Wu 174).

In Wang Wei's poems, animal sound images include those from beasts (獸類聲) and birds (禽類聲). The cry of animals symbolizes the change in season or emotions. The cry of the ape (猿啼, 猿聲) has a sense of farewell and emptiness. This can be seen in poems which the apes are crying along the river that a friend is sailing away upon, evoking a sense of sorrow. Horse sound images (馬蹄聲, 馬啼, 馬嘶) appear in poems that are connected to war, and has a sense of tragedy and bleakness. The sound of birds, especially chicken (鳴雞) is often connected to farming life or country life. The sound images of general birds' song or sound (歌, 啼, 鳴) acquires connotations from the environment or type of bird presented in the poem. For example, the cuckoo if presented in the form of “杜鵑” may represent spring, while in the form of “子規” may represent homesickness. Insect sound images represent the quietness of autumn nights, and also a life of ease.

Plants cannot make sounds voluntarily, and are typically “moved” by the wind or the poet's imagination. Plant sound images that are most common in Wang Wei's poems include the sound of the forest (林), pine (松), and bamboo (竹), and connote the quiet and emptiness of the woods. Nature sound images often appear in the form of water (水, 泉), wind (風), and rain (雨), depending on the ambiance of the poem, may represent sorrow or happiness, and create a sense of movement.

3.2.3 Season Imagery

Season imagery represents the change in time, and changes in the natural scenery. Poets are especially sensitive to these changes, for these changes can affect the human mind and body. Wang Li⁶² states that the change and passing of time will affect the aesthetics of the creator, and is especially notable in poems with the subject of remembrance or longing (相思) (qtd. Q.Z. Wu 205). From the *Physical World* (〈物色〉) section of *The Literary Mind and the Carving of Dragons*, Liu states that

*(as) the spring begins to burgeon, we experience a joyous mood;
as the luxuriant summer rolls by, our minds become filled with*

⁶² Wang, Li. [王立], 《中國古代文學十大主題—原型與流變》. 臺北市: 文史哲出版社, 1994. Print.

*happy thoughts; as the sky heightens and the air becomes clear and brisk, our hearts become darkened and heavy with distant thoughts; and when the ground is covered by boundless sleet and snow, our souls become burdened with serious and profound reflections*⁶³. (X. Liu 477)

The above description conveys the effect of the seasons on the minds of the poet, and how images from the scenery can evoke deep thoughts and emotions when perceived through the senses. Due to the diverse nature of the seasons, Lu Ji (陸機, 261-303 CE), writer and literary critic of the late Three Kingdoms period and Jin dynasty, states that poets especially like to use the four seasons, spring, summer, autumn, and winter, to express different emotions (qtd. in Q.Z. Wu 206). Spring is one of the favorite seasons, and autumn is often associated with sorrow.

In Wang Wei's seasonal imagery with spring as the subject, it is most often associated with animals and plants. Birds are the most common animals to appear in spring images, and are represented by their sounds (鳥聲, 鳥啼), which symbolize the vitality of spring. The cheerful state of bird images are most closely tied to country scenery and country life. Such as the "spring singing dove"(春鳩鳴) in "屋上春鳩鳴，村邊杏花白"(〈春中田園作〉) adds sounds to the scenery of country life. Beasts that most often appear as spring images are ape, horse, cow, and sheep. Ape and horse imagery in Wang Wei's poems are most often associated with the theme of farewell. Horses often accompany those who are leaving, and the cry of apes, which were said to sound sorrowful, creates contrast to the scenery of spring. Such as "東郊春草色，驅馬去悠悠"(〈送禰郎中〉), the subject of the poem "rides away on a horse"(驅馬). The most common plant imagery associated with spring is tree. The color and density of the spring leaves is a great representation of spring, and is easily differentiated with autumn trees. For example, "春樹色分揚子，潮聲滿富春"(〈送

⁶³ "是以獻歲發春，悅豫之情暢；滔滔孟夏，鬱陶之心凝；天高氣清，陰沉之志遠；散雪無垠，矜肅之慮深；歲有其物，物有其容；情以物遷，辭以情發。"(《文心雕龍·物色》)。

李判官赴東江》) the “spring tree” (春樹) exudes the feeling and colors of spring. Willow images also appear in spring scenario. The long branches of the willow swings with the spring breeze (春風), creating a sense of longing and appear often in poems with a theme of farewell. The peach and plum trees also appear often in spring images. The color of the flowers (peach: red, plum: white) bring a sense of colorfulness to the scene, and fills the poem with a sense of prosperity. Flowers and grass are also plant images to be associated with springtime. The color of flowers, like the peach and plum trees, also decorates the scenery with vibrant visual images.

The second most common seasonal imagery to appear in Wang’s poems is autumn. Autumn images appear in the form of animals, plants, and natural occurrences. Autumn represents the time of reaping; it also indicates that the weather is becoming colder. It is time to prepare for winter, and daylight becomes shorter. In Chinese literature, autumn is often connected with loneliness or sorrow; however, it can also be a time for beautiful scenery and harvest. Animal images that are most often associated with autumn in Wang Wei’s poems are birds. The image of a single bird evokes a sense of bleakness, such as that in “孤鶯吟遠墅，野杏發山郵”(《送禰郎中》) where the “single oriole” (孤鶯) seems distant in the scene. Insects are also common in autumn images, such as cicadas, crickets, and fireflies. For example in “倚杖柴門外，臨風聽暮蟬”(《輞川閑居贈裴秀才迪》), the poet leans outside the doors, listening to the “cicadas in the dusk” (暮蟬), creating a sense of solitary but also a sense of ease. Natural occurrences, such as the moon (月), mountain (山), and city (城) are often seen in Wang Wei’s autumn images. The moon is at its roundest during autumn, and a favorite subject for poets. In Wang Wei’s poems of moon imagery during autumn, such examples include the “bright moon” (明月) in “秋空明月迥，況復遠人間”(《汎前陂》), and the “autumn moon” (秋月) in “秋月臨高城，城中管弦思”(《羽林騎閨人》), the moon imagery emits a sense of brightness in the autumn night. Mountain images in autumn display a sense of desolation with “cold mountain” (寒山), “autumn mountain” (秋山), or “autumn waters” (秋水).

Summer is the time for growth, while the sun and rain provide food and nutrients for all man, plants, and animals. This is also prime time for farming

activities. Plants grow tall and thick during this time, and can be seen in poems such as “spring scenery” (春餘) in “柳色藹春餘，槐陰清夏首” (〈資聖寺送廿二〉), created by the prosperous willow and locust trees. The lotus also grows and blooms during this time, and is used by Wang Wei in “貪餌凡幾許，徒思蓮葉東” (〈納涼〉), using the “lotus” (蓮葉) to decorate the poem and create a sense of relief from the summer heat. Animal images also appear in summer scenery, mostly to illustrate country life.

Winter is the time when nature is at rest. Plants and trees are barren, and in some regions the earth is covered in snow. Animals are not as active during these times, and nature seems more solemn and bare. Wang Wei's uses of winter images are mostly connected to the image of snow. For example, in “草枯鷹眼疾，雪盡馬蹄輕” (〈觀獵〉), the horses of the hunter run easier after the “snow has stopped” (雪盡). In “積雪滿阡陌，故人不可期” (〈雪中憶李揖〉), the “accumulated snow has covered” (積雪) all of the “country roads” (阡陌). Grass imagery is also used, due to their change in color corresponding with the season. The “grass is white” (草白) amongst the frost in “草白靄繁霜，木衰澄清月” (〈冬夜書懷〉).

3.2.4 Animal Imagery

Animal images represent different characteristics and seasons. Animals play a variety of roles in the human world, and their movements and appearance can evoke different emotions in poets. In the *Physical World* section of *The Literary Mind and the Carving of Dragons*, Liu writes:

Many different things appear in the course of the year, and each has a number of phases. One responds with varying emotions to these varying phases, and the form of language used depends on the emotion. One single leaf may suggest something significant, and the chirping of insects is often enough to induce an inner

*mood*⁶⁴. (X. Liu 477)

Thus the appearance, call, and demeanor of an animal will also change with time. The most common animal images used by Wang Wei are those of insects, dragons and phoenix, birds, and beasts.

In Wang Wei's poems, insect images can create movement in an otherwise still poem. The appearance and sound of insects symbolize change in time and the seasons. Wang Wei's most common use of insect imagery include insect (蟲), cricket (蟋蟀), silkworm (蠶), firefly (螢), and cicada (蟬). Insect imagery can represent country life and a sense of ease, such as “夜靜群動息，蟋蟀聲悠悠”(〈秋夜獨坐懷內弟崔興宗〉), the sound of the “cricket” (蟋蟀; or a kind of cicada) creates the atmosphere of the rural countryside. In his use of insect imagery, Wang also uses them in the case of creating a scene for the remembrance of autumn, a friend, or of home. He will also use insect imagery to express the unfulfilling of his ideals, using the “sound of the cicada” (蛩響), “草堂蛩響臨秋急，山裏蟬聲薄暮悲”(〈早秋山中作〉), to signify that he is now in the mountains, and will no longer be able to fulfill his ideals.

In Chinese culture, the dragon and phoenix are mythological creatures and are auspicious symbols of good fortune. The emperors of China favored referring to themselves as dragons, and the image of dragon can only be used by the emperor, while the phoenix the queen. In Wang Wei's poems, dragons and phoenix are typically seen together in the same line. Dragon images represent royalty, such as that in “明君移鳳輦，太子出龍樓”(〈奉和聖製與太子諸王三月三日龍池春禊應制〉), where the “house of the dragon” (龍樓) symbolizes where the son of the emperor lives. It is also represents longevity, in “龍鍾一老翁，徐步謁禪宮”(〈夏日過青龍寺謁操禪師〉), “龍鍾” is the representation of senior people. Phoenix images are not only connected to the queen, but could also be an instrument. In “白雲隨鳳管，明月在龍樓”(〈恭懿太子輓歌五首〉), the “phoenix pipe” (鳳管) is the

⁶⁴ “歲有其物，物有其容；情以物遷，辭以情發。一葉且或迎意，蟲聲有足引心”(《文心雕龍·物色》)。

reedpipe.

The most common bird imagery in Wang Wei's poems, besides the "bird" (鳥) on its own, is "chicken" (雞) which is a representation of the country life. For example, in "月明松下房櫳靜，日出雲中雞犬喧" (〈桃源行〉), the "noises of the chicken and dog" (雞犬喧) symbolizes the country life. Bird images can also represent farewell, such as that in "鳥道一千里，猿聲十二時" (〈送楊長史赴果州〉) and "日暮飛鳥還，行人去不息" (〈臨高台送黎拾遺〉), the "bird path" (鳥道) symbolizes steep and uneven road which was a thousand li (里) long, like the remembrance of the poet for the parted friend; the "return of the flying birds" (飛鳥還) contrasts with the pedestrians who have gone and have not returned. Bird images may also represent grief, such as the "flying birds" (飛鳥) that cannot cry anymore in "浮雲為蒼茫，飛鳥不能鳴" (〈哭殷搖〉). Different types of birds also have their own connotations. For example, Wang Wei most typically will use the imagery of wild geese (雁) to represent farewell and express the feeling of homesickness. In "三春時有雁，萬里少行人" (〈送劉司直赴安西〉), the "wild geese" that fly by occasionally during springtime are the only creatures present.

In Wang Wei's poems, beast images often appear in the form of horses, dogs, cows, sheep, tigers, and apes. The most common is the horse, then the ape (Q.Z. Wu 329). The characteristics of animals, such as their sounds, demeanor, and colors, are used by Wang Wei in his poetry to represent different scenarios. Dogs, cows, and horses most often appear in poems to symbolize country life. In "籬間犬迎吠，出屋候荆扉" (〈贈劉藍田〉), the "barking dog" (犬迎吠) is a scene or sound that is present in the countryside. In Wang's poems with a theme of farewell, apes and horses are most common, such as that in "下馬飲君酒，問君何所之" (〈送別〉) and "況復鄉山外，猿啼湘水流" (〈送禰郎中〉), the poet "gets off the horse" (下馬) and drinks with the departing friend, and "cry of the ape" (猿啼) fills the scenery

with a sense of sorrow. Horse images are also a representation of the borders and conquest. In “笳悲馬嘶亂，爭渡金河水”（〈從軍行〉），the disorderly “neighing of the horse”（馬嘶）symbolized the tragic and chaos of war.

3.2.5 Plant Imagery

Plants cannot process ideas or emotions. They seem silent, but grow and change with time. Each plant possesses a unique shape, making up for the lack of conversation they produce. The color of plants changes with the seasons, and stimulate the poet’s visual, auditory, gustatory, tactile, and olfactory senses. Plant images are one of the most important components in landscape poetry. Wu states that poets can portray the imagery of plants through observation of their image (*xiang*), combined with the concept (*yi*) and emotions of the poet (Q.Z. Wu 345). Plant images in Wang Wei’s poems often appear in the form of trees, flowers, and grass. Among the three, trees are the most common plant imagery used by Wang Wei.

While the outer appearance of some trees seems tall, green, and strong, other tree images can evoke a sense of loneliness or gloom. This is especially apparent in Wang Wei’s farewell poems. For example, in “獨樹臨關門，黃河向天外”（〈送魏郡李太守赴任〉），the imagery of the “lone tree（獨樹）” standing alone by/near the closed , conveys a sense of solitary and loneliness. In “遠樹帶行客，孤城當落暉”（〈送綦毋潛落第還鄉〉）and “遠樹蔽行人，長天隱秋塞”（〈別弟縉後登青龍寺望藍田山〉），the imagery of “faraway tree”（遠樹）creates a sense of distance and of the subject moving away from the poet, bringing out the bleakness associated with being by oneself. Tree images can also be used as contrast. In “妝成對春樹，不語淚千行”（〈閨人贈遠五首〉之二），the lady can only talk to the “spring tree”（春樹），speaking of her longing for her husband who is garrisoned, using the lightness of spring to contrast the heavy emotions. They can also evoke the sense of mourning. Using the method of transference, the poet feels as though the trees are mourning with him, such as the “bitter autumn trees”（秋樹苦）in “山川秋樹苦，窗戶夜泉哀”（〈哭褚司馬〉）。Tree images can also bring a sense of homesickness. In “鄉樹扶桑外，主人孤島中”（〈送秘書晁監還日本國〉），the “trees of home”（鄉樹）brings out the imagery of homesickness, a longing that stretches for miles on end. However,

tree images in Wang Wei's poem were not always so depressing. They can represent a sense of towering, leisure, and the seasons. In “萬壑樹參天，千山響杜鵑”（〈送梓州李使君〉）and “遙看一處攢雲樹，近入千家散花竹”（〈桃源行〉），the trees that are “high into the skies and clouds”（樹參天，攢雲樹）stretches the boundaries of the poem vertically, creating a sense of greatness and openness. Trees in Wang Wei's poems may also represent a sense of leisure when combined with scenery of the mountains or countryside. In “時倚檐前樹，遠看原上村”（〈輞川閒居〉），the poet occasionally leans against the “tree in front of the eaves”, looking faraway, enjoying life in the countryside.

Aside from the overall connotation of the general trees, different types of trees have their own connotations as well. The three most common to appear in Wang Wei's poems are pine, willow, and peach. Pine imagery has the connotation of integrity and life in mountains and countryside. In “青青山上松，數里不見今更逢”（〈新秦郡松樹歌〉），the “green pine in the mountains”（山上松）has been personified to represent a person of noble character. In “科頭箕踞長松下，白眼看他世上人”（〈與盧員外象過崔處士興宗林亭〉），the imagery of the poet with messy hairstyle, sitting freely beneath the “long pines”（長松下）represents the mountains and living in seclusion, away from fame and glory. Willow imagery has the connotation most closely tied to the theme of farewell. In poems by Wang Wei, Wu has calculated that willow has been mentioned 48 times (Q.Z. Wu 357-358), and was mostly used to portray the imagery of parting, longing, and envy for the poet Tao Yuanming. In “楊柳渡頭行客稀，罟師蕩槳向臨圻。惟有相思似春色，江南江北送君歸”。（〈送沈子福之江東〉），the willow imagery at the beginning of the first line decorates the “dock”（渡頭），and seems even bleaker that there are not many passengers there. Combined with the “boatman”（罟師）sailing away, creates the image of sorrow. To Wang Wei, the willow also represents character, especially that related to Tao Yuanming. Wang Wei was a “celebrator of the quiet joys of rural life”, and follows “a line of development earlier explored by Tao Yuanming” (Watson 198),

who has referred to himself as “Mr. Five Willows” (五柳先生). Tao was Wang’s model in life and poetry due to his noble character. The sense of Tao’s not “bowing like a servant in return for five bushels of grain” (不為五斗米折腰), can be seen in many of Wang Wei’s poem to represent life away from glory and fame, such as the poet singing in front of the “five willows” (五柳) in “復值接輿醉，狂歌五柳前” (〈輞川閒居贈裴秀才迪〉), and the “five willows” (五柳) that were tall and sparse in “秋風自蕭索，五柳高且疏” (〈戲贈張五弟諱三首〉). The imagery of peach trees also appears often in Wang Wei’s poems. They represent a life of leisure. In “開畦分白水，間柳發紅桃” (〈春園即事〉), the spring scenery depicted here has the colors of the “red peach” (紅桃) and “(green) willow” (柳), which seems brisk and bright. In “桃紅復含宿雨，柳綠更帶朝煙” (〈田園樂七首〉之六), the entwinement of colors from the “red peach” (紅桃) and “green willow” (柳綠) again creates a diverse and enthusiastic atmosphere. Peach imagery can also have the connotation of luxury and fortune. In “畫閣朱樓盡相望，紅桃綠柳垂簷向” (〈洛陽女兒行〉), the “peach blossoms are red” (紅桃), and give off the feeling of liveliness, color, and luxury, and is in contrast with the next line which brings out those whom are more unfortunate.

The most common flower imagery to appear in Wang Wei’s poem is that of the “falling flower” (落花) (Q.Z. Wu 383-384). Blossoming and wilting of flowers are a phenomenon of nature. Poets perceive these occurrences around them, and assign emotions to them. In the mind of the poet, falling/wilting flowers create a sense of sadness and pity. What was once so beautiful must inevitably fall and cease to exist. However, flower images in Wang Wei’s poems are not all ‘doom and gloom’. In his poems, flower images can create a sense of happiness, such as that of “笑謝桃源人，花紅復來覲” (〈藍田山石門精舍〉), where the “red flowers” (花紅) are a representation of the poets happy emotions, looking forward to the blossoming of red flowers next year. Flower images can also represent decorate the scenery of the countryside, for example “花落家僮未掃，鶯啼山客猶眠” (〈田園樂七首〉之六), where the “fallen flowers” (花落) have yet to have been swept up and decorates the scene of the poem.

Grass, like trees and flowers, represents the changing of seasons. New grown grass also means life and thriving emotions. Wang Wei's use of grass images most commonly appears in the form of "color of grass" (草色), "color of autumn grass" (秋草色), and "color of spring grass" (春草色). Wang utilized the color of grass to express the season and emotions of the poet. His use of grass imagery may represent the sense of farewell, such as that in "祖席依寒草，行車起暮塵" (〈送孫二〉). The "cold grass" (寒草) bring out a sense of coldness and loneliness, adding to the sadness of the farewell. Grass imagery may also represent the sense of sorrow, such as that in "閒門寂已閉，落日照秋草" (〈贈組三詠〉), where the setting sun shines upon the "autumn grass" (秋草), completing the sense of sorrow that were also brought out by the "closed door" and "setting sun". Of course, Wang Wei's use of grass imagery also has some cheerful connotations. In "草樹連容衛，山和對冕旒" (〈三月三日曲江侍宴應制〉), the "grass and tree" (草樹) represents the poet's fondness for spring and exudes a sense of positivity.

3.3 Manipulations of Imagery

While an image by itself or combined with others has various connotations, the manipulation of images can also affect the tone of the poem. Zhuang Wenfu⁶⁵ categorizes methods in which Wang Wei utilized in the manipulation images: metaphor (比喻), imagination (想像), and transference (移情) (275).

3.3.1 Metaphor

When trying to portray an emotion or concept, poet generally do not use direct narration. Instead, they will describe an image, using that as a metaphor so the reader can appreciate the sentiment. For example, using the imagery of "white cloud" (白雲)

⁶⁵ Zhuang, Wenfu. [莊文福], 〈王維送別詩之意象選擇與創造〉. 《中國文化大學中文學報》.7 (2002): 275-90. Print.

in the farewell poem “〈送別〉”, can be a metaphor for the poet himself, where once the friend is gone, the poet will be left alone like the white clouds being left behind in the lonely mountains. Or perhaps this imagery could also be a metaphor for the endless pleasures of life of leisure in hermitage. Han Lin⁶⁶ claims that metaphor imagery represents the understanding of the world from the poet’s point of view (37). Pauline Yu also stated that “images were drawn from the author’s lived experience, actually perceived and literally represented, although not necessarily in a systematic or coherent manner; therefore, it can be determined that “poetry was stimulated by and responded to that world, and a faith that whatever meaning might be drawn from a text was in fact what the author had ‘put into’ it” (“The Reading of” 168).

3.3.2 Imagination

Besides using the method of metaphor, Wang Wei will also transfer the emotions and sentiments of a concept onto another item, projecting it through subjective consciousness. Imagination is endless, and can be seen often in Wang Wei’s farewell poems where the scenery seen by the departing friend is imagined by Wang Wei. Such as the first two lines in “〈送梓州李使君〉”, where Wang imagines and describes the scenery at the destination with the towering trees and valleys⁶⁷. Another example can be seen when Wang Wei tries to portray the distance of a traveler, Wang will use the scenery along the way. He may also use items, such as the moon, to imagine that he and his friend are looking at the same scenery while being miles apart.

3.3.3 Transference

An objective item has no emotions of its own, and the poet can transfer their subjective emotion onto an objective item. This is also prime opportunity for the poet to transfer his aesthetics upon it. There are two kinds of transference. One is integrating emotions into objective items. For example, a cold breeze has no emotions, but the poet may say that is it sorrowful or represents a sense of bleakness. The other is amplifying the relentlessness or ignorance of objective beings to contrast the

⁶⁶ Han, Lin. [韓琳], 〈詩歌比喻性意象英譯初探〉. 《英語廣場》.11 (2014): 35-37. Print.

⁶⁷ “萬壑樹參天，千山響杜鵑。山中一夜雨，樹杪百重泉。”(〈送梓州李使君〉).

sentiments of men. Such examples include describing the continuous flow of water, signifying how a friend is leaving with no return like the flow of the water. Visual stimulation is an active act of transference, and is the combination of external imagery with internal emotions. According to Wu Qizhen, not only visual imagery contains the act of transference, but in fact all of the human senses can stimulate and evoke internal emotions (70). Due to the multifaceted nature of imagery and the constrained number of words in a classical Chinese poem, Yoo Sungjoon states that transference is one of the most effective techniques in leading readers to think outside the box. Poets transform what they perceive into content, and use imagery to convey their experiences or their emotions (173)⁶⁸.



⁶⁸“夫詩歌中意象之處理，在於使用精美或濃縮之語言，以表情意，而運用之基本規則，則以「象徵」、「暗示」所造成之聯想作用為主。”(S.J. Yoo 173).



Chapter 4 Translation of Wang Wei and Farewell Imagery

4.1 Translation of Wang Wei

Wang Wei was not only an important poet of the Tang dynasty in Chinese literature, but his works have also had an impact on western literature. According to Hu Min⁶⁹, the study of Wang Wei has traditionally revolved around two topics: Discussions on translation of his poems, or research studies and publications. While discussions on the translation of his works have focused more on the conversion and transformation of language, research studies and publications have placed more emphasis on the pattern of his works and their influences. Although they two may seem different superficially, they are complementary of one another (M. Hu 27).

According to Wang Tingting, before the Second World War, poems of Wang Wei were discussed mainly in anthologies of Tang poems (26). The earliest translation of Wang Wei's poems can be traced back to Ezra Pound, although only one poem was translated. In 1929, Witter Bynner published *The Jade Mountain*, an anthology of poems from the *Three Hundred Tang Poems*, and several poems by Wang Wei were translated. The earliest book-length translation of Wang Wei was published in 1958 by Chang Yin-nan and Lewis C. Walmsley, titled *Poems by Wang Wei*, which collected the most poems among all publications of the sort during that time. In 1972, Yip Wai-lim published *Hiding in the Universe: Poems by Wang Wei*; G.W. Robinson published *The Poems of Wang Wei* in 1973, and Henry W. Wells and Cheng Hsi published *An Album of Wang Wei* in 1974, which contained fifty of Wang Wei's poems. During the 1980s, Pauline Yu published *The Poetry of Wang Wei: New Translations and Commentary*, in which the poems of Wang Wei were chronologically categorized into four categories: poems written in the early years, court poems, Buddhist poems, and landscape poems. In 1987, Eliot Weinberger and Octavio Paz published *Nineteen Ways of Looking at Wang Wei*. In 1989, Tony Barnstone, Willis Barnstone, and Xu Hai-xin published *Laughing Lost in the*

⁶⁹ Hu, Min. [胡旻], 《王維研究的多元路徑及英譯本評述：以北美漢學為考察對象》. 國立屏東大學, 2016. Print.

Mountains: Selected Poems of Wang Wei. Finally, in 2006, David Hinton published *The Selected Poems of Wang Wei*.

While studies that focus on the overall works of Wang Wei discussed the connection between his poems and Buddhism, studies discussing the translations of his works focus mainly on aesthetic beauty, time and space elements (such as ‘emptiness’), and the translation of images. The aesthetic beauty of Wang’s poems, according to Marsha Wagner, is brought on by the “distance characteristics” of his poetic tones (vii). In his poems, Wang does not “discuss his own career or his home” (Wagner vii), but presents the poem with images of the physical or imaginary scene. Yip Wai-lim described Wang Wei as “the quietest poet in Chinese and perhaps in all literary history”, noting that the greatness of his poetry lies in its immediate presentation of “pure experience” (qtd. in Wagner 1).

4.2 Translation of Farewell Imagery

Farewell poems from the Tang Dynasty often used existing objects to portray images. These images are endowed with Chinese cultural connotations. They can evoke a multitude of senses in the reader, including sadness or sorrow. The selection of farewell imagery must be in accordance with the theme and the “mood” (意境), in which Tien Rei⁷⁰ stated that the mood of the poem is created by the combination of images. These images integrate the subjective emotions of the poet with the objective scenery, not only creating but also enhancing the mood of the poem (R. Tien 6). Yan Chao⁷¹ stated that “imagery can reflect the social reality, express the poet’s emotions, heighten the artistic conception and embody the poet’s writing style” (58). Zhang Yong and Chen Juan⁷² have also concluded that “in order to establish the most similar effects of the original text on the reader, it is essential for the translation to recreate the circumstances and atmosphere of the original. Therefore, the translator must keep in mind the similarities and differences in both languages and cultures” (Y. Zhang and J. Chen 100). In other words, the main purpose of imagery translation lies in resolving issues that may arise from the cultural differences, and evoking the target

⁷⁰ Tien, Rei. [田蕊], 《唐代離別詩的意境研究》. 延邊大學, 2010. Print.

⁷¹ Yan, Chao. [閔超], 《中國古典詩詞意象傳達及翻譯策略研究》. 大原理工大學, 2010. Print.

⁷² Zhang, Yong, and Chen Juan. [張涌、陳娟], 〈中國古典詩歌意象的翻譯理論研究〉. 《銅陵學院學報》. 1 (2010): 94-100. Print.

readers' imagination so that they may resonate with the poet.

While discussing the translatability of poetry, Feng Huazhan proposed four difficulties translators may face: poetic phonology, implication and connotation, historical and cultural background, and legends and mythology (12-13). Ding Na⁷³ has also summarized a few cultural differences that may occur while translating Chinese images into English: different geographical situations, different literary influences and different legends and mythologies (18-19). For example, due to the geographic situation, while the “west-wind” in England may be a symbol of spring⁷⁴, it is the sign of winter in China. The pronunciation of “willow” (柳) in Chinese is similar to the character for “留”, which means “to stay” or “to want someone to stay”; and thus the willow often appears in Chinese farewell poetry. In English literature, on the other hand, “willow” has close connotations with “abandoned lovers” and “broken hearts” (Stafford 27). Thus Desdemona implies her coming death in *Othello* with the “Song of Willow”, while in the *Merchant of Venice*, Lorenzo mentions that Queen Dido committed suicide after she was deserted by her beloved, with the willow as an emblem of “slighted love”. Finally, from legends and mythology, taking the “narcissus” plant for example, in English it can arouse an image of a handsome young man who was in love with himself (N. Ding 19). According to Burton Watson, Chinese literature is “especially fond of employing allusions to the famous events and personages of the nation’s lengthy past” (2). For example, the narcissus flower was said to be the incarnation of Emperor Yao’s daughters after their death, representing “utmost affection” or “purity”. These examples are only the representation of a few geographical, literal, or mythological differences that may appear between Chinese and English culture. A translator must take notice of these differences and avoid establishing the wrong connotations.

⁷³ Ding, Na. [丁娜], 《中國古典詩歌的意象英譯研究—帕爾默文化語言學視角》. 遼寧師範大學, 2008. Print.

⁷⁴ The “west-wind” may also have the connotation of “hope and force” in western culture, due to the poem “Ode to the West Wind” by Percy Bysshe Shelley (M.Q. Zhang and W.Q. Mao 43).

Li Chin⁷⁵ states that the farewell poems of Wang Wei mostly depict the location of the parting (132). According to the previous chapter, this study has examined some common farewell images of Wang Wei. Just as in any farewell poetry, the “willow” is one of the most common plant images to appear in Chinese poetry, animal imagery includes “wild geese”, “horses”, “monkeys”, and “cuckoos”. Natural imagery is also favored by Wang Wei, due to the effect they have on setting the ambience of the poem. Natural imagery includes the seasons, the landscape, and natural objects. Autumn and winter are the most common seasons used in farewell poems; mountains, water, and clouds are the more common natural landscape and objects to appear. Man-made objects, such as boats, sails, wine, and pavilion, are also often seen in farewell poems.

4.2.1 Plant Farewell Imagery

“Willow” is one of the most frequently used images in farewell poems. The custom of “breaking off a branch of willow” (折柳) while seeing someone off originated from the Han dynasty. The willow has two connotations. The first being the pronunciation of the character willow in Chinese, “柳” (/liu/), sounds very similar to “留” (/liu/), which means to “to keep” or “to stay”. Secondly, the soft and slender form of the willow symbolizes “continuous feeling”. Wang Wei used the imagery of the willow in *A Farewell Song* (〈送元二使安西〉), appearing in the second line “客舍青青柳色新”, “the tavern looks green due to reflection of the fresh green willow”. Wang also used the imagery of willow in *Seeing Shen Zifu off to the East of Changjiang River* (〈送沈子福之江東〉), appearing in the first line “楊柳渡頭行客稀”, “in the dock surrounded by willows, travelers are scarce”.

The imagery of “grass” is also often associated with the theme of farewell, and is used to convey the “sadness” or the “omnipresence” of sadness. The state of the grass is also important. For example, “spring grass” (春草) has the connotations of “life” or “cheerfulness”, “withered grass” can represent “old age” or “desolation”, and “pallid grass” can signify “the cold and bare winter”. In the third line of Wang Wei’s

⁷⁵ Li, Chin. [李靜], 〈王維送別詩的意象分析〉. 《青年文學家》.4 (2009). Print.

A Parting (〈山中送別〉), “春草明年綠” (“the spring grass turns green again next year”) uses the imagery of grass to represent something that is reoccurring to contrast with the uncertainty of the friend’s return.

4.2.2 Animal Farewell Imagery

The imagery of “wild goose” is another commonly used farewell image, usually associated with the “carrier of messages” or someone who is heading away. The imagery of “cuckoo” is also used in farewell poetry due to its cry, which is said to sound similar to Chinese “不如歸去”, meaning “return”. The cuckoo can also be called *Du Yu* (杜宇), *Zi Gui* (子規), or *Zi Juan* (子娟). Du Yu was an ancient king whose soul became a cuckoo after death. The cuckoo would cry miserably after his death due to the destruction of his country. In the beginning of Wang Wei’s *Farewell to Prefect Li of Zizhou* (〈送梓州李使君〉), Wang described the scenery of Li’s destination, which has an abundance of cuckoos “千山響杜鵑”, but the sounds of the cuckoo in this line does not include a sorrowful atmosphere.

The imagery of “monkey” also appears in farewell poetry, due to the plaintive wail it makes, creating an aggravated sadness. Horses also appear often in Chinese poetry, for they are one of the most common transportation devices used by the ancient Chinese people. In order to get to the outskirts of town or to the borders, where partings most commonly occurred, people often rode horses to these locations. For example, in the second line of *Seeing off Director Mi* (〈送禰郎中〉) “況復鄉山外，猿啼湘水流”, the poet “gets off the horse” (下馬) and drinks with the departing friend, while the “cry of the ape” (猿啼) fills the scenery with a sense of sorrow.

4.2.3 Natural Farewell Imagery

Natural images that often appear in farewell poems include clouds, the moon, rain, mountains, sunsets, rivers, and snow. The “mountain” imagery often represents a

base of departure or the destination of the traveler. The “cloud” imagery is associated with “being carefree” or “at ease”, in contrast with the sadness of the poet or the friend. For example, in the second and third line of *A Parting* (〈送別〉), the poet writes of the friend’s response to where he is heading, which was the “foot of the mountains” (南山陞). Mountains are typically the most common destination for retreat. Finally, in the last line the “endless white clouds” (白雲無盡時) represents the ease and leisure the friend will experience once he is in retreat.

Other common natural farewell imagery include “rivers”, which flow away, symbolizing the “going away” of the other person, or the sense of “no return”. The “moon” imagery is often associated with the “lone poet”, who is left by himself after the departure of his company. “Sunset” is the time for rest. It may also represent “old age”, “ending”, and a sense of “no return” or “helplessness”. Finally, “snow”, which falls in winter, signifies the “cold” and “loneliness” of the poet or friend after departure.



Chapter 5 Translation Analysis

Cheng Fangwu states that “an ideal rendition of a poem should: be a poem, transmit the emotions of the original, convey its contents, and retain its form” (208). The three translations selected for analysis in this study are by Witter Bynner (*The Jade Mountain: A Chinese Anthology*), Xu Yuanzhong, Loh Beiyei, and Wu Juntao (*300 Tang Poems: A New Translation*), and Chang Yin-nan and Lewis C. Walmsley (*Poems by Wang Wei*). In order to have a basic understanding of the academic and stylistic background of the selected translators, this study will first conduct a preliminary examination on the basic backgrounds of three translators. Next, this study will conduct an analysis of the original poem by Wang Wei. The poems will be presented in Chinese with a word-for-word translation next to the Chinese⁷⁶. The three translated versions will first be presented separately, each with an analysis and a comparison to the Chinese poem. Finally, cross analysis of the three translated versions will be presented in the next chapter in order to examine the differences in translation techniques.

5.1 The Three Translations

5.1.1 The Jade Mountain: A Chinese Anthology

The Jade Mountain: A Chinese Anthology was a collaborated work produced by Witter Bynner and Kiang Kanghu. According to Kiang, this translation was based on the Three Hundred Tang Poems by an anonymous editor who signed himself “Heng Tang Twei Shih” (衡塘退士), and that in *The Jade Mountain*, they have “rearranged the volume in English, according to poets rather than to poetic technique, the poets following one another in alphabetical order of their surnames.” (Bynner xxvii)

⁷⁶ There exist various versions of the Chinese context, with minor differences in the use of certain words, punctuation, and title. For the purpose of examining the Chinese of Wang Wei’s five selected poems, this study has extracted the Chinese from Zhao Diancheng’s (趙殿成) *Wang Youcheng Ji Jian Zhu* (《王右丞集箋注》).

Harold Witter Bynner (1881-1968 CE), was an American poet, writer, and scholar. Bynner began a literary life early on, and was editor of the literary magazine of his high school. In 1898, he entered Harvard University, and was invited by Wallace Stevens to join *The Advocate*, the student literary magazine at Harvard. Bynner's first book of poems, *An Ode to Harvard*⁷⁷, came out in 1907. Although most of his works were published under his name, he also wrote under the pseudonym "Emanuel Morgan", and published *Spectra: a Book of Poetic Experiments* with good friend Arthur Davison Ficke (who was also an American poet, and wrote this under the name "Anne Knish"), as an elaborate literary hoax.

In 1917, Bynner traveled to Japan, Korea and China with Ficke. He taught poetry in the English Department at the University of California, Berkeley, from 1918 to 1919. Later, he met Professor Kiang Kanghu and began over a decade of collaboration with Jiang on the translation of poems from the Tang dynasty, which was later published as *The Jade Mountain: A Chinese Anthology*⁷⁸. For intensive study of Chinese literature and culture, Bynner traveled again to China for a year in 1920. From 1921 to 1923, he served as president of the Poetry Society of America. In attempts to inspire young poets, Bynner founded the "Witter Bynner Prize for Undergraduate Excellence in Poetry". This prize was carried out by the Poetry Society in cooperation with the Palms poetry magazine, of which Bynner was an associate editor. Aside from his many English publications, his Chinese translated works include *The Way of Life according to Laotzu*⁷⁹, and *Selected Poems*⁸⁰.

The methodology which Bynner chose for the translation of *The Jade Mountain* was summarized by Zhang Mei in *Translation Manipulated by Ideology and Poetics—A Case Study of The Jade Mountain*. Zhang stated that "Bynner thinks for readers in English it is better to eliminate or use only seldom the names of place and persons not highly important to the sense of the poem". Although this may create the problem of omitting historical and legendary associations, Zhang does point out that "Bynner tried to make a careful adjustment in order to completely reproduce the original as well as to make it easier understood by western readers" (Mei, Zhang 756).

⁷⁷ This title was later changed to *Young Harvard* (HardPress Publishing, 2012).

⁷⁸ A. A. Knopf; 1st edition, 1929.

⁷⁹ The John Day Company, 1944.

⁸⁰ A. A. Knopf, 1936.

Such examples shall later be seen in the analysis of his translation. Bynner has also replaced the geographical locations with their current names. According to Bynner, scholars can devote their time to studying ancient Chinese geography; his goal was to write poetry acceptable to American readers in his time (Mei, Zhang 756). In an article titled “Poetry and Culture”, Bynner commented, “Whenever possible, I have avoided phraseology which, natural and familiar in Chinese, would be exotic or quaint in English; I have hoped rather to accent in these Tang masterpieces the human and universal qualities by which they have endured” (qtd. in Mei, Zhang 756)

5.1.2 300 Tang Poems: A New Translation

This book is edited by Xu Yuanzhong, Loh Beiyei, and Wu Juntao, and the translations are altogether produced by thirty-nine contributors. According to the publisher’s note, the translations in this volume are:

based on the Chinese anthology edited by Yu Shouzhen and published by Chung Hwa Book Company, Hong Kong Branch (reprinted edition 1982)⁸¹. However, the poems are rearranged in chronological order according to the poet’s date of birth and the date of composition. Where this order cannot be determined owing to the lack of historic evidence, the date of birth of the poet is estimated and the chronological order of his work follows the order in Yu Shouzhen’s edition. (Xu Publisher’s Note)

Xu Yuanzhong (1921 CE-) is a translator of Chinese poetry into English and French. Xu was born in Nanchang of the Jiangxi Province in 1921. His mother and uncle⁸² inspired his interests in the pursuit of beauty and translation. Xu is well-known for his Three Beauties theory of translation: beauty in sense, beauty in sound,

⁸¹ Yu, Shouzhen. [喻守真]。《唐詩三百首詳析》。香港：中華書局，1982。Print.

⁸² His uncle Xiong Shiyi was a translator, who translated the play "Wang Baochuan" into English. The play was well received in the United Kingdoms.

and beauty in form. The main idea is that a translation should be as beautiful as the original in three ways: semantically, phonologically, and logically. He also brought forward the three methodologies of literary translation in *On Chinese Verse in English Rhyme*⁸³, which was particularization, equalization, and generalization. In 2010, Xu was awarded the "Lifetime Achievements in Translation" from the Translators Association of China (TAC), and later the "Aurora Borealis" prize at the 20th World Conference of the Federation of International Translators (FIT) in 2014. He was the first Chinese winner of the award.

His publications have been mostly on theory and practice of translation, especially poetry translation, and how to achieve aesthetic beauty in language. Xu has translated many classics, including *Romance of The Western Bower*⁸⁴, *Book of Songs*⁸⁵, *300 Song Lyrics*⁸⁶, *Collected Poems and Lyrics of Classical China*⁸⁷, *Laws Divine and Human and Pictures of Deities*⁸⁸, *Selected Poems and Pictures of the Song Dynasty*⁸⁹, *300 Tang Poems: A New Translation*⁹⁰, and *300 Tang Poems*⁹¹.

5.1.3 Poems by Wang Wei

This volume is a collaborated work by Chang Yinnan and Lewis C. Walmsley. According to the preface, the Chinese reference poems for this volume

have been taken from Wang Yu-cheng Chi Chien-chu (Complete Works of Deputy-minister Wang, with Commentaries and Notes)... The rest of the poems included herein were chosen from Wang Wei Shih (Poems of Wang Wei) edited by T. W. Fu and published by The Commercial Press, Shanghai, 1930. The Romanization followed is "a slightly modified adaptation of Wade's Syllabary" found in Matthew's Chinese-English

⁸³ 《中詩英韻探勝》

⁸⁴ Foreign Languages Press, 1992

⁸⁵ Chinese Literature Press, 1994

⁸⁶ Higher Education Press, 2003

⁸⁷ CN Times Books Inc., 2014

⁸⁸ China Intercontinental Press, 2005

⁸⁹ China Intercontinental Press, 2005

⁹⁰ Bookman Books Ltd.; 5th edition, 1992

⁹¹ Higher Education Pr; Bilingual Edition, 2000

Dictionary, In certain geographic names a common form of Romanization has been used. (Chang Preface)

Chang Yinnan was a native of Szechwan, and born to a family dedicated to classical Chinese literary training and traditions. In his youth, he followed the traditions of learning vast quantities of classic works, and excelled at producing poems during elementary school years.

Chang graduated from Nanking Theological Seminary, he proceeded to the University of Michigan in the United States for further education. He later attended the University of Toronto, Canada, and continued to be devoted to writing. His collaboration with Lewis C. Walmsley, *Poems by Wang Wei*, is one of his works.

Lewis C. Walmsley (1897-1989 CE) was a Canadian scholar, writer, and educator. Walmsley received his bachelor's and doctor's degree from the University of Toronto. He was appointed to the West China Mission and served as principal in the Canadian School which was established for the education of the children of missionaries. In 1923, he was appointed Principal of the Canadian School for missionaries' children. After 1929, he also served as teaching assistant, lecturer and associate professor in the Education Department of West China Union University where he taught pedagogy, social psychology and experimental psychology. In 1948 he returned to Toronto and worked in the Department of East Asiatic Studies.

He accepted an appointment as head of the East Asian Studies Department at the University of Toronto in 1947, and retired in 1963. In 1958, in collaborating with Chang Yin-Nam, he published a translation of *Poems of Wang Wei*⁹². In 1968, he wrote *Wang Wei, A Painter Poet*⁹³. He has also written *Western Influences on Chinese National Education*⁹⁴, which was published before 1923 then republished in 2015.

⁹² Charles E. Tuttle Co., 1958.

⁹³ C. E. Tuttle Co., 1968.

⁹⁴ Palala Press, 2015.

5.2 Translation Analysis

5.2.1 〈送綦毋潛落第還鄉〉 and Three Translated Versions

	送綦毋潛落第還鄉	send/chi/wu/chien/fall/place/return/country
1	聖代無隱者	saint/generation/no/hidden/person
2	英靈盡來歸	great/spirit/all/come/return
3	遂令東山客	then/order/east/mountain/guest
4	不得顧採薇	not/get/attend/pick/osmunda
5	既至君門遠	already/arrive/monarch/door/far
6	孰云吾道非	what/say/my/way/not
7	江淮度寒食	river/huai(river name)/spend/cold/food
8	京洛縫春衣	jing(Changan)/luo(luoyang)/sew/spring/clothes
9	置酒臨長道	place/wine/before/long/road
10	同心與我違	same/heart/and/I/separate
11	行當浮桂棹	travel/at/float/laurel/oar
12	未幾拂荆扉	not/almost/brush/thorn/door
13	遠樹帶行客	distant/tree/bring/travel/guest
14	孤城當落暉	lone/city/at/fall/light
15	吾謀適不用	my/plan/suitable/not/use
16	勿謂知音稀	do not/say/know/music/rare

Analysis of the Original Poem

According to Pi Shumin, this poem was most likely written by Wang Wei in 722 CE, before he was demoted to Chichou (S.M. Pi 5). Chi Wuchien (?692-?755 CE) was in Changan to participate in the Imperial examination. At first he was unsuccessful; hence, this poem was written by Wang Wei to him. In 726 CE, Chi was successful and acquired the Jinshi (進士) degree (S.J. Yoo 44).

In the first four lines, the reason for Qi's arrival in the capital is indirectly stated by Wang Wei. It is a time of peace, and many of those who are wise and able have come to the capital with the intention of serving the emperor. In the third and

fourth lines, “guest of the East Mountain” (東山客) is a reference to Xie An (謝安; 320-385 CE), a statesman of the East Jin dynasty. Xie once retreated into the East Mountain, and is a reference to those who live in seclusion in this poem. The description of “picking osmunda” (採薇) is a reference to the brothers Boyi and Shuqi who lived during the Shang (商朝; c.1600 BC-1046 BC) and Zhou (周朝; c.1046 BC-256 BC) dynasty. In order to escape the emperor with whom they do not agree, Wu Geng (武庚; the last king of the Shang dynasty), Boyi and Shuqi chose to retreat into the Shouyang Mountain (首陽山), and lived off of eating ferns.

In the fifth and sixth line, the poet presents the reasons for Qi’s departure from the capital and his emotions. Although he has traveled a long way, he failed the Imperial Examinations and feels that his ideals are not being treasured or valued. However, from Wang Wei’s use of the words “since” (既) and “how can” “孰能”, one can see his attempts at encouraging Qi. Wang points out that since Qi has travelled such a long way, he must not believe that his ideals were wrong. Then in the seventh and eighth line, Wang proceeds to point out the journey that Qi has taken before getting to the capital, pointing out that Qi must have had great ideals to travel this far and for this long. Wang Wei writes that Qi has spent the previous spring on the Huai River (江淮), and this spring he is in the capital (京洛). From this description, it can be inferred that it has been a year since Qi’s departure to the capital. In other commentaries, however, it was also assumed that this might have been Wang’s imagination of Qi’s departure home.

The theme of parting is first stated in the ninth line. Wang Wei points out the location where they are meeting and what the two are doing. They are along the long roads of the capital outskirts, and are drinking to Qi’s departure. The friendship and affection between the two can be seen in Wang’s description of Qi and him being “same hearts” (同心). It can also be inferred that Wang considered Qi to be someone who has the same ideals as him.

From the eleventh to the fourteenth line, Wang imagines the scenery of Qi's departure home. The tone is light and fast, and perhaps was done with the intention of comforting Qi, so that he would not be so upset about his departure. Wang Wei also uses the scenery that Qi may see to express his own feelings towards Qi's departure, and that is the city will become lonely (孤城) as he leaves. In the final two lines, Wang takes a final attempt at encouraging Qi. He states that although Qi has failed this time, it does not mean that no one appreciates or understands him.

Imagery and Manipulation

In this poem, there are auditory images, plant images, color images, and season images. In the fourth line, due to the allusions of Boyi and Shuqi, the imagery of the osmunda plant signifies the act of going into seclusion or retreat.

From the first four lines and Wang Wei's use of this plant imagery and allusion, it can be inferred that Wang sees Qi as someone who is capable; therefore, the manipulation of this imagery can be considered as a metaphor. In the eleventh and twelfth lines, the plant imagery appears in the form of "laurel oar" (桂棹) and "chaste door/gate" (荆扉). Here, they are a representation of items Qi will see and be in contact with on his way home. One is the boat that he will be sailing away in, and the other is the door that he will be opening once he is home. These images portray a more soothing tone, with the oars made from either cassia or laurel, and a wooden door made supposedly from thorns. The use of wood/tree imagery here gives off a sense of ease, symbolizing a more leisurely time. The manipulation of images in these two lines is minimal, for they are actual items that are being used. In the next line, another plant imagery appears in the form of the "distant trees" (遠樹). It is in connection with "lone city" (孤城) in the next line. These two elements are here to portray what the poet imagines and sees; they also mirror the emotions of the poet. The trees are in place of the poet, sending the friend off, and the manipulation of this imagery is metaphor.

Although the verb "order" (令) in the third line and "say" (云) in the sixth line are auditory components, the most obvious auditory imagery can be considered the "know music/bosom friend" (知音) in the final line of this poem. This imagery is also

an allusion to the story of Bo Ya (伯牙) and Zhong Ziqi (鍾子期). Bo Ya was very skilled at playing the *qin* (琴; zither), and Zhong would always be able to appreciate what the scene or emotions were in Bo's music. The two words “知音” literally means “to know the music/tone” and was said to have originated from the relationship between the two.

Two season images that appear in the seventh and eighth lines are in place to signify the passing of time, “cold food” (寒食) and “spring clothes” (春衣). These, again, are more straightforward images, and have minimal manipulation but “cold food” is an allusion for those who have gone into retreat. The color imagery in this poem appears in line fourteen, as the “setting sun” (落暉). The color in the “setting sun” (落暉) could be red or orange. The manipulation is that of transference, the setting sun has no emotions, but the poet used it to represent the loneliness of the city without his friends. The “monarch gates” (君門) is the synonym for the royal court. In other editions, this was presented as “golden gate” (金門)⁹⁵, where it is also a color imagery and using gold to represent the court or royalty; most likely it is here to represent how far Qi has gone since leaving his home. The manipulation for the imagery of the “golden gate” is that of metaphor, to represent the royal court.

⁹⁵ Such as that in the edition by Chu Xieyou (X.Y Chu 28).

The Jade Mountain, translation by Witter Bynner

送綦毋潛落第還鄉	To Chi-Wu Ch'ien Bound Home after Failing in an Examination
聖代無隱者	In a happy reign there should be no hermits;
英靈盡來歸	The wise and able should consult together....
遂令東山客	So you, a man in the eastern mountains,
不得顧採薇	Gave up your life of picking herbs
既至君門遠	And came all the way to the Gate of Gold --
孰云吾道非	But you found your devotion unavailing.
江淮度寒食	...To spend the Day of No Fire on one of the southern rivers,
京洛縫春衣	You have mended your spring clothes here in these northern cities.
置酒臨長道	I pour you the farewell wine as you set out from the capital --
同心與我違	Soon I shall be left behind here by my bosom-friend.
行當浮桂棹	In your sail-boat of sweet cinnamon-wood
未幾拂荊扉	You will float again toward your own thatch door,
遠樹帶行客	Led along by distant trees
孤城當落暉	To a sunset shining on a far-away town.
吾謀適不用	...What though your purpose happened to fail,
勿謂知音稀	Doubt not that some of us can hear high music.

(I, 54)

Annotations by the Translator

I. The Day of No Fire. (The Chinese title is Lines) Chieh Chih-t'uêi, a scholar and statesman of the Chin State toward the end of the Chou Dynasty, was disliked by the Duke Wên and exiled to the mountains. Later, trying to find him, but failing, the Duke had the forest set on fire to force him out, and Chieh Chih-t'uêi was burned to death. The Duke, remorseful, ordered the people to mourn the dead man and always to commemorate him on this day, late in spring, by lighting no fires and eating only cold food. When the custom of the Day of No Fire had become fixed, fire of any sort was forbidden until night, and, as told in Han Huang's After the Day of No Fire, the

Emperor would then send candles to his favourite officials, no others to be lighted before theirs.

54. *In the original text of Liu Chang-ch'ing's On Leaving Kiu-kiang the familiar poetical term "Green-Wave Islands" is used for Ch'ang-an, the capital, from which he had been previously exiled because of a storm he had aroused by too freely expressing his own ideas.*

In the original of Shên Ch'üan-ch'i's Beyond Seeing, the capital, is called "The City of the Red Phoenix"; and in Wang Wêi's To Chi-wu Ch'ien, "The Gate of Gold."

Translation Analysis

In the translated title, no information was added by the translator, and represents the Chinese in a pretty straight forward manner. The examination, however, was not specified as to which exam was taken by Qi. The translation is broken up into two sentences per each line of the Chinese, but still connected in different ways.

In the first line, where the Chinese is more of a statement, the tone of the translation seems more forceful, using the verb "should". "Great era" (聖代) was translated into "happy reign", although it does not follow the words of the Chinese, the expression is correct in describing the era or dynasty the poet was trying to convey. In the second line, "should" again appears, giving the poet a more assertive tone. In the Chinese, it was only said that during this time/era, the wise all gather/come back, but in the translation the translator added a reason/purpose for their return, and that is to "consult together".

In the third line, the Chinese is not spoken to the parting friend, but rather uses an allusion to tell Qi that he should/would return to serve. In the translation, the translator mistakenly takes this as the poet speaking to the friend, and has referred to him as "a man in the eastern mountains", one who "gave up" his life of "picking herbs". The picking of herbs in the Chinese was also an allusion to those who took

hermitage, and was not directed at the friend. Originally, the first two lines were to set the background for the reason of the friend's departure to the capital; however, in the translation only the first line is used as the background.

The fifth line of the Chinese (既至君/金門遠) was a sentence on its own, but in the translation it is connected to the second line. Perhaps the translator was trying to strengthen the cause and effect. In the Chinese, in the fifth and sixth lines the poet tries to comfort his friend by telling him that since he has come this far, he should not be discouraged. However, in the translation, the fifth and sixth lines try to fulfill multiple purposes: trying to connect with the previous line and saying that the friend has come to “the Gate of Gold”, and conveying the fact that the friend has failed. The concept of “how can you say” (孰云) was eliminated by the translator, and only “your ideals were wrong” (吾道非) was kept and translated as “devotion unavailing”. The “Gate of Gold” was later explained in an annotation at the end of the poem by Bynner, perhaps in attempt to aid readers in understanding Wang Wei's use of it in this poem.

For reasons unknown, the translator chooses to begin the seventh line with ellipses. It is also rather curious that the line begins with “to”, which indicates that the reason for mending one's “spring clothes here in these northern cities”, was so that one could “spend the Day of No Fire on the southern rivers”. This is quite far from the Chinese meaning, where the holiday and season written was to convey the passing of time. Also, the Huai River (江淮) the capital/Luoyang (京洛) and has been generalized into “southern rivers” and “these northern cities”. The “Day of No Fire” was later explained in an annotation at the end of the poem, allowing readers with no Chinese cultural background to understand why Wang Wei mentioned this holiday.

In the ninth and tenth line, the tone is more similar to the Chinese, although the location of the farewell (臨長道) was morphed into the action of “set out from the capital”. The translator has interpreted the “separate” (違) as “left behind”, which seems more passive. The wine that was set by Wang Wei on the long roads was also transformed into “farewell wine” by Bynner.

From the eleventh to fourteenth line, the translator took many liberties with

the translation. One is connecting the four lines. Also, the translator added the adjective of “sweet” in reference to the boat, used the adverb “again”, and paired that with the verb “float” which was not present in the Chinese⁹⁶. “Not long” (未幾) was eliminated in the translation, while “your own” was added. “Guest” (客) was also eliminated, perhaps resulting from the connection of the four lines. The translator interpreted that the sunset was occurring in the friend’s home village; however, in the Chinese it seems that the sunset was in the city where the poet was, hence “lone city” (孤城).

Finally, in order to make sense of the last two lines, the original Chinese that was written as “my” (吾) was altered in the translation to “your” and “plan” (謀) has morphed into “purpose”. The concept of “bosom friend” (知音) was translated to “hear high music”, and no explanations are given by Bynner.

The translation and manipulation of farewell images in the poem are as follows. The plant images of the “laurel/cinnamon oar”, which represents the boat that is carrying Qi away on, was translated by Bynner into “sail-boat” of “sweet cinnamon-wood”. The translation seemed more poetic, but also included information that was not given by Wang Wei. The other farewell plant imagery is the “distant tree” (遠樹), which was kept simple in Bynner’s rendition as it is, “distant tree”. The manipulation of these images is minimal, and the wording of these lines indicates that they are from the poet’s imagination.

⁹⁶ This was perhaps done in reference to Qi’s trip to the capital, and now he is again in the boat to return home.

300 Tang Poems: A New Translation, translation by Wu Juntao

送綦毋潛落第還鄉	Seeing Qiwu Qian Off to His Native Country After His Failure in the Examination
聖代無隱者	There should be no hermit in the golden ages;
英靈盡來歸	At the imperial court we see all sages.
遂令東山客	Even those secluded noble minds would
不得顧採薇	No longer pluck wild vetches in the wood.
既至君門遠	You have come to the capital, near Royal Gate;
孰云吾道非	Who would say that your principles are prate?
江淮度寒食	You spent the Cold Food Days* by the riverside;
京洛縫春衣	Then in Luoyang you've sewn your clothes for the springtide.
置酒臨長道	On the main road of Changan I feast you with wine:
同心與我違	You are leaving me now, a bosom friend of mine.
行當浮桂棹	In a cassia boat you will go along
未幾拂荊扉	And tap at the wattled gate of your cot before long.
遠樹帶行客	The distant trees will point the way as you go;
孤城當落暉	The lonely city sits in the evening glow.
吾謀適不用	When your good purpose has happened to fail you,
勿謂知音稀	Bethink you not that your intimate friends are few!

Annotations by the Translator

**Cold Food Days: an ancient Chinese festival when fire was put under a ban for three days and only cold food was served. These two lines mean that one year had elapsed since last Cold Food Days and now it was the springtide again.*

Translation Analysis

In the translated title, the translator has stayed close to the Chinese, still not specifying which examination Qi took. The layout of the translation compared to the Chinese, each line is broken up into two sentences, but are still connected in different ways. Rhyming occurs between each pair of lines.

In the first line, the tone of the translator was more forceful than the Chinese, using the verb “should”. “Great era” (聖代) has been translated into “golden ages”, with the use of “ages” being general like the Chinese and also adding a sense of color imagery. The destination of the “sages” was not said in the Chinese, but the translator has pointed it out as the “imperial court”. In the third and fourth line, the translation does not talk about the allusions mentioned in the Chinese, but instead uses general terms such as “noble minds” (in place for “guest of east mountain” and “pluck wild vetches” (in place of “picking osmunda”) and also combining the two to convey the meaning of the Chinese.

In the fifth line, the translation stays close to the Chinese, only adding that the “Royal Gate” is in near the capital. In the sixth line, the “way” (道) is translated as “principles”, and “wrong” (非) has become “prate”. Although a pronoun was used here in place for “my” (吾), the translator chose to use “your”. In the seventh and eighth line, the Chinese does not mention a pronoun, but the translation used “you” to direct the acts of sewing and so on. As for the translation of the time concepts of the Chinese (Spring clothes, the holiday...etc.), the translator used the term “Cold Food Days” with an asterisk for the holiday, and the use of “then” to follow that with “springtide” in order to mimic the effect of the time proceeding like the Chinese. The Huai Riaver (江淮) was translated as a general “riverside”, and the capital/Luoyang (京洛) was stated as “Luoyang”. The “Cold Food Days” was later explained in an annotation at the end of the poem.

From the ninth to the fourteenth line, the translation stayed close to the Chinese with only a few alterations. For example, the “setting sun” (落暉) is transformed into “evening glow”, and “guest” (客) is substituted with the pronoun “you”. In the final two lines, “my plan” (吾謀) was translated as “your good purpose”, adding the adjective “good”, and “not suitable” (適不用) became “has happened to fail you”, which slightly different from that the Chinese refers to other not

appreciating, the translation seems to be speaking of the “good purpose” that failed Qi. Finally, “bosom friend” (知音) is translated as “intimate friends”.

The translation and manipulation of the farewell imager are as follows. The plant images of the “laurel/cinnamon oar” and “distant tree” are translated as “cassia boat” and “distant tree”. According to the Oxford English Dictionary, the cassia is defined as “the aromatic bark of an East Asian tree, yielding an inferior kind of cinnamon which is sometimes used to adulterate true cinnamon.”, and thus is similar to the plant used to describe the material of the oar. The manipulation of the two images is minimal, and the four lines which were the imagination of the poet (“you will”) are in accordance with the Chinese.



Poems by Wang Wei, translation by Chang Yin-nan and Lewis C. Walmsley

送綦毋潛落第還鄉	Farewell to Ch'i-wu Ch'ien Who is Returning to His Home After Failing His Examinations
聖代無隱者	There are no hermits in this age of enlightenment --
英靈盡來歸	Now "flowering spirits" crowd to serve at court!
遂令東山客	Thus you, too, native of the Eastern Hills
不得顧採薇	Were lured to leave the solitary life of herb-gathering.
既至君門遠	Still, had you attained the golden gate of your dreams
孰云吾道非	Who then would say that avid ambition was wrong?
江淮度寒食	Somewhere between the Yangtze and the Huai you spent the Festival-of-the-cold-Meal;
京洛縫春衣	And between the capital and Lo-yang you stitched your spring apparel.
置酒臨長道	Now you turn homeward from Ch'ang-an; we bring out wine to bid you farewell.
同心與我違	Kindred spirit, now our ways must separate.
行當浮桂棹	You will float lightly along on cinnamon oars.
未幾拂荊扉	Too soon you will reach your own thatched door;
遠樹帶行客	The distant woods will have compassed your familiar way;
孤城當落暉	The silent city wall will gleam welcome in the dusky sun.
吾謀適不用	Although your ambition failed of fulfilment,
勿謂知音稀	Never doubt but one friend knows the mournful music of your soul!

Annotations by the Translator

According to a story in the Book of Lieh-tzŭ, Po-ya was an expert on the lute, Chung Tzŭ-ch'i, an expert listener. When Po-ya thought of a high mountain while playing, Tzŭ-ch'i would immediately say: "How mighty and lofty it sounds! You are thinking about a high mountain." Or when Po-ya thought of running water Tzŭ-ch'i would

remark: “How smooth and pleasant! Your thought is on running water!” When Chung died, Po-ya never played his lute again; who else could ever understand his music? Hence the phrase “know music” came to signify deep understanding.

Translation Analysis

In the translated title, the translator has stayed close to the Chinese title, adding only “who is” and referring to the examination as “his examination”. The layout of the translation compared to the Chinese, each line is broken up into two sentences, but are still connected in different ways. The fifth line for non-specified reasons is separated into two individual lines by the translators.

In the first two lines, the translators used the “age of enlightenment” in place for the translation of the “great era” (聖代), which ties the reasons for it being a great era of intellect. It is also interesting that “great spirits” (英靈) was translated to “flowering spirits”, the reason leaves to be discovered. The translator also chose to set a time for this event, using “now”, which was not specified in the Chinese. In the third and fourth line, the original allusions in the Chinese were all excluded. Instead, the “guest of east mountain” (東山客) was changed to refer to Qi (you...native of Eastern Hills), and the act of “herb-gathering” was also done by him.

In the fifth and sixth lines, there seems to be more details from the Chinese, where in the Chinese Qi actually traveled to the ‘golden gate/gate of the monarchs’, the translator interprets this as the friend “attain[ing] the golden gate” of his dreams. As for the translation of “your way was wrong” (吾道非), the translator refers to it as “avid ambitions”, which Wang Wei did not refer to it in such an aggressive manner. In the seventh and eighth lines, the translator interpreted Huai River (江淮) as “somewhere between Yangtze and the Huai”, which can be considered geographically correct, and so was referring to the capital/Luoyang (京洛) as “the capital and Lo-yang”. The “Festival-of-the-cold-Meat” was later talked about in the annotation at the end of the poem. These two lines mimic that of the Chinese, which signifies the passing of time.

In the ninth and tenth lines, the translators chose to rearrange the word order.

Where in the Chinese the “wine” is mentioned first with the long road, and used “Ch’ang-an” in place of the “long road” (長道). In the next line, “same heart” (同心) is translated as “kindred spirit”, which is quite similar to the idea that Wang Wei was trying to convey. In the eleventh and twelfth line, although in the Chinese the pronoun is not mentioned, the translation used “you” and “your”. The tone of the translation is also lighter with the words such as “float lightly along”, and the referred boat was translated as the Chinese form, which was the “oar”.

In the thirteenth line, the translator has interpreted “bring guest along” (帶客行) referring to the “bring” (帶) as a “compass” or that the trees showed Qi the direction home. The “guest” (客) was also translated to “you”, and the original verb “to go” (行) has become a noun “(familiar) way”. The fourteenth line is quite different from the Chinese, where the sunset glows upon the city the friend has left and leaves it in loneliness, in the translated line the “silent city wall will gleam welcome” in the “dusky sun”. Although the translation is quite poetic, it is also quite far from the original meaning of the Chinese.

Finally, in the last two lines, “my/our plan” (吾謀) is translated as “your ambition”, and “not suitable” (適不用) as “failed of fulfilment”. The translator also specifies that the “friend who knows the mournful music of your soul” is “one”, meaning Wang Wei. It is later explained why “bosom friend” (知音) was translated to “friend who knows the mournful music of your soul” in the annotation at the end of the poem, but it does not explain why they have interpreted as Wang Wei being the only friend that understood Qi. “Don’t say” (勿謂) though it may be interpreted that this was said by Qi, in this translation, the translators have interpreted that it was “doubt”.

The translation and manipulation of farewell images in this poem are as follows. The two plant images, “laurel/cinnamon oar” (桂棹) and “distant tree” (遠樹)

are translated as “cinnamon oars” and “distant woods”. Although looking at the two images alone seems quite similar to the Chinese, when looking at the whole sentence, one can see that the “distant woods” was not referred to as “compass” for Qi in the Chinese. As for the color imagery, the original lonely sense of the “setting sun” (落暉) was translated into “dusky sun”. Although it contains a color reference (dark, dusky) and is more sorrowful, it portrayed a welcoming tone due to the whole sentence. Where the Chinese refers to them as “lonely city” in the “setting sun”, the translation referred to them as a “silent city” that “gleamed welcome in the dusky sun”. The manipulation of the plant images is minimal, and so is the manipulation for the color imagery.

5.2.2 〈送元二使安西〉 and Three Translated Versions

	送元二使安西	Send/Yuan/Two/Envoy/An/Xi
1	渭城朝雨裊輕塵	Wei/city/morning/rain/wet/light/dust
2	客舍青青柳色新	guest/house/green/green/willow/color/new
3	勸君更盡一杯酒	advise/you/further/finish/one/cup/wine
4	西出陽關無故人	west/out/Yang/pass/not/old(friend)/people

Analysis of the Original Poem

According to Chu Xieyou⁹⁷, an alternative title for this poem is *Send Envoy Yuan Er off to Xi An* (送元二使安西) (523). This poem is considered to be one of the most sentimental farewell poems of the Tang dynasty, and is later sung by generations as a staple of the farewell scene (X.Y. Chu 523).

In the first and second lines, the poet writes about the environmental setting of the parting event. It is taking place at “tavern/guest house” (客舍) in the city of Wei (渭城), and the time of the parting event is around the time before noon. The rain had fallen lightly earlier, and the ground and plants have yet to completely dry.

In the last two lines, the poet speaks more about his emotions. According to Su

⁹⁷ Chu, Xieyou. [邱燮友], 《新譯唐詩三百首》. 7th ed. 台北市: 三民書局股份有限公司, 2005. Print.

Yuhsin and Meng Lihua⁹⁸, the poet asks the friend to drink one more cup of wine, in attempts to stall the friend from leaving (133). The poet also says that they should drink more because the friend will have no acquaintances after exiting the “Yang Pass” (陽關), which is a display of sentiment and concern for Yuan Er. The poet also gives the reader a vague location of their parting, which it is somewhere east of the Yang Pass. Fei Honggeng⁹⁹ claims that Wang Wei departed from Louyang with Yuan Er, and the two parted only till they have reached the city of Wei, a representation of sending a friend off for “tens of miles” (十里相送) (72), which is a Chinese sentiment for not willing to part.

In this poem, the scenery fills the first half of the poem, and the emotions are expressed in the final two lines. This corresponds with previous claims that Wang Wei favors using the scenery around him to reflect his emotions. In the final line, it is also the imagination of the poet, where he thinks that after leaving the city Yuan Er will not have anyone with whom he is familiar with, and the “故” (old) of this line contrasts with the “新” (new) in the second line.

Imageries in this Poem and its Manipulation

In the first line, a nature imagery of the “morning rain” (朝雨) is present. This brings out the time of the event, and also conveys and somewhat gloomy emotion. In the second line, there is the color imagery of “green green” (青青) and also the plant imagery of the “willow” (柳). The bright and colorful images are in contrast with the sorrowful sentiments of parting, and also contrast with the destination of Yuan Er. The green is also more prominent due to the earlier rain, and the rain perhaps made the color of green even more vibrant. The manipulation of these images is that of transference. The willow and the colors have no emotions, but are used by the poet to contrast with a situation that ultimately will occur in the future.

⁹⁸ Su, Yuhsin and Meng Lihua. [蘇玉鑫、孟麗華], 〈王維《渭城曲》英譯之譯者倫理分析〉. 《理論界》.11 (2012): 133-36. Print.

⁹⁹ Fei, Honggeng. [費洪根], 〈中國古代送別詩的分類〉. 《東疆學刊》 20.3 (2003): 71-74. Print.

In the final two lines, the imagery of wine, which is a common farewell imagery, appears. According to the previous chapter, wine is often used in the event of parting, whether to worship the god of the road or just to drink to the blessing of the departing friend. There is also an auditory imagery, where the poet “asks/suggests/advise” (勸) Yuan Er to drink one more cup of wine. The use of the word “asks/suggests/advise” signifies the unwillingness of the poet to say farewell to his friend. The manipulation of the two images is minimal.

The Jade Mountain, translation by Witter Bynner

渭城曲	A Song at Wèi-Ch'êng (Written to Music)
渭城朝雨裊輕塵	A morning-rain has settled the dust in Wèi-ch'êng;
客舍青青柳色新	Willows are green again in the tavern dooryard....
勸君更盡一杯酒	Wait till we empty one more cup --
西出陽關無故人	West of Yang Gate there'll be no old friends.

(104)

Annotations by the Translator

104. This song is still popular as a song of farewell, and to this day the expression is often used, “Since we picked willow branches,” meaning: “Since we parted.”

Translation Analysis

There are two main alternative titles for this poem, “*Song of Wei City*” (渭城曲) or “*Sending Envoy Yuan Er off to An Xi*” (送元二使安西). This translated title seems to be the translation of the first title. The translator emphasizes the “song” aspect of the poem, and additional information is also given about the poem being “written to music” in the annotation. The layout of the Chinese consists of two lines, each with two parts. The layout of the translation is also two lines, with each sentence broken up into two parts. The connection within one line is a semicolon and the other with a dash.

In the first line, the word “to wet/moisten” (裊) is translated into the verb

“settled”. Although one could argue while wet dust does settle, it is still quite different from the Chinese. While the Chinese does not give an article to the rain, the translation does (“A morning rain”). The translator chooses to use the transliteration of “cheng” (城), and does not interpret it as a “city”. In the second line, perhaps it is because the word “green” (青) is repeated twice in the Chinese, the translator transforms this concept into “again”. The repeat of green in the Chinese may have been in place to create the green image of the willow after the rain, and not because willow turns green because it has rained. Unless the translator is trying to express that before the rain, the dust has gathered on the leaves, making the willow dust-colored; and after the rain when the dust has settled, the willow is green again. 新 could also be another reason for the use of ‘again’. In the Chinese, it does not specify where the willow is relative to the “tavern”, but Bynner chooses to set it in the “dooryard”.

In the third line, the “advise/suggest” (勸) is excluded. One may argue that this may decrease the sense of the poet’s attempt in asking his friend to stay a little longer. Instead, the translation uses “wait till”, which may create a sense of anticipation, and seems to be encouraging the friend to empty his cup, while the Chinese portrays the opposite. In the Chinese, the word “out” (出) not only is directional, but also creates a sense of dynamic. In the translation, “west” seems to only indicate the direction but not the dynamic aspects. The “Yang Pass” (陽關) is translated as “Yang Gate”.

The translation and manipulation of farewell images in the poem is as follows. The plant imagery of the willow appears in the second line, and the green of the willow creates contrast with the bareness of land beyond the Yang Pass. In the translation, Bynner keeps the imagery of the willow. It is difficult for readers to connect willow to the farewell concept; therefore, in the English it only seems like the poet is writing of a plant that was near the location and happened to be a willow. Bynner attempts to close this cultural gap by providing an annotation in the end. The other farewell imagery is that of the wine. In the translation, Bynner excludes the use

of the words “wine” and replaced it with “cup”. Although it can be inferred that what the two friends are drinking is wine, it is interesting that this imagery is only suggested but not translated. The manipulation of the willow imagery is minimal, and the manipulation of wine imagery, although altered, is that of transference (which contained the sentiments of the poet).

300 Tang Poems: A New Translation, translation by Xu Yuanzhong

渭城曲	A Farewell Song
渭城朝雨裊輕塵	No dust is raised on pathways wet with morning rain,
客舍青青柳色新	The willows by the tavern look so fresh and green.
勸君更盡一杯酒	I invite you to drink a cup of wine again,
西出陽關無故人	West of the Southern Pass no more friends will be seen.

Translation Analysis

There are two main alternative titles for this poem, “*Song of Wei City*” (渭城曲) or “*Sending Envoy Yuan Er off to An Xi*” (送元二使安西). It is also stated by Zhao that, although not seen as often, this poem also has the alternate title of “*Parting Words*” (贈別) (Zhao, 1998:263); this translated title (*A Farewell Song*) is the closest to the last. Xu also emphasizes the “song” aspect of the poem. The layout of the Chinese consists of two lines, each with two parts. The layout of the translation is also two lines, with each sentence broken up into two parts with a comma as indication that the sentence is not over. Xu also uses rhyme in the translation, and according to Chen Lamei¹⁰⁰, Xu accomplish this by using “r”, “m”, and “n” as the rhyme (63).

In the first line, although “wet” is stated in the translation, the translator also adds the concept that “no dust is raised”, which adds another verb (“raised”) in addition to the only verb (“wet” 裊) in the Chinese. The Chinese also does not mention “pathways” within the city, but this is added by the translator. Furthermore, no concept of the “city” was mentioned in the translation. In the second line, the translator uses the verb “look”, though absent in the Chinese, could be inferred. The

¹⁰⁰ Chen, Lamei. [陳臘梅], 〈從翻譯層次看唐詩意象翻譯的策略〉. 《開封教育學院學報》 35.10 (2015): 62-63. Print.

repeat of “green” (青) in the Chinese is reduced to one “green”, and “fresh” as the description for “new” (新).

In the third line, Xu interprets “advice/suggest” (勸) into the more initiative of “invite you”. The dynamic aspect of “out” (出) is omitted, leaving only the directional “west of”. The “Yang Pass” (陽關) is translated as “Southern Pass”, which although is not the official name of the location, helps readers in understanding the relative position of the Yang Pass. “Old friends” (故人) is generalized into “friends”, but not only will there be “no more friends”, the translator went further and adds the visual concept of “will be seen”.

The translation and manipulation of farewell images in the poem is as follows. The plant imagery of the willow appears in the second line, and the green of the willow creates contrast with the bareness of land beyond the Yang Pass. In the translation, Xu keeps the imagery of the willow. However, it can be difficult for readers to connect willow to the farewell concept. To the general English reader, it would only seem like the poet is writing of a plant that is near the location and happened to be a willow. The other farewell imagery is that of the wine. In the translation, Xu keeps the imagery of the “wine” and uses the verb “invite” to stall the parting such as that in the Chinese. The manipulation of the willow imagery is minimal, and the manipulation of wine imagery is that of transference, which contains the sentiments of the poet.

Poems by Wang Wei, translation by Chang Yin-nan and Lewis C. Walmsley

渭城曲	A Song of the City of Wei
渭城朝雨裊輕塵	A morning rain has settled the light dust in the city of Wei,
客舍青青柳色新	And slaked the thirst of green willows framing the guest house.
勸君更盡一杯酒	Come, my comrades, drink with me one more cup of wine --
西出陽關無故人	West of the frontier you will meet no more old friends.

Translation Analysis

There are two main alternative titles for this poem, “*Song of Wei City*” (渭城曲) or “*Sending Envoy Yuan Er off to An Xi*” (送元二使安西). This translated title is the closest to the first. The translators also emphasize the “song” aspect of the poem. The layout of the Chinese consists of two lines, each with two parts. The layout of the translation is also two lines, with each sentence broken up into two parts with a comma or dash as indication that the sentence is not over.

In the first line, the word “to wet/moisten” (裊) is translated into the verb “settled”. Although one could argue that wet dust does settle, it is still quite different from the Chinese. While the Chinese does not give an article to the rain, the translation does (“A morning rain”). In the second line, the translator adds the expression that the willow “slaked the thirst” due to the morning rain. This concept is neither implied nor present in the Chinese. Also, the translator interprets that the willows “framed” the “guesthouse”, where the Chinese only indicates that the willow is by the structure.

In the third line, the translator takes liberties and alters the content, adding “Come” and inferring that there are multiple “comrades” present during the parting event. The dynamic use of “out” (出) from the Chinese is excluded, and the “Yang Pass” (陽關) has been interpreted as the “frontier”. To readers not familiar with the geography of China, this may interpretation may suffice, but it lacks the relative position and historic connotations of the original. “Old friends” (故人) is translated as is, and the translator went further and adds “no more” for emphasis.

The translation and manipulation of farewell images in the poem is as follows. The plant imagery of the willow appears in the second line, and the green of the willow creates contrast with the bareness of land beyond the Yang Pass. In the translation, the translators keeps the imagery of the willow. However, it can be difficult for readers to connect willow to the farewell concept. To the general English reader, it would only seem like the poet is writing of a plant that was near the location and happened to be a willow. The translator introduces the concept that the green willows are perhaps parched before the rain, which is not implied or indicated in the Chinese. The other farewell imagery is that of the wine. The translation keeps the imagery of the “wine” and uses the verb “come” to encourage those to take part in drinking more, which could have been done to stall the parting such as that in the Chinese. The manipulation of the willow imagery is minimal, and the manipulation of wine imagery is that of transference, which contained the sentiments of the poet.

5.2.3 〈山中送別〉 and Three Translated Versions

	山中送別	mountain/middle/send/part
1	山中相送罷	mountain/middle/mutual/send/complete
2	日暮掩柴扉	sun/dusk/close/wood/door
3	春草明年綠	spring/grass/next/year/green
4	王孫歸不歸	Wang/grandson/return/not/return

Analysis of the Original Poem

According to Yoo Sungjoon, this was written in Wang Wei’s later years (30-31). It can be inferred from the content that this poem was written by Wang Wei during his time at the Lantian estate. It is different from other farewell poems in that it begins after the parting event, which is seen in the first line of the poem. From this line, one can infer that the parting event most likely took place in the mountains. In the second line, the poet has returned to his home after the sun has set; however, it is not clear when the parting actually took place. This line seems very plain and

straightforward, but the sentiment hides beneath the simple words and actions of the poet. The loneliness of the poet can be seen by the sunset on his closing doors. Although at the end of the first line the Wang Wei uses the word “complete/end” (罷) to signify that the parting event has ended, the sentiments of the poet are never-ending. According to Marsha Wagner, instead of elaborating on watching his friend leave and his emotions, he “emphasizes only his own psychological response” and seeks “his own solace and engages in self-questioning” (167).

In the third and fourth line, the poet speaks of the future, signifying his longing to see his friend again. The poet speaks of the grass, which will most certainly always grow back again next spring, then proceeds to ask the friend if he shall also return. Pauline Yu sates that Wang Wei has directed “his attention towards the future” (“The World of” 200). Yu also notes that “the last two lines contain allusions to an anonymous poem of the second century B.C. entitled *Chao Yin-shih* (招隱士) (“*Summons for a Gentleman Who Became a Recluse*”) and included in the Chu Tzu anthology. The earlier poem is presumably addressed to an official who withdrew from service...[This poem] brings in this allusion to a literary antecedent in order to speculate about the future” (“The World of” 201). According to Marsha Wagner, in *Chao Yin-shih* it was the prince who became the recluse, but in Wang’s poem it is Wang himself who is the recluse. In the final line of Wang’s poem, it is the poet who wonders if the friend will return to nature, but in *Chao Yin-shih* it is the poet asking the prince to return to court (169). In conclusion, as Tony Barnstone observes, this poem conveys “universal notions of friendship’s persistence, with all of its insinuations of seasons, loss, and rebirth” (xxxvi).

Imageries in this Poem and its Manipulation

Due to the nature of this poem, the images that have appeared are mostly tied to nature images, such as plants, the seasons, and nature. From a visual perspective, color images are also present. In the first line, there are two images, one is a nature/color imagery, the “sun at dusk” (日暮) which emits the sense of the color red or orange, and the plant imagery of the “wood door” (柴扉). One is the description of time (dusk) and color (orange/red), the other is a plant image that is tied to nature. The “wood door” can represent rural life, letting the reader know that the poet is living a

simple life, and the manipulation is that of metaphor, where it is a metaphor for the simple lifestyle. The “sun at dusk” not only displays the color of the current scene, the setting of the sun may also evoke the emotion of loneliness. Due to the emotional aspect behind this imagery, the manipulation of this imagery is that of transference, connecting the setting sun with the lonely emotions of the poet.

In the final two lines of the poem, there is the “spring grass” (春草), a season/plant imager, and then the color imagery of “green next year” (明年綠). These two images are connected and both refer to the grass (草). The combination of the images creates a vibrant atmosphere, while also conveying the length of time in which the poet hopes the friend will return. The manipulation of the imagery in these two lines is imagination, speaking of events that have not yet happened.

The Jade Mountain, translation by Witter Bynner

山中送別	A Parting
山中相送罷	Friend, I have watched you down the mountain
日暮掩柴扉	Till now in the dark I close my thatch door....
春草明年綠	Grasses return again green in the spring,
王孫歸不歸	But O my Prince of Friends, do you?

(68)

Annotations by the Translator

68. *Wang Sun, a name akin to the English “Prince Charming,” but more serious, and translated here “Prince of Friends,” means a noble-hearted young scholar or, sometimes, lover. (See Wang Wèi’s A Parting and An Autumn Evening in the Mountains.)*

There was an old song:

The wild grass loves Wang Sun

And he the grasses;

*And when he rides away,
They call to him.*

Translation Analysis

In the translated title, the translator chooses to focus on the parting event. Although there are alternative Chinese titles, which are mainly one of the two “Parting in the Mountains” (山中送別) and “A Parting” (送別), Bynner’s translation is the rendition of the latter. The layout of the translated text contains two main lines, though each is split up into four sentences.

In the first two lines, the translator adds the recipient of the poem, “friend”, which is not present in the Chinese. Bynner also chooses to interpret the actions of the poet, and adds motions and descriptions that are not in the Chinese. For example, the source text does not say that the poet watched the friend down the mountain; the only known fact is that the poem began after the poet bid farewell to the friend. In the Chinese, the poet does not return to his abode “in the dark”, but at “dusk” (日暮). Though the words “till now” are not said in the Chinese, this interpretation was perhaps brought on by the lack of explanation for the time between the farewell and when the poet returned.

In the last two lines, the translator separated “spring grass” (春草) into two separate images, “grasses” and “spring”. Bynner also chose to pair “return” with “again”. Finally, the “Wang sung” (王孫), is translated as “O my Prince of Friends”. The use of “O” was added by the translator, for there is no exclamation in the Chinese. Also, the translator used “do you?” instead of “will you?”, going against the typical way of asking if someone will do something in the future. At the end of the poem, the translator gives an annotation of “Wang sung” (王孫), and its origin.

The translation and manipulation of the farewell images are as follow. The “sun at dusk” (日暮) is a combination of nature and color imagery, where the setting sun emits a sense of closure and the color of dusk (deep orange), conveys loneliness. Bynner translated this imagery into “in the dark”, which excluded the imagery of the sun but kept a color element, which is “dark”. However, this is not a common Chinese

farewell imagery. Another color imagery is the spring grass which will turn green. This is a plant, season, and color imagery, which Bynner kept all three images in the translation. He also used the verb “return” to emphasize the reoccurrence of the spring grass. The manipulation of the later images is similar to that of the Chinese, which is imagination of events that will occur in the future.

300 Tang Poems: A New Translation, translation by Xu Yuanzhong

山中送別	A Parting
山中相送罷	Watching you leave the hills, compeer,
日暮掩柴扉	Till dusk, I close my wicket door.
春草明年綠	When grass turns green in spring next year,
王孫歸不歸	Will you return with spring once more?

Translation Analysis

In the translated title, the translator chose to focus on the parting event. Although there are alternative Chinese titles, which are mainly one of the two “Parting in the Mountains” (山中送別) and “A Parting” (送別), Xu’s translation is the rendition of the later. The layout of the translated text contains two main lines, though each is split up into four sentences.

In the first two lines, the translator added many elements that were not present in the Chinese. It was not specified in the Chinese that the poet “watched” the friend leave the hills, nor did the poet refer to the friend as “compeer”. The later was perhaps added for rhyming purposes (with “year” in the third line). The Chinese also did not use the preposition “till”, however, it is present in the translation.

In the last two lines, the translator followed the Chinese and did include words with meaning of “again” or “return” to convey the reoccurrence of the spring grass, instead, only stated that “grass turns green in spring next year”. The correlation between grasses turning green next year with the return of the friend is somewhat

different from the Chinese. In the Chinese, the spring grass turning green serves as time reference for something that is bound to happen, where in the translation, the time that grass turns green is a point in time that the poet asked if the friend will return. Finally, the translator eliminated the idea of “Wang sun” (王孫) altogether, and simply referred to the friend as “you”, while adding the “spring” component which was not present in this line of the Chinese.

The translation and manipulation of the farewell images are as follows. The “sun at dusk” (日暮) is a combination of nature and color imagery, where the setting sun conveys a sense of closure and the color of dusk (deep orange), conveys loneliness. Xu translated this imagery into “dusk”, and excluded the imagery of the sun but kept the color imagery. This does affect the imagery for “dusk” is also related to the sun. Xu used the preposition of “till” with the dusk imagery, insinuating that perhaps the poet watched the friend leave and did not return home until much later. Another color imagery is the spring grass which will turn green next year. This is a plant, season, and color imagery, which Xu kept all three images in the translation. The manipulation of the later images is similar to that of the Chinese, which is imagination of events that will occur in the future.

Poems by Wang Wei, translation by Chang Yin-nan and Lewis C. Walmsley

山中送別	Parting
山中相送罷	I watch you travel slowly down the mountain
日暮掩柴扉	And then the sun is gone. I close my thatched door.
春草明年綠	Grasses will grow green again next spring;
王孫歸不歸	But you, beloved friend, will you return?

Translation Analysis

In the translated title, the translator chose to focus on the parting event. Although there are alternative Chinese titles, which are mainly one of the two “Parting in the Mountains” (山中送別) and “A Parting” (送別), this translation is the rendition of the later but without the use of an article. The layout of the translated text contains two main lines, though each is split up into four sentences.

Although the poet might have stood in the place of parting till much later in time, it was not specified in the Chinese. In the first two lines, the translation stated that the poet watched the friend “travel slowly down the mountain”. Due to the lack of a period in the first line of the translation, the translator has connected the friend going down the mountain with the sun being “gone”, and disconnecting that with the closing of the “thatched door”.

In the last two lines, the translation has added the adverb “again”, which was not present but only insinuated in the Chinese. The translator also added the transitional expression “but”, which was also not present in the Chinese. “Wang sung” (王孫) was translated as “beloved friend”, perhaps because this concept was not present in the translation, there were no annotations presented by the translators.

The translation and manipulation of the farewell images are as follows. The “sun at dusk” (日暮) is a combination of nature and color imagery, where the setting sun emits a sense of closure and the color of dusk (deep orange), conveys loneliness. The translators have translated this imagery into the description that “the sun is gone”, and excluded the color imagery. Another color imagery is the spring grass which will turn green next year. This is a plant, season, and color imagery, which the translators kept all three images in the translation. The manipulation of the later images is similar to that of the Chinese, which is imagination of events that will occur in the future.

5.2.4 〈送別〉 and Three Translated Versions

	送別	send/part
1	下馬飲君酒	down/horse/drink/you/wine
2	問君何所之	ask/you/what/place/go
3	君言不得意	you/speak/not/acquire/intent
4	歸臥南山陲	return/lie/south/mountain/border
5	但去莫復問	but/go/not/again/ask
6	白雲無盡時	white/cloud/no/end/time

Analysis of the Original Poem

This poem was written by Wang Wei to a friend who has either failed the Imperial Examination or quit his governmental career, and is retreating to the southern mountains. The first four lines are presented in the form of questions and answers. In the first line, the poem begins with the parting. The poet, Wang Wei, gets off his horse at the location of the parting, and then proceeds to offer the departing friend wine¹⁰¹. In the second line, the concerns of the poet for the friend is seen when the question is brought up about the destination of the departing friend. From this it can be inferred that the departure of the friend might have been sudden. In the third line, it can be inferred that the friend was in the city to either attend the Imperial Examination, or to apply for a governmental post. The friend may also have been a governmental official who was demoted and subsequently resigned. From line four, it can be inferred from the use of “return” (歸) that the friend originally came from a place near the foot of southern mountains, which was most likely the Zhongnan Mountains (終南山)¹⁰².

The final two lines are where most of the conflicts in interpretations occur. In some commentaries on this poem, the “問” in the fifth line is explained as “ask” (問), while other editions use the term “heard” (聞)¹⁰³. Therefore, this line can either be

¹⁰¹ 拿酒請君飲(T.M. Chen 565)

¹⁰² The Zhongnan Mountains are a branch of mountains located in Shaanxi Province, extending from the Wugong County in the east of the province to Lantian County.

¹⁰³ According to the Chinese version edited by Chu Xieyou (邱燮友), Chu edited the “問” to “聞”

interpreted as “you left and I never heard from you again”, or “leave and don’t ask again/don’t ask anymore question”. This is connected to the second problem, namely “Who is the speaker of the fifth line?” If it were the poet himself, then the first explanation seems most plausible, however, if it was spoken by the departing friend, then the second explanation would fit best. Another problem concerns the meaning of the words “endless white clouds” (白雲無盡時). Some have stated that this was to express the freedom that the friend will experience once he is home, while others claim that the “endless cloud” is here to contrast with the limited fame and wealth. According to Pauline Yu, “Wang Wei is alluding to a kind of cognition which would not establish such a distinction between the knower and the known. And such a nondiscrimination intuition is associated with the boundless and transcendent white clouds, whose meaning eludes both visual perception and verbal description” (“The Poetry of” 131). Yu also pointed out that this poem is “extremely enigmatic”, where it is “impossible to distinguish the two interlocutors” (“The World of” 172). Marsha Wagner writes that the poem may refer to a personal experience of Wang’s, “since ‘the foothills of the Southern Mountains’ is the location of Wang Wei’s own Lantian retreat, so the poem may be a kind of dramatized internal monologue” (qtd. in Lee 41). Finally, Ma Qijung¹⁰⁴ had states that it is interesting that the final line of this poem suddenly switches to the scenery. Ma thinks that this is used here to convey a sense of indeterminacy, so that more room is left for the readers’ imagination (199).

While looking at emotions expressed between the lines, although the language used in this poem is rather plain and simple, one cannot help but notice Wang’s longing for a life of hermitage and his affections for the departing friend. When the poet asked the reason for the friend’s departure, the answer was not only by the friend, but also a reflection of Wang’s own thoughts. Wang Wei also felt that his own ideals were not fulfilled. Therefore, though he will miss the friend greatly, he encourages that a life of hermitage can bring much more joy and tranquility to life. According to

according to the *Four Categories of Books* (《四部叢刊》) (X. Y. Chu 27-28).

¹⁰⁴ Ma, Qijung. [馬慶軍], 〈古詩英譯意境為上—從接受美學的角度分析王維詩《送別》的英譯〉. 《中國電力教育》.16 (2010): 198-99. Print.

the interpretation of Hsu Lijie¹⁰⁵, the supposed “failure” of the friend resonates with Wang Wei due to his own personal experiences (92), and that “the endless white clouds” represent the life that the poet longs for (93). Marsha Wagner claims that this poem can be read in two ways. One is that it is simply a dialogue between the poet and the departing friend, where “the interrogator reveals nothing about himself, and the man he meets discloses only his retreat in the face of failure, and then sets off for the endless white clouds”. However, due to the vagueness of the speakers, “this poem may also be considered as a sort of internal monologue” due to the resemblance in experience from Wang’s own to the departing friend’s (Wagner 189). Whichever the case, the above mentioned diversities in the Chinese interpretation alone is a great challenge for translators.

Imagery and Manipulation

In this poem, two images that are most common in farewell poems appear, wine (酒) and horse (馬). Wine imagery most commonly appears in/during the parting event and banquet, which in the case of this poem, appears in the parting event. The horse that the poet rode to the destination of the parting signifies that the event may have occurred on the outskirts of town. There are also three auditory images in this poem, appearing in the second line “ask” (問), “speak/say” (言) in the third line, and “ask/heard” (聞). These auditory images create a sense of dialogue between the poet and the friend, which is also a display of the poet’s concerns for the friend. The imagery of the mountain, another common farewell image, appears in the fourth line. As mentioned in the previous chapter, mountains are often the destination for those who are departing, which is in accordance with the content of this poem. Color imagery in this poem appears in the form of the “white cloud” (白雲). The color white has the connotations of tranquility and Zen, which can be hard to convey into English. In this poem, the white imagery creates a sense of ease which the friend will feel once he has returned to his abode.

The manipulation of imagery in this poem is minimal. The most obvious is seen in the final line, where “white cloud” is transference of emotion, where the poet describes the objective object, which is the cloud, and provides it with a subjective

¹⁰⁵ Hsu, Lijie. [徐禮節], 〈淺論王維送別詩〉. 《淮北煤師院學報》. 2 (1999): 91-94. Print.

emotion of tranquility or freedom.

The Jade Mountain, Translation by Witter Bynner

送別	At Parting
下馬飲君酒	I dismount from my horse and I offer you wine,
問君何所之	And I ask you where you are going and why.
君言不得意	And you answer: "I am discontent
歸臥南山陔	And would rest at the foot of the southern mountain.
但去莫復問	So give me leave and ask me no questions.
白雲無盡時	White clouds pass there without end."

Translation Analysis

The title of the translated version begins with a preposition, allowing the readers to immediately know that the content of the poem is describing events that have occurred during the time of the parting. For each line in the Chinese, there is a corresponding translated line. While the Chinese consists of five words per line, with the rhyme on the second (“之”) and sixth (“時”) line, the translation does not show obvious attempts in following the original poetic form. There is, however, a slight rhyme that appears at the end of the third (“discontent”), fourth (“mountain”), and sixth line (“end”).

In the first line of Bynner’s translation, it is in accordance where the poet brings the departing friend wine (“I offer you wine”). In the second line, while the Chinese only asked the friend where he is going (“問君何所之”), the translation added another question of “why”, perhaps to help readers in understanding the twofold response by the friend. In the third line Bynner uses the verb “answered” to signify the response of the friend. He also adds quotation marks and a colon which were not present in the Chinese.

While translating the concept of not fulfilling one's ideals (“不得意”), Bynner chooses to use “discontent”, which according to the Oxford English Dictionary means “dissatisfied”. This perhaps is not clear enough to portray the reasons why the friend is not satisfied, and may leave readers wondering the true reasons for the friend's departure. In the fourth line of the Chinese, there is a clear indication of direction where Wang Wei used the verb “return” (歸); however, this was not specified or written in Bynner's translation. From the translation, the reader will not be able to receive the information that the friend is headed to the same place from which he came. Bynner does, however, translate the action of “lie” (臥) which the friend will be doing into “rest”, signifying that the friend will be staying at that location for a while. The Southern Mountain (or Zhongnan Mountain) has been generalized by the translator to “southern mountain”, which will be easier to comprehend for readers who are not familiar with the geography of China.

In the fifth and sixth lines of the translation, Bynner continues to quote the response of the friend, although it is not clear as to who the speaker was in the Chinese. While Wang Wei used “go” (去), Bynner directs the friend's response to “give me leave”, which is in accordance with having the friend become the speaker of these lines. From the translation of “ask me no questions”, one can infer that the version Bynner was basing his translations on would have read “問”. The tone in which Bynner describes the departing friend seems to indicate that he does not wish to speak more of his emotions and hopes to depart as soon as possible. The lightness and vagueness of the last line (“白雲無盡時”) is generally conserved in the translation, where the translator chose the words “without end”, which can be interpreted to signify a number of things as it is in the Chinese. Finally, the last line of the Chinese seems more focused on the “time” (時) aspect of the never ending clouds, and Bynner's translation seemed to focus more on the “amount” of the passing clouds.

The translation of the farewell images and their manipulations are as follow. The horse and wine imagery are kept and assigned ownership (“my horse”, “I offer you wine”) and the manipulation is minimal. The imagery of the “white clouds” is presented in the plural form, and the manipulation is that of transference, where the emotions of the friend (hope for ease and leisure) are injected into it.

300 Tang Poems: A New Translation, Translation by Wu Juntao

送別	A Farewell
下馬飲君酒	Dismounting, I invite you to drink wine;
問君何所之	Where are you leaving for? Is there a place fine?
君言不得意	Unheeded by the world, home you'll make your way
歸臥南山陔	To lie down at Zhongnan Mountain's foot, you say.
但去莫復問	No more questions I'll put but bid you good-bye;
白雲無盡時	The endless clouds are waiting for you on high!

Translation Analysis

The title of the translated version presents the content of the poem in the form of a noun, allowing the readers to know that the following poem is about a farewell. The translation is broken up into six lines; however, it can be seen that the translator keeps the original three lines of the Chinese¹⁰⁶ in mind with either a semicolons or the lack of comma or period at the end of some lines.

In the first line, the translator chooses the progressive tense for the dismounting of the horse, where the poet is offering the friend wine (perhaps verbally) while getting off the horse. Due to the fact that the tense of the Chinese is not stated, it is unknown if this choice was correct or not. The offering of the wine indicates that the wine is brought to the location or purchased by the poet, which is in accordance to Chen Tiemin¹⁰⁷'s interpretation. For the proceeding question asked by the poet to the departing friend, this translated version has added another question of "Is there a place

¹⁰⁶ In Zhao Diancheng's edition, the end of each section is marked with a "。", but no apparent punctuation. In Chen Tiemin and also Chu Xieyou's edition, however, the lines were primarily divided into three lines, with Chu's edition containing more punctuation.

Chen's edition: 下馬飲君酒，問君何所之？君言不得意，歸臥南山陔。但去莫復問，白雲無盡時。(T.M. Chen 565)

Chu's edition: 下馬飲君酒，問：「君何所之？」君言：「不得意，歸臥南山陔。」但去莫復問，白雲無盡時。(X.Y Chu 26-27)

¹⁰⁷ Chen, Tiemin. [陳鐵民], 《王維集校注》. 北京市: 中華書局出版, 1997. Print.

fine?”, in attempt to create a rhyme throughout the translated poem. The first and second line are in rhyme (“wine” and “fine”), the third and fourth are in rhyme (“way” and “say”), and the fifth and sixth are in rhyme (“bye” and “high”). This is in accordance with Xu Yuanzhong’s Three Beauty theory, where the translation of a poem must have beauty in sound.

From the second line of the translation on, the translator stays rather closely to the Chinese, where the content is mostly spoken through the poet, which can be confirmed by the use of “you say” at the end of the fourth line. There are some words added, but more as an explanation. One thing to note is that the translation of “ideals unfulfilled” (不得意) here is “Unheeded by the world”. According to the Oxford English Dictionary, “unheeded” is defined as “Heard or noticed but disregarded”, which is similar to the departing friend’s experience. The addition of “by the world”, however, may be an exaggeration.

In the fourth line, the translator chooses to translate the name of the mountain, and presented it as “Zhongnan Mountain”. This is a close translation to the Chinese, but could be puzzling for readers that are not familiar with the geography of China. The translation of “to lie” (臥) was translated as “to lie down”, which may seem a bit odd as for the reader may not be able to understand if the friend has gone there to live or to die. The directional word “return” (歸) is also absent in the translation.

In the fifth line, the translated lines are again spoken by the poet. The “to ask” (問) in the Chinese was a verb, and was perhaps done multiple times due to the poet’s use of “again/repeat” (復). Here the translator takes this into consideration and renders it into the reply of “no more questions”. Also, the translator again adds something that was not present in the Chinese, which was “bid you good-bye”. Although this might be inferred from the Chinese, it was not said. For saying farewell to a departing friend might be too emotional for the poet.

Finally, with the Chinese putting emphasis on the “time” aspect of the clouds, the translation not only seems to have put emphasis on the “amount” of the clouds, but it also adds words that were not in the Chinese (i.e. “waiting for you on high”).

Again, this decision may have been made to correspond with the rhyme, but the choice of using “waiting for you on high” is quite peculiar, for the origin may have been from the Bible¹⁰⁸.

The translation of the farewell images and their manipulations are as follows. The horse imagery is excluded, leaving only the verb “dismounting”, and although reader may be able to infer that the poet dismounted from a “horse”, if seen from the preservation of imagery, this choice is quite peculiar. The wine imagery is kept with minimal manipulation. Finally, the cloud imagery is presented in plural form, with a descriptor (“endless”) added before it perhaps for the sake of preserving the rhyme.

Poems by Wang Wei, Translation Chang Yin-nan and Lewis C. Walmsley

送別	A Farewell
下馬飲君酒	On your departure I dismount, and drink to your health;
問君何所之	I ask: “Where are you going?”
君言不得意	You say, “I have not found the voice of my heart;
歸臥南山陲	So I shall return to my hermitage in the foothills of the Southern Mountain: there I shall find rest.
但去莫復問	There, no one asks the reason for my leaving...
白雲無盡時	There, white clouds sail on forever without exhausting time.”

Translation Analysis

The title of the translated version presents the content of the poem in the form of a noun, allowing the readers to know that the following poem is about a farewell. The translation can be broken up into six lines, but the length of each is quite diverse, with some lines being divided into two sentences with semicolons or ellipses. There also does not seem to be any rhyme in the translation.

¹⁰⁸ Isaiah 30:18, New American Standard Bible: Therefore the LORD longs to be gracious to you, And therefore He waits on high to have compassion on you. For the LORD is a God of justice; How blessed are all those who long for Him.

In the first line, the translator adds the reason and time of the meeting, which are stated as “on your departure”. Although the translation does not specify whose wine they were drinking, the translators add their own interpretation, and that is the poet was “drink[ing] to” the departing friend’s “health”.

For the question that was asked by the poet in the Chinese and the departing friend’s response beginning from the second line, the translator chooses a more interactive method, using quotations when something was said by someone. When at first the poet asks the friend reasons for his departure, the translator uses quotations to signify what the poet asked. Here, the translator has not added to the question by the poet, but simply presented it as asking where the friend is going.

In the third line which begins the friend’s response, quotation marks are again added in the translation. “Ideals unfulfilled” (不得意) has been translated as “have not found the voice of my heart”. This is quite different from the Chinese in that the Chinese is expressing not being appreciated by others, while this translation indicates that friend has not found something in him.

In the fourth line, the speaker is still the friend. This is also the longest sentence in the translation, where due to the poetic form, the Chinese structure is more uniformed. In the Chinese, the poet also does not clearly specify whether the place the friend is returning to is a home or hermitage, simply using the verb “return” (歸), but it was interpreted by the translator to be so. The Southern Mountain in this line of the translation is presented in form of a pronoun, and readers who are not familiar with Chinese geography can infer that this was referring to a specific mountain. The verb “to lie” (臥) has been changed into the noun “rest”, directing the focus of this line to the friend’s departure to “find rest”, and the destination being “the foothills of the Southern Mountain”.

The fifth line of the translation is still being said by the departing friend. The translator interprets the line as meaning that at the friend’s old hermitage, no one will ask his reasons for leaving (the capital). However, this was not said in the Chinese,

where it is only said that the friend has gone, and either is not heard from or was not asked more questions. In the translation, it seems that the translator is focusing more on the fact that the place the friend had chosen to find rest will be an escape from further inquiry.

Finally, in the sixth line of the translation concerning the clouds, more emphasis is placed on the “time” aspect. As they do in several places in previous lines, the translators add an explanatory phrase (in this case “without exhausting time”) to the end of the poem. Also, the choice of pairing the concept of “forever” (which is a form of time) with not using any time (“without exhausting time”) is interesting in that it creates a sense of vagueness.

The translation of the farewell images and their manipulations are as follows. The horse imagery was excluded, leaving only the verb “dismount”, and although reader may be able to infer that the poet dismounted from a “horse”, if seen from the preservation of imagery, this choice is quite peculiar. The wine imagery was also excluded, preserving only the act of “drink[ing]”. Finally, the cloud imagery is also presented in plural form, and is the main subject of the last line. The manipulation of the first two images cannot be determined, for they were excluded; as for the last imagery the manipulation was minimal.

5.2.5 〈送梓州李使君〉 and Three Translated Versions

	送梓州李使君	Send/Zi/zhou(state)/Li/envoy/gentleman
1	萬壑樹參天	million/gully/tree/tower/sky
2	千山響杜鵑	thousand/mountain/sound/cuckoo
3	山中一半雨	mountain/middle/one/half/rain
4	樹杪百重泉	tree/tip/hundred/layer/spring
5	漢女輸檳布	Han/women/supply/kapok/fabric
6	巴人訟芋田	Ba/people/dispute/taro/field
7	文翁翻教授	Wen/old man/turn/educate/teach
8	不敢倚先賢	not/dare/rely/previous/wise man

Analysis of the Original Poem

According to Li Hsinhua¹⁰⁹, the identity of envoy Li was not documented officially in historical records. However, from Li's deduction he (envoy Li) was the great grandson of Emperor Taizong of Tang's third son (H.H Li 94).

In the first two lines, the poet describes the scenery at the destination of envoy Li. The grand and breathtaking scenery can be seen by the units used in the description, “hundred”, “thousand”, and “million/ten thousand”. While the first line describes the scenery from afar, the second line is the view from within the mountains. There are many trees and many cuckoos. According to Li Liangwei¹¹⁰, the cuckoo is a common bird seen in Sichuan, and many mountains and valleys are also common geographic landscapes for this place (23). Zhao also stated that due to the terrain climate, it often rains half a day and is sunny half the day, hence, “one half rain” (一半雨). One must also keep in mind that other editions, such as the Chu Xieyou edition (273-274), presented this line as “one night of rain” (一夜雨).

The last four lines write of the duties Li will be taking on, and the people and

¹⁰⁹ Li, Hsinhua. [李興華], 〈王維《送梓州李使君》考〉. 《綿陽師範學院學報》 29.3 (2010): 92-99. Print.

¹¹⁰ Li, Liangwei. [李亮偉], 〈王維送別詩工於煉意—以《送梓州李使君》為例〉. 《古典文學知識》 .6 (2011): 22-26. Print.

custom life of the place. The people there lead a simple life according to the poet's description: the women would make fabrics to present as tax, and the arguments between men would spring from disputes concerning working in taro fields. In the last line, the poet encourages Li with an allusion of Wen Wong (文翁), a government official from the Han Dynasty who was once a mayor of the Chengdu, Sichuan outskirts. Wang Wei encourages Li to continue to culture and educate the people, to increase the prosperity of Zizhou (梓州), and not rely on the accomplishments of previous officials.

In this poem, there is no mention of words or phrases that are usually associated with farewell poems. Instead, Wang Wei chose to convey his encouragements towards Li in this piece.

Imageries in this Poem and its Manipulation

This poem has many nature images, which helps to portray the sceneries of Zizhou. In the first line, the plant imagery of the “towering trees” (樹參天) that reach high into the sky creates the visual effect of the grand scenery of the location. Another tree imagery in the fourth line correspond with the first line, where after a night of rain, the water runs down the tip of the tree branches and creates hundreds of springs/waterfalls. The animal imagery in the second line is also an auditory imagery, which are the cuckoos that can be heard throughout the mountains. This also helps in creating the grand atmosphere of the location. The manipulation of the images in these four lines is minimal, for they are used to describe the scenery of Zizhou.

In the sixth line, while describing the people there, an auditory imagery and plant imagery are used. The “taro field” (芋田) imagery is used to represent rural life. In the fifth line, Wang uses the action of the Han woman to describe the life of people there, and in the sixth line, he uses the auditory imagery of “dispute” (訟) to bring action and sound to the two lines. The manipulation of the images is minimal, as they were in previous lines, are used to describe the scenery of Zizhou.

The Jade Mountain, translation by Witter Bynner

送梓州李使君	A Message to Commissioner Li at Tsû-Chou
萬壑樹參天	From ten thousand valleys the trees touch heaven;
千山響杜鵑	On a thousand peaks cuckoos are calling;
山中一半雨	And, after a night of mountain rain,
樹杪百重泉	From each summit come hundreds of silken cascades.
漢女輸檀布	...If girls are asked in tribute the fibre they weave,
巴人訟芋田	Or farmers quarrel over taro fields,
文翁翻教授	Preside as wisely as Wên-wêng did....
不敢倚先賢	Is fame to be only for the ancients?

Translation Analysis

The translated title interpreted the “send” (送) in the Chinese as a “message”. The sentence structure of the translation is more scattered. Where the Chinese consists of four lines with two parts to each line, the translation is two lines, each with four parts connected by the use of semicolon or comma.

In the first two lines, the translator interprets that the cuckoos were “calling” from the “peaks”, while the Chinese does not specify where in the mountains this happened. For the translation of the “cuckoo” (杜鵑), the translator is not worried about any negative connotation that may come from choosing to use the word “cuckoo”. A semicolon is used to connect the first and second lines; however, they are two separate lines in Chinese.

At the beginning of the third line in Chinese, there are no conjunctions, but Bynner adds an “and” to connect this with the previous lines. This is perhaps done to connect the two lines that are both describing the scenery of Zhizhou/ Tsû-Chou (梓州). In the Chinese, the fourth line describes the tips of tree branches looking like waterfall due to rain from the previous night. In the translation, however, the “tip of the branches” (樹杪) is interpreted as “summit”, which seems to be talking about the mountains and not the trees. Bynner also describes the water as “silken cascades”,

though the Chinese referred to them as “spring” (泉).

In the fifth line, the translation begins with an ellipsis which is different from the Chinese. The Chinese does not begin with a subjunctive, but the translation begins with “If”. While Wang Wei meant for this and the next line to convey the simple lifestyle of citizens in the area, Bynner interprets this as a hypothesis and mentions them as events that might take place in the future. In addition, the “Ba people” is excluded in the translation.

In the final two lines, the Chinese is a separate line, but the translation is connected to the previous line. The translation does confirm the ideas of the Chinese, that this is a poem written to encourage Commissioner Li, using “Wên-wêng” as an allusion. In the last line of the translation, Bynner adds the “fame” concept which is not present in the Chinese. Also, the “previous wise-man” (先賢) is interpreted as the “ancients”, excluding the “wise” connotation.

There are no particular farewell images in this poem; however, the translation and manipulation of other images are as follows. The nature images in the poem are illustrated by Wang Wei to encourage Li. Such images include the visual and plant imagery of the “towering trees” (樹參天) and the auditory and animal imagery of the “call of cuckoo” (杜鵑). In Bynner’s translation, both aspects of the two images are preserved. The gradation of numbers (萬, 千, 百), although not a farewell imagery, is also preserved (ten thousand, a thousand, hundreds). The manipulation of the two images is minimal.

300 Tang Poems: A New Translation, translations by Xu Yuanzhong

送梓州李使君	Farewell to Prefect Li of Zizhou
萬壑樹參天	In countless valleys trees soar to the skies;
千山響杜鵑	A thousand peaks resound with cuckoos' cries.
山中一半雨	A heavy rain in the mountains all night
樹杪百重泉	Brings cascades from the tree-tops on the height.
漢女輸幢布	With "tong" flower cloth Han women pay tribute;
巴人訟芋田	On taro fields Ba people may dispute.
文翁翻教授	Instruct the people like the ancient sage!
不敢倚先賢	Is glory only for the bygone age?

Translation Analysis

The translated title interpreted the “send” (送) in the Chinese into the verb “farewell”. The sentence structure of the translation is more scattered. Where the Chinese consists of four lines with two parts to each line, the translation is four lines, with four sentences to line one, two sentences to line two, and one sentence to line three and four. The translator also used an assortment of punctuations.

In the first two lines, the translation stays close to the visual and auditory effects of the Chinese. Using “soar” to create a sense of dynamic and visual effect, and “resound” to create an auditory effect. The gradation of the Chinese numbers, however, is not accomplished in the translation for the translator uses “countless” instead of an actual number. In the third and fourth line, the translator uses “cascades” to describe the rainwater coming down from the “tree-tops”. The translator also adds “on the height” for the location in order to achieve the rhyming effect with the “night” from the previous line.

In the fifth line, the translator refers to the “kapok fabric” (幢布) as “tong’ flower cloth”. There are, however, no further explanations or annotation as to what “tong” is. It is also assumed that from the translation the cloth is made of flowers. The addition of “may” in the sixth line creates a sense of uncertainty that is not present in the Chinese, where Wang use the two lines to describe the life of people at Zhizhou.

In the final two lines, the seventh line stayed close to the Chinese, which conveys the tone of encouragement. In the eighth line, the Chinese is a statement/ reminder, the translation, however, poses a rhetorical question. The concept of “glory” is also added in the translation which is not in the Chinese.

There is no particular farewell images in this poem, however, the translation and manipulation of other images are as follows. The nature images in the poem are illustrated by Wang Wei to encourage Li. Such images include the visual and plant imagery of the “towering trees” (樹參天) and the auditory and animal imagery of the “call of cuckoo” (杜鵑). In this translation, both aspects of the two images are preserved. The manipulation of the two images is minimal.

Poems by Wang Wei, translation by Chang Yin-nan and Lewis C. Walmsley

送梓州李使君	To Governor Li of Tzŭ Prefecture
萬壑樹參天	In the ten thousand mountain valleys, giant trees finger the sky;
千山響杜鵑	From a thousand hills the whistle of the cuckoo echoes.
山中一半雨	After a long night of rain
樹杪百重泉	A hundred waterfalls tumble threaded spray above the tops of the trees...
漢女輸幢布	The Han girls will pay tribute to you, Governor, with t'ung cloth;
巴人訟芋田	And men of Pa will quarrel in court over their tiny plots of potato land.
文翁翻教授	Wêng, that old scholar, turned the educational system upside down.
不敢倚先賢	Of course you will dare to follow the old sage's good example?

Annotations by the Translator

Flowers from the t'ung tree in Szechawn were used to make cloth. The t'ung tree may

denote the cotton tree, Salamalia.

Wêng Wêng: a governor of Szechawn in the reign of Wu Ti. When he discovered to his horror that the people of that province were little more than barbarians, he established schools and invited scholars from the capital to teach. Szechawn soon became as civilized as Ch'i and Lu (very advanced states in the north-east of China).

Translation Analysis

The translated title interpreted the “send” (送) in the Chinese into the preposition “to”. The sentence structure of the translation is uneven and does not follow the Chinese. Semicolon and ellipsis are used to connect the translated lines.

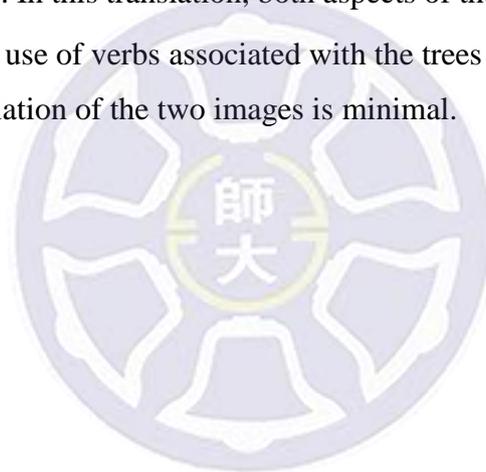
In the first two lines, the translation overall conveys the scenery of the Chinese. To convey the sense of “towering trees” (樹參天), the translation chooses the verb “finger”. One would also wonder whether the use of “mountain” in the translation is an adjective for the “valleys” or not. The translators interpret “sound” (響) as “echoed”, and the uses “whistle” to portray the sound of the “cuckoo”. The beginning of the second line is attached to the first line in the layout of the translation.

In the second half of the second line, which corresponds to the third line of the Chinese, the translators add “a long night” which is not present in the Chinese. The rainwater is described as “waterfall”, and the translators choose the verb “tumble” to describe the action. Additional description is added for the “waterfall” in the form of “threaded spray”. “Tip of branches” (樹杪) is translated as “top of trees” which could be a mistranslation.

In the fifth and sixth line, the translation mentions Governor Li where it does not in the Chinese. The translators use the future tense to predict the action of the people, where in the Chinese it is only the poet’s description of the people there. The “kapok fabric” (槿布) is translated as “t’ung clothes”, and the translators provide annotations at the end of the poem. There is no mention of “court” in the Chinese, but it is present in the translation. The translators also describe the fields as “tiny plots”, and interprets the “taro fields” (芋田) as “potato land”.

In the last two lines, the translator uses “turned the education system upside down”, which may have negative connotations; however, the translators refer to this as a “good example” in the final line. At the end of the poem, the translators provides annotation for who Wēng is and his accomplishments. It is also interesting that the translators chose the phrase “dare to”, which can seem threatening where the tone of Wang Wei is that of encouragement.

There are no particular farewell images in this poem; however, the translation and manipulation of other images are as follows. The nature images in the poem are illustrated by Wang Wei to encourage Li. Such images include the visual and plant imagery of the “towering trees” (樹參天) and the auditory and animal imagery of the “call of cuckoo” (杜鵑). In this translation, both aspects of the two images are preserved, although the use of verbs associated with the trees is more dynamic (“finger”). The manipulation of the two images is minimal.





Chapter 6 Conclusion

6.1 General Findings

Zhou Ning describes poetry as the “best combination of imagery, culture, and language” (65). The High Tang period was a time when the poetic tradition was most celebrated. Whether due to the deployment of troops, dispatch for office, or demotion and dismissal, farewell poetry during the High Tang period focused on the emotions of parting. In order to set the tone and atmosphere, poets would often incorporate scenery from their travels and items from the parting banquet into their farewell poems. The location of the parting event was also often included to convey the historical connotations and allusions of these geographic locations.

With a picturesque style of writing and genuine sentiments towards the subject of the poems, the farewell poems of Wang Wei reflect the poetic beauty of the Tang dynasty. Approximately one fifth of his four hundred extant poems contain the theme of farewell¹¹¹. These farewell poems, in turn, can be placed in three broad categories: sending someone off to the military or government post, comforting someone who has failed the Imperial Examination or who has been demoted, and sending a friend off into retreat (C.T Shih 260). The emotions of his farewell poems are often integrated with the scenery around him. The tone Wang Wei conveys is mostly that of encouragement and optimism. Although he has been through many twists and turns himself, he has mainly kept a positive view on all the trials that he has faced, and aspires in bringing this attitude to the receivers of his poems. He is not only a poet but also a painter, and the concept of perspective can be seen in his poem where the progression is linear (X and Y) in that the scenery is portrayed from the closest point (previous or current location, a single scenery) to the furthest (destination of the subject, wider scenery, hopes for the future), and the passing or continuation of time (X, Y, and Z) are also present in his poem. Within the limited number of words in each line, Wang Wei achieves this effect through the use of imagery. According to the categorization of Wu Qizhen, the most often used images of Wang Wei include color,

¹¹¹ See appendix 1 for list of poems and poems with a farewell theme.

auditory, season, animal, and plant images. The manipulations of his images are mostly those of metaphor, imagination, and transference (W.F. Zhuang 275).

Common farewell images of Wang Wei include the “willow”, which is one of the most common plant images in farewell poetry, and also animal images such as the “wild geese”, “horse”, “monkeys”, and “the cuckoo”. Natural imagery is likewise favored by Wang Wei due to the effects they have on setting the ambience of the poem. These images include the seasons, landscapes, and natural objects. Autumn and winter are the most common seasons used in farewell poems; mountains, water, and clouds are the more common natural landscape and objects to appear. Man-made objects, such as boats, sails, wine, and pavilions, are also often seen in his farewell poems.

Due to the cultural connotations, geographic properties, and historic background associated with many of the aforementioned farewell images, it is important for the translator to choose wisely when selecting the corresponding translations and also keep in mind that there may be multiple versions of the source text. Qiu Xuelai claims that “poetical translation, as the highest form of literary translation, is universally acknowledged as the most challenging (4). Not only do translators have to keep cultural differences in mind, they also have to strive to maintain emotional effects similar to the original. According to Susan Bassnett, the translator should “seek to transpose it creatively, through the pleasure generated by the reading” in poetry translation (1998:57-74). Giuseppe Natale also claims that “translation is a process of constant approximation towards an ideal text” (7).

According to Lefevere, “a piece of translation will depend on individual translators in their interaction with their time, their literary/cultural tradition, the institutions that mediate that tradition, and the power(s) underwriting these institutions” (747). Witter Bynner, Xu Yuanzhong, and Lewis C. Walmsley, all of whom are seasoned translators of Chinese poetry, have produced many wonderful and poetic translations of Wang Wei’s poems. From the analysis conducted in the previous chapter, this study has found that the translation of Bynner focuses more on converting the context of the original poem to an audience that may not be familiar with Chinese and Chinese culture he does this by employing a less cultural-oriented

word choice, and with the help of annotations at the end of each poem. Xu Yuanzhong, the advocate for the Three Beauties theory in translation, produced renditions of Wang Wei's poems that focuses not only on converting the overall meaning of the poems, but, most noticeably, renditions that seek to create the beauty in sound by using rhyme and annotations at the end of the poem. The style of the translation by Chang Yin-nan and Lewis C. Walmsley is close to that of free verse, and additional information and content were added according to the translators' interpretation and conjecture. While each translation has its merits, all three translators are able to preserve most of the images of the source text. While the context and emotions are the main focus when translating the poems written by Wang Wei, another difficulty that translators may face, aside from those mentioned in the previous paragraphs, lies in the various editions that exist for the Chinese context and title. All three English translated versions provided the Chinese source that their translations were based on. This can be helpful for future translators in that it is a reference for when different versions occur, and how each can be interpreted.

In conclusion, while translating the farewell poems and images by Wang Wei, it is important to first be able to appreciate and comprehend the cultural allusions and historic background in the poem's entirety and behind the use of the imagery. After establishing a basic understanding, the translator must also keep in mind the audience of the translated work, in order to formulate methods that can be used when translating. Whether to simplify the context into its core elements, or to provide additional information directly in the translated poem or through annotations, the translator should strive to stay true to the fundamental elements (scenery, sentiments, etc.) of Wang Wei's poetry that are essential in conveying the corresponding effects.

6.2 Limitations and Suggestions for Further Study

From the sea of genres in Chinese poetry and poets, this study only deals with a small portion, focusing on the translation of farewell poetry and imagery in selected poems written by Wang Wei. Many minor points have been omitted or skimmed over

for the purpose of unity and conciseness, and also due to limitations in time and experience. Therefore, not all challenges and aspects of farewell imagery translation were able to be analyzed or produced in this study, nor were all poems by Wang Wei and their translations collected and analyzed. There is inevitably much room for improvement, and the author sincerely invites further comments and suggestions.



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Appendix

Appendix 1 List of Poems by Wang Wei

The following poems by Wang Wei are presented according to the content and index from Chen Tiemin's *Wang Wei Ji Jiao Zhu* (《王維集校注》)¹¹²:

No.	Poem with a Farewell Theme	Title of Poem
1		〈過秦皇墓〉
2		〈題友人雲母障子〉
3		〈九月九日憶山東兄弟〉
4		〈洛陽女兒行〉
5		〈哭祖六自虛〉
6		〈李陵詠〉
7		〈桃源行〉
8		〈賦得清如玉壺冰〉
9		〈息夫人〉
10		〈從岐王過楊氏別業應教〉
11		〈從岐王夜讌衛家山池應教〉
12		〈敕借岐王九成宮避暑應教〉
13	✓	〈送綦毋潛落第還鄉〉
14		〈燕支行〉
15-18		〈少年行四首〉
19		〈被出濟州〉
20		〈登河北城樓作〉
21		〈宿鄭州〉

¹¹² Poems with a farewell theme are marked by the author of this thesis according to the title and content. Due to various versions in title and time of composition, information are presented according to the index and content provided in Chen Tiemin's *Wang Wei Ji Jiao Zhu* (《王維集校注》). There are around 78 pomes that contain the theme of farewell out of approximately 447 poems.

22		〈早人滎陽界〉
23		〈千塔主人〉
24		〈至滑州隔河望黎陽憶丁三寓〉
25-27		濟上四賢詠三首－〈崔錄事〉、〈成文學〉、〈鄭霍二山人〉
28-29		〈寓言二首〉
30		〈和使君五郎西樓望遠思鄉〉
31		〈渡河到清河作〉
32-33		魚山神女祠歌二首－〈迎神曲〉、〈送神曲〉
34		〈濟州過趙叟家宴〉
35	√	〈送孫二〉
36		〈寄崇梵僧〉
37		〈贈東嶽焦鍊師〉
38		〈贈焦道士〉
39		〈贈祖三詠〉
40		〈喜祖三至留宿〉
41	√	〈齊州送祖三〉
42		〈寒食汜上作〉
43		〈觀別者〉
44-48		〈偶然作〉
49		〈淇上即事田園〉
50	√	〈淇上送趙仙舟〉
51		〈不遇詠〉
52	√	〈送嚴秀才還蜀〉
53	√	〈送孟六歸襄陽〉
54		〈華嶽〉
55		〈自大散以往深林密竹磴道盤曲四五十里至黃牛嶺見黃花川〉

56		〈青溪〉
57		〈納涼〉
58		〈戲題盤石〉
59		〈曉行巴峽〉
60		〈贈房盧氏瑄〉
61	√	〈送從弟蕃遊淮南〉
62	√	〈送崔興宗〉
63		〈上張令公〉
64		〈歸嵩山作〉
65		〈東溪翫月〉
66		〈過乘如禪師蕭居士嵩丘蘭若〉
67		〈山中寄諸弟妹〉
68		〈獻始興公〉
69	√	〈留別山中溫古上人兄并示舍弟緡〉
70		〈韋給事山居〉
71		〈同盧拾遺韋給事東山別業二十韻給事首春休沐維已陪遊及乎是行亦預聞命會無車馬不果斯諾〉
72		〈韋侍郎山居〉
73		〈奉和聖製賜史供奉曲江宴應製〉
74		〈和尹諫議史館山池〉
75		〈贈徐中書望終南山歌〉
76		〈寄荊州張丞相〉
77		〈使至塞上〉
78		〈出塞作〉
79		〈涼州郊外遊望〉

80		〈涼州賽神〉
81	✓	〈雙黃鵠歌送別〉
82		〈從軍行〉
83		〈隴西行〉
84		〈隴頭吟〉
85		〈老將行〉
86	✓	〈送崔三往密州覲省〉
87	✓	〈靈雲池送從弟〉
88	✓	〈送岐州源長史歸〉
89-92		〈晦日遊大理韋卿城南別業四首〉
93	✓	〈資聖寺送甘二〉
94		〈哭孟浩然〉
95		〈漢江臨眺〉
96	✓	〈送封太守〉
97	✓	〈送康太守〉
98	✓	〈送宇文太守赴宣城〉
99		〈登辨覺寺〉
100		〈謁璿上人〉
101	✓	〈送邢桂州〉
102		〈贈裴旻將軍〉
103	✓	〈送趙都督赴代州得青字〉
104		〈終南別業〉
105		〈終南山〉
106		〈白黿渦〉
107		〈投道一師蘭若宿〉
108-110		〈戲贈張五弟諱三首〉
111		〈答張五弟〉
112	✓	〈送陸員外〉
113		〈三月三日曲江侍宴應制〉

114	√	〈送丘為落第歸江東〉
115		〈奉和聖製慶玄元皇帝玉像之作應制〉
116		〈和僕射晉公扈從溫湯〉
117		〈春日直門下省早朝〉
118	√	〈送綦毋校書棄官還江東〉
119	√	〈別綦毋潛〉
120		〈青龍寺曇壁上人兄院集〉（并序）
121		〈酬黎居士浙川作〉
122		〈哭殷遙〉
123	√	〈送殷四葬〉
124-126		〈班婕妤三首〉
127		〈奉和聖製幸玉真公主山莊因題石壁十韻之作應制〉
128		〈過太乙觀賈生房〉
129		〈新秦郡松樹歌〉
130		〈榆林郡歌〉
131	√	〈奉和聖製送不蒙都護兼鴻臚卿歸安西應制〉
132-134		〈故西河郡杜太守輓歌三首〉
135		〈苑舍人能書梵字兼達梵音皆曲盡其妙戲為之贈〉
136		〈重酬苑郎中〉
137		〈同比部楊員外十五夜遊有懷靜者季〉
138-139		〈吏部達奚侍郎夫人寇氏輓歌二首〉
140		〈贈李頎〉
141		〈大同殿生玉芝龍池上有慶雲百官共睹聖恩〉

		便賜宴樂敢書即事〉
142		〈奉和聖製天長節賜宰臣歌應制〉
143		〈奉和聖製登降聖觀與宰臣等同望應制〉
144	✓	〈送張五歸山〉
145	✓	〈送張五諱歸宣城〉
146		〈待儲光羲不至〉
147		〈奉寄韋太守陟〉
148		〈酬比部楊員外暮宿琴臺朝躋書閣率爾見贈之作〉
149-152		〈故太子太師徐公輓歌四首〉
153	✓	〈送崔九興宗遊蜀〉
154		〈與盧員外象過崔處士興宗林亭〉
155		〈青雀歌〉
156	✓	〈崔九弟欲往南山馬上口號與別〉
157		〈奉和聖製御春明樓臨右相園亭賦樂賢詩應制〉
158		〈故人張諱工詩善易卜兼能丹青草隸頃以詩見贈聊獲酬之〉
159		〈秋夜獨坐懷內弟崔興宗〉
160	✓	〈送徐郎中〉
161		〈敕賜百官櫻桃〉
162		〈西施詠〉
163		〈晚春閨思〉
164	✓	〈送李睢陽〉
165	✓	〈送魏郡李太守赴任〉
166	✓	〈送秘書晁監還日本國〉（并序）
167	✓	〈同崔興宗送衡嶽瑗公南歸〉（并序）
168		〈同崔員外秋宵寓直〉
169		〈與蘇盧二員外期遊方丈寺而蘇不至因有是

		作〉
170		〈過盧員外宅看飯僧共題七韻〉
171		〈與盧象集朱家〉
172		〈春過賀遂員外藥園〉
173	√	〈送賀遂員外外甥〉
174		〈贈從弟司庫元外綵〉
175		〈過崔駙馬山池〉
176	√	〈送丘為往唐州〉
177		〈問寇校書雙溪〉
178		〈春日與裴迪過新昌里訪呂逸人不遇〉
179		〈酬郭給事〉
180		〈冬夜書懷〉
181		〈過沈居士山居哭之〉
182		〈夏日過青龍寺謁操禪師〉
183		〈和太常韋主簿五郎溫湯寓目〉
184	√	〈奉和聖製暮春送朝集使歸郡應制〉
185		〈冬日遊覽〉
186		〈奉和聖製與太子諸王三月三日龍池春禊應制〉
187		〈奉和聖製重陽節宰臣及羣官上壽應制〉
188		〈三月三日勤政樓侍宴應制〉
189		〈奉和聖製十五夜燃燈繼以醑宴應制〉
190		〈奉和聖製上巳於望春亭觀禊飲應制〉
191		〈奉和聖製從蓬萊向興慶閣道中留春雨中春望之作應制〉
192		〈登樓歌〉

193-194	✓	〈送友人歸山歌二首〉
195		〈歎白髮〉
196	✓	〈送縉雲苗太守〉
197	✓	〈送高道弟耽歸臨淮作〉
198	✓	〈送李太守赴上洛〉
199	✓	〈送熊九赴任安陽〉
200	✓	〈送張判官赴河西〉
201	✓	〈送宇文三赴河西充行軍司馬〉
202	✓	〈送韋評事〉
203	✓	〈送劉司直赴安西〉
204	✓	〈送平淡然判官〉
205	✓	〈送元二使安西〉
206		〈相思〉
207		〈失題〉
208-227		輞川集（并序）— 〈孟城坳〉、〈華子岡〉、〈文杏館〉、〈斤竹嶺〉、〈鹿柴〉、〈木蘭柴〉、〈茱萸洪〉、〈宮槐陌〉、〈臨湖亭〉、〈南垞〉、〈欽湖〉、〈柳浪〉、〈樂家瀨〉、〈金屑泉〉、〈白石灘〉、〈北垞〉、〈竹里館〉、〈辛夷塢〉、〈漆園〉、〈椒園〉
228		〈輞川閒居贈裴秀才迪〉
229		〈答裴迪輞口遇雨憶終南山之作〉
230		〈贈裴十迪〉
231		〈黎拾遺昕裴秀才迪見過秋夜對雨之作〉
232		〈贈裴迪〉
233		〈登裴迪秀才小臺作〉
234		〈酌酒與裴迪〉
235		〈聞裴秀才迪吟詩因戲贈〉

236		〈過感化寺曇與上人山院〉
237		〈遊感化寺〉
238	√	〈臨高臺送黎拾遺〉
239		〈輞川閒居〉
240		〈積雨輞川莊作〉
241		〈戲題輞川別業〉
242		〈歸輞川作〉
243		〈春中田園作〉
244		〈春園即事〉
245		〈山居即事〉
246		〈山居秋暝〉
247-253		〈田園樂七首〉
254		〈汎前陂〉
255		〈山茱萸〉
256		〈酬虞部蘇員外過藍田別業不見留之作〉
257		〈藍田山石門精舍〉
258		〈山中〉
259		〈贈劉藍田〉
260	√	〈山中送別〉
261		〈別輞川別業〉
262		〈輞川別業〉
263		〈早秋山中作〉
264		〈林園即事寄舍弟統〉
265		〈酬諸公見過〉
266		〈鄭果州相過〉
267		〈酬張少府〉

268		〈題輞川圖〉
269		〈崔濮陽兄季重前山興〉
270		〈山中示弟〉
271		〈秋夜獨坐〉
272		〈菩提寺禁裴迪來相看說逆賊等凝碧池上作音樂供奉人等舉聲便一時淚下私成口號誦示裴迪〉
273		〈口號又示裴迪〉
274		〈既蒙宥罪旋復拜官伏感聖恩竊書鄙意兼奉簡新除使君等諸公〉
275		〈和賈舍人早朝大明宮之作〉
276		〈晚春嚴少尹與諸公見過〉
277		〈酬嚴少尹徐舍人見過不遇〉
278		〈同崔傅答賢弟〉
279		〈和宋中丞夏日遊福賢觀天長寺之作〉
280		〈春夜竹亭贈錢少府歸藍田〉
281	√	〈送錢少府還藍田〉
282		〈左掖梨花〉
283	√	〈送韋大夫東京留守〉
284	√	〈別弟縉後登青龍寺望藍田山〉
285		〈瓜園詩〉
286	√	〈送楊長使赴果州〉
287		〈慕容承攜素饌見過〉
288		〈酬慕容十一〉
289		〈飯覆釜山僧〉
290		〈歎白髮〉
291		〈和陳監四郎秋雨中思從弟據〉
292		〈冬夜對雪憶胡居士家〉
293		〈胡居士卧病遺米因贈〉

294-295		〈與胡居士皆病寄此詩兼示學人二首〉
296-300		〈恭懿太子輓歌五首〉
301		〈河南嚴尹弟見宿弊廬訪別人賦十韻〉
302	√	〈送元中丞轉運江淮〉
303-307		〈扶南曲歌詞五首〉
308		〈早春行〉
309		〈座上走筆贈薛璩慕容損〉
310		〈李處士山居〉
311		〈丁寓田家有贈〉
312		〈渭川田家〉
313		〈過李揖宅〉
314	√	〈奉送六舅歸陸渾〉
315	√	〈送別〉
316	√	〈送權二〉
317	√	〈送張舍人佐江州同薛璩十韻〉
318		〈新晴野望〉
319		〈苦熱〉
320		〈燕子龕禪師詠〉
321		〈羽林騎閨人〉
322		〈早朝〉
323		〈雜詩〉
324		〈夷門歌〉
325		〈黃雀癡〉
326		〈贈吳官〉
327		〈雪中憶李揖〉
328	√	〈送崔五太守〉

329		〈寒食城東即事〉
330		〈奉和楊駙馬六郎秋夜即事〉
331		〈酬賀四贈葛巾之作〉
332		〈過福禪師蘭若〉
333		〈過香積寺〉
334	✓	〈送李判官赴江東〉
335	✓	〈送張道士歸山〉
336	✓	〈送孫秀才〉
337	✓	〈送方城韋明府〉
338	✓	〈送李員外賢郎〉
339	✓	〈送梓州李使君〉
340	✓	〈送友人南歸〉
341		〈觀獵〉
342		〈春日上方即事〉
343		〈游李山人所居因題屋壁〉
344		〈戲題示蕭氏外甥〉
345		〈聽官鶯〉
346		〈早朝〉
347-349		〈愚公谷三首〉
350		〈雜詩〉
351-352		〈故南陽夫人樊氏輓歌二首〉
353	✓	〈送方尊師歸嵩山〉
354	✓	〈送楊少府貶郴州〉
355		〈聽百舌鳥〉
356		〈沈十四拾遺新竹生讀經處同諸公之作〉
357		〈田家〉
358		〈哭褚司馬〉
359		〈賦得秋日懸清光〉
360		〈贈韋穆十八〉

361-365		皇甫岳雲溪雜題五首—〈烏鳴澗〉、〈蓮花塢〉、〈鸕鷀堰〉、〈上平田〉、〈萍池〉
366		〈紅牡丹〉
367-369		〈雜詩三首〉
370		〈崔興宗寫真詠〉
371		〈書事〉
372		〈寄河上段十六〉
373	√	〈送王尊師歸蜀中拜掃〉
374	√	〈送沈子福歸江東〉
375		〈劇嘲史寰〉
376		〈疑夢〉
377	√	〈送鄭五赴任新都序〉
378		〈故右豹韜衛長史賜丹州刺史任君神道碑〉 (并序)
379		〈京兆尹張公德政碑〉(并序)
380		〈暮春太師左右丞相諸公于韋氏逍遙谷讌集序〉
381		〈為崔常侍謝賜物表〉
382	√	〈送懷州杜參軍赴京選集序〉
383		〈為崔常侍祭牙門姜將軍文〉
384		〈讚佛文〉
385		〈西方變畫讚〉(并序)
386		〈薦福寺光師房花藥詩序〉
387		〈大薦福寺大德道光禪師塔銘〉(并序)
388		〈裴僕射濟州遺愛碑〉(并序)
389		〈故任城縣尉裴府君墓誌銘〉

390		〈洛陽鄭少府與兩省遺補宴韋司戶南亭序〉
391-395		〈奉和聖製聖扎賜宰臣連珠詞五首應制〉
396		〈為兵部祭庫部王郎中文〉
397		〈能禪師碑〉（并序）
398	√	〈送李補闕充河西支度營田判官序〉
399		〈為王常侍祭沙陀鄯國夫人文〉
400		〈兵部起請露布文〉
401		〈宮門誤不下鍵判〉
402		〈賀古樂器表〉
403		〈賀玄元皇帝見真容表〉
404		〈賀神兵助取石堡城表〉
405		〈大唐吳興郡別駕前荊州大都督府長史山南東道採訪使京兆尹韓公墓誌銘〉
406	√	〈送高判官從軍赴河西序〉
407		〈祭兵部房郎中文〉
408		〈汧陽郡太守王公夫人安喜縣君成氏墓誌銘〉（并序）
409		〈山中興裴秀才迪書〉
410		〈魏郡太守河北採訪處置使上黨苗公德政碑〉（并序）
411		〈工部楊尚書夫人贈太原郡夫人京兆王氏墓誌銘〉（并序）
412		〈給事中竇紹為亡弟故駙馬都尉于孝義寺浮圖畫西方阿彌陀變讚〉（并序）
413		〈宋進馬哀辭〉（并序）
414		〈謝除太子中允表〉
415		〈謝集學士表〉
416		〈謝御書集賢院額表〉
417		〈奉敕詳帝皇黽鏡圖狀〉

418		〈為薛使君謝婺州刺史表〉
419		〈與工部李侍郎書〉
420		〈大唐故臨汝郡太守贈秘書監京兆韋公神道碑銘〉（并序）
421		〈為畫人謝賜表〉
422		〈為曹將軍謝寫真表〉
423		〈裴右丞寫真贊〉
424	√	〈送從弟惟祥宰海陵序〉
425	√	〈送鄆州須昌馮少府赴任序〉
426		〈為舜闍黎謝御題大通大照和尚塔額表〉
427		〈請施莊為寺表〉
428		〈與魏居士書〉
429		〈為相國王公紫芝木瓜讚〉（并序）
430		〈為幹和尚進註仁王經表〉
431		〈門下起赦書表〉
432		〈請迴前任一司職田粟施貧人粥狀〉
433		〈責躬薦弟表〉
434		〈謝弟縉新授左散騎常侍狀〉
435		〈肅宗皇帝答詔〉
436		〈白鸚鵡賦〉
437		〈為僧等請上佛殿梁表〉
438		〈冬筍記〉
439		〈繡如意輪像讚〉（并序）
440		〈皇甫岳寫真讚〉
441		〈大唐大安國寺故大德淨覺禪師碑銘〉（并序）

442		〈唐故潞州刺史王府君夫人榮國夫人墓誌銘〉（并序）
443		〈為楊郎中祭李員外文〉
444		〈為人祭某官文〉
445		〈為人祭李舍人文〉
446		〈為羽林將軍祭武大將軍文〉
447		〈招素上人彈琴簡〉



Appendix 2 Poems in Chinese

2.1 《詩經·國風·邶風·燕燕》

燕燕于飛，差池其羽。之子于歸，遠送于野。瞻望弗及，泣涕如雨。
 燕燕于飛，頡之頡之。之子于歸，遠于將之。瞻望弗及，佇立以泣。
 燕燕于飛，下上其音。之子于歸，遠送于南。瞻望弗及，實勞我心。
 仲氏任只，其心塞淵，終溫且惠，淑慎其身。先君之思，以勸寡人。

2.2 《詩經·國風·秦風·渭陽》

我送舅氏，曰至渭陽。何以贈之？路車乘黃。
 我送舅氏，悠悠我思。何以贈之？瓊瑰玉佩。

2.3 李陵〈別歌〉

徑萬里兮度沙漠，為君將兮奮匈奴。
 路窮絕兮矢刃摧，士眾滅兮名已隳。
 老母已死，雖欲報恩將安歸？

2.4 曹植〈送應氏二首〉

其一

步登北邙阪，遙望洛陽山。洛陽何寂寞，宮室盡燒焚。
 垣牆皆頓擗，荊棘上參天。不見舊耆老，但睹新少年。
 側足無行徑，荒疇不復田。遊子久不歸，不識陌與阡。
 中野何蕭條，千里無人煙。念我平常居，氣結不能言。

其二

清時難屢得，嘉會不可常。天地無終極，人命若朝霜。

願得展嫵婉，我友之朔方。親暱並集送，置酒此河陽。
中饋豈獨薄？賓飲不盡觴。愛至望苦深，豈不愧中腸？
山川阻且遠，別促會日長。願爲比翼鳥，施翮起高翔。

2.5 應瑒〈別詩二首〉

其一

朝雲浮四海，日暮歸故山。
行役懷舊土，悲思不能言。
悠悠涉千里，未知何時旋。

其二

浩浩長河水，九折東北流。
晨夜赴滄海，海流亦何抽。
遠適萬里道，歸來未有由。
臨河累太息，五內懷傷憂。

2.6 陶淵明〈於王撫軍座送客〉

秋日淒且厲，百卉具已腓。爰以履霜節，登高餞將歸。
寒氣冒山澤，遊雲倏無依。洲渚四緬邈，風水互乖違。
瞻夕欣良宴，離言聿雲悲。晨鳥暮來還，懸車斂餘輝。
逝止判殊路，旋駕悵遲遲。目送回舟遠，情隨萬化遺。

2.7 謝朓〈臨溪送別〉

悵望南浦詩，徙倚北梁步。
葉上涼風初，日隱輕霞暮。
荒城迥易陰，秋溪廣難渡。
沫泣豈徒然，君子行多露。

2.8 王維〈哭孟浩然〉

故人不可見，漢水日東流。借問襄陽老，江山空蔡洲！

2.9 王維〈凝碧詩〉

萬戶傷心生野煙，百官何日再朝天？秋槐花落空宮裏，凝碧池頭奏管絃。

2.10 王維〈送沈子福歸江東〉

楊柳渡頭行客稀，罟師蕩槳向臨圻。惟有相思似春色，江南江北送君歸。

2.11 王維〈送張判官赴河西〉

單車曾出塞，報國敢邀勳？見逐張征虜，今思霍冠軍。沙平連白雪，蓬卷入黃雲。慷慨倚長劍，高歌一送君。

2.12 王維〈送邢桂州〉

鏡吹喧京口，風波下洞庭。赭圻將赤岸，擊汰復颺舲。日落江湖白，潮來天地青。明珠歸合浦，應逐使臣星。

2.13 王維〈送楊少府貶郴州〉

明到衡山與洞庭，若為秋月聽猿聲？愁看北渚三湘近，惡說南風五兩輕。青草瘴時過夏口，白頭浪裏出湓城。長沙不久留才子，賈誼何須弔屈平！